

American Glass Guild



2013 Conference



Faith, Trinity Episcopal Church, St. Augustine, Florida
Maitland Armstrong, circa 1890-1900

May 15-19, 2013
Hilton St. Augustine Historic Bayfront Hotel
St. Augustine, Florida

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for the generosity of our conference sponsors:*

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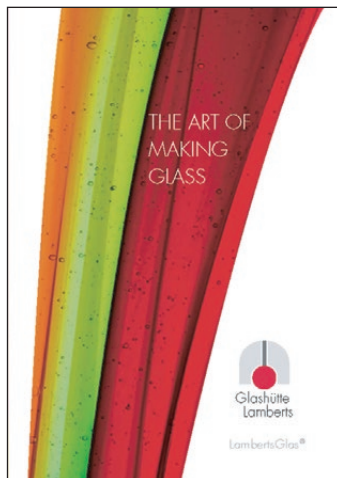
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LambertsGlas®

The American Glass Guild 2013 Conference



May 15-19, 2013

Hilton St. Augustine Historic Bayfront Hotel
St. Augustine, Florida

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2013 St. Augustine AGG Conference Schedule Overview

(program subject to change)

Wednesday May 15, 2013

Conference Workshops

- 8:30am - 12:30pm **Photo Imaging for Stained Glass**
Sisters of St. Joseph Stained Glass Studio
Daniel Maher
- 8:30am - 12:30pm **Glass Painting: Medieval
Fragments with a Modern Twist**
Sisters of St. Joseph Stained Glass Studio
Linda Norris
- 9:30am - 12:30pm **Design and the Lead Line**
St. Augustine Art Association
Nancy Nicholson
- 12:30pm - 1:30pm **LUNCH (on your own)**
- 1:30pm - 5:30pm **Paint Layering in One Firing**
Sisters of St. Joseph Stained Glass Studio
Jonathan Cooke
- 1:30pm - 6:00pm **Lamination in Stained Glass**
Hilton St. Augustine
The Historic Bayfront Hotel
Volker Brock
- 1:30pm - 3:30pm **Residential Entrance Design and
Marketing for the 21st Century**
St. Augustine Art Association
John Emery
- 6:00pm - 7:30pm **DINNER (on your own)**
- 7:30pm - 10:00pm **Cash Bar and Meet Your Muse**
The Hilton St. Augustine
Historic Bayfront Hotel

Thursday May 16, 2013

Stained Glass Trolley/Walking Tour of Historic St. Augustine

8:30am - 11:30am **Sites include:**

Flagler College

Interiors were designed by Louis Comfort Tiffany, who is credited with the stained-glass windows

Trinity Episcopal Parish

Tiffany Studios, Maitland Armstrong, Rudy Brothers, Henry George L. Payne Co., Jacoby Stained Glass Company, Wilbur Herbert Burnham, Colgate Art Glass, & Franz Mayer and Sons.

Flagler Memorial Presbyterian Church

Windows by Herman T. Schladermundt

St. Augustine Art Association

American Glass Now: 2013, The AGG's second Juried Exhibition.

11:30am - 1:00pm **LUNCH (on your own)**

12:00pm - 1:00pm **Open for Viewing**

The Cathedral Basilica of St. Augustine

Mayer of Munich, 1909; Rambusch Studios, 1965.

Conference Opening Speakers - Day 1

1:00pm - 2:15pm **Welcome and Member**

Introductions

Hilton St. Augustine Historic
Bayfront Hotel
AGG President and the
Mayor of St. Augustine

2:30pm - 3:15pm **Louis C. Tiffany**

and the Morse Museum

Jennifer Perry Thalheimer

3:30pm - 4:15pm **A Short Esthetic Voyage**

Jean-Jacques Duval

4:15pm - 5:00pm **Art Residencies for Glass Artists**

Joseph Cavalieri

5:00pm - 6:30pm **CASH BAR**

SILENT AUCTION

6:30pm - 8:30pm **DINNER**

Hilton Bayfront Hotel

Presentation of Barnes Award

8:30pm - 10:00pm **Open Round Table**

2013 St. Augustine AGG Conference Schedule Overview

(continued)

Friday May 17, 2013

Conference Speakers and Panels

- 9:00am - 9:20am **Recementing Windows in Place**
Barbara Krueger
- 9:20am - 9:40am **Digital Printing for Architectural Glass**
J. Kenneth Leap
- 10:00am - 10:20am **From Medieval Cathedrals to Discarded Containers**
Sasha Zhitneva
- 10:20am - 10:40am **Re-informing the Art Canon: Inclusion of Art She-roes**
Betti Pettinati-Longinotti
- 10:55am - 11:35am..... **Capturing the Castle – A Collaboration**
Linda Norris
- 11:35am - 11:50am..... **Walk to Flagler College**
- 11:50am - 12:45pm..... **LUNCH at Flagler College**
- 12:45pm - 1:15pm **AGG Business Meeting**
- 1:15pm - 1:30pm **Walk to Hotel**
- 1:30pm - 2:15pm **Revelations: the New Jerusalem**
Jonathan Cooke
- 2:15pm - 3:00pm **The New In The Old: 20th Century Stained Glass in France’s Ancient Churches**
Susan Bockius
- 3:15pm - 4:10pm **Misfits of Glass: A Panel Discussion about Stained Glass as Autonomous Art**
Discussion Panel led by Nancy Nicholson
- 4:10pm - 4:30pm..... **Walk to Art Association**
- 4:30pm - 5:30pm..... **Introduction and Critique of Juried Show: American Glass Now:2013**
Virginia Raguin and Ena Heller
- 5:30pm - 9:30pm **CASH BAR at Juried Exhibit**
- 5:50pm - 6:45pm **DINNER at Art Association**
- 6:45pm - 9:15pm **ANNUAL LIVE AUCTION at St. Augustine Art Association**

Saturday May 18, 2013

Conference Speakers and Panels

- 9:00am - 9:40am **Contemporary Art-Making in the Medium of Stained Glass**
Linda Lichtman
- 9:40am - 10:00am **This Isn't Your Grandpa's Tape Measure**
Jules Mominee
- 10:15am - 10:55am **Harry Clarke & the Geneva Window**
Mary Clerkin Higgins
- 10:55am - 11:15am..... **The Chariot of Poseidon**
Drew Anderson and Lisa Pilosi
- 11:30am - 12:15pm..... **Making Glass for Artists: Evolving from Stained Glass to Fusing**
Eric Lovell
- 12:15pm - 1:30pm **LUNCH**
- 1:30pm - 2:30pm **The Future of Stained Glass in America**
A panel discussion led by Reiner Meindl of Lambert Glas
- 2:30pm - 2:50pm **From Lamps to Entrances: Bringing the Tiffany Tradition into the 21st Century**
John C. Emery
- 3:10pm - 3:30pm **Visions of St. Augustine**
J. Kenneth Leap
- 3:30pm - 3:50pm **Charles Jay Connick: Beyond Gothic**
Samantha DeTillio
- 4:10pm - 5:10pm **Beauty: An Investigation into an Anti-thesis of Post-Modern Aesthetics**
Panel led by Betti Pettinoti-Longinotti
- 5:10pm - 5:30pm **Final Remarks**
- 5:30pm - 7:00pm **DINNER on Your Own**
- 7:00pm - 9:00pm **Wine Party**

Sunday May 19, 2013

Bus Trip to The Morse Museum of American Art (additional fee)

- 9:00am... **Bus leaves Hilton Bayfront Hotel**
5:30pm... **Bus returns to Hilton Bayfront Hotel**

Welcome to *St. Augustine*



On August 28, the Feast Day of Saint Augustine, Don Pedro Menendez de Aviles first sighted the coast of Florida. Twelve days later, on September 8, he stepped ashore, planted the Spanish flag into the sandy soil and, with soldiers and settlers who had traveled with him and Timicuanos who greeted his arrival watching, Menendez founded a new city and named it St. Augustine.

The year was 1565.

From that day until today, the City of St. Augustine has continued to survive and thrive, making it the longest continually inhabited European founded city in the United States, or more commonly called the “Nation’s Oldest City.” To read an extended history of the City, go to the Nation’s Oldest City.

Today St. Augustine continues to thrive and prosper as it proudly proclaims over four centuries of history that includes Spanish and English, Greek and Minorcan, Native American and African American influences.

A visitor to St. Augustine may delve into the city’s history by visiting one of many museums depicting the way of life of early Spanish colonists, or may choose to simply enjoy the feel of history by strolling the narrow old world streets. Even if history is not a center of interest, visitors cannot help but appreciate the rich heritage that makes St. Augustine a unique getaway.

Conference Information

Transportation from the Airport to the Hotel

We have volunteer’s with chauffeurs’ licenses willing to make two trips to the Jacksonville airport (3:00 P.M. and 5:30 P.M.) on May 14 and 15. Call Sister Diane at 904-669-5388 to make a reservation.

Parking at the Hotel

The hotel has agreed to allow us to use their valet parking with unlimited entry and exit for \$16 per day. There is a public parking lot behind the hotel that is \$7.50 each time you enter or per day if you leave your car.

Trolley Ticket

Don’t forget to sign up for the \$20 Trolley Ticket. It is good for three days and offers travel to the restaurants and places of interest in St. Augustine and also access to the bus to the beach. And it will include a dedicated trolley for the Thursday morning Stained Glass Trolley Tour. This is a reduced rate from the usual three-day trolley pass, so if you didn’t sign up for it when you registered, email conference@americanglassguild.org to add it to your registration.

Ghosts and Gravestones Tour

If we have 15 or more participants interested in this tour on Saturday, May 18, 2013 – 8:00pm – 9:20pm, prices will be \$22 for Adults and \$12 for Children (4-12.) Note: Due to loud noises, children under 4 are not allowed on board. In addition, the tour may not be suitable for children under 13. Use parental discretion. When the conductor howls “all aboard!” - Will you be there? Explore the darker side of the Nation’s Oldest City with our ghost guides and experience the historic haunted tales and legends found at every turn. Revisit the site of the terrible tragedy that occurred in 1873 at the St. Augustine Lighthouse. Included is a visit to the town’s most haunted building, The Old Jail, for an up close and personal encounter.

Tour participants receive discounted prices at the following museums:

Old Jail Museum
\$4.50 per person

Oldest Store Museum

\$4.50 per person

St. Augustine History Museum

\$4.50 per person

If you are interested in the ghost tour, talk to Rebecca Hartman Baker or Sister Diane Couture

Notes on the Morse Museum Tour

We have some fun surprises planned for the bus to the Morse Museum on May 19. The museum’s Tiffany collection includes jewelry, pottery, paintings, art glass, leaded glass windows and lamps, and the chapel interior the artist designed for the 1893 World’s Columbian Exposition in Chicago. The Museum’s holdings also include a major collection of American art pottery and representative collections of late 19th- and early 20th-century American painting, graphics, and decorative art..

AMERICAN GLASS NOW: 2013

American Glass Guild’s 2nd Annual Juried Exhibit

St. Augustine Art Association
St. Augustine, Florida
May 3rd through June 28th, 2013
St. Augustine Art Association website
www.staaa.org



In Flanders Field, Kathy Jordan



Waiting For Spring, Nancy Nicholson

The American Glass Guild is delighted to present our 2nd Juried Show to be held at the St. Augustine Art Association, St. Augustine, FL. The gallery liked the show so much that after it was installed they asked to keep it up for a second month. Thanks to our jury and congratulations to our talented artists.

2013 Jurors -

Virginia Raguin

Professor of Art History at College of the Holy Cross

Ena Heller

Director of the Cornell Fine Arts Museum (CFAM) at Rollins College, Winter Park, former director of MOBIA-Museum of Biblical Art in NYC

Drs. Raguin and Heller will discuss and critique the works in the show during a special presentation at the conference.

2013 American Glass Guild Conference Detailed Schedule

(program subject to change)

Tuesday, May 14, 2013

5:30am - 8:30pm

AGG Board Meeting

Hilton St. Augustine Historic Bayfront Hotel

Wednesday, May 15, 2013

Wednesday, 8:30am - 12:30pm

Photo Imaging for Stained Glass

Daniel Maher

Sisters of St. Joseph Stained Glass Studio

Students will learn to manipulate and transfer photographs and digital designs onto glass via sandblasting and screen-printing. Various techniques will be discussed and tried. Each attendee will have a take-away project.

Wednesday, 8:30am - 12:30pm

Glass Painting:

Medieval Fragments with a Modern Twist

Linda Norris

Sisters of St. Joseph Stained Glass Studio

Linda Norris will demonstrate how two glass painters, with very different backgrounds in traditional and contemporary painting, through presentation and practical methods, will demonstrate the types of glass painting that were explored for their recent collaborative project, windows in the Royal Chapel, Conwy Castle. These included fragments inspired by medieval manuscripts, stained glass, contemporary imagery and textures taken directly from the landscape.

Students will then have a choice of imagery and techniques to produce a stained glass fragment of their own to take away, with additional tutelage regarding using glass paint in multiple layers for a single firing.

Wednesday, 9:30am - 12:30pm

Design and the Lead Line

Nancy Nicholson

St. Augustine Art Association

What makes a good stained glass design? What makes a design unique to you? How do you interpret your own drawings or photographs into a successful stained glass design? When is it best to use painting or sandblasting instead of the lead line? How can you vary the lead line to enhance your design? The principles of good design have been written

about for both graphic and fine art, but not much has been written about good stained glass design.

This workshop will explore the design challenges that are unique to stained glass. Understanding the limitations and then learning to push beyond them makes for an exciting and successful work of art, no matter the material. Emphasis will be on each student's personal sensibility towards design and composition. We will explore images that are compelling to each individual student and investigate ways of interpreting the image into a working drawing for stained glass.

Students should bring images, drawings or photographs that appeal to them, along with a sketchbook, drawing pad and drawing utensils.

Nancy Nicholson is an artist with twenty-seven years of experience working in stained glass. Her passion for glass began while in art school. Upon graduating, Nancy expanded her knowledge while working with the Daniel Maher Stained Glass Studio, where she served as a designer and restorer for 10 years. Her work combines a fine art sensibility with broad technical experience and craftsmanship. Since her move to Brooklyn in 1999, Nancy has developed her autonomous work, while also creating custom work for residential settings. Her most signature work is an on-going series of cityscape panels, that explore the layering of light, color and dynamic forms of the urban environment.

Wednesday, 12:30pm - 1:30pm

LUNCH (on your own)

Wednesday, 1:30pm - 5:30pm

Paint Layering in One Firing

Jonathan Cooke

Sisters of St. Joseph Stained Glass Studio

This four-hour workshop is an introduction to multiple layering of glass paint - an essential skill for effective glass painting. We shall discuss the range of materials available and work hands-on using a range of brushes and other tools to manipulate a vinegar mix, creating a variety of textures in a single firing. There will be discussion on how these techniques can provide the foundation to build further layers.

Wednesday, 1:30pm - 6:00pm

Lamination in Stained Glass

Volker Brock

Hilton St. Augustine Historic Bayfront Hotel

This introduction workshop will present a new method of combining the functionality of modern architectural glazing substrates such as insulated glass and safety glass with the tradition of stained glass artistry. The lamination technique presented will offer a practical solution for stained glass designs that can be efficiently combined with acid etching and sandblasting processes and ultimately provide an economical solution without the risk of structural failure

or discoloration over large glazed surfaces.

The objectives of the event are as follows: Introduce the concept of surface lamination in stained glass applications; Explain the technical data of the Verifix 2K product with reference to shear and tensile strengths, resistance to water, temperature and peel adhesion; Discuss the possibilities of working with fused, cast and glass with uneven surfaces; Discuss the limitations of the product in terms of structural applications; Understand the practical process of working with the Verifix 2K silicone by creating a small lamination project (approx. 12" x 24"); Discover other lamination processes including UV bonding with surface bonding adhesives.

The workshop will be divided into 2 parts:

1. Theoretical and Technical: Understanding the theory behind the lamination process and the possible applications in the field.
2. Practical: A "hands-on" lamination application combining stained glass to a safety glass substrate using the VERIFIX® 2K Silicone.

Workshop attendees will come out with a solid grounding of the process and be skilled enough to immediately start working with this lamination process in their studios.

Maximum number of attendees: 10. Attendees are expected to bring overalls or work aprons for the hands-on application.

Materials supplied by Bohle: Verifix 2K Silicone; all tools for working with the glass and product; all technical literature, documentation and worksheets; audio/visual presentation material.

www.bohle-america.com

Materials donated by S.A. Bendheim - www.bendheim.com

Wednesday, 1:30pm - 3:30pm

Residential Entrance Design and Marketing for the 21st Century

John C. Emery

St. Augustine Art Association

The first hour of this workshop will entail working with a provided notebook binder for each student outlining the Preston Studios methods for marketing and creating residential entrances. The second hour will involve an interactive question and answer format working with class members to see how this process can be adapted to their own markets and art glass processes.

Wednesday, 6:00pm - 7:30pm

DINNER (on your own)

Wednesday, 7:30pm - 10:00pm

Cash Bar

Meet Your Muse

St. Augustine Art Association

Thursday, May 16, 2013

Thursday, 8:30am - 11:30am

Stained Glass Trolley/Walking Tour of Historic St. Augustine

Sites include:

Flagler College

Interiors were designed by Louis Comfort Tiffany, who is credited with the stained-glass windows

Trinity Episcopal Parish

Tiffany Studios, Maitland Armstrong, Rudy Brothers, Henry George L. Payne Co., Jacoby Stained Glass Company, Wilbur Herbert Burnham, Colgate Art Glass, & Franz Mayer and Sons.

Flagler Memorial Presbyterian Church

Windows by Herman T. Schladermundt

St. Augustine Art Association

American Glass Now: 2013

The AGG's second Juried Exhibition.

Thursday, 11:30am - 1:00pm

LUNCH (on your own)

Thursday, 12:00pm - 1:00pm

The Cathedral Basilica of St. Augustine

Open for Viewing

Thursday, 1:00pm - 2:30pm

Welcome & Member Introductions

AGG President & Mayor of St. Augustine

Hilton St. Augustine Historic Bayfront Hotel

Thursday, 2:30pm - 3:10pm

Louis C. Tiffany and the Morse Museum

Jennifer Perry Thalheimer

Hilton St. Augustine Historic Bayfront Hotel

Located Winter Park, Florida the Morse Museum exhibits the world's most comprehensive collection of the works of Louis Comfort Tiffany (1848-1933), including Tiffany jewelry, pottery, paintings, art glass, leaded-glass windows and lamps, and the chapel interior he designed for the 1893 World's Columbian Exposition in Chicago. The Morse Museum's new wing provides, for the first time, long-term public access to its collection of art and architectural objects from Louis Comfort Tiffany's celebrated Long Island home, Laurelton Hall, including the Daffodil Terrace.

The Morse Museum was founded by Jeannette Genius

Continued on next page...

2013 American Glass Guild Conference
Detailed Schedule continued...

McKean (1909-1989) in 1942 and named for her industrialist grandfather. Its collections were built over a half-century by Mrs. McKean and her husband, Hugh F. McKean (1908-1995), the Museum's director until his death.

In light of the strength of the Tiffany material, visitors are often surprised to see that the Museum's holdings include other notable artists in glass, a major collection of American art pottery and representative collections of late-19th and early-20th century American painting, graphics, and decorative art. This lecture will serve as an overview of the collection, and a behind the scenes look at the treasures of the museum.

Thursday, 3:15pm - 3:30pm

BREAK

Thursday, 3:30pm - 4:15pm

A Short Esthetic Voyage

Jean-Jacques Duval, Keynote Speaker

Hilton St. Augustine Historic Bayfront Hotel

Renowned artist Jean-Jacques Duval will discuss a variety of projects from his long career as a painter and sculptor, focusing on his numerous stained-glass projects.

Thursday, 4:15pm - 5:00pm

Art Residencies for Glass Artists

Joseph Cavalieri

Hilton St. Augustine Historic Bayfront Hotel

This lecture will offer advice to get the most from an glass art residency. It includes choosing, writing proposals, organizing, and supporting (selling your work during a residency).

The lecture includes residencies in the US as well as internationally. Some residencies are affiliated with glass schools or foundations, some with universities, while others are more general, for artists of all types (writers, photographers etc.) Each has different requirements and each have different items that are covered by the artist or organization.

I will discuss how to decide what type of residency would be best for your practice, tell of specific places to research residencies, and how to create your own residency to fit your time restraints.

The end of the lecture I will show some "eye candy"... Beautiful photos highlighting locations, artists and their work, at the residencies I have attended.

Thursday, 5:15pm - 6:30pm

CASH BAR

SILENT AUCTION

Hilton St. Augustine Historic Bayfront Hotel

Thursday, 6:30pm - 8:00pm

DINNER

Hilton St. Augustine Historic Bayfront Hotel

Thursday, 8:00pm - 8:30pm

Presentation of Barnes Award

Hilton St. Augustine Historic Bayfront Hotel

Thursday, 8:30pm - 10:00pm

Round Table

Friday, May 17, 2013

Friday, 9:00am - 9:20am

Recementing Windows in Place

Barbara Krueger

Hilton St. Augustine Historic Bayfront Hotel

Dilemma - Should 2 large windows be removed to repair one piece of broken glass in each and 2 broken solder joints, or... repair/recement both windows in place??

Two large side lights flanking a front door were moved from a previous home in the mid-1970's, made larger to fit new openings and installed on the exterior of clear-glass windows. Each had one piece of broken glass and there were two broken solder joints. After hearing a talk by Geoff Wallace of Australia, where he discussed recementing in place, I consulted with him concerning this project. As a result, I ended up suggesting the windows be recemented and repaired in place for a less costly solution. The 20 minute talk will discuss the pros and cons of this project, lessons learned, and the problems of defying gravity and trying to resolder in place.

Friday, 9:20am - 9:40am

Digital Printing for Architectural Glass

J. Kenneth Leap

Hilton St. Augustine Historic Bayfront Hotel

This presentation will focus on several types of printing technologies emerging on the market for designers of decorative architectural glass applications. We will look at traditional screen printing using glass enamels, direct-to-glass printing with ceramic frit, and UV resistant ink in laminated interlayer applications. Viewers will leave with an understanding of the limitations of each process and the arc of a project from design to realization.

Friday, 9:40am - 10:00am

BREAK

Friday, 10:00am - 10:20am

From Medieval Cathedrals to Discarded Containers

Sasha Zhitneva

Hilton St. Augustine Historic Bayfront Hotel

After years of working in kiln-formed and stained glass and

knowing that both are regarded with high respect and perceived to be almost as valuable as precious materials, I became tempted to combine fragments of glass that have been worked on in the same fashion since the Middle Ages -- the glass that is acid etched, painted, and silver stained -- with their bastard cousin. That cousin, of course, is a material that resembles glass in appearance but commands no respect at all, is disposed of in the most hushed manner, and yet encompasses every facet of our everyday experience: clear plastic. I use stained glass, references to its historic imagery, and associations the medium evokes as a metaphor, or to be more precise, as a vehicle to explore connections between the indispensable and the disposable. I'm interested in examining how the two can become interchangeable, and how materials we use, work with, and dispose of reflect on our self-perception and reveal our vulnerability.

Friday, 10:20am - 10:40am

***Re-informing the Art Canon: Inclusion of Art She-oes
Betti Pettinati-Longinotti***

Hilton St. Augustine Historic Bayfront Hotel

Embracing the mission of the Guerilla Girls, a feminist art group fighting for the rights of women artists, past and present, this investigation of work seeks to recognize and celebrate the contributions of these 'she-oes'. With an intention to re-inform the art canon, the faces of women artists over the centuries are re-presented. During their lifetime, many received a lack of recognition, muted by the hegemony of their male-dominated world. With influences as diverse as Hildegard de Bingen and Lee Krasner, new synergies are crafted from both opaque and transparent structures. This work ranges from an exploration of painting with oils to compositions in glass. Maternal meta-narratives further homage the neglected 'other-half'.

Friday, 10:40am-10:55am

BREAK

Friday, 10:55am - 11:35am

Capturing the Castle - A Collaboration

Linda Norris

Hilton St. Augustine Historic Bayfront Hotel

In this presentation Welsh glass artist Linda Norris will talk about a commission she and Rachel Phillips recently completed to make 3 stained glass windows for a 13th century castle and World Heritage Site in North Wales. She will be focusing on their experience of artistic collaboration and on the joys and challenges of making a contemporary work for a historic setting.

Rachel and Linda are friends and fellow artists living in a rural village in Pembrokeshire, Wales. This commission gave them the opportunity to collaborate on a major project for a fabulous historical setting. The challenge was to bring their individual strengths together to make a work that told something of the life of the castle whilst still being very much a

contemporary art work.

Inspired by existing fragments of Welsh medieval glass, they created a design based on the history of the battle for land, culture and language in medieval Wales, underpinned by a map of North Wales. The work was installed in the castle in March 2012.

Friday, 11:35am - 11:50am

Walk to Flagler College

Friday, 11:50am - 12:45pm

LUNCH

Flagler College

Friday, 12:45pm - 1:15pm

AGG Business Meeting

Friday, 1:15pm - 1:30pm

Walk to Hotel

Friday, 1:30pm - 2:15pm

Revelations: the New Jerusalem

Jonathan Cooke

Hilton St. Augustine Historic Bayfront Hotel

The Savile Chapel at the parish church of St Michael and All Angels, Thornhill, near Dewsbury, in the north of England is a historically significant interior. As well as monuments to the Savile family, it contains four c15 windows of the York school. In 2009 Jonathan was invited to prepare a report on the condition of this glazing. In the late nineteenth century, it was known to be deteriorating and, exceptionally, Burlson an Grylls, who restored the chapel windows circa 1880 as part of the Victorian reordering of the building by the noted architect G E Street, had recorded its condition both prior to, and on completion of their work. Their pre-restoration cartoons were discovered about thirty years ago under one of the Savile monuments and their post restoration tracings were deposited at the Victoria and Albert Museum by Harry Grylls after the Second World War. From these records we know that much of the surface decoration, particularly on the white glasses, had already been lost and the rate of deterioration almost certainly accelerated in the twentieth century.

Samples of the glasses were analysed by English Heritage to determine chemical composition, and environmental factors, current and historic, which could have contributed to its parlous state, were also explored. The microenvironment of the window was monitored over a year, with the assistance of Dr David Martlew, former chief research glass scientist at Pilkingtons, and academic glass scientists from Sheffield University.

This paper presents the story of the window: its fascinating iconography, possibly unique in stained glass; its history,

Continued on next page...

2013 American Glass Guild Conference Detailed Schedule continued...

and an overview of the scientific and pastoral aspects of the controversial decisions to displace the medieval glass, and to recreate the window. Jonathan will also describe the processes in his reconstruction of this window, from initial researches and cartoons to the glass painting techniques employed.

Friday, 2:15pm - 3:00pm

The New In The Old: 20th Century Stained Glass in France's Ancient Churches

Susan Bockius

Hilton St. Augustine Historic Bayfront Hotel

A personal journey of discovery of modern stained glass found in ancient churches of the Aquitaine, Poitou-Charante and Centre regions of France. How the new can be in dialogue with and reinvigorate art and architecture from past centuries, with comment on the artists, where known.

Friday, 3:00pm - 3:15pm

BREAK

Friday, 3:15pm - 4:10pm

Misfits of Glass: A Panel Discussion about Stained Glass as Autonomous Art

Discussion Panel led by Nancy Nicholson

Hilton St. Augustine Historic Bayfront Hotel

Today, stained glass is widely regarded by the general public as a religious or decorative craft. Much attention has been given in our field to the tradition of stained glass in architecture, perhaps overshadowing our understanding of the medium's potential as an autonomous art form. When a glass panel is created with the intent of functioning solely as an art object, removed from the context of architecture, where does it fit in?

This discussion will be lead by Nancy Nicholson with a panel of four other artists, to be announced.

Friday, 4:10pm - 4:30pm

Walk to St. Augustine Art Association (SAAA)

Friday, 4:30pm - 5:30pm

Introduction and Critique of Juried Show: American Glass Now: 2013

Virginia Raguin and Ena Heller

St. Augustine Art Association

Friday, 5:30 - 9:30

CASH BAR

St. Augustine Art Association

Friday, 5:50pm - 6:45pm

DINNER

St. Augustine Art Association

Friday, 6:45pm - 9:15pm

Annual Live Auction

St. Augustine Art Association

Saturday, May 18, 2013

Saturday, 9:00am - 9:40am

Contemporary Art-Making in the Medium of Stained Glass

Linda Lichtman

Hilton St. Augustine Historic Bayfront Hotel

I create both personal artworks in stained glass and architectural artworks that are often located in public venues such as hospitals, universities and transit stations. Each realm (the personal and the public) requires a very different strategy in order to generate enduring and meaningful work, but in my work they share a common weft: my personal, painterly and unselfconscious approach to art-making.

I will describe and illustrate - mostly with my work, but with that of others too - how this approach provides me with both awful challenges and wonderful opportunities. I hope with this presentation to help others understand the role and significance of their own art-making, both in the studio and in the built environment. Derived from the poem "The Naked and the Nude" by Robert Graves

9:40am - 10:00am

This Isn't Your Grandpa's Tape Measure

Jules Mominee

Hilton St. Augustine Historic Bayfront Hotel

As an adjunct to traditional methods of documenting physical objects such as art glass windows, the process of Photogrammetry offers possibilities for creating and archiving highly accurate records. By taking out the issues of parallax, this process has the ability to create rectified images. It also has the potential to enable recreation of a destroyed object from a digital photographic record, where a physical object no longer exists from which to make a traditional rubbing, or take measurements.

10:00am - 10:15am

BREAK

10:15am - 10:55am

Harry Clarke and the Geneva Window: Its Creation and Conservation

Mary Clerkin Higgins

Hilton St. Augustine Historic Bayfront Hotel

Harry Clarke is considered by many to be Ireland's preeminent stained-glass artist. The son of a studio owner, he learned the

techniques at an early age. As a young man he studied stained glass further at art school and in situ, receiving traveling grants to visit Chartres and other monuments. Clarke had a unique vision and developed extraordinary techniques to realize it. The Geneva Window was the culmination of decades of experimentation and the last window made by Clarke before his early death at the age of 41 in 1931. In it, Clarke used plating and acid etching, along with vitreous paint and silver stain to achieve stunning results. The window's history was controversial, originally for its subject matter and later, when it left Ireland for its new home in Miami Beach.

In 1992 I conserved the Geneva Window at the Wolfsonian Museum in Miami Beach, Florida. During treatment, the plates were opened up and photographed, allowing a unique opportunity to study and appreciate Clarke's innovative technique.

This paper will discuss the history of the Geneva window, the techniques Harry Clarke used to make it - with reference to how others, such as Louis Comfort Tiffany, also used aciding and plating - and its conservation issues and treatment.

10:55am - 11:15am

The Chariot of Poseidon

Drew Anderson and Lisa Pilosi

Hilton St. Augustine Historic Bayfront Hotel

This paper describes the manufacture, conservation, and display of a monumental reverse-painted glass mural depicting The Chariot of Poseidon, designed by Jean Dupas and created by Jacques-Charles Champigneulle for the SS Normandie and now in the collection of the Metropolitan Museum of Art. New York.

This paper, co-written with Lisa Pilosi, was presented at a Corpus Vitrearum Meeting in the fall of 2011 in Lisbon, Portugal.

11:15am - 11:30am

BREAK

11:30am - 12:15pm

Making Glass for Artists:

Evolving from Stained Glass to Fusing

Eric Lovell

Hilton St. Augustine Historic Bayfront Hotel

Making Glass for Artists: Evolving from Stained Glass to Fusing

Experience the 40 year development of glass making from stained glass to fusing, from the point of view of the glass maker. Round out your knowledge of how the glass you love is made, and learn about the visual and technical properties that make it unique. Presentation reviews current design directions using fusing techniques, in terminology familiar to stained glass artists.

12:15pm - 1:30pm

LUNCH

1:30pm - 2:30pm

The Future of Stained Glass in America

Moderated by Reiner Meindl of Lamberts Glass

Hilton St. Augustine Historic Bayfront Hotel

2:30pm - 2:50pm

From Lamps to Entrances:

Bringing the Tiffany Tradition into the 21st Century

John C. Emery

Hilton St. Augustine Historic Bayfront Hotel

2:50pm - 3:10pm

BREAK

3:10pm - 3:30pm

Visions of St. Augustine

J. Kenneth Leap

Hilton St. Augustine Historic Bayfront Hotel

Reconciling a client's nostalgia for traditional imagery with one's own artistic vision is a journey. When commissioned to design windows for the chapel at St. Augustine Preparatory School it was the writings of St. Augustine that ultimately spoke to me as an artist. Incorporating traditional iconography associated with the saint while researching his life and the landscape of North Africa where he lived allowed me to develop a fresh interpretation that found resonance with the new audience. I will discuss the development of the imagery and my choice to execute the panels using the laminated glass technique.

3:30pm - 3:50pm

Charles Jay Connick: Beyond Gothic

Samantha DeTillio

Hilton St. Augustine Historic Bayfront Hotel

Charles Jay Connick opened his Boston studio in 1913. After over a decade of working in the popular opalescent style as a designer for other studios, he apologized for his delay and projected himself into his "conversion" to the principles of gothic glazing. Despite his emersion in the American Modern Gothic "movement," Connick's work developed greatly throughout his career, entering multiple aesthetic stages. Although relying heavily on twelfth-and-thirteenth-century French stained glass for inspiration and maintaining the medieval principles of style and production, Connick refused to be a mere copyist. Rather, as a constant innovator he placed himself firmly in the twentieth century finding new ways to consider his craft and create windows unlike those of any other artist.

For this discussion, an exploration of Connick's innovation in style and materials as he forged a modern, American stained glass will be made, as well as sources of influence for such innovations. A multi-window case study will illustrate his trials in techniques, such as sandblasting and dalle de verre, and

Continued on next page...

2013 American Glass Guild Conference
Detailed Schedule continued...

experimentations with untraditional materials, such as plastics. Although the exception and not the rule to Connick's stained glass, such works show that Connick was not just another gothicist but truly a modern gothicist.

3:50pm - 4:10pm

BREAK

4:10pm - 5:10pm

Beauty: An Investigation into an Anti-thesis of Post-Modern Aesthetics

Panel led by Betti Pettinati-Longinotti

Hilton St. Augustine Historic Bayfront Hotel

Embracing the mission of the Guerilla Girls, a feminist art group fighting for the rights of women artists, past and present, this investigation of work seeks to recognize and celebrate the contributions of these 'she-roes'. With an intention to re-inform the art canon, the faces of women artists over the centuries are re-presented. During their lifetime, many received a lack of recognition, muted by the hegemony of their male-dominated world. With influences as diverse as Hildegard de Bingen and Lee Krasner, new synergies are crafted from both opaque and transparent structures. This work ranges from an exploration of painting with oils to compositions in glass. Maternal meta-narratives further homage the neglected 'other-half'.

5:10pm - 5:30pm

Final Remarks

5:30pm - 7:00pm

DINNER (on your own)

AGG Board Meeting

Hilton St. Augustine Historic Bayfront Hotel

7:00pm - 9:00pm

Wine Party

Home of Arthur and Anne Boccieri

Sunday, May 19, 2013

Full Day Bus Trip

Charles Hosmer Morse Museum of American Art
Winter Park, Florida

9:15am

Bus leaves Hilton Bayfront Hotel

5:30pm

Bus returns to Hilton Bayfront Hotel

2013
American Glass Guild
Conference Biographies

Drew Anderson

The Chariot of Poseidon

Saturday, May 18, 10:55am

I am Conservator in the Sherman Fairchild Center for Objects Conservation at the Metropolitan Museum of Art. I received an M.A. in Stained Glass Conservation from the Victoria & Albert Museum, and served as senior conservator in the Stained Glass Conservation Section of the V & A from 1996-2004. I previously held a position as Production Manager at Goddard & Gibbs Studios, Ltd. in London. I have 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 UK. I am the stained glass consultant for St. Patrick's Cathedral, New York City and a member of the Conservation Committee of the American Corpus Vitrearum.



Susan Bockius

The New In The Old: 20th Century Stained Glass in France's Ancient Churches

Friday, May 17, 2:15pm

Susan Bockius has been a design consultant for Willet Hauser Architectural Glass, Inc. since January of 2000. She began her career in the graphic arts and maintained a freelance graphic arts practice for ten years. During student days at the Moore College of Art in Philadelphia, she worked in the Library at Willet Studio under Helene Weis, beginning both a life-long friendship and an interest in stained glass. Later, Susan left the art field to work as a researcher and writer for management consulting firms and as a program manager at the Department of Defense. She has enjoyed returning to Philadelphia, to the Willet firm, and to the arts.



2013 St. Augustine Conference Biographies continued...

Volker Brock

Lamination in Stained Glass Workshop

Wednesday May 15, 1:30pm

Volker Brock resides in the town of Haan, Germany and holds a German Master Glazier qualification. He works for the company Bohle AG., Europe's largest manufacturer and distributor of glass tools and equipment as "Product Manager for Surface Technology". Volker Brock has been with Bohle AG. since 2000 and has actively assisted in the technical development of glass lamination, surface coatings and UV adhesive products in the international market under the brands VERIFIX® and BRITEGUARD®. In collaboration with Bohle America, Inc. (Charlotte NC), and the American Glass Guild, Volker Brock will be presenting an Introduction Workshop to the Lamination of Stained Glass using the VERIFIX® 2K Silicone.



Joseph Cavalieri

Art Residencies for Glass Artists

Thursday May 16, 4:15pm

Joseph Cavalieri's award winning work has been exhibited in art galleries and museums in the U.S. Europe, India and Australia, including the Museum of Arts and Design (New York) and The Society of Arts and Crafts (Boston). Space Womb, Jack the Pelican Presents, Bond Street Gallery, and Leslie-Lohman Museum, all in New York City, have shown his work. He is currently represented by the Duane Reed Gallery in St. Louis, and has three one-man-shows organized in 2013.

His public art can be seen at Dixon Place Theater in Manhattan, and permanent installations at many artist residencies. The MTA chose Joseph to design a permanent installations at the Philipse Manor Train Station in Sleepy Hollow (NY). He enjoys sharing his techniques and design perspective, and has been teaching internationally for over 4 years.

Website: cavaglass.com



Mary Clerkin Higgins

Harry Clarke and the Geneva Window: Its Creation and Conservation

Saturday May 18, 10:15am

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 recently designed a set of eleven new figural windows for the chapel at the Cloister of Sea Island, Georgia. She is currently working with the artist Rowan LeCompte (for whom her studio fabricated two large clerestory windows for the National Cathedral in Washington, D.C.) on the design, painting and fabrication of a large set of windows for a chapel in North Carolina.



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.

Jonathan Cooke

Paint Layering in One Firing Workshop

Wednesday May 15, 1:30pm

Revelations: the New Jerusalem

Friday May 17, 1:30pm

Jonathan Cooke served a four year apprenticeship at the York Minster with the York Glaziers Trust where he learnt the traditional techniques and methods for the creation, conservation and restoration of stained glass, working on the restoration of

2013 St. Augustine Conference Biographies continued...

the Minster following the fire of 1984. Since 1987 he has been in commercial partnership with wife, Ruth and they run a small stained glass company in the north of England. Jonathan is an ICON accredited restorer and conservator, and is a regular contributor to conferences. For the past thirty or so years he has studied, researched, and experimented with traditional glass painting techniques of all dates, and has established a reputation as one of the leading exponents of restoration glass painting of every period. Though his output is relatively small, Jonathan is also an established artist in his own right. He is a member of the Church of England's Church Building Commission's stained glass committee, and stained glass advisor to three English Diocesan Advisory Committees.



2012 projects include the design and realisation of a deteriorated c15 English window, the recreation of a lost window for the Soane Museum, and collaboration with a Jersey artist/designer on a new window. For more than a decade Jonathan has run glass painting courses at Swansea Metropolitan University and also now regularly teaches a similar course at the University of York. In 2010 he was privileged to be invited to the United States to work with a group of talented glass painters. Time and Temperature, his written contribution to glass painting, rooted in his experience and his teaching, is due to be published in late 2012.

More info at: www.jonathancooke.org

Samantha DeTillio

Charles Jay Connick: Beyond Gothic

Saturday May 18, 3:30pm

Samantha DeTillio is currently the Tiffany and Company Foundation Curatorial Fellow of American Decorative Arts in the American Wing of The Metropolitan Museum of Art in New York, New York. She is an alumna of the Smithsonian-Mason MA in the History of the Decorative Arts program in Washington, DC, where she specialized in twentieth-century American glass.

Her current research is focused on American stained glass designer-craftsman Charles Jay Connick, for which she received a Cosmos Club Foundation's Young Scholars Award in 2012. Her other research interests include contemporary craft, turn-of-the-twentieth-century material culture and decorative arts.



Jean-Jacques Duval

A Short Esthetic Voyage

Thursday May 16, 3:30pm

Jean-Jacques Duval was born 1930 in Strasbourg, France. After World War II, he began his studies at Ecole Superieur des Arts Decoratif, in Strasbourg, France. And at the Art student league in New York City.

In 1950, Duval accepted an offer to design for a major stained glass studio in the United States. In 1957 he opened his own studio in New York City. Today he lives and maintains his design studio in the Adirondack Mts in Port Douglas, Keeseville, NY. Natural forms have always interested Duval and his present environs provide a catalyst for his inspiration. From Duval Studio, situated on Lake Champlain, he maintains his ability to serve clients world-wide.



John C. Emery, Sr.

Residential Entrance Design and Marketing for the 21st Century

Wednesday, May 15, 1:30pm

From Lamps to Entrances: Bringing the Tiffany Tradition into the 21st Century

Saturday, May 18, 2:30pm

John C Emery, Sr. is a graduate of Rollins College in Winter Park, Florida (BA in History). At the time he attended Rollins the McKean collection which now resides in the Morse Museum was displayed on a rotating basis through the Art Department at Rollins. So the influence of Tiffany on the works of *Preston Studios* has been profound. John met Jerry Preston



2013 St. Augustine Conference Biographies continued...

in 1972 and watched as Jerry taught himself how to work with stained glass. In 1976 Jerry decided he was tired of moving every two years as a Field Director in the Red Cross and John had exhausted the emotion of 8 years in college – they formed *Preston Studios* that year in 1976.

The initial ambition of *Preston Studios* was to create a new body of works in lamps after the manner of Tiffany, but of subjects that storied studio had never created - Calla-Lilies and iris were among the early designs of the studio. Soon it became apparent that to stay in business *Preston Studios* would have to do more, so they embarked on a series of autonomous “Bird of the World” panels markets in the Merchandising Marts of Atlanta, Miami, Dallas, and New York. In 1982 they received their first large corporate commission from Aquarina in Melbourne Beach which provided *Preston Studios* with international exposure as part of their advertising. In 1989 they joined the Home Builders and Contractors Association of Brevard County and began working directly with numerous builders in the placement of custom art glass in entrances, baths, and as accents, often in model homes.

Numerous magazine articles in art glass trade journals eventually led to two Wardell Publication books: *Windows of Enduring Beauty* (2002) and *Windows of Enduring Color* (2008), each with over 80 color plates and many residential entrances.

www.prestonstudios.com

www.facebook.com/PrestonStudios

Barbara Krueger

Recementing Windows in Place

Friday, May 17, 9:00am

Barbara Krueger A former elementary school teacher, Barbara was on the art fair circuit selling her original stained glass when she decided to return to college for an art degree. Two years into the art program at Eastern Michigan University, which included many art history classes, she serendipitously took Introduction to Historic Preservation, switched



her major and in 1995 graduated with a Masters in historic preservation (MS).

About 20 years ago Barbara began to volunteer for the Michigan Stained Glass Census (MSGC) which was organized under the auspices of Michigan State University Museum. With the death of Betty MacDowell last October, she became director of the MSGC. There are now over 1200 buildings, mostly churches, which have registered their stained-glass windows. <http://www.museum.msu.edu/museum/msgc/>

Barbara was a founding member of the American Glass Guild and served on its board for six years. She is currently treasurer of the Hartland Area Historical Society and a member of APT and its Eastern Great Lakes Chapter.

One of three authors of the new book, *Detroit's Historic Places of Worship*, which took 15 years to research and documents the founding congregations, subsequent history, art, and architecture of 37 Detroit churches.

She lectures on “The Art and Architecture of Stained Glass” utilizing photos she has taken on trips to France, Germany, England and Scotland to study glass, as well as in the US and, of course, Michigan. She also works with area churches to help them ascertain the condition of their stained-glass windows.

J. Kenneth Leap

Meet Your Muse - Free Group Cartoonanza

Wednesday, May 15, 7:30pm

Digital Printing for Architectural Glass

Friday, May 17, 9:20am

Visions of St. Augustine

Saturday, May 18, 3:10pm

J. Kenneth Leap is primarily recognized for his achievements in the field of architectural stained glass. Working in a tradition that dates to the cathedrals of medieval Europe, Leap creates his panels by hand-painting colored pieces of glass with vitreous pigments. These pigments are fused to the glass by firing in a kiln before being assembled into stained glass panels using strips of lead. Over the course of 25 years as a glass designer he has embraced new media and designed for printed decorative glass applications. His painterly work in stained glass has earned him numerous awards including a fellowship from the New Jersey State Council on the Arts, a jurors' award of honor in the Philadelphia Mu-



2013 St. Augustine Conference Biographies continued...

seum of Art exhibition, “Contemporary Philadelphia Artists” and inclusion in the Corning New Glass Review. Articles about his work have appeared in The Philadelphia Inquirer, The New York Times, Architecture of New Jersey, Professional Stained Glass Magazine and Stained Glass Quarterly. Leap has taught workshops and performed demos in traditional Glass Painting techniques at the Rhode Island School of Design, Tyler School of Art, Bryn Athyn College and at the Glass Art Society annual conference. He currently holds the position of President of the American Glass Guild. He is an ambassador artist with Wheaton Arts in Millville, NJ, an artist in residence at the Glencairn Museum in Bryn Athyn, PA and teaches at Bryn Athyn College.
www.paintedwindow.com

Linda Lichtman

Contemporary Art-Making in the Medium of Stained Glass
Saturday, May 18, 9:00am

I began my studies in *glass* with Patrick Reyntiens in 1973 at Burleighfield House in England and apprenticed to other glass artists in the U.K., Canada and Germany. With a BFA in painting from Massachusetts College of Art, I continued studies at the Museum School in Boston. Since 1978 I have maintained a glass studio in Cambridge, MA and more recently in Somerville, MA.

My work, in which I apply a painter’s methods to hand-blown stained and flashed glass, has appeared in several solo exhibitions in the U.S. and the U.K. as well as in group exhibitions in the U.S., Germany, Wales, Iceland, Ireland, Austria, France, Canada and Japan. My work has also appeared in several books on International work in glass and numerous other publications.

For the last decade my work has been focused on public art, creating unique site-specific works for civic buildings, hospitals, universities and transportation systems. My ongoing work includes glass paintings, most of which are now in public and private collections in the U.K., Europe and Japan. One of the main goals of my work in glass is to apply a human touch to an architectural scale.



Eric Lovell

Making Glass for Artists: Evolving from Stained Glass to Fusing

Saturday, May 18, 11:30am

Eric Lovell has more than 40 years experience in the fabrication, design, and marketing of decorative colored glass. Originally developing his passion for glass as an independent glassblower, Eric founded and is the Owner, President and Chief Glass Technologist of Uroboros Glass. Uroboros and its 50 employees produce more than 3500 products for glass fusing, stained glass, and technical glass markets worldwide. The company is well known and highly respected throughout the world of colored decorative glass.



Dan Maher

Photo Imaging for Stained Glass

Wednesday, May 15, 8:30am

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



Reiner Meindl

The Future of Stained Glass in America

Saturday, May 18, 1:30pm

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

2013 St. Augustine Conference Biographies continued...

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.



Jules Mominee

This Isn't Your Grandpa's Tape Measure

Saturday, May 18, 9:40am

Jules Mominee has been working in stained glass since 1972, and has a Master's Degree in Art. He founded Mominee Studios in 1979. On several occasions he has reviewed restoration centers firsthand in both England and Europe. He is currently working on his Master's Degree in Architecture, Specializing in Historic Preservation (MSHP).

Mominee Studios, Inc., is an Accredited Member (Professional Full Service Studio) of the SGAA. Jules served as Chairman of the SGAA Restoration Committee for eight years, and also served on their Board as Treasurer and Second Vice President. Jules is a member of the AGG, and is a member of the American Institute for Conservation (AIC).



Nancy Nicholson

Design and the Lead Line

Wednesday, May 15, 9:30am

Misfits of Glass: A Panel Discussion about Stained Glass as Autonomous Art

Friday, May 17, 3:15pm

Nancy Nicholson is an artist with twenty seven years of experience working in stained glass. Her passion for glass began while in art school. Upon graduating, Nancy expanded her knowledge while working with the Daniel Maher stained glass studio, where she served as a de-



signer and restorer for 10 years. Her work combines a fine art sensibility with broad technical experience and craftsmanship.

Since her move to Brooklyn in 1999, Nancy has developed her autonomous work, while also creating custom work for residential settings. Her most signature work is an ongoing series of cityscape panels, that explore the layering of light, color and dynamic forms of the urban environment.

web: www.nancynicholson.com

Linda Norris

Glass Painting: Medieval Fragments with a Modern Twist

Wednesday, May 15, 8:30am

Capturing the Castle - A Collaboration

Friday, May 17, 10:55am

Linda Norris has been a painter for over 30 years. She trained in a tight figurative tradition and has since developed freer ways of working. In her painting she is interested in exploring emotional aspects of landscape.

She first came to glass six years ago, with a painter's desire to move beyond paint. She has become drawn to explore the myriad possibilities that glass offers her to make site-specific work and to collaborate with other artists. As a material that is between liquid and solid in state, glass allows her to make work with a conceptual content, that moves in the poetic space between word and object.

In recent years she has become increasingly interested in exploring in her work the ways in which objects and artwork serve to link us to others and to the past. She is especially interested in making site-specific work in relation to historic settings and stimuli, and in finding ways to make contemporary artwork using traditional methods. She has recently won the International Warm Glass Prize for her piece, 'Her House is Air'.

With support from the Arts Council of Wales, she is currently developing a new body of site-specific external glass work for a disused quarry, this work is based on the human shaping of the landscape of North Pembrokeshire.

website:

www.linda-norris.com



2013 St. Augustine Conference Biographies continued...

Jennifer Perry Thalheimer

Louis C. Tiffany and the Morse Museum

Thursday, May 16, 2:30pm

Jennifer Perry Thalheimer is curator and collection manager at The Charles Hosmer Morse Museum of American Art in Winter Park, Florida, where she has worked since 1999. Ms. Thalheimer publishes and lectures on the subject of American decorative art, enjoying prominence for her work on the life and art of Louis Comfort Tiffany.

In 2011, Ms. Thalheimer curated the long-term exhibitions Louis Comfort Tiffany's Laurelton Hall and Louis Comfort Tiffany's Life and Art for the Morse Museum's new Tiffany wing. Recent articles include: "Louis C. Tiffany's Gospel of Good Taste," Louis C. Tiffany and the Art of Devotion (MOBIA, 2012); "Craftsman Workshop Portieres" Mr. Stickley's Needle-Work (The Stickley Museum, 2009); and "For the Advancement of Art: The Louis Comfort Tiffany Foundation," Louis Comfort Tiffany and Laurelton Hall: An Artist's Country Estate (Metropolitan Museum of Art, 2006).

Thalheimer, who grew up on Long Island near the Cold Spring Harbor site of Laurelton Hall, received a master's degree in the History of Decorative Arts at Parsons The New School—Cooper-Hewitt National Design Museum in New York. She holds a bachelor's degree from Pennsylvania State University and lives in Winter Park with her husband and three children.



Betti Pettinati-Longinotti, SFO

Re-informing the Art Canon: Inclusion of Art She-oes

Friday, May 17, 10:20am

Beauty: An Investigation into an Anti-thesis of Post-Modern Aesthetics

Saturday, May 18, 4:15pm

Betti Pettinati-Longinotti, SFO, 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, 1987, in Art Education with a studio major in Glass; and most recently an MFA in the Visual Arts from the Art Institute of Boston at Lesley University, June 2012.



Sasha Zhitneva

From Medieval Cathedrals to Discarded Containers

Friday, May 17, 10:00am

Sasha Zhitneva is an award-winning designer and artist who has worked creatively with glass since 1995.

Primarily known for her signature abstract fused panels, she has amassed a diverse body of work that ranges from stained glass and mosaic to an exquisite line of kiln-formed jewelry. Sasha's work is exhibited in galleries in the United States and overseas, and she has been featured in SOFA Chicago SOFA N, and PB3 shows. She also has completed architectural and lighting installations, both in stained and kiln-formed glass.

In the latest body of work the very concept of FUSED is taken a step further: there Zhitneva brings together materials that are not usually considered compatible, such as fragments of Medieval-style stained glass and disposable plastic.



2013 Joseph Barnes Lifetime Achievement Award Recipient *Jack Cushen*

I nominate Jack Cushen for the Joseph Barnes Lifetime Achievement Award. In my mind, Jack epitomizes what the Barnes Award is all about. For his craftsmanship alone he should be honored as a National Treasure, but I do not think this is what lifts him to Barnes Award status; it is his completely giving soul and heart, his willingness to share what he knows and to be honest about what he doesn't, with all of us striving to be better at our craft and art.

I remember the first time I met Jack back in the mid-70's. I had started my small business on Staten Island and was visiting S. A. Bendheim to buy glass. This was back when all the glass was kept at the Hudson Street location in NYC. The venerable Joe Barnes was working on the first floor. Joe pulled me aside and let me know that James Taylor, a stained glass aficionado, was up on the fifth floor selecting glass. Being a fan, I was on a mission to meet him. I found him on the fifth floor, long hair, worn dungaree jacket, scouring the glass racks. I followed



*Jack Cushen at the 2011
AGG Conference, Asheville, NC*

James for a bit, trying to work up the courage to say hello. He turned back out of an aisle and almost ran into me, so I had to say hello. I said, "James, I am a big fan!" He looked at me and said, "That's nice, but I am Jack Cushen. I think James left a while ago."

This began my long relationship with Jack. I worked with Jack at The Greenland Studio in NYC and later was his partner in his studio. Jack is an accomplished painter, designer, craftsman, glass selector and teacher. He has guided thousands of students, hobbyists, professionals and colleagues to further develop their stained glass skills. He

is a master restorer having worked on thousands of windows by the most famous stained glass artists. In my 40 years in stained glass, I have never met anyone I trust more for an opinion on how to handle a tough glass problem. Jack has impacted hundreds of people within the field and deserves to be recognized for his lifetime of helping others.

Art Femenella, December 2012

The Joseph Barnes Lifetime Achievement Award will be presented to Jack Cushen on Thursday, May 16th.

The Joseph Barnes Lifetime Achievement Award

During the year of 2007, the AGG Board of Directors began discussions about presenting an award to an outstanding member of the stained glass community at the 2008 Conference in Cherry Hill, NJ. As a Board, we wanted this award to reflect our goals and our mission and to acknowledge this person for service to the profession of stained glass. We did not want to limit the nominees to artists, designers or craftsmen but rather, to open for consideration anyone that has positively served the stained glass community in a consistent manner for a long period of time. During our discussion of the award criteria at a meeting of the board, Maria Serpentino suggested Joe Barnes and the board unanimously concurred.

The spirit and integrity of Joseph "Joe" Barnes inspired the American Glass Guild to not only honor him with their first Lifetime Achievement Award, but to name the award after him in perpetuity. Before he retired, Joe was the unofficial "Chairman of the Board" of the stained glass division of S.A. Bendheim, Co. in Passaic, NJ and earlier at Leo J. Popper and Sons in New York City. He had the great good fortune of doing something he really enjoyed - helping others - for a very long time, surrounded by people he respected and cared about, and the feeling was mutual. The Joseph Barnes Lifetime Achievement Award is given each year to individuals who have contributed to our field in significant ways for the betterment of our profession as a whole.



*Joseph Barnes receiving the
first Lifetime Achievement Award
American Glass Guild Conference
Cherry Hill, NJ, 2008*

*The American Glass Guild
thanks all our volunteers
for all their invaluable help
over the past year!!*

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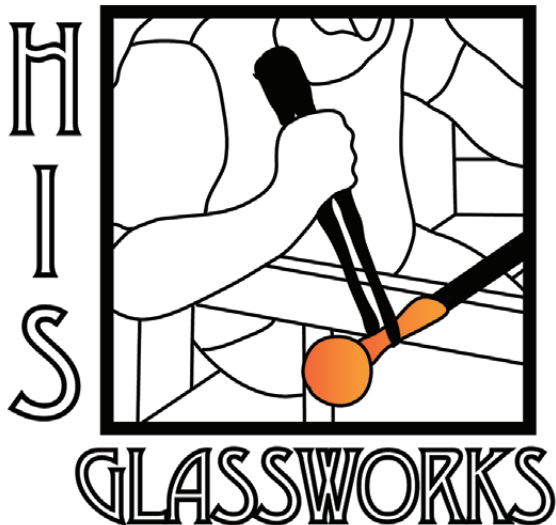
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