



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 4.2-3 - Spring/Summer 2013



2013 Conference Auction Highlight “Blue”, Auction Panel *by Nikki Williams Vogt*



Mixing Table, from Uroboros Art Glass Catalog

Making Glass For Artists
by Eric Lovell

2013 Conference Speaker Highlight

Table of Contents

- President’s Message* 2
- Scholarship Testimonial - Indre McCraw*..... 3
- Scholarship Testimonial - Brianne Kozlowski*..... 4-5
- 2013 Conference Workshop Highlights* 6-7
- Meet Your Muse* 8-9
- Senior Advisor Report*..... 10
- 2013 Conference Auction Report* 11
- Eric Lovell: Making Glass for Artists* 12-16
- 2014 Conference Location: Bryn Athyn, PA*..... 17-18
- Call for Submissions: 2014 Juried Show*..... 19
- Call for Proposals: 2014 AGG Conference*..... 20-21
- Sponsors* 22-27
- Senior Advisors, Directors & Committee Members*..... 28

Message from the President



To all of my friends in the American Glass Guild, it is again an honor to address you in this President's message. In this special double issue you'll see highlights from the 2013 Conference in St. Augustine, as well as a glimpse into the future.

It was great seeing old friends and meeting new ones at our conference in beautiful St. Augustine, Florida. This issue features a photo collage of the 2013 conference workshops, plus my account of *Meet Your Muse*, the open drawing event that took a major departure this year. Conference Speaker Eric Lovell gives us a print version of the talk he gave about his experiences with making glass for artists at Uroboros Glass. We also get a report on the 2013 AGG auction.

Our juried members exhibition featured the work of 16 of our member artists, and was so well received at the prestigious St. Augustine Art Association that we were invited to extend the showing for an additional month. A call for submissions to next year's exhibit can be found in this issue.

We have two enthusiastic testimonials from recipients who've benefited from the James Whitney Scholarship fund. Indre McCraw writes of her experience as a student of renowned British glass painter Jonathan Cooke. Then Brianne Kozlowski tells of her adventure learning stained glass conservation as a part of her Master's Degree, and working in the conservation lab at the York Glaziers' Trust in York, England. We are happy to announce that Brianne has offered to help out with our newsletter in the future.

Speaking for myself, it was a great privilege to present the Joseph Barnes Lifetime Achievement Award to Jack Cushen. He was nominated by Art Femenella, who made an appearance via pre-taped video.

I was also pleased to present a lifetime achievement award to Senior Advisor and stained glass promoter extraordinaire, Crosby Willett. Rick Prigg gave a humorous and stirring tribute to his former boss, mentor and friend. There were more than a few tears in the audience that night. Finally, my fine colleague Barbara Krueger was elevated to our prestigious group of Senior Advisors.

Start making plans for the 2014 AGG Conference, June 26-30 in Bryn Athyn, Pennsylvania, nestled in the idyllic Huntington Valley north of Philadelphia. In addition to the extraordinary collection of medieval glass at Glencairn Museum and the early 20th century works by the craftsmen of Bryn Athyn Cathedral our conference will feature a full array of workshops, demonstrations and lecture. Let me be the first to start the rumor, if you have longed to study with the British dynamic-duo, Williams & Byrne you may just get your opportunity on this side of the "pond". We are also excited to have engaged Narcissus Quagliata as our keynote speaker.

Join us as we create "*Glasstopia*" in Bryn Athyn. We're not just visiting this time; we will be privileged to stay at this National Heritage Site as we have partnered with Bryn Athyn College to use their campus. Remember if you are interested in presenting at the conference please respond to the "Call for Proposals". The deadline for proposals has been extended to October 31st!

As always, I would like to thank our growing list of sponsors who help support our ongoing educational efforts. Please continue to recognize and thank them as you do business with these fine companies.

Finally, a big thank you to all of the volunteers who worked so hard to make the conference a huge success. Remember we can always use more help. One of the strengths that make the AGG unique as a non-profit glass organization is we are truly an all volunteer organization.

*Kindest regards,
J. Kenneth Leap, President*

American Glass Guild Members in the News

TNC Gallery

155 First Avenue, between 9th and 10th Streets in Manhattan is pleased to announce -

"THROUGH A GLASS LIGHTLY"

it's the first one-man-show of east village glass artist

Joseph Cavaliere,

featuring 30 works.

The exhibit runs

October 1-28, 2013.

www.tncgallery.com



Judith Schaechter's exhibit

"The Battle of Carnival and Lent"

is reviewed in the October 2013 issue of ARTFORUM magazine.

www.artforum.com/inprint/issue=201308



AGG Scholarship Testimonial

Indre McCraw

I was fortunate enough to be granted a scholarship through the American Glass Guild this year, 2013, to attend Jonathan Cooke's week long painting course at Wheaton Village from May 10th through May 15th.

I can honestly say that this course was vital to my development as a glass painter; with one who has trained and worked professionally as a stained glass replication painter for reputable and respected studios and institutions. Jonathan's approach as an instructor was exceptionally well organized and the information was wonderfully presented to the group. There is no question that he held a captive audience.

The basis of the technique presented was in short a historically accurate approach for a glass painter who would like to understand and master the technique of glass painting for any century prior to the 1900's. For many of us, it was an entirely new approach to the medium- although likely the most historically accurate as Jonathan himself presented, he spent years rediscovering the lost skills and techniques he now teaches others.

I want to express gratitude to the AGG for granting me this very much appreciated opportunity to widen my knowledge base; much



wider than I realized when I applied to take the course. It is with sincerity that I recommend to anyone interested in the art of painting on glass that they seek out Jonathan Cooke as an instructor. You will marvel at his talent, his knowledge of the subject of historic glass techniques, and the generosity of character he expresses when he shares his expertise.

Indre McCraw

New York, New York, 2013



AGG Scholarship Testimonial

Brianne Kozlowski

I am a New Jersey native who has spent the last two years completing an MA in Stained Glass Conservation and Heritage Management at the University of York, in York, England. The funding available for American students enrolled at foreign institutions is usually very small, as was the case for me at the University of York. The possibility of me completing the program would not have been feasible without the Whitney Scholarship I was granted by the American Glass Guild, for which I am tremendously grateful. I would like to take this opportunity to tell everyone at AGG about what they have helped me to accomplish.

I cannot speak highly enough of the program at the University of York, one of only two exclusive stained glass conservation MA programs in the world, which takes an innovative approach to education. The program is directed by Sarah Brown, president of the British CVMA and director of the York Glaziers Trust, with the assistance of Dr. Ivo Rauch. The courses are jointly academic and practical, providing a well-rounded basis for future stained glass conservators to make well-informed decisions. The academic side of the course educates in the history of stained glass conservation, with examples from around the world, as well as a broader focus on international heritage concerns. The practical side of the course has provided me with hands on training and involvement in several exciting projects and opportunities.

Although a serious academic program, the practical element to the course provides real-life learning experience. I completed an 18-week work placement at the York Glaziers Trust working on the Great East



Photograph from *The Daily Telegraph*, August 21, 2013

Window Project at York Minster. The Great East Window (1405-1408) is the largest expanse of medieval glass in Britain, attributed to John Thornton. I conserved a panel from beginning to end, and was involved with work on several other panels. It is rewarding knowing that some of my work will be forever in York Minster. In addition to the Great East Window Project, I installed a new window in the Minster, conserved other commissions that the Trust was involved with and conducted site work at parish churches both inside and outside of Yorkshire.

Last Spring, my colleagues and I went on a study tour around Germany, visiting some of the world's most important and monumental stained glass, not to mention some of the world's foremost experts. This was organised by Sarah and Ivo, who accompanied us during the trip, using their personal connections to create the best possible experiences. We were granted access to places that are normally not open to the public, like the exterior scaffolding of Cologne Cathedral, as well as the interior triforium. We were given a private tour and dinner in Lamberts Glassshutte in Waldsassen, where we were able to watch the glass being made. I also had the amazing experience of



Before-conservation image of head panel 6a



After-conservation image of head panel 6a with pieces removed that will be externally mounted for isothermal protective glazing.

All photos courtesy of Brianne Kozlowski and The York Glaziers Trust

being able to visit some of the oldest known stained glass windows, dating from the 12th century, in Augsburg Cathedral in Bavaria.

This spring I designed a conservation proposal and fulfilled its terms for a small 18th century panel, attributed to William Peckitt, as part of my course requirements. The panel had been collected by a previous director of the York Glaziers Trust, and was sitting in storage for over a decade. It was immediately found that the panel was coated in a varnish that had poorly aged and yellowed. Furthermore, the panel had suffered from several areas of impact damage, and was repaired with several thick mending leads. It was proposed, and subsequently carried out, to remove the varnish and edge-bond the broken areas where possible, in hopes of restoring the aesthetic value of the piece.

It is very difficult to sum up the experience in a few paragraphs, but I hope to make clear the training I have received and experiences I have had at the University of York have given me the education and confidence I need as a conservator, helping me visualize my own future. I am looking forward to bringing back this knowledge to the United States and having a positive impact on our nation's stained glass and cultural heritage. None of this would have been possible without the Whitney Scholarship, to which I cannot thank the AGG enough.

Brianne Kozlowski
York, England, 2013



Removing glazing cement from glass pieces.



Exterior: Cologne Cathedral scaffolding.



After-conservation image of head panel 6a with externally mounted pieces.

2013 American Glass Guild Conference Workshop Highlights



*Lamination in Stained Glass
with Volker Brock*



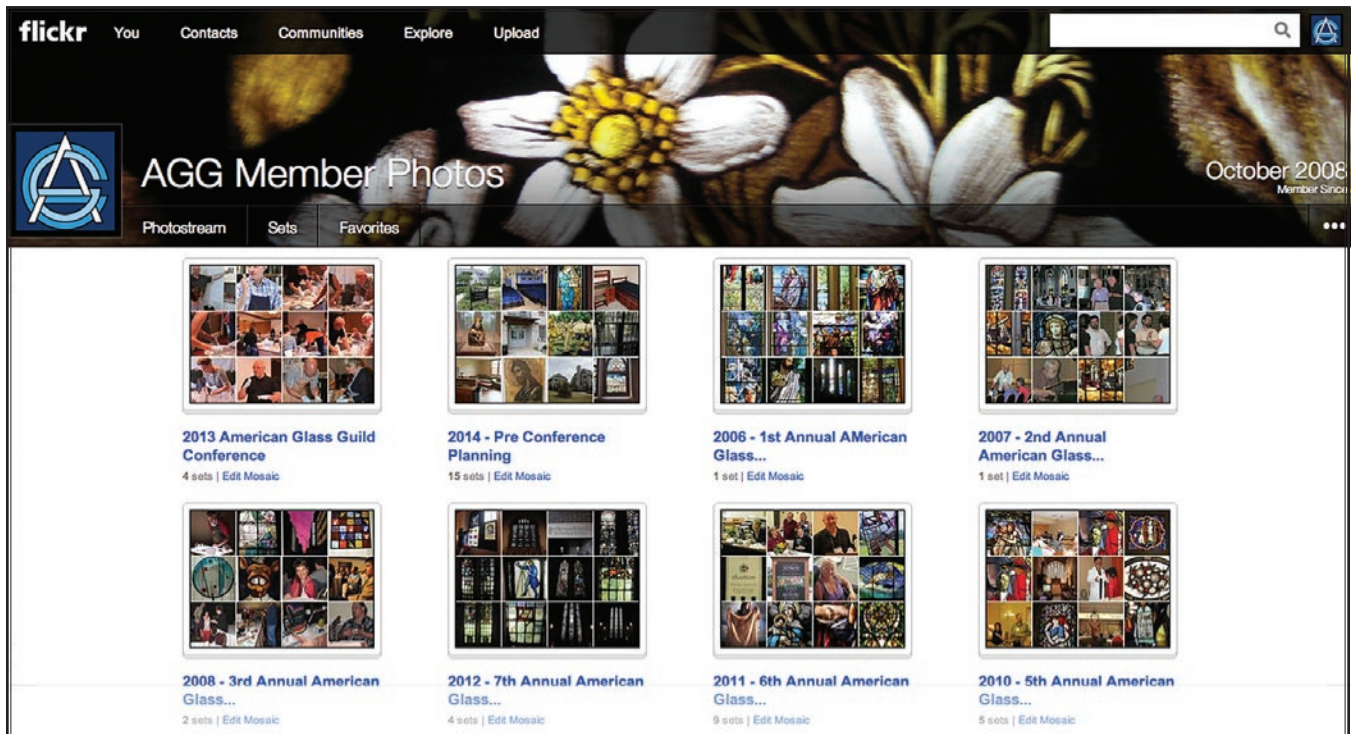
*Paint Layering in One Firing
with Jonathan Cooke*



Photo Imaging in Stained Glass with Dan Maher

Photos on these pages from the AGG Flickr Collection for the 2013 Conference - thanks to Marie-Pascale Foucault-Phipps, Judy Kean, J. Kenneth Leap, and Kelsey Walsh.

American Glass Guild on Flickr



<http://www.flickr.com/photos/aggmemberv/collections/>

Visit the American Glass Guild Flickr Collections, which house more than 2,100 images, mostly from AGG conferences going back to 2008.

Meet Your Muse

2013 AGG Conference Open Drawing Event

by J. Kenneth Leap

I like to think that one of the highlights of the annual AGG conference is the open drawing session. Of course, being the organizer, I'm slightly biased! For any of you who have not experienced this event firsthand I'll start with a little background. Picture if you will, a chest of costumes, an unwitting volunteer from the audience, and the reenactment of a biblical scene for the sake of art - sketchbooks in hand, cameras optional. That was the idea anyway: Capture a fresh perspective on the imagery we so often deal with as the subject of a liturgical window rather than revisiting the same, trite and overused source material in the clipping morgue. It worked well, grew in popularity but was completely inappropriate to stage in St. Augustine! Flying all the garments down to Florida was not going to be an option.

Fortunately, fate intervened with inspiration from our 2012 Joseph Barnes recipient, Silvia Nicolas. During the drawing night at our Pittsburgh Conference, Silvia and I had a conversation in which she suggested the idea of beginning with mark making and then, "find the figures within". I remember her admonition to, "Make a big mark with conviction!" That challenged me to move out of my comfort zone



Kathy Jordan in the early stages

and leave the costumed drawing night behind in favor of an enormous group "cartoon" session. All that remained was to make it happen.

Months later this is how the evening unfolded in St Augustine. Program Chair, Mary Higgins titled the event "Meet Your Muse" and teamed me up with Barbara Krueger who had proposed a collage workshop for the same night. Barbara provided magazines, scissors & glue sticks and I blanketed a wall with white drop cloths and provided an array of black markers. While Barbara instructed participants at the collage tables I invited them to, "Step up to the wall and make your mark!" I proffered a selection of sharpie markers tailored to suit each personality type- Brush Tip, Extra Wide Chisel & the "Magnum". I briefly explained the concept that I adapted from Sylvia: "As a group, we will make big bold marks with the movement of the whole arm to lay down an armature of lines and then we will develop the image as the lines suggest."

To get a sense of how this went over, you only have to imagine the sound of a chirping cricket. No one was making eye contact with me



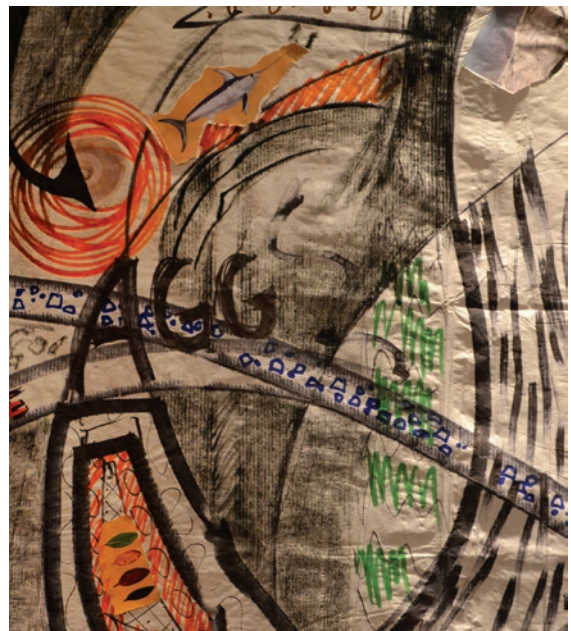
J. Kenneth Leap



either. As I looked around the room my gaze fell on Leron Brooks, perhaps our newest AGG member, a tall, young student from Savannah Technical College. “Show them how it’s done”, I said as I put a marker in his hand and gently pushed him toward the void. He proved an excellent choice; although he thought I was crazy, the young man was fearless and far too polite to not play along. Inspired by his boldness, or perhaps shamed by his gracious self-sacrifice, the rest of the room quickly joined in.

From Leron’s first bold arc, intricate branches, delicate spirals and bold lightning bolts began to grow and weave together. When I offered charcoal, tones and patterns followed. As inspiration waned, I gestured to a table at the side of the room and announced, “Consult the Muse”. The table was spread with an array of envelopes each emblazoned with a cursive letter “M”. “The Muse offers you inspiration. Consult her if you dare. Whatever she suggests must be added in with care”. Each envelop contained a clipping, a photo or word. Soon a composition began to emerge peopled with birds and animals, architectural elements and classical figures. We were enchanted, but the final magic was yet to come.

In a moment of violent inspiration, someone turned to Barbara’s collage table, grabbed a glue stick and some red clippings and suddenly



added color to the drawing. In an electric moment that connected us all we shared a common vision. More cutting, pasting and color ensued. After perhaps another 20 minutes we sensed the image complete and all stepped back in amazement to admire our creation. This image, born totally of the collective talent in the room, enthralled us and invited fanciful interpretation. Our cartoon hung proudly for the remainder of the conference but the ephemeral canvas, like the magic that created it, was a gift of the moment and could not physically endure. I do hope you enjoy “The Gift of the Muse of St. Augustine” as documented in these images and recounted in my tale.

J. Kenneth Leap, 2013



Leron Brooks



Senior Advisor Report



E. Crosby Willet

more than one hundred attendees with a Power Point presentation of his amazing architectural commissions, created since his arrival in New York from France and the start of his own studio in 1958. It covered projects in a number of states, Canada and Germany, as well as a 41' x 200' leaded glass mural in a shopping mall in Nagoya, Japan. As an added bonus, his long time craftsman-associate, Helmut Schardt who has relocated to Sanford FL, was with him answering questions and educating many younger members about dalles de verre.

Driving to St. Augustine, Florida's oldest city, I felt the Karma was right for the Senior Advisors to star at the AGG Conference.

It was a disappointment to learn a number of our superstar artists - Rowan LeCompte, Patrick Reyntiens, Charles Lawrence, and Nick Parrendo - were unable to attend this year, mainly because they were so busy, but the void was ably filled by Senior Advisor Jean-Jacques Duval, who entertained the

One of the conference highlights is the presentation of the Barnes Awards, and this year it was given to the dean of stained glass craftsmen, Senior Advisor Jack Cushen. The award presentation was made on DVD, by AGG stalwart, Art Femenella, who trained with Jack at the legendary Greenland Studio, and partnered with him in a New Jersey restoration venture. Jack stayed through the conference as a resource to a number of our new members, which was much appreciated.



Jack Cushen

After the Barnes Award there was an announcement of a new AGG Lifetime Achievement Award, which had never been given prior to this conference and your scribe was both surprised and humbled to be the first to receive it. Rick Prigg used a video of my life, assembled by the studio staff under the direction of AGG regular, Cynthia Gallagher, who was unable to attend this meeting. It illustrates the variety of the work of the Willet Hauser Studio during my 70 years of association, including photographs of a galaxy of our artistic staff and a picture of myself with former Senior Advisor Dick Millard, one of the early AGG organizers, which I felt was most appropriate. I was right! The Karma was excellent and the stars of the Senior Advisors shone brightly during the conference.

E. Crosby Willet

Newest Senior Advisor



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. There are now over 1200 buildings, mostly churches, which have registered their stained-glass windows. With the death of Betty MacDowell last October, she became director of the MSGC, as well as the Moderator for the H-Net Forum on Architectural Stained Glass.

Michigan Stained Glass Census
<http://michiganstainedglass.org>

H-Net Network on Architectural Stained Glass
<http://www.h-net.org/~stnglass/>

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.

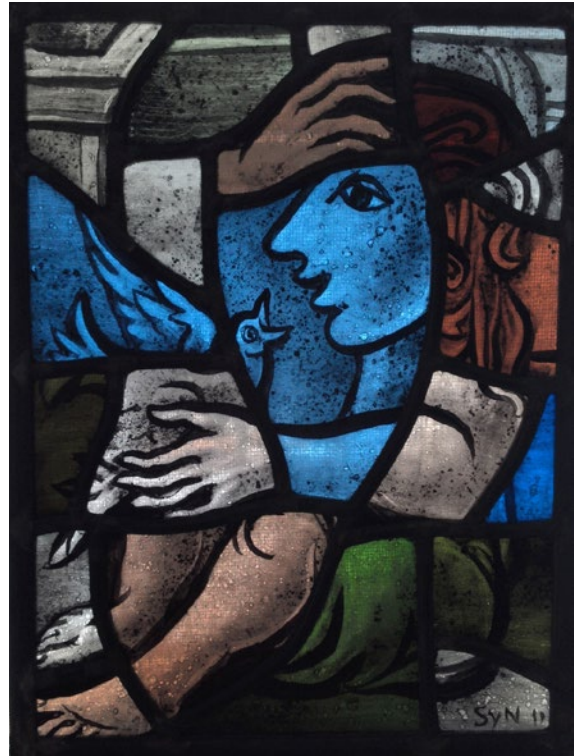
She lectures on "The Art and Architecture of Stained Glass" utilizing photos she has taken on trips to France, Germany, England and Scotland to study glass, as well as in the US and, of course, Michigan. She also works with area churches to help them ascertain the condition of their stained-glass windows.

2013 American Glass Guild Auction

Each year at our annual conference, the AGG hosts an auction event that serves as our organization’s major source of fundraising. The Auction is often a highlight of the conference events, where people can bid in sometimes lively and competitive action for items like books, tools, glass, workshops, historic items and stained glass panels.

This year in St. Augustine we held not only a Silent Auction for attendees of our conference, but also a Live Auction held as a public event at the St. Augustine Art Association. The Silent Auction during a Thursday evening cocktail hour included nearly 50 donated items. The bidding was fierce as each table closed, with some people slyly hovering over their items in the hopes of making the final high bid.

The Live Auction was held on Friday evening, following our banquet. A local professional auctioneer, Lumen Beasley, kindly donated his services to help keep the action moving. And move it did! Of the 22 beautiful pieces of donated stained glass and other artwork placed in to the Live Auction, a Sylvia Nicolas’ panel, titled “Bluebird,” brought in the highest amount at \$1,750. Other high-bid items included Jon Erikson’s panel “Last Gasp” (\$1,550) and Niki Vogt’s panel “Blue” (\$1,000). Though the number of “outside” attendees was limited this year, our aim is to increase awareness of stained glass as a collectible art form through future public events tied to our conference.



Bluebird, Sylvia Nicolas



Reusche on her Mind
by Kelley Mooers



Untitled
Peter Billington

Thank you to everyone who took the time and energy to consider supporting the AGG with a donation to the Auction! Thanks to your generosity, and the generosity of our participants, we were able to raise \$18,000!! More than half of the money raised through our auction events goes into the James C. Whitney Scholarship Fund. Each year we award a number of scholarships to worthy recipients who wish to further their education in the field of stained glass. Watch for an announcement of the upcoming scholarship deadline if you are interested in applying for one of our scholarships. Scholarship funds can be used to attend workshops and classes --- even our annual conference --- where you can bid on next year’s auction items! And the circle goes round...

Patrice Schelkun
AGG Auction Chair, 2013



The Faces of St. Mark's, Patrice Schelkun

Making Glass for Artists:

*Evolving from
Stained Glass to Fusing*

by Eric Lovell

2013 St. Augustine Conference Speaker Highlight

[editor's note: This is adapted from the 2013 conference pre-print article by Eric Lovell. He has kindly allowed me to reprint this with a new layout and additional illustrations - Thanks, Eric]

It was the fall of 1969, and I found myself hanging out blowing glass in Ray Grimm's "Glass Shack" at Portland State University. At that time it was one of the few hot glass art programs in the country. The technology was crude, and we made everything from scratch ourselves: blowpipes, furnaces, work benches, wooden blocks. The glass was from either JM #475 marbles (stiff as molasses in January), or remelted bottle cullet: whisky bottle clear, wine bottle green, and beer bottle brown. My 'university level' glass chemistry was to add cobalt carbonate to the whisky bottles to make blue.



Author in his studio, circa 1973

Developing Sheet Glass For Representational Windows

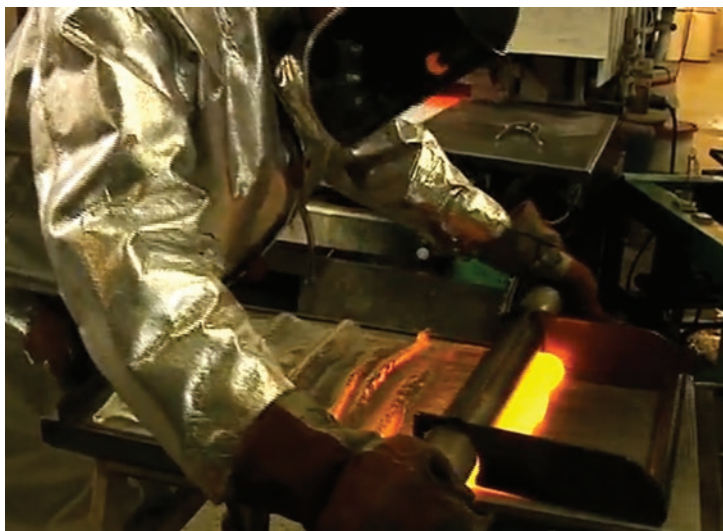
By 1973 I had opened my own blowing studio, and was formulating and mixing glass from the raw materials in order to get clearer, smoother working blowing glass. While fun, it was not financially remunerative, so I eventually - and reluctantly - accepted an order for custom sheet glass from Tim Yockey and David Schlicker, a couple of local stained glass artists. They had a big job making a reproduction of a Tiffany window and couldn't get the specialty glass types they needed.

Although my glassmaking and blowing skills were up to the task for those days, new requirements and skills were needed to make sheet glass. Tim and David taught me what was needed, showed me pictures and pieces of the old glass, and how it was used. They wanted opals, so I studied up on micro-crystalline opals in glass, and found Sodium Aluminum Fluoride from our local Aluminum smelter. They wanted strong colors, so I increased my concentrations. Then they wanted opal and strong color in the same sheets. I was on it! And not surprisingly, they wanted these sheets to be cuttable! It turned out that compatibility limits for mixed color sheet glass need to be tighter than for round blown objects. So I improved test techniques, tightened quality controls, and improved repeatability.

Curious, I continued to try to develop all the glass types used



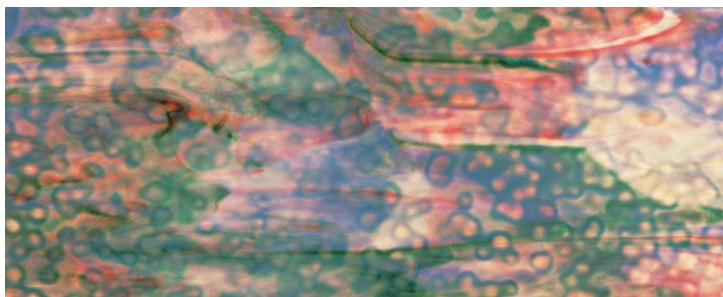
*Early Blown Glass at
Uroboros Glass*



Hand rolling to make textured and rippled sheet glass, using the original "River Bank Pipe" - Screen grab from the video "The World of Uroboros Glass" http://youtu.be/jB2Mz8MjU_I

in the turn of the century representational windows and lamps. The closer I could get the glass to look like a material from nature, the happier I was. I pulled a 40' rusty pipe from the river bank, and used the roughest piece as a roller for "Granite" texture. I learned to make a variety of ripples - for water, tree bark, or borders - by manipulating a hand held roller. I made acid proof glass sprayers to coat the hot sheets with iridescent lusters.

Then there were the ring mottles. I learned that most glass opals are formed from some combination of sodium fluoride and calcium fluoride microcrystals. They each have unique crystallization temperatures. It didn't take long before I learned to vary the temperatures across the sheets to locally enhance one or the other crystal type and achieve variable density opals in the characteristic ring mottle pattern. But they couldn't be cut. Often they had so much stress they came out of annealing with the rings sitting loose in a glassy swiss cheese matrix. It was pretty discouraging, because the colors were great, but for weeks and months on end the glass wasn't usable. 100% not usable! But I kept at it, and kept diligent test notes, and eventually learned how to dampen the effect, and got ring mottle glass to stay whole and be cuttable. Ring mottles are still what glass technologists call a "split-phase" glass (two separate glasses in one) and unlike single phase or single color glasses, scored runs can deflect irritatingly when they hit a particularly strong ring, but most users now find ours cuttable enough for everyday use.



Ring Mottle Glass

Glass Needed by Fusers

During the 80's in Portland, Boyce Lundstrom and his partners at Bullseye developed tested compatible glass for artists. At this stage, the technology was as crude as art glass blowing was 15 years previously. In 1989, I was drawn into the fusing field because fusers wanted some of my textures, irids, and colors to add to their fusible glass palette. All of a sudden, a bunch of previously unimportant glass properties were important to glass artists. Not surprisingly, fusers want their colors to remain stable after firing. They didn't want devit scum on the surfaces, or bubbles either. And they wanted compatibility to be so precise that they could make sharply defined color edges (as in a checkerboard) without fear of breakage. And they wanted the compatibility to be stable through not just one, but also two or more firings. Talk about kicking it up a notch! Kiln firing colored opal glass changes the original crystallography, causing opacity, color and expansion points to shift. So in the 90's Bullseye and Uroboros were pushed to refine their formulas and processes, eventually finding ways to improve the glass properties across a wide range of colors, and to maintain color and expansion stability for most of the firing cycles that artists used. Each property took a lot of effort and experimentation to improve upon, and each change affected other properties. The most difficult glass types, from the



Hand rolling of Herringbone Granite Sheet Glass, circa mid 70's

fusing stability point of view, are yellow-orange-red opals. The dual crystallization of the opacifiers and the Cadmium based colorants are affected by heat cycling through the fusing temperature range, and affect each other. At one point I was proud to have achieved a successful red opal color that fired perfectly, both color and COE... for two firings. But on the third firing, the expansion kept jumping to a point that caused or risked breakage. That fix took a while, and if any of you suffered through red opals from that period, I thank you for your patience!

Luckily, the additional skills required of the glass maker to get control of the fusing properties provided other benefits by improving the quality of the relatively simpler stained glass. Intensity and repeatability in hot colors, cutability across multiple streaks of very strong colors, for some examples, were all clearly improved for the stained glass industry as a result of the qualities required of fusing glass.

Kiln firing primer

I'd like to introduce basic fusing terminology to traditional glass users who haven't fused much before. If you're already experienced, feel free to jump ahead.

Fusing vs. Kiln Casting

Fusing is melting together one or more layers of sheet, frit, or other components, typically into a fairly even thickness, often without an edge dam or mold, and generally under-thick. Usually a top fired kiln is preferred for fusing, but smaller (under 20" x 20") fusing projects can be successful in all kiln types.

Kiln castings are thicker than fusing, include 3-dimensional shapes, and always requires solid edge dams or molds. The heating and cooling requirements are considerably more technical. Controlled heating and cooling of the sides and bottom of the work are often at least as important as the top, so kilns with elements on all six surfaces are preferred.

Shelves, dams and molds is a big topic, for which we don't have enough time in this article. Basically, a shelf is most often a ceramic kiln shelf, either solid or hollow core, though sometimes insulation

board is used. Dams can be made from either strips of insulation board or ceramic. I prefer ceramics for dams and shelves, because they are not insulative - the thermal properties are much more similar to the glass being fired. Small pre-made reusable molds are available from slip-cast ceramics, while custom made one-off or multiple use molds can be made in your studio with castable plaster based materials. The glass contact surface of each material is important, and affects the textural and visual quality of the finished glass surface. Study with an expert to shorten your learning curve.

Devitrification, or 'devit', is the fog, scum or crinkle that occurs on glasses not designed for kiln firing. The glass crystallizes in the heat and becomes non-glasslike. Even devit-free glass designed for kiln casting will devitrify if the glass isn't cleaned, or if the kiln air is contaminated during firing. The contaminants in the kiln atmosphere settle on the pristine clean glass you carefully loaded into the kiln. Contaminants come from kiln papers or mold materials as they out-gas and "burn" during a firing. For example, calcium in plaster based molds is carried in the water vapor during evaporation and fires into the surface of the glass. This adds excess calcium to the glass surface, which makes it devitrify. Some people design with this effect in mind. Most don't, which brings us to the topic of kiln venting.



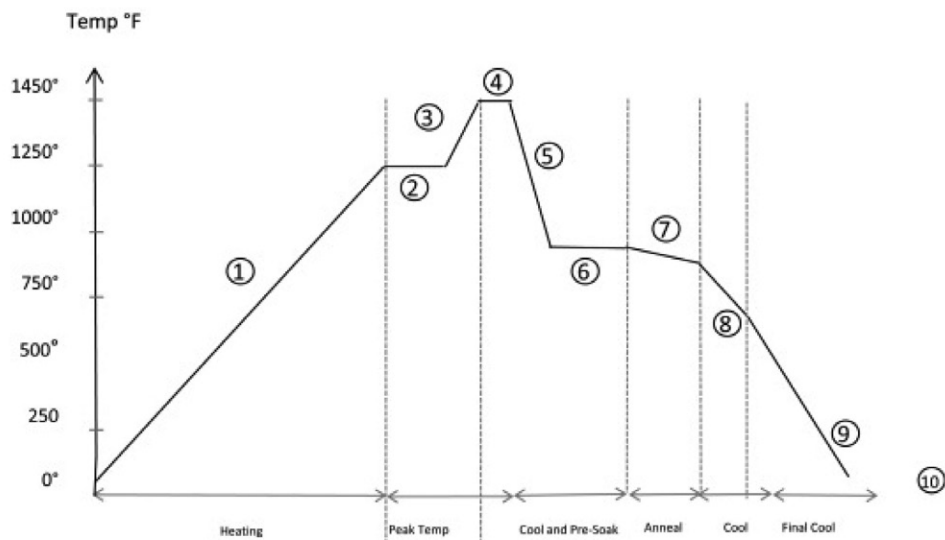
Kiln casting molds, filled and ready to fire.

There are pre-firing methods for kiln papers and castable molds that eliminate many of the volatiles before you put the glass in. When this is impractical, or not effective on its own, you will want to vent your kiln to keep the air clean. This means propping up the lid an inch or two, opening up peep sites, or roof vents, etc. Methods vary with kiln type and size, but typically you want to refresh the air over in the kiln every few minutes at temperatures up to 300F, and less often as it gets hotter and more expensive to heat. You have to get used to your kiln - feel the movement of the air at the spot it vents out. There should be a mild air movement, not a strong wind. If it's too strong, close the vent openings accordingly. Venting should continue until 600-1000F, depending on conditions, value of the object being fired, and flammability of surrounding surfaces. Then, for safety and economy, close it up tight for the remainder of the firing. Firing profiles: what they are and how to select them for fusing, casting, or painting. A firing profile is the cold-to-cold temperature cycle used during a firing. Unlike ceramics, glass needs specific controlled heating and controlled cooling rates. The maximum thickness and the peak temperature needed are the first two factors used when selecting a firing profile. There are several tables available that may be used as guides, with different schedules for different thicknesses. I studied the topic in some detail some years ago, reviewing all published guides and scores of actual firing results by active artists, and then published the tables we use at Uroboros Glass. PDFs can be found in the 'Resources' section of our website. Be sure to read

about the reasons to deviate from a table based on thickness, so you start learning when and how to adjust from the tables to fit unique situations. Less obvious firing factors: variable thickness, variable colors, wavy edges, mold thickness and material, and kiln type. Each of these affects the choice of a firing profile, almost always toward a slower profile. Read up, and don't be shy about contacting your glass supplier for a recommendation prior to the first firing of a new design or highly valuable work. Are you firing or re-firing? They aren't the same profiles - we see more breakage from re-fires than we want, and here's why: On a first firing, the glass pieces are all separate, whether sheet, frit, casting billets or whatever. They are relatively small, and the air and heat can circulate around to all sides of each piece during heat up. As a result, you can heat up fairly quickly. On a second firing, such as for bending, or when a prefired component is imbedded in a larger piece, the glass is already a solid. Air and heat cannot circulate except to the outer surface. Low temperature heating is when these usually break, so your heating profile needs to be much slower than for a first fire, with pauses for larger or thicker works. So choose a "re-fire" profile when you are re-firing (find them on the Uroboros website).

Bubble management is the art of controlling bubbles in kiln work. Some are attractive design elements, in my opinion, but others are not. We could have a whole workshop on this topic alone, but the key piece is to slow down or pause the heat up ramp in the 1150-1250F range. This allows time for the center areas of the work to heat up

Typical 3/8" thick flat fuse profile, open top mold, no irregularities.
Total Time 12-13 Hours



Profile Steps

- ① 275°/HR
- ② 1250°- 50 minute hold
- ③ 325°/HR
- ④ 1450°- 30 minute hold
- ⑤ Drop AFAP* to upper annealing point
- ⑥ 950° - 90 minutes hold
- ⑦ 135°/HR to 800°
- ⑧ 235°/HR to 600°
- ⑨ 335°/HR to 100° kiln off
- ⑩ Open at room temperature

Firing Profile

to the same temperature as the edges. Once accomplished, you want the center and surfaces to move up and through the softening range together. This avoids sealing the edges tight before the air escapes. Controlling bubbles to minimize, or to use as a design component, is a key tool in the kiln worker's tool kit. Study with an expert.

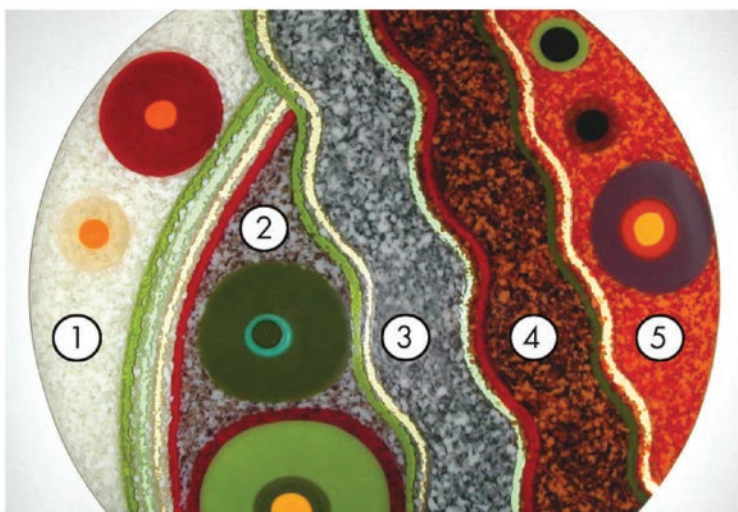
“Let it sleep!” My friend Paul Marionni was one of the first in the modern era to hot cast glass for sculpture. Lately he's been kiln casting as well. He coined the phrase “Let it sleep” to reinforce the need to keep the “X@%!!” kiln closed until the glass is at room temperature. OK, it's more important with larger or thicker pieces than with small pieces (under 1/2" or 6" diameter), but too many people still break pieces by opening their kiln early, especially in schools. Don't join them! With larger or high value pieces, profile your firing all the way down to 100F, then “Let it sleep” one more night before you peek. The core of a glass object always cools slower than the air inside the kiln, and it's the air temperature that your indicator is measuring. The final test we always do when opening a kiln containing high value work is to immediately put a bare hand on the exposed glass surface. If it's warmer than your hand, close up immediately and wait some more.

Current directions in kiln work

Speaking of sleeping, those of you who are not into the technical topics are probably pretty close to that right now. Let's change the topic and talk about finished kiln fired work and the trends we are currently seeing.

1. Heavier, larger and more complicated castings are becoming more frequent. More large 6-sided kilns are available, and more artists are using them.
2. But perhaps more importantly, it appears that the impact of largeness in a glass object has become less important as the market becomes more familiar with seeing glass in scale. The importance of good design and how the object fits into the space intended is gaining ground over the sheer impact of size.
3. Flat glass artists have been at this point for quite a while - all available techniques are well known, good technique is presumed, and so excellent design and glass selection is how artists now distinguish themselves.
4. Mixed glass forms and techniques lead to more expressive imagery. Pre-fused, painted, etched or torch worked components are more common than simple shapes cut from sheet glass. Examples are Peter McGrain's “Vitri Fusaille” fused and painted technique, or David Alcalá's Flexi-glass fused sand tapestries.
5. Tempering of thin fused panels is more and more common as building codes influence glass installed as architectural materials.
6. Tiles and tile panels are another growing direction for fused work. Laminating colors and irids to create patterns and visual effects unknown from ceramics provides myriad design options.

Frit Custom Color Blending



	Colors Used	Product ID	Ratio	Frit Size
①	Ivory Opal	F3-2101-96	1:1	Medium (F3)
	Clear	F3-00-96		
②	Khaki Opal	F3-2161-96	1:1	Medium (F3)
	Bronze Transparent	F3-5181-96		
③	Stone Opal	F3-2181-96	1:1	Medium (F3)
	Pale Gray Transparent	F3-1808-96		
④	Terracotta Opal	F3-2152-96	1:1	Medium (F3)
	Walnut Transparent	F3-57-96		
⑤	Persimmon Opal	F3-2711-96	2:1:1	Medium (F3)
	Orange Transparent	F3-171-96	1	
	Pink Champagne Transp.	F3-5911-96	1	



© Eric Lovell 2013
www.uroboros.com

from the webpage “Frit Custom Color Blending”
<http://www.uroboros.com/pdf/FritCustomColorsv6.pdf>

Welcome to Bryn Athyn

Home of the 2014 American Glass Guild Conference

The ninth annual American Glass Guild conference will be held June 26-30, 2014 on the campus of Bryn Athyn College in Bryn Athyn, PA. Bryn Athyn has a rich history of architecture and stained glass, including Bryn Athyn Cathedral and Glencairn Museum.

We have an exciting conference planned with varied presentations addressing our multifaceted field, including: artists, art history, new design, technique, conservation, internet marketing, and business. The keynote speaker will be renowned stained glass artist Narcissus Quagliata. We will be publishing a Post-Print of all the talks, which the AGG will sell to support its educational activities.

There will be a day of pre-conference workshops on Thursday June 25th. A post-conference stained-glass bus tour will take place on Monday, June 30th traveling to Princeton, New Jersey. The tour includes some of the finest glass by the Charles Connick Studios.

The conference is sponsored by Bryn Athyn College and will be held in new facilities within walking distance of both Bryn Athyn Cathedral and The Glencairn Museum, all a part of the Bryn Athyn Historic District. Lodging accommodations will be available in the suite dormitories of Bryn Athyn College.

We look forward to seeing you in Bryn Athyn!

To keep informed check out our
2014 Conference Blog
<http://agg2014.blogspot.com>



Brickman Center, Bryn Athyn College



Bryn Athyn Cathedral



Glencairn Museum

Brief History of Stained Glass Making at Bryn Athyn

Bryn Athyn is a small suburban community located 20 miles north of Philadelphia on land that was purchased by John Pitcairn. Pitcairn's fortune came from investments in the railroad and in oil. With several others, he founded the Pittsburgh Plate Glass Co. in 1883.

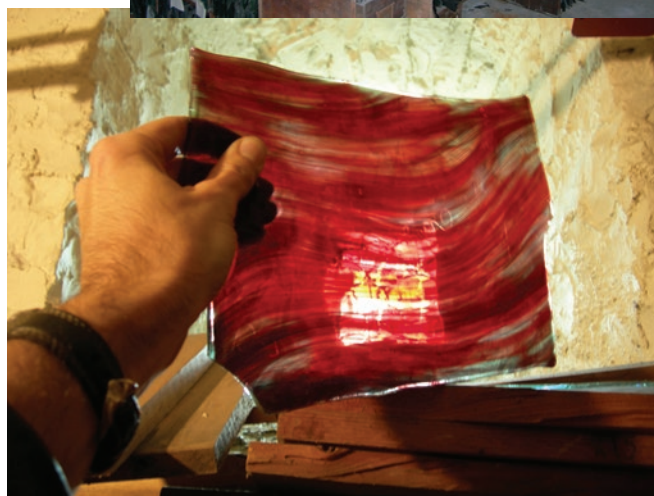
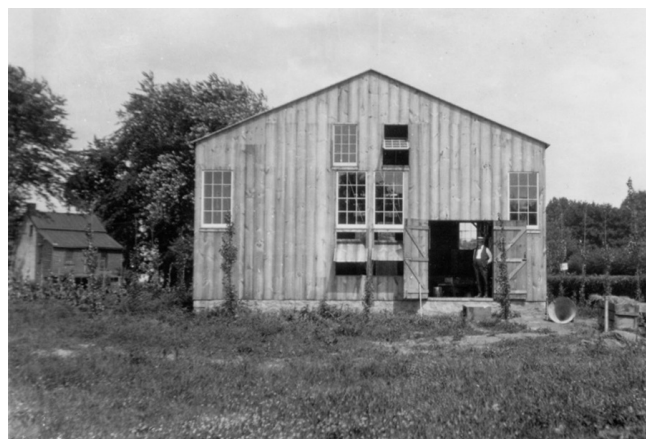
His son, Raymond Pitcairn, spent a small fortune collecting historic stained glass windows, primarily from the French gothic period. Not as art objects only, these panels were to serve as inspiration for his craftsmen to study. Raymond was obsessed with recreating, in the most authentic way possible, the techniques used in 12th century gothic cathedrals and to do that he had to solve the problem of creating the right kind of glass for the windows.

John Larson was associated with the project at Bryn Athyn from 1916 to 1922. Eventually, Larson agreed to set up a factory in Bryn Athyn and train local workers.

The result was the Bryn Athyn Glassworks which opened in 1922 and produced glass until 1942.

J. Kenneth Leap

from his blog *Seeing Red: The Quest for Medieval Striated Glass*



One of the stained glass panels, this one created for the home of Raymond Pitcairn (now The Glencairn Museum), using glass made in the Bryn Athyn Glass Workshop.

Images at right, top to bottom -

- 1) Bryn Athyn Glass Factory, 1922-1942.
- 2) Stockpile of Bryn Athyn Glass Factory glass stored in the basement of Bryn Athyn Cathedral against future repairs.
- 3) Sample of the special ruby striated glass developed at the Bryn Athyn Glass Factory.
- 4) One of the 11th century panels collected by Raymond Pitcairn used as inspiration and research for his glassworkers.

Glencairn Museum

<http://www.glencairnmuseum.org>

Seeing Red: The Quest for Medieval Striated Ruby

<http://striatedruby.blogspot.com>

Bryn Athyn Cathedral: The Building of a Church

<http://www.newchurchhistory.org/articles/cathedral/10thestainedglass.php>



Call for Submissions

American Glass Now: 2014

Glencairn Museum, Bryn Athyn, PA

Deadline November 15th, 2013

Our juried show this past year was a great success! It was so well received by the community that the venue asked to keep it up 6 weeks longer than originally scheduled. Building on that success, the American Glass Guild announces its third juried exhibit - American Glass Now: 2014 - which will run from May 1st to June 30th at the Glencairn Museum in Bryn Athyn, PA. Virginia Raguin will again lead the jury.

The show is intended to give artists an opportunity to experiment, to show their skills, to be ambitious, to have a dialogue with fellow artists, and to show the public what stained glass can be.

We invite all American Glass Guild members to submit a Design Concept in the form of a drawing/sketch/watercolor (the panel does NOT have to be finished to submit a concept), along with 5 digital images representative of your work.

Applicants must be a member of the AGG with all dues current.

Submissions should be sent to:

webmaster@americanglassguild.org

with the words "American Glass Now: 2014"

in the subject line by November 15, 2013 - no exceptions.

All images must be digitally submitted as jpegs at 72dpi and no larger than 800 pixels in either direction.

File size must not exceed 1mb.

Accepted artists will be notified by December 15, 2013.

Panels must be completed and photographed by April 30, 2014 in order to be included in our publicity materials.

As always: delivery and insurance costs are the responsibility of the individual artist. The AGG will not be responsible for any damage or theft.

We look forward to another great show!

Mary Clerkin Higgins



Our thanks goes to the jurors of *American Glass Now: 2013*, Drs. Virginia Raguin and Ena Heller, seen here discussing and critiquing the works in the show during a special presentation at the conference.



Call for Proposals

American Glass Guild 9th Annual Conference
June 26-30, 2014 - Bryn Athyn, Pennsylvania

Deadline for Submissions: October 31st, 2013

The American Glass Guild's Board of Directors is seeking proposals for lectures, demonstrations and panels from artists, craftspeople, studios, conservators, architects and historians for the AGG annual Conference to be held June 26th–30th, 2014, in Bryn Athyn, Pennsylvania. We are also interested in proposals for workshops immediately before the Conference. Please consider sharing your work, insights, and interesting projects with your colleagues.

The Conference will present papers on the many different aspects which those working in the field are faced with, including:

***new design ▪ technique and materials ▪ conservation
history of the medium and its practitioners ▪ best teaching practices***

THEME

Presentations will not be restricted by an overall theme but presenters may wish to consider the historic Bryn Athyn glass-making tradition and Glencairn Museum's collection of medieval glass.

SUBMISSION GUIDELINES

Each presentation must be submitted in ONE category which are as follows:

- Lecture - (20 minute or 40 minute slot) One person talk with visuals (slides or power point) about but not limited to: art and career, technical, health and safety, professional practices (marketing, legal), history and research, etc.
- Demonstration - (1hr slot performed 3 times in succession) One person presentation demonstrating a particular skill or process. Presented like a cooking show where the presenter speaks about, shows images of process, shows pieces in process, and performs some aspect of the process live - not limited to: painting, gluing, computer design, or any technique that can be condensed into the 1 hour time slot, start to finish. Any special needs must be discussed and approved prior to acceptance and demo.
- Panel - (40 minute slot) One moderator and up to 4 other panelists for a maximum total of 5 people discussing a topic, visuals optional.

WHAT TO SUBMIT - for each proposal

Lecture

- Accepted talks will be 20 or 40 minutes in length with additional time for questions.
- Proposals should include a title and a description (no longer than 300 words) as it will appear in the conference brochure and on the AGG website.
- Authors must include a brief (75-100 words) bio, in addition to a resume/CV and full contact information for themselves (name/company, mailing address, phone, and email address) and, if a panel is proposed, for the other possible panel members.
- At least 1 digital image relevant to your presentation; this will appear on the conference website. Please attach digital images that are at no more than 1MB or 3" x 5" at 72dpi - include a caption for your image.

Demonstration

- Accepted demos will be 1 hour in length with additional time for questions and must be performed 3 times in succession to allow conference participants to cycle through in small groups.
- Proposals should include a title and a description (no longer than 300 words) as it will appear in the conference brochure and on the AGG website.
- Presenters must include a bio and full contact information for themselves (name/company, mailing address, phone, and email address) and, if a team is proposed, for the other possible members.

- Include all tools, materials and equipment needed (e.g. light tables, glass easel, paints, running water etc.) and who would be providing what (the demonstrator or the AGG). These sessions will take place in classrooms equipped with white boards and overhead projectors.
- At least 1 digital image relevant to your presentation; this will appear on the conference website. Please attach digital images that are at no more than 1MB or 3" x 5" at 72dpi - include a caption for your image.

Workshop

- Accepted workshops will be no longer than 4 hours in duration and will be scheduled to run 8AM-12 NOON on Friday June 27, 2014. Instructors proposing workshops must include all tools, materials and equipment needed for the workshop (e.g. kilns, light tables, sandblasters, paints, etc.) and who would be providing what (the teacher or the AGG); whether they expect to charge a materials fee and for what; and what the students will need to bring (e.g. brushes, drawings, cutting tools, etc.)
- Proposals should include a title and a description (no longer than 300 words) as it will appear in the conference brochure and on the AGG website.
- Instructors must include a brief bio (75-100 words) and full contact information for themselves (name/company, mailing address, phone, and email address) and, if a team is proposed, for the other possible members.
- Include all tools, materials and equipment needed (e.g. light tables, glass easel, paints, running water etc.) and who would be providing what (the demonstrator or the AGG). These sessions will take place in classrooms equipped with white boards and overhead projectors.
- Instructors are requested to suggest the per student cost of the workshop and the minimum/maximum student enrollment.

NOTE: Conference workshops are typically priced around \$180 per student with 50% of the workshop fee going to the AGG.

- At least 1 digital image relevant to your presentation; this will appear on the conference website. Please attach digital images that are at no more than 1MB or 3" x 5" at 72dpi - include a caption for your image.

HOW TO SUBMIT

- DIGITAL SUBMISSIONS ONLY -
Email to: conference@americanglassguild.org
- MAILED ON DISC TO: J. Kenneth Leap, Conference Chair
12 Washington Avenue, Runnemede, NJ 08078 - Submission materials sent by mail will not be returned.

WHAT YOU RECEIVE

- Presenters, Demonstrators and Panel Moderators receive one free registration for the Conference.
- Panelists receive a discount equivalent to one conference day
- Those giving workshops will receive fees for the workshop, but no reduction in Conference fees.
- To receive these benefits, presenters must register for the Conference. All travel and lodging expenses and reservations are the responsibility of the presenter.

IF ACCEPTED

Each presenter will be contacted by AGG Program Chair or conference co-chair and will be required to sign a contract and submit information for promotional materials (head-shot & image relevant to their presentation) by December 15th, 2013.

DEADLINES

Closing date for proposal submissions: October 31st, 2013

Notification of acceptance: November 22nd, 2013

Additional materials due (if accepted): December 15th, 2013

Please join us. The mission of the AGG is to provide a forum for the open exchange of information on stained, leaded and decorative glass and its creation, preservation, restoration, and history. Our intention is to work toward building an environment within the field that both cultivates novices and facilitates experienced artists and craftspeople to attain a higher level of expertise. Our Conferences include presentations, round-table discussions, and demonstrations by notable national and international experts.

***Information on past Conferences is available on our website at
<http://www.americanglassguild.org>***

We would be delighted to have your input at the Conference and your contribution to discussions.

We look forward to seeing you in Bryn Athyn!

J. Kenneth Leap
President, American Glass Guild
Conference Chair, 2014

The American Glass Guild is grateful for the generosity of our sponsors:

Allied Window

11111 Canal Road
Cincinnati, OH 45241
Toll Free: 800- 445-5411
Phone: 513-559-1212
Fax: 513- 559-1883
E-mail: info@alliedwindow.com
www.invisiblestorms.com



At Allied Window, our commitment is to provide custom interior or exterior "invisible" storm windows for every window situation that is presented to us. This willingness to adapt to the needs of each individual window opening is the source of our "NO LIMITS!" motto

Uroboros Glass

2139 N. Kerby Ave
Portland, OR 97227 USA
503-284-4900

<http://www.uroboros.com>

We make Art Glass in more than 150 sophisticated color combinations available in over a dozen styles and textures. We also make a wide range of colored fusible glass products in several tightly controlled expansion points - including System 96®, FX90, many Artista colors, and 104 (compatible to Effetre). For more information about our fusible glass and fuse testing program, read more in any fusible products section in this website

Our Portland, Oregon manufacturing facility is located in the beautiful Pacific Northwest of the United States. Founded in 1973 by glass artist Eric Lovell, now some 50 men and women at Uroboros Glass push the limits of technology and traditional handmade craftsmanship to bring you the most unique and creative glass styles to be found anywhere.



Bohle America, Inc.

The family business, founded in 1923 in Germany is represented by over 300 employees at numerous locations in Germany and abroad.

The Bohle Group, leading manufacturer and supplier of tools, machines and accessories for glass processing and finishing, has been represented in North America with their own subsidiary since 2008. Bohle America, Inc. is based in Charlotte, NC, and is the Bohle Group's fourteenth location worldwide. They will be responsible for developing the customer base in the United States and for providing services to these customers.

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.

Bohle Group website: www.bohle-group.com



BENDHEIM

Bendheim Corp.

For three generations and more than 80 years, Bendheim has been supplying the world's finest specialty glass to architects, contractors, designers and home owners. Our stock of over 2,000 varieties of specialty glass features architectural glass, cast glass, tempered glass, etched glass, mouth blown antique glass, art glass / colored glass, Restoration Glass®, LINIT channel glass, back painted glass, patterned glass and more - all carefully selected from factories worldwide to be used in unlimited applications such as glass walls / floors / ceilings, glass art, shower door glass, cabinet glass, furniture, glass shelving, in corporate settings, private homes, schools and universities, museums and government institutions.

Our incredible inventory together with decades of experience and service are the foundation of Bendheim. We welcome you to work with one of our glass experts. Investigate glass possibilities from around the world, combine them with immediate availability and our complete in-house fabrication services. Discover new possibilities and create the perfect glass solution for your project and budget.

For additional information please visit their website at www.bendheim.com

Bendheim

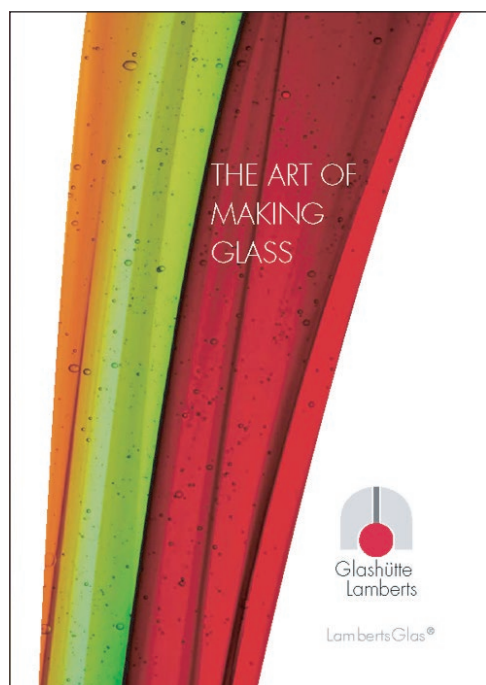
122 Hudson Street
New York, NY 10013
800 606-7621
212 226-6370
212 431-3589 Fax

Bendheim West

3675 Alameda Avenue
Oakland, CA 94601
800 900-3499
510 535-6600
510 535-6615 Fax

Bendheim East

61 Willett Street
Passaic, NJ 07055
800 835-5304
973 471-1778
973 471-4202 Fax



Make sure to go to the Bendheim Art Glass website and download the booklet, "The Art of Making Glass"

www.bendheim.com/uploads/Art_Glass.pdf



Since 1906

www.jsussmaninc.com

**Churches
Synagogues
Mausoleums
Chapels
Memorial Buildings**

J. SUSSMAN, INC.

109-10 180th Street • Jamaica, New York 11433
Tel: 718-297-0228

Fax: 718-297-3090

AMERICA'S FINEST CUSTOM MADE WINDOWS



Single, Double and Triple Glazed Windows
Thermally and Non-Thermally Broken
In-House Dual Finishing Capability **Interior/Exterior**





PROJECT-IN PROJECT-OUT CENTER-PIVOTED CASEMENT

Ventilators and Casements

J. Sussman, Inc. is the oldest and largest supplier of Custom Made Windows and Special Aluminum Extrusions for the Stained and Leaded Glass Trade. With the industry's largest selection of specialized church window systems (thermal and non-thermal break) we can supply you with the product you need at the price you want. Our over 100 years of experience is your guarantee of fine quality, fast service and competitive pricing.

Call, Write or Fax for Further Information.

WINDOWS • SKYLIGHTS • WALKWAYS • SUNROOMS • GLASS and METAL BENDING

J. Sussman, Inc.

109-10 180th St., Jamaica, NY 11433
Tel: (718) 297-0228 Fax: (718) 297-3090

www.jsussmaninc.com



Since 1940

Solder ✧ Lead Came ✧ Antique Lead Came ✧ Colonial Leads ✧ Zinc Came ✧ Brass Came
Copper Came ✧ High Heart Leads ✧ Hollow Heart Leads ✧ Custom Alloying

Available Four Grades of Restoration Lead Galvanized Steel Rebar

More than 300 Standard Dies

Custom Dies Manufactured to Your Specifications

DHD Metals, Inc.

PO Box 165
Conyers, GA 30012
800.428-6693
770.760-9404 · 770.760-9032 (fax)
info@dhdmetalslead.com



Key Resin Company
Phone: 513-943-7833
Fax: 513-943-4255
E-mail: bcain@keyresin.com
www.keyresin.com

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

Careful formulation has made Key Slab Glass Epoxy 116 the standard for faceted glass windows. The tenacious bond between the epoxy and faceted glass in conjunction with the higher strength and lighter weight of epoxy-faceted glass windows bring new dimensions in design and creative possibilities to an ancient art form.



Hollander Glass, Inc.

Hollander Glass is the world's leading wholesale supplier of stained glass, fusing products, architectural and beveled glass, tools and supplies. We currently have five locations: Houston, New York, Atlanta, Chicago, and Phoenix. We carry stained glass supplies, stained leaded glass, art glass, sheet glass and bulk glass supplies as well as glass tools, books and accessories.

Regional Access: Our five convenient North American distribution centers are strategically located to provide timely and inexpensive supply to any region in the United States, Canada and Mexico. Our locations on all three U.S. coasts assures our international customers the best possible access to our superb product line.

Global Access: The Hollander Group has assembled a truly global product offering. We bring an ever-expanding array from the finest manufacturers on five continents—North America, Europe, Africa, Asia and South America.

web - www.hollanderglass.com/

Wissmach Glass Co.
P.O. Box 228
420 Stephen Street
Paden City, WV 26159
phone: 304-337-2253
fax: 304-337-8800
wissmach@verizon.net
www.wissmachglass.com

The magic of English Muffle

Painting by Rhonda Foster

Have you ever wandered down a cobblestone alley or through a tiny village while on vacation and stumbled across an entrancing leadlight glass window? Chances are you caught a glimpse of English Muffle, a glass recently resurrected from the Victorian era.

This dazzling, highly-polished glass is available in a huge range of wonderful, soft colours and its unique design makes it easy to cut.

Would you like to add a touch of Victorian beauty?

Contact Wissmach Glass for a list of English Muffle distributors in your area.

The Paul Wissmach Glass Co., Inc.
P.O. Box 228
Paden City, WV 26159
Tel: 1-304-337-2253
Fax: 1-304-337-8800
Email: wissmach@revideo.com

Sunshine Glassworks Ltd.

Sunshine Square, 111 Industrial Pkwy
 Buffalo, NY 14227
 Toll Free: 800-828-7159
 Phone: 716-668-2918
 Fax: 716-668-2932
 E-mail: info@sunshineglass.com
www.sunshineglass.com



We have everything you need for stained glass: fast service, experienced staff, lots of glass and supplies! Sunshine Glassworks Ltd. has been serving the needs of stained glass studios, retail stores and hobbyists since 1979. We stock nearly 7000 items, including over 1400 colors of glass, in our 100,000 sq ft warehouse and showroom in suburban Buffalo, NY.

Manning Building Supplies

Since the 1970's, Manning has provided full-service building supply solutions to the Southeastern United States. Present day Manning is one of Florida's largest distributors. With full service supply centers located in Jacksonville, St. Augustine, Ocala, Orlando, Lakeland, Ft. Pierce and West Palm Beach, Manning Building Supplies offers a broad selection of building products ranging from foundation material to finished hardware.



Manning Building Supplies 105 Sgt. Utten Dr., St. Augustine, FL 32086 Main: 904-825-1100 Toll Free: 800-851-2024
www.mbs-corp.com

Dragonfly Software

1158 North Fairview Avenue
 Goleta CA 93117
 800-553-7246 orders
 831-438-3200 support and international orders
 888-463-8817 fax
www.dfly.com



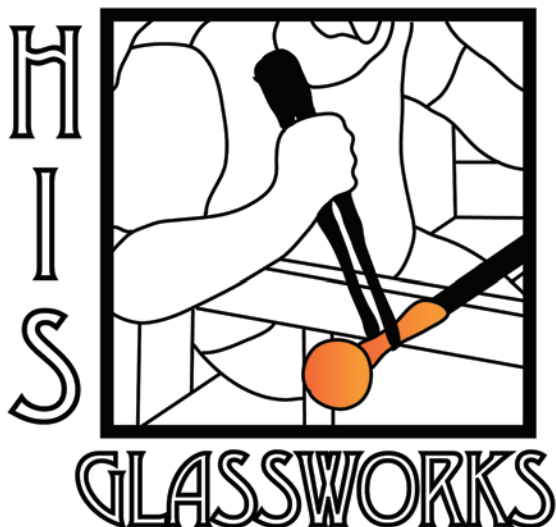
If you're a stained glass professional or hobbyist who loves to design your own windows, then Glass Eye 2000 is the product you have been waiting for. Glass Eye 2000 is software for the design of stained glass windows. With this software you can create precise designs that are easier to view and edit than any pencil and paper drawing.



Kokomo Opalescent Glass

PO Box 2265, Kokomo, IL 46904-2265
 phone 765-457-8136 fax 765-459-5177
 web www.kog.com
 email koglass@kog.com
 twitter <https://twitter.com/KOGlass>
 YouTube <http://www.youtube.com/user/kogvideo/videos>

The Kokomo Opalescent Glass Works of Kokomo, Indiana, is the oldest manufacturer of hand cast, rolled cathedral and opalescent glass in America, and the oldest manufacturer of opalescent glass in the world. KOG has long been an important supplier to the American stained glass industry, including documented sales to Louis C. Tiffany.



His Glassworks, Inc.

2000 Riverside Drive
Suite 19
Asheville, NC 28804
828-254-2559
800-914-7463

web - www.hisglassworks.com

youtube channel - www.youtube.com/user/hisglassworksinc

His Glassworks, Inc. specializes in cold working tools and supplies for the glass artist. We make and distribute top quality diamond tools, machines, polishing compounds, glass bonding epoxies, and much more. Providing authorized distribution for 3M, Abrasive Technology, Flex, Covington Engineering, Crystalite Corporation, Glastar Corporation, HXTAL Inc., Felker, Gemini Saw, Salem Distributing, VID, Polpur, SCHOTT Glass and many other companies, we have access to many tools that can enable you create the artwork that you envision. We can also provide custom tools according to your specifications for your individual process.

Because we use many of the products that we sell in our own studio, we can offer advice and technical support from a user's perspective. We pride ourselves in our superior customer service and personal attention to our customer's individual needs.

His Glassworks strives to be a primary source of cold working supplies for independent glass artists, educational programs, and large glass factories around the world. We thank you for your interest in our products, and look forward to the opportunity to serve you.

In 1906 Louis Reusche founded L. Reusche & Co. offering an incomparable selection of colors of every imaginable hue and texture to the discerning china artist. Importing the very finest colors for blending from England, France and Germany, L. Reusche & Co.'s popularity has stood the test of time. After becoming an exclusive distributor of Drakenfeld colors, L. Reusche & Co. soon began developing color for the glass industry.

Trans World Supplies, Inc., which is Reusches' parent company, bought Reusche in 1988 when it was located in New Jersey. Mr. Jon Rarick spent eight years commuting from Denver to New Jersey, getting the company ready for relocation. Since Reusche & Co. relocated to Greeley in 1996 it has continued to thrive due to the constant introduction of new products and excellent service. Reusches' idea of success is making contributions to yours.

Reusche & Co. of T.W.S., Inc.

1299 H Street
Greeley CO 80631
Phone 970-346-8577 Fax 970-346-8575
To Contact Us:
General Information - info@reuscheco.com
Jaime Roberts, Customer Services Manager
sales@reuscheco.com

web - www.reuscheco.com



Board of Directors

J. Kenneth Leap, President
 Tom Krepcio, Vice President
 Janet Lipstreu, Treasurer
 Bradford Anderson, Secretary
 Tony Glander
 Stephen Hartley
 Nancy Nicholson
 Scott Ouderkirk
 Marie-Pascale Foucault-Phipps
 Richard Prigg
 Patrice Heinz Schelkun
 Nancy Nicholson
 Scott Ouderkirk

Senior Advisory Board

Crosby Willet, Chair
 Roy Coomber
 Jack Cushen
 Jean-Jacques Duval
 Barbara Krueger
 Charles Z. Lawrence
 Rowan LeCompte
 Sylvia Nicolas
 Nick Parrendo
 Robert Pinart
 Patrick Reyntiens

Committee Lists

Auction Committee

Patrice Heinz Schelkun, Chair
 Bradford Anderson

By-Laws Committee

Art Femenella, Chair
 Tom Garcia
 Clay Jordan
 Kevin Hershey
 John Raynal
 John McCarthy
 J. Kenneth Leap (ex-officio)

Conference Committee - 2013

Rebecca Hartman-Baker, Chair
 Mary Clerkin Higgins, Program Chair
 Claire Comstock
 Sister Diane Couture
 Debra Williams

Conference Committee - 2014

J. Kenneth Leap,
 Conference & Program Chair
 Tony Glander
 Kathy Jordan
 Tom Krepcio
 Rick Prigg
 Patrice Heinz Schelkun

Education Committee

Scott Ouderkirk, Chair
 Sister Diane Couture
 Karen Mulder
 Lindsay Parrot
 Diane Wright
 Virginia Raguin
 Judith Schaechter

Finance Committee

Janet Lipstreu, Chair
 Jules Mominee
 Carol Slovikosky

Long Range Planning Committee

Maria Serpentino, Chair
 Art Femenella
 Mary Clerkin Higgins

Marketing & Publicity Committee

Tony Glander, Chair
 Kathy Jordan

Membership Committee

Don Burt, Chair
 Bradford Anderson
 Judy Killian
 Nancy Nicholson

Newsletter Editor

Tom Krepcio

Nominating Committee

Art Femenella, Chair
 Barbara Krueger
 Betti Pettinati-Longinotti

Scholarship Committee

Marie-Pascale Foucault-Phipps, Chair
 Rebecca Hartman-Baker
 Richard Prigg
 Maria Serpentino

Sponsorship Committee

Kathy Jordan, Chair
 Janet Lipstreu
 Maria Serpentino

Website Committee

Nancy Nicholson, Chair
 J. Kenneth Leap
 Tom Krepcio

AGGnews, Volume 4, Issues 2-3, Spring-Summer 2013

The Quarterly eNewsletter of the American Glass Guild

Contributors included -

J. Kenneth Leap	Mary Clerkin Higgins
Indre McCraw	Patrice Schelkun
Brianne Kozlowski	Eric Lovell
E. Crosby Willet	

Editing and Layout - Tom Krepcio

Renew Your Membership Now!

www.americanglassguild.org/membership.html

Just some of the benefits of membership!

Networking with Your Peers

Quarterly eNewsletter

Discounted Conference Fee

Member Slide Show & Exhibit at Conference

Members' Weblink on AGG Website

Members only area of Bulletin Board