



AGGnews

The American Glass Guild is a 501c3 nonprofit organization that actively seeks the participation of all people with an interest in stained, leaded and decorative glass and its preservation and restoration.

Quarterly eNewsletter

Issue 3.4 - Fall 2012



2013 Conference Workshop Highlights

Design and the Lead Line page 6
photo - East Village Scene, by Nancy Nicholson

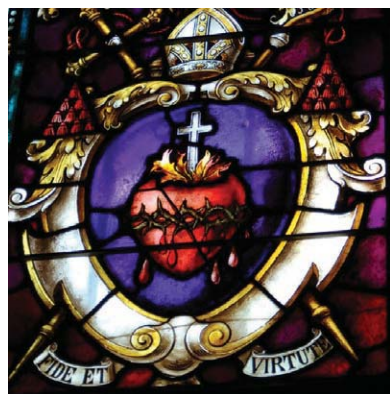


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Walking Tour Highlights 2013 AGG Conference Preview

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Message from the President



It is the darkest time of the year, literally; so let me get the bad news out of the way. We are rushing toward the fiscal cliff, the gunshots in Newtown are still echoing into the night and some of us have not yet dried out our studios from Hurricane Sandy. The bright side? If you are reading this we have survived the

end of the world, at least according to the Maya calendar. I'm now 3 minutes in to 12/21/12 and just hoping to conclude this President's message before sunrise!

I don't think I'm alone in feeling the frenetic rush that characterizes the most hectic time of year. Tell me if this sounds familiar: I promised a church they would have their windows for Christmas. You already know where this is going: the final push included a cot in my studio, cold pizza and Ramen noodles. Even that combination would have failed without a network of colleagues. Last week a box arrived with expertly lettered dedication plates which I had turned over to my student and friend Judson Portzer. Kathy Jordan's studio cut the glass and has just finished leading the panels. Tomorrow I'm driving them to the church. This is barely a sliver of the community of expert colleagues I now refer to as the American Glass Guild.

In this edition of our newsletter you will read a story from one of our scholarship recipients. The crux of the mission of the AGG is to work toward building an environment within the craft that both cultivates novices and facilitates experienced craftsmen and artists to attain a

higher level of expertise. These stories inspire us because we all daily reach toward these goals as we strive to equip ourselves to honor our craft and calling. Please continue to generously support our annual scholarship auction with your contributions and gifts. Information about the James Whitney Memorial Scholarship is available online; the deadline for applications is January 31, 2013.

During these final days of 2012, join me now in remembering those we have lost – Betty MacDowell, Dan Fenton and Mel Greenland. These colleagues each lit a path for us in their own way. Their passing urges us to be diligent with the time we have and makes us ponder what we will leave behind.

While we are able, let us not fail to acknowledge the distinguished accomplishments and service of those still with us in the stained-glass field by submitting your nominations for the Joseph Barnes Lifetime Achievement award. Artists, conservators, craftspeople, art historians, etc., are eligible. The recipients inspire us with their vision, achievement, standards and leadership.

Finally, how shall we face the current darkness and uncertain times? It is our partnerships and friendships which sustain us. Our Conference Committee has unveiled the program for our annual gathering. Please plan to join us in St. Augustine for a time of education, camaraderie and renewal. We are excited to welcome the Bohle Corporation to our roster of sponsors; Bohle will be offering a workshop at our conference. Let us continue to spur one another on while the time is given to us and we are blessed with the strength to work. On what will soon be the longest night of the year, we look forward to the lengthening of the days. Each is filled with promise. Serve the light and do work worth remembering.

J. Kenneth Leap, AGG President

Thanks to our Sponsors!



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Glashütte
Lamberts

www.lamberts.de



www.keyresin.com



www.kog.com



www.jsussmaninc.com/

Call for Nominations - 2013 Joseph Barnes Award

Deadline:

January 1, 2013

Send nominations to:

info@americanglassguild.org

with "2013 Barnes Nomination" in the subject line

Further Info:

www.americanglassguild.org/barnes-award.html

The Board of Directors of the American Glass Guild is seeking nominations from its members for the annual Joseph Barnes Lifetime Achievement Award. The award was established by the AGG in 2008 to acknowledge distinguished accomplishment and service by those in the stained-glass field. Artists, conservators, craftspeople, art historians, etc., are eligible. Recipients inspire us with their vision, achievement, standards and leadership. The first award was given to Joseph Barnes for his many years of service to the field.

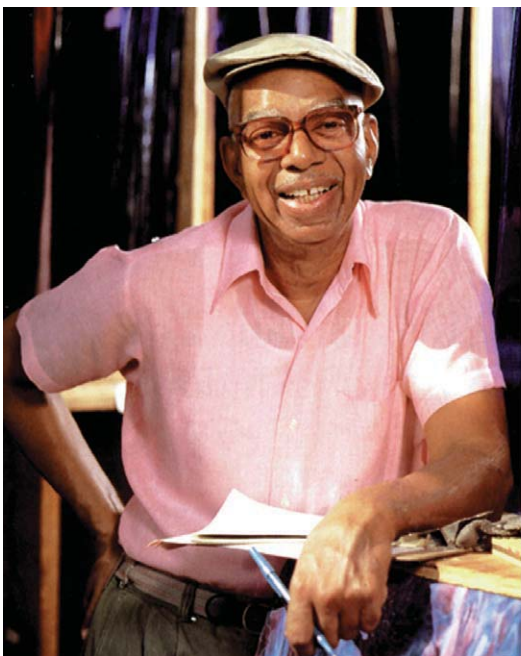
Please include several paragraphs about the person you are nominating and why you feel they deserve to be honored. The award will be presented at the 2013 conference in St. Augustine, Florida, this coming July.

Past Recipients -

2008 – Joseph Barnes Lifetime Achievement Award

Joseph Barnes

In recognition for his many years of service to the field. He served as the unofficial "Chairman of the Board" of the Stained Glass Division at S.A. Bendheim, Co. in Passaic, NJ and earlier at Leo J. Popper and Sons in New York City.



Joseph Barnes

2009 – Joseph Barnes Lifetime Achievement Award

Nicholas Parrendo

AGG Senior Advisor Nicholas Parrendo, in recognition of his artistry in glass and his many years educating and encouraging other stained-glass artists.

2009 – AGG Lifetime Achievement Award for Excellence in Conservation

Melville Greenland

Mel Greenland's integrity and high standards in craftsmanship and conservation set the bar very high. He trained many well-known conservators and completed over 170 major commissions during his career.

2010 – Joseph Barnes Lifetime Achievement Award

Rowan LeCompte

AGG Senior Advisor, in recognition of his many contributions to the art of stained glass. Rowan is best known for his extensive work at the National Cathedral in Washington, D.C. for which he made his first window at the age of 16.

2011 – Joseph Barnes Lifetime Achievement Award

Dan Fenton

Over his 40 years in glass, Dan has touched thousands of students, artists, colleagues and collectors with his deep generosity, intelligence, artistry, creativity and free spirit. Dan embodies the same work ethic, love of his fellow man and dedication to the craft that we have all come to love in Joe Barnes.

2012 – Joseph Barnes Lifetime Achievement Award

Sylvia Nicolas

Nicolas is the fourth generation of master stained glass artists. 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.



Sylvia Nicolas,
2012 Recipient, Joseph Barnes
Lifetime Achievement Award

2013 James C. Whitney Scholarship Call for Applicants

The James C. Whitney Memorial Scholarship Recipients receive full or partial scholarships for educational opportunities, such as conferences and workshops. Jim was a strong supporter of the American Glass Guild during its inception. Jim approached his life, his craft and his art with great passion and a high level of integrity. We hope that his zest for life and his pursuit of excellence will inspire all recipients of this scholarship to increase their understanding and love of stained glass. Since 2007 the Whitney Memorial Scholarship has handed out 68 scholarships.

Deadline for applications:

January 31, 2013 with notification of awards by February 28, 2013

Send email application materials to:

scholarship@americanglassguild.org

For full details and an application go to:

<http://www.americanglassguild.org/page/whitney-scholarship-guidelines-and-instructions-and-application>



Scholarship Testimonial - Kelley Mooers

Glass Painting - 5 Day Intensive

with J. Kenneth Leap and Kathy Jordan

I received a Jim Whitney scholarship for part of my tuition for Glass Painting/5 Day Intensive (Session I) with J. Kenneth Leap and Kathy Jordan. I chose this class to learn about and be more confident in my ability to replicate historic stained glass—and to be a better painter in general.

It turned out to be so much more than a painting class.

My classmates were friendly and talented with a wide range of experience. The communal housing provided by Kathy Jordan in her Cape May, New Jersey beach house provided valuable time to be with fellow students on a personal level. Many nights, we talked around an outside fire pit, sharing stories and laughter. One evening, we burned scrub brushes to the proper shape and size for removal of matt.

Class was held at Ken Leap's studio at Wheaton Village. Every day began with Ken or Kathy demonstrating a painting technique. Some of the demos I was not familiar with, including oil tracing, air brushing, and different matting techniques. My favorite was Kathy's demo on painting with Reusche Waterbase Medium (D1368). With her extensive knowledge of glass and porcelain painting, Kathy is able to use this technique to achieve soft shadows and create more depth in figures.

Every afternoon, we had time to practice the techniques shown that morning. We had a wide variety of historic painting style samples to practice. Many were actual windows that Kathy worked on, such as Meyer of Munich.

Ken and Kathy were very good at giving their demonstrations; then they watched us paint and offered critiques and help. They were interested in seeing us do our best.



photo by Elite Wehbe

Kelley Mooers at the Glass Painting 5 Day Intensive, October 2012

I recommend this class to anyone who wants to further expand their knowledge of stained glass painting. The skills I learned will help me in work I do for studios as well as in my own work. I would like to share what I have learned with other interested artists and students in my area.

I want to thank the AGG for honoring me with a Jim Whitney Scholarship and helping me participate in a fun and memorable experience that will last me forever.

Kelley Mooers

2013 American Glass Guild Conference St. Augustine, Florida

Location:

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

Pre-Conference Workshops:

Wednesday, May 15, 2013

Conference Dates:

Thursday, May 16 - Saturday, May 18, 2013

Bus Tour to Morse Museum:

Sunday, May 19, 2013

Registration available now

AGG Members: Early Registration

Before 3/10/13: \$275 After 3/10/13: \$325

Non-Members: Early Registration

Before 3/10/13: \$335 After 3/10/13: \$385

Students: (with school ID): \$150

For full details go to the
2013 American Glass Guild Conference website

www.americanglassguild.org/conference/2013

Destination: St. Augustine, Florida

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.

*For more information see the
St. Augustine Visitor's Guide website
www.staugustine.com/visitors-guide*



Flagler College



Street in Old City

2013 Conference Workshops

Wednesday, May 15, 2013

Note: Workshops take place at three different locations:

- *The Hilton St. Augustine Historic Bayfront Hotel (the conference hotel)*
- *The Sisters of St. Joseph Architectural Glass Studio (transportation will be provided)*
- *The St. Augustine Art Association (a five-minute walk from conference hotel)*

Photo Imaging for Stained Glass

Daniel Maher

Location: Sisters of St. Joseph Architectural Glass Studio

Time: 8:30am - 12:30pm

\$260.00 Limited to 12 students

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.

Glass Painting: Medieval Fragments with a Modern Twist

Linda Norris

Location: Hilton St. Augustine Historic Bayfront Hotel

Time: 8:30am - 12:30pm

\$260.00 plus \$20 materials fee Limited to 15 students

Two glass painters with very different backgrounds in traditional and contemporary painting will demonstrate, through presentation and practical methods, 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.

Design and the Lead Line

Nancy Nicholson

Location: St. Augustine Art Association

Time: 9:30am - 12:30pm

\$195.00 Limited to 12 students

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 of design 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



No Parking (detail), Nancy Nicholson

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.

Paint Layering in One Firing

Jonathan Cooke

Location: Sisters of St. Joseph Architectural Glass Studio

Time: 1:30pm - 5:30pm

\$260.00 plus \$20 materials fee Limited to 12 students

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.



Workshop with Jonathan Cooke, photo by Kathy Jordan

2013 Conference Workshops (cont.)

Lamination in Stained Glass

Volker Brock, Bohle

Location: Hilton St. Augustine Historic Bayfront Hotel

Time: 1:30pm – 6:00pm

\$295.00 Limited to 10 students

This introductory 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 offers a practical solution for stained glass designs that may combine acid etching and sandblasting processes. It provides an economical solution for large glazed surfaces.

Workshop attendees will come out with a solid grounding of the process. Materials will be supplied by Bohle, including Verifix 2K Silicone and all tools for working with the glass and product. Glass will be supplied by S.A. Bendheim.

For more detailed information on this workshop go to the conference web page and look under Workshops.

<http://www.americanglassguild.org/conference/2013>

Residential Entrance Design and Marketing for the 21st Century

John C. Emery, Sr.

Location: St. Augustine Art Association

Time: 1:30pm – 3:30pm

\$130.00 Limited to 12 students

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.

Meet Your Muse

J. Kenneth Leap & Barbara Krueger

Location: The Hilton St. Augustine Historic Bayfront Hotel

Time: 7:30pm - 10:00pm

Free, Registration required

A Group Cartoonanza with J. Kenneth Leap and Barbara Krueger inspired by Joseph Barnes recipient Sylvia Nicolas' admonition to "Make a big mark with conviction" we will forgo the popular "costumed open drawing night" and work collectively on an enormous group cartoon. Join us on the opening night for informal instruction then return often during the conference to add your mark as the design develops. Although this session is free, space may be limited, so please indicate if you will attend.

2013 Conference Speakers

(subject to change)

Jennifer Perry Thalheimer

Louis C. Tiffany and the Morse Museum

Jean-Jacques Duval

A Short Esthetic Voyage

Mary Clerkin Higgins

Moderator - Standards and Guidelines Panel - Rip, Tear, Shred: Codifying the Codes

Harry Clarke and the Geneva Window: Its Creation and Conservation

Barbara Krueger

Recentering Windows in Place

J. Kenneth Leap

Digital Printing for Architectural Glass

Visions of St. Augustine

Sasha Zhitneva

From Medieval Cathedrals to Discarded Containers

Betti Pettinati-Longinotti

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

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

Linda Norris

Capturing the Castle – A Collaboration

Jonathan Cooke

Revelations: the New Jerusalem

Susan Bockius

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

Nancy Nicholson

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

Linda Lichtman

Naked in the Studio, Nude in the Square: Contemporary Art-Making in the Medium of Stained Glass

Jules Mominee

This Isn't Your Grandpa's Tape Measure

Ronald Neill Dixon, NDD

Artistic, Architectural, & Liturgical Concepts and the Realities of Schedules, Budgets & Construction

Drew Anderson and Lisa Piloni

The Chariot of Poseidon

Eric Lovell

Making Glass for Artists: Evolving from Stained Glass to Fusing

Joseph Cavalieri

Art Residencies for Glass Artists

John C Emery

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

Samantha DeTillio

Charles Jay Connick: Beyond Gothic

2013 St. Augustine Walking Tour

(program subject to change)

Thursday, May 16, 2013

8:30 - 11:00 am

The Cathedral Basilica of St. Augustine

Windows by Mayer of Munich, installed in 1909, and Rambusch Studios, 1965.

Trinity Episcopal Parish

Earliest windows are from 1859. Others are by Tiffany Studios, Maitland Armstrong, Rudy Brothers, Henry George L. Payne Co., Jacoby Stained Glass Company, Wilbur Herbert Burnham, Colgate Art Glass, and Franz Mayer and Sons.

Memorial Presbyterian Church

Windows by Herman T. Schladermundt, whose primary work was decorating the interiors of buildings, including many built by the architects Carrere and Hastings. The windows were made by the Decorative Glass Company, New York. Mr. Schladermundt has work in the Library of Congress in Washington, D. C.

Flagler College

The former Hotel Ponce de Leon, listed as a National Historic Landmark. Interiors were designed by Louis Comfort Tiffany, who is credited with the stained-glass windows, which are a great example of the harmonious use of stained glass to complete a rich architectural setting.



photo via CClicense from Flickr/jacqueline.poggi

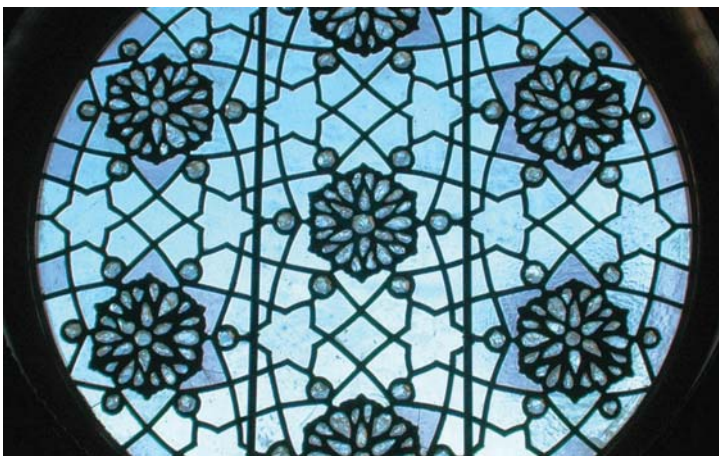


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Flagler College stained glass (detail)

Grace United Methodist

National Historic Building designed by Carrerer and Hastings, Architects.

St. Augustine Art Association

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



Memorial Presbyterian Church

*For full descriptions and specific times go to the
2013 American Glass Guild Conference website
www.americanglassguild.org/conference/2013*

2013 Conference Auction

(details subject to change)

Friday, May 17, 2013
St. Augustine Art Association
7:00 - 9:30 p.m.

AGG Auction News

Another round of thanks goes to the American Glass Guild membership and glass community for making our annual auction such a tremendous success. We raised over \$32,000.00 this past year in Pittsburgh for the American Glass Guild scholarship and educational efforts. Our annual auction benefits our educational mission and the AGG's James Whitney Scholarship Fund, which provides support for training, workshops, and conference attendance both in the US and abroad.

Educational opportunities abound during our conferences. One very interesting place to find such opportunities is at our Auction! Past donations have included national and international educational courses in glass painting, fusing, silk screening, drawing and glass bead making. We are very excited to announce the Williams & Byrne duo have donated a Glass Painting Workshop to our auction this year!

To learn more about how you can donate to the 2013 AGG Auction, contact our Auction Chair:

Patrice Schelkun - auction@americanglassguild.org

AGG Auction Calendar 2013

Available Soon!

As a means of acknowledging the 2012 AGG auction, we are creating a 2013 calendar featuring artwork donated to the last AGG Auction. The calendar will also include important deadlines and event information related to the American Glass Guild. Details coming soon!



Donation - Williams & Byrne

The Williams & Byrne studio is on the edge of a tiny English village in Stanton Lacy, near Ludlow, in the county of Shropshire, England, United Kingdom. Their following and popularity is undeniable with students traveling from around the world: Peru, Australia, the USA, Japan, France, Ireland, Kuwait, New Zealand, Canada, Germany, Singapore, the Netherlands, Belgium and Denmark and across the UK.

David Williams has designed, painted and restored stained glass for over 30 years. He began with a traditional 8-year apprenticeship with Patrick Reyntiens. He followed this with 15 years as studio manager and chief designer at the largest stained glass painting studio in central England - John Hardman's & Company.

Stephen Byrne trained under David when David was studio manager and chief designer at the Hardman's stained glass



studio. Stephen came to stained glass relatively late in life. He had already studied Philosophy for 7 years (which got him a doctorate from Oxford) and then worked in the City of London (which showed him he was happier with a brush in his

hands). After 3 years together at the previous studio, David and Stephen established Williams & Byrne.

The 2-day intensive is suited for all levels of glass painting, focusing on individualized technique-based training in all aspects kiln-fired stained glass painting and silver staining. The class will incorporate tailor-made demonstrations with the curriculum depending upon you; on what you already know and on what you want to learn! Williams & Byrne will prepare stained glass designs in advance, which illustrate the techniques you choose to study with them, allowing you to concentrate on glass painting.

Their workshop donation includes all glass, designs, firings, lunches etc. Your travel, accommodation and evening meals are separate. Course information and details can be found on the Williams & Byrne web site:

www.realglasspainting.com/stained-glass-painting-courses/



Sponsor Spotlight



In 1923, Josef Bohle started a small family business producing cutting wheels for glass. In 2013, the Bohle Group will celebrate 90 years of servicing the international glass industry. With over 300 employees at fourteen locations in Germany and abroad, the company is Europe's leading manufacturer and wholesaler of glass tools, machinery and accessories for glass processing and finishing. Its dedicated staff of men and women have shaped its success for nine decades and continue to bring new ideas and vision to the company. Quality is the leading principle at Bohle – in every area. To live up to this standard, the company develops and manufactures many products themselves, as well as offering a wide assortment of over 8,000 products to its customers.

In 2008, the Bohle Group, added its fourteenth subsidiary, Bohle America Incorporated. Located in Charlotte, North Carolina, they are responsible for developing the customer base in the United States and handling all U.S. distribution.

The Art Glass Industry has been a long standing and integral part of the company's market. By organizing low-cost training workshops, Bohle America supports its customers with advice, know-how, quality products and educated solutions to their problems.



Bohle will be offering a seminar at the St. Augustine conference on Wednesday, May 15th from 1:30 p.m. to 6:00 p.m. on Lamination in Stained Glass. The workshop will be taught by Volker Brock, who resides in Haan, Germany and holds a German Master Glazier qualification. A "Product Manager for Surface Technology" he has been with Bohle since 2000 actively assisting the technical development of glass lamination, surface coatings and UV adhesive products in the international market under the brands VERIFIX® and BRITEGUARD®. Bohle has developed the Verifix 2K silicone adhesive especially for large surface bonding of glass with a rough texture or other variations. The product ideally lends itself to application on mouth-blown and flashed glass, rolled stained glass or fused glass, and for transparent, bubble-free float glass bonds.

The workshop will present a new method of combining modern architectural glazing substrates, such as insulated glass and safety glass, with the tradition of stained glass artistry. The lamination technique offers economical and practical solutions for large-scale stained glass



designs. Verifix 2 K is crystal clear with few bubbles, is weather resistant and non-yellowing, with high bonding strengths, short processing times and minimal investment requirements for equipment. The lamination technique can be combined efficiently with acid etching, painting and abrasive etching processes.

Bohle America is proud to be a new sponsor of the American Glass Guild. They believe strongly in actively supporting trade shows, events, organizations and art competitions. It looks forward to giving AGG members more choices and availability of product, and ultimately more opportunities to develop their businesses, especially where glass is used as a medium of design and expression.

For more information about the workshop, visit our website <http://www.americanglassguild.org/conference/2013>

Kathy Jordan
Sponsorship Committee Chair



Please visit them at

<http://bohleamerica.com>

Thank you, Bohle Group, for being an AGG Sponsor and for your support of the American Glass Guild!

If you wish to join as a Sponsor, or if you just have any questions, please contact: Kathy Jordan at Aog1987@aol.com

Photos by Hallie Monroe

Betty Ann (Rybolt) MacDowell, Ph.D. (1926-2012)

Surrounded by her family, our beloved Betty passed away September 26, 2012 after a brief illness. Born March 26, 1926, in Detroit, Michigan, she graduated from Redford High School then attended the University of Michigan until marrying her life-long sweetheart Harlan MacDowell with whom she celebrated a 65th wedding anniversary. The couple lived briefly in Flint and Grand Ledge (Harlan's hometown), before moving to the Detroit-area communities of first Redford and then Farmington Hills, the two in which they raised their five children, Marsha (C. Kurt Dewhurst), Bruce (Lynne), Douglas (Adela Romero-León), Clare Luz (David Stowe) and Paul (Frances Spring).

Ever inspired by an interest in art, history, and religion, Betty eventually completed her undergraduate and master's degrees at Wayne State University where she then taught art history for several years. She continued her graduate studies and, at the age of 62, completed a doctorate in Interdisciplinary Humanities at Michigan State University where she subsequently served as a faculty instructor and was appointed as a Research Associate with the Michigan State University Museum. A serious scholar, Betty was a member of the Phi Beta Kappa Society and published on women's history, women's art, religious folk art, and stained glass.

Among numerous other lasting achievements was her initiation

and leadership in building of the H-Stained Glass network, an online worldwide community of stained glass artists and scholars. She also was founding Director of the Michigan Stained Glass Census project in which hundreds of volunteers around the state have assisted in documenting architectural stained glass in their communities. Collected data on windows in over 1200 buildings is now accessible at www.michiganstainedglass.org.

A tribute to the life of Betty MacDowell can be seen at www.bettymacdowell.com



Betty with Rebecca Hartman-Baker, her husband, Harlan MacDowell and Barbara Krueger at an AGG Conference.

Dan Fenton (1950-2012)

We had the privilege of meeting Dan Fenton and his partner Patti O'Doherty at the 2011 American Glass Guild Conference in Asheville when he was presented with the Joseph Barnes Lifetime Achievement Award.

The emotion in the room was heartfelt as he received a standing ovation from an appreciative audience. Dan was truly a gentleman and pioneer in our field. His explorations in numerous warm glass techniques broke ground for a generation of artists and craftspeople who came after him.

In 1969, Dan established his own studio and went on to produce innovative work in his own unique style. His vast technical knowledge made him a sought after consultant for numerous national and international corporations, museums, galleries and other independent glass artists. He was also a teacher who touched the lives of hundreds of students at his studio in Alameda, CA and at workshops around the world. Dan's advice will continue to benefit others, as he was the author of several books on kiln-working and sandblasting on glass.

Our thoughts and hearts go out to Patti during this difficult time.

J. Kenneth Leap



Den Fenton, photo courtesy of Scott Emslie

Mel Greenland (1925-2012)

For those who didn't know him, Mel Greenland established the Greenland Studio in Manhattan in the early 1960's. Any list of the craftspeople that worked at his studio – and the list includes many of the most respected individuals in the field: Jack Cushen, Victor Rothman, Art Femenella, Marie Foucault Phipps, Tom Venturella, Susan Greenbaum Tomlin, Julie Sloan, Tom Garcia, Jim Hicks, Larry Gordon, Ray La Ranger, and myself, to name a few – shows clearly that he offered something special that made us want to be there and a part of his team. Artists who came to Mel with projects include: Rowan LeCompte, Benoit Gilsoul, Robert Sowers, Richard Avidon, Harriet Hyams, Ellen Simon, Ephraim Weitzman, and many others. Greenland Studio was a very interesting and exciting place to be.

An original thinker, passionate about getting things right, he was a consummate problem solver. His studio resume includes numerous windows at the National Cathedral in Washington, D.C., conservation projects for the Metropolitan Museum of Art and the Cloisters, St. Ann and the Holy Trinity, The Museum of Fine Arts in Boston, the Smithsonian, The Nelson-Atkins, and on and on. The studio conserved medieval and renaissance windows, the work of Tiffany Studios, John La Farge, and Frank Lloyd Wright along with many, many others.

We all owe him a debt of gratitude for being instrumental in bring-

ing conservation principals to the field of stained glass in the United States. We've come a long way since those early days and Mel led the way. When he closed his studio he established the conservation studio at St. Ann and the Holy Trinity where he worked on the windows by John and William Bolton for a number of years before retiring. A complicated person, he made his mark on the world of stained glass and I, for one, am very grateful to have known him.

Mary Clerkin Higgins



circa 1975 - Mel and the Guardian of the Cathedral on the steps of Chartres Cathedral where Mel spent several weeks helping them take out the famous Tree of Jesse Window from the West Facade

Board of Directors

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