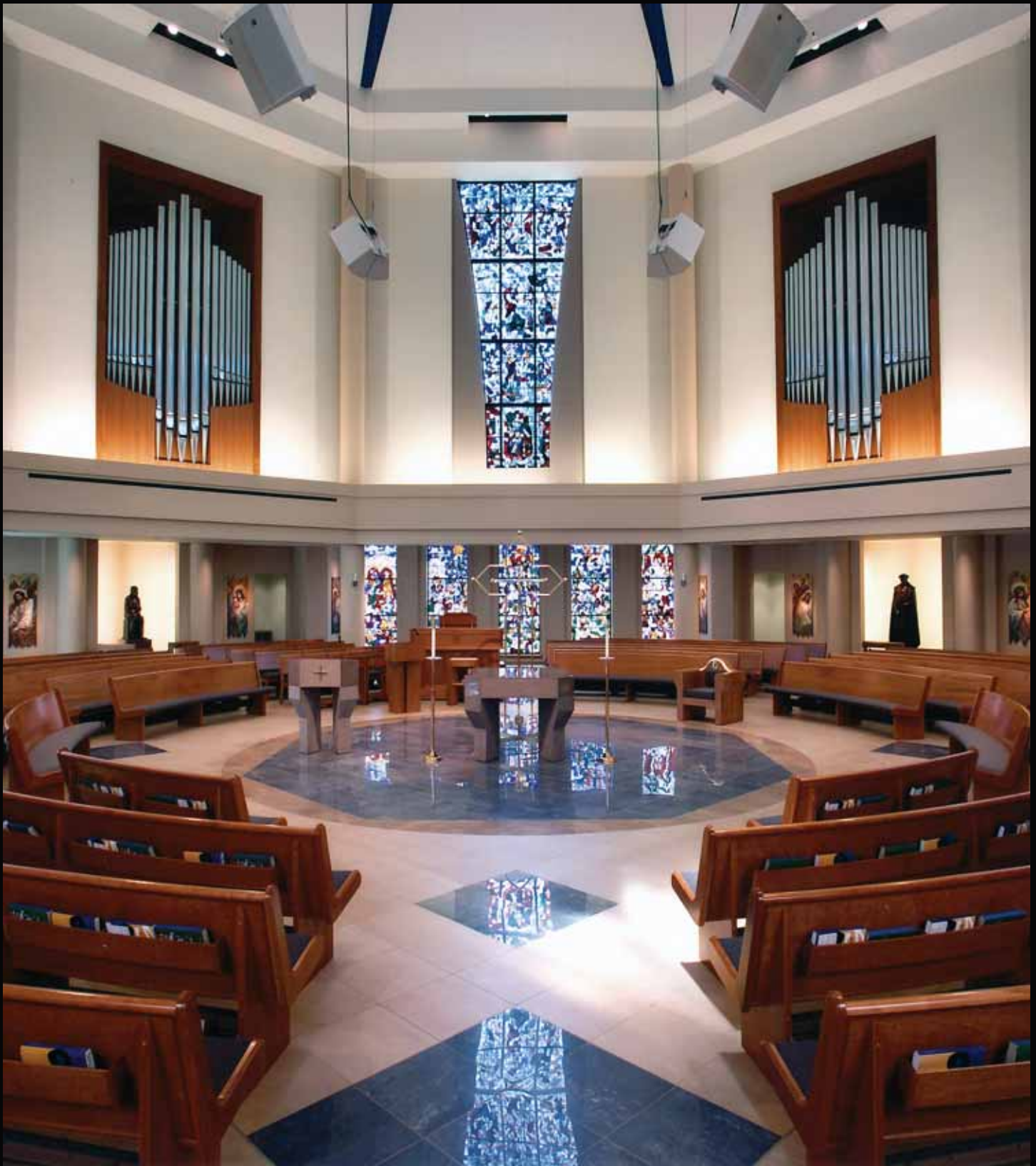


STAINED GLASS

QUARTERLY OF THE STAINED GLASS ASSOCIATION OF AMERICA

Volume 101, Number 3 • Fall 2006



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Photo: Richard Gross

This is part of a set of windows designed by Reverend Doctor Andrew E.F. Anderson and Bob Markert at St. Andrew's Episcopal Church. These windows were part of the annual Stained Glass Tour at the Stained Glass Association of America's recent Summer Conference in Louisville, Kentucky. Coverage of the Conference begins on page 174.



ON THE FALL 2006 COVER

This installation by the Rohlf Stained & Leaded Glass, Inc., is included in this issue's "FYI: Stained Glass Gallery" and can be seen on page 193.

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LOUISVILLE 2006

The Stained Glass Association of America's Annual Summer Conference

story and photographs by Richard Gross

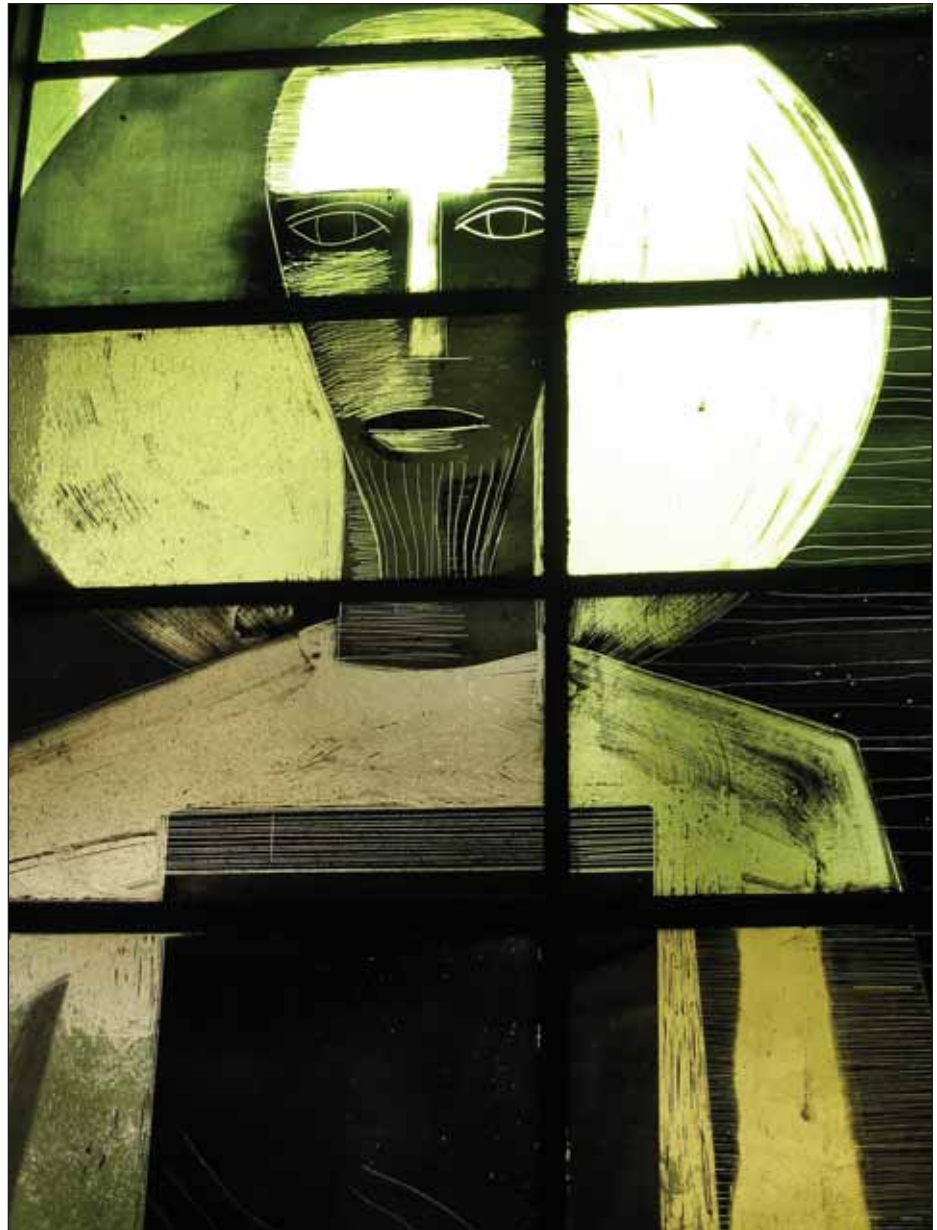
The Stained Glass Association of America held its 97th Annual Summer Conference at the Galt House Hotel in Louisville, Kentucky, last June. There was a reception on the opening night at Kenneth von Roenn's Glassworks that featured a glassblowing demonstration, a buffet dinner and a presentation by von Roenn that included his vision of the future evolution of stained glass, which was received with excitement by most in attendance.

On Thursday, artist C. Z. Lawrence presented "An Evolution of Style Through Design," which was a delightful and educational overview of the birth and evolution of Lawrence's art.

Restoration, of course, continues to be in the forefront of stained glass. Lisa di Campli and Peter Heijman presented "Anatomy of Restoration Projects" and described the process of restoration in the Netherlands. The chairman of the SGAA's Repair and Restoration Committee, Peter Rohlf, gave a presentation entitled "Structural Support Systems for New and Old Stained Glass Windows."

The evening concluded with an architects' reception sponsored by Venture Tape and a PowerPoint presentation that I prepared on the history of architectural stained glass. This presentation marks the SGAA's return to being an AIA continuing education points provider. It was attended by both church committees and architects. Though unanticipated, the chairman of one church committee invited all Accredited members present to visit the church, view the openings that they want to fill with stained glass, and submit bids for the project.

Thursday concluded with a dinner cruise on board the *Belle of Louisville*, a steam-driven paddleboat, and a meal of



The windows of Caldwell Chapel of Louisville Presbyterian Theological Seminary, which was part of the annual tour of local notable stained glass installations, were designed by William Schickel and executed by Emil Frei. The mission of the Seminary is "to preach an ancient gospel in a modern world." Its windows are a wonderful collection of signs and symbols that capture that continuing challenge.

(real) fried chicken... Kentucky style.

On Friday, the tour of Louisville Stained Glass started off at The Temple, a Reformed Jewish Congregation temple. The windows there are *dalle de verre* and were designed by Bob Markert, then part of

Fenestra Studio in Louisville. Markert also designed the Temple's tapestry, which was fabricated by Kate Fisher (bottom left photo, page 176).

At St. Michael's Orthodox Church, we saw a number of stained glass win-

Text continued on page 182.

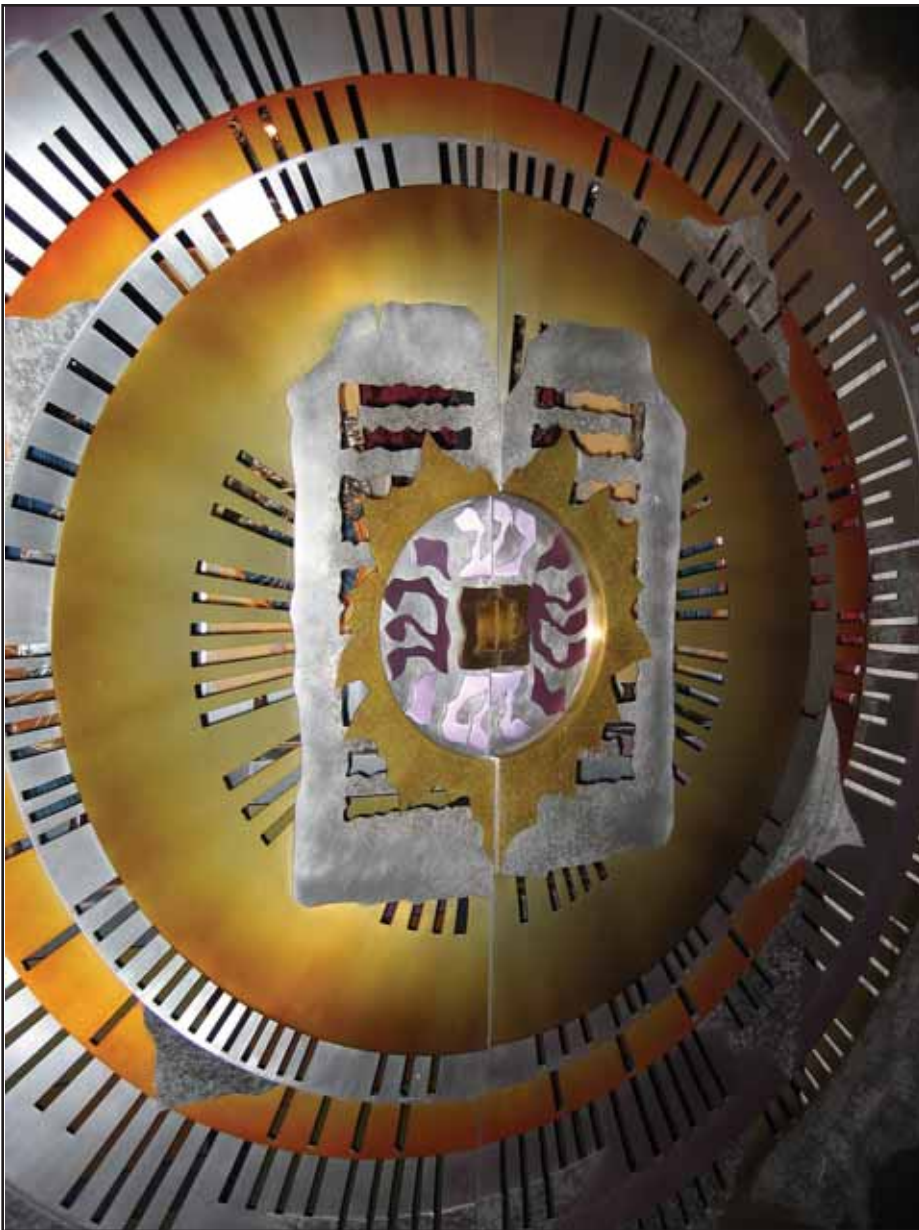


Top Left: Charlie and Abbie Young on board the Belle of Louisville.

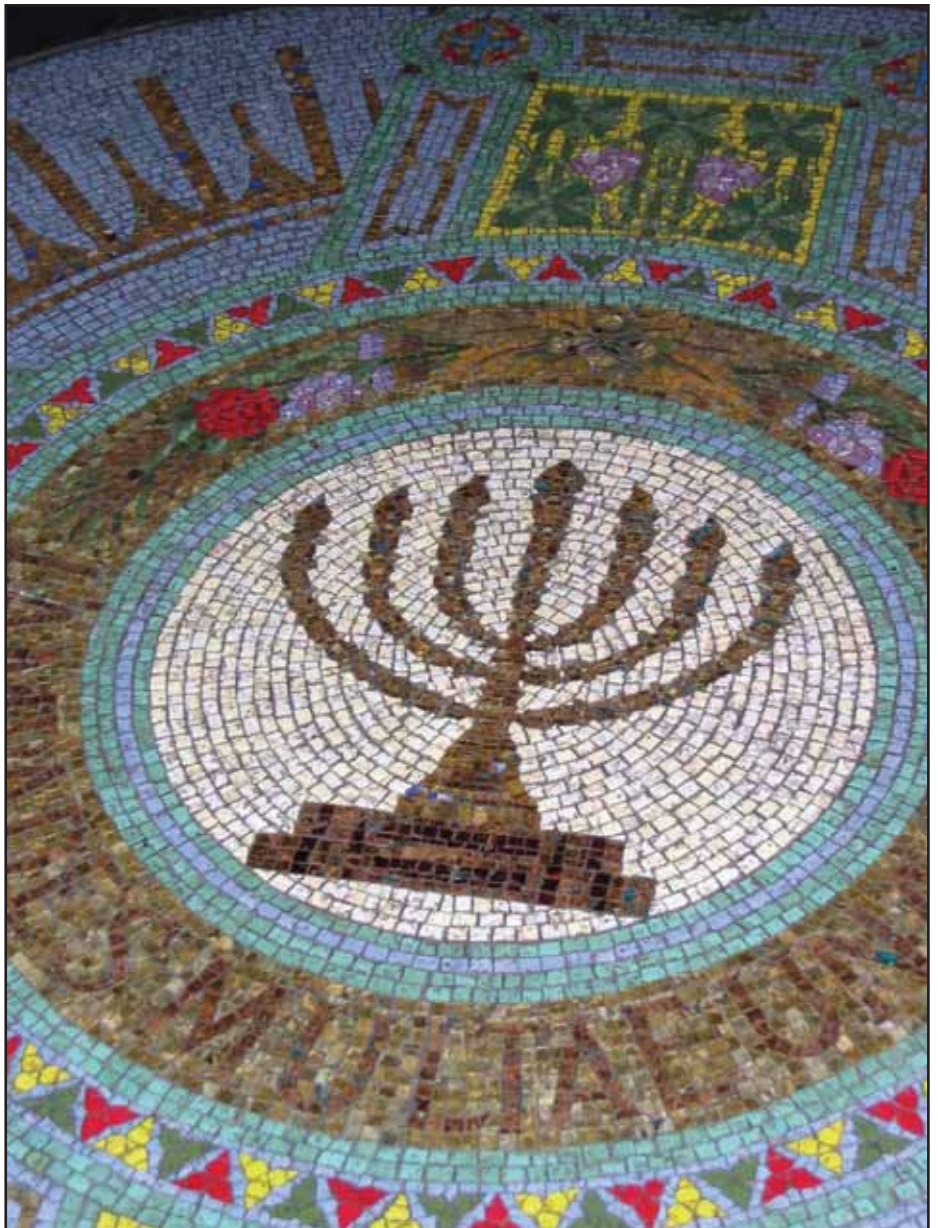
Top Right: The Galt House Hotel

Bottom Left: This installation by Kenneth von Roenn was seen at St. Andrew's Episcopal Church, part of the stained glass tour.

Bottom Right: Nick Parrendo aboard the Belle of Louisville.



This year's tour of local installations included not only stained glass, but many other things as well, including tabernacle doors (top left), sculpture, (top right), painted icons (above), and tapestry (left).



The icon comes from St. Michael's Orthodox Church while the remaining artwork shown on the opposite page comes from The Temple.

Glass on this year's tour was diverse and included windows in the style of traditional eastern icons (above, also from St. Michael's) and much more modern-style windows, such the windows of Caldwell Chapel (bottom right). The mosaic shown top right is from the narthex of the Presbyterian Seminary Chapel.





Who wants to win a kiln? The drawing for this Evenheat GTS 2541-13 RMII Kiln, generously donated to the Association to be offered as a raffle prize, was held following the First General Business Meeting, which, since you had to be present to win, resulted in the largest attendance at a General Business Meeting in years. The kiln was won by Catherine Guarducci (top photo, with husband David Guarducci).

Presenting the kiln on behalf of Evenheat was Anna Gerrodette, last year's winner of an Evenheat Kiln. Parliamentarian Martha Grise drew the winning ticket (photo above) from a list that included all full conference registrants.



Companies from the stained glass community have teamed up to help soldiers stationed in Iraq build windows for their chapel. Companies involved include Mayco Industries, Wissmach Glass Company, Ed Hoy's International and Conrad Schmitt Studios. Pictured from left to right are Kevin Grabowski of Conrad Schmitt Studios, Jennifer Banbury of Mayco Industries, SGAA President Andy Young, Mark Feldmeier of Wissmach Glass and Gunar Gruenke of Conrad Schmitt Studios.

Right: SGAA Stained Glass School Director Jerome Durr considers applications for this year's scholarships. Academic scholarships of \$1000 were presented to Trudy Barnes and Gregory Poole. Workshop Scholarships of \$650 were presented to Indre McCraw, Edward Harfman, Barbara Nichols and Troy Moody.





A reception and dinner which was sponsored by the SGAA Stained Glass School was held at Ken von Roenn's Glassworks on Monday night.

Above, Conference attendees watch a glassblowing demonstration.

Right: The Glassworks building .

Bottom Right: Kenneth von Roenn addressed the assembly following dinner.



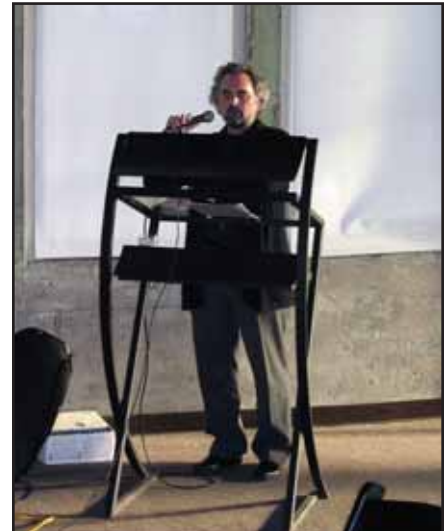
*Scenes from the SGAA Conference Awards Banquet
Opposite Page*

Top row, left: Keynote Speaker Ed Hamilton and Donald Samick of Lamb Studio with a sizable string of raffle tickets.

Top row, right: Longtime Active Member Bob Jones was elected to the Life Member position this year. Presenting his award is Karen Hendrix, a past SGAA president.

Middle, left: Dexter Hershey discovers there's more than one way to pass the time at an awards banquet.

Middle: Past SGAA presidents in attendance at this year's Conference included (back row, left to right) Kirk Weaver, Paul Pickel, Karen Hendrix, Truett George, Gary Helf, (front row, left to right) Dennis Harmon, Crosby Willet and current SGAA President Andrew Young.



Middle Right: SGAA Second Vice President Jack Whitworth and Board Member Jennifer Banbury. Jack, who bought quite a few raffle tickets, won a pony case of glass from Kokomo Opalescent Glass and 50 pounds of lead came from Mayco Industries.



Bottom Right: SGAA Past President and longtime member Truett George was elected to Fellow of the Stained Glass Association of America. This is the highest honor the Association bestows and is given only to those who dedicate years of service to the Association. Truett George has been a member for more than 25 years; has served on numerous committees, including being longtime chair of the Bylaws Committee; has served as a board member, officer and president; is a former director of the SGAA Stained Glass School; hosted three Summer Conferences and has served the SGAA in countless other ways for a full quarter of the Association's 100-year history.





Streuter Technologies introduced their new “No Days Glaze 160” with a demonstration booth at the Louisville Conference. Streuter is just one of the companies taking advantage of the opportunity to demonstrate products and meet directly with the studio owners at the SGAA Annual Summer Conference. For more on Streuter Technologies “No Days Glaze 160,” see the new-products announcements in “World of Information,” starting on page 188.

HOAF Infrared Technologies also demonstrated their Speedburn kiln at the Conference. Valuable networking opportunities abound for suppliers as well as for studio owners, artists and craftsmen at the SGAA’s Annual Summer Conference.

dows done in the style of traditional icons. The interior of St. Michael’s is impressive in every way and includes numerous icons, murals, fixtures and an ornately carved wooden sanctuary wall.

At Caldwell Chapel of Louisville Presbyterian Seminary, we saw an installation completely different from the previous stops. It seemed that the Emil Frei windows at the Chapel were either immediately loved or hated by those on the tour; they featured a striking color palette, limited leadlines and a painting style in keeping with the very modern installation. The purpose of the windows is to inspire the seminarians in their mission to preach an ancient Gospel in the modern world and from this standpoint were eminently successful. The chapel also featured a *dalle de verre* window by Bob Markert. This window, behind the

altar and sanctuary cross, completed the modern feel of this chapel, making this stop, in my opinion, one of the highlights of the tour.

At St. Andrew’s Episcopal Church, we saw a set of windows designed by Reverend Doctor Andrew E.F. Anderson and Bob Markert. These windows, executed in Lamberts glass, conform to Anderson’s view that Christian art’s purpose is not to decorate, but to serve the church.

Following an extended tour of Cherokee Park, which is one of the original parks designed by Frederick Olmstead, and a picnic lunch at Big Rock Pavilion, the tour group split into two groups for the rest of the day. One group went to Churchill Downs for a day at the horse races, while the second group went on a second half of the stained glass tour.

The stained glass tour went next to Highland Baptist Church, which features windows designed by Bob Markert and fabricated by Peter Eichhorn, who today owns Eichhorn Stained Glass in Louisville. These windows from the early ’70s create a rainbow of color that surround the church with a background of red, gold, green, blue and violet. They present artistically the gospel stories.

At Calvary Episcopal Church, the tour was treated to a notable example of the Victorian Gothic Revival style architecture with windows from Tiffany, Meyer of Munich and John B. Alberts.

The tour concluded at the First Unitarian Universalist Church of Louisville. The original 1832 church was destroyed by fire, although parts of the original architecture were kept and incorporated into the new, modern building. Julia Wirick created the windows in this church to reflect the congregation’s liberal faith traditions. These windows were another highlight of the stained glass tour.

The highlight of the day at the races was *almost* Jack Whitworth hitting the \$8,000 trifecta in the fifth race. However, when the number eight horse was disqualified for unhorsemanlike conduct, Jack’s winnings disappeared faster than a mint julep on a hot June afternoon at the racetrack.

Nevertheless, the racetrack was an exciting afternoon, and many of the Conference attendees had never seen Churchill Downs before.

On Saturday, Karen Mulder spoke on the trends in German glass design in the years since 1959 and the influence that German designers have had. Following that presentation, Dennis Harmon, Jim Piercey and Andrew Young showed some images of their own work and spoke on how they have themselves been influenced by the German designers.

That afternoon saw the election of officers and board members and the passing by unanimous vote of a sweeping change in SGAA membership categories. The bylaws change created a new Active Accredited membership category, as well as the Associate membership category, which is a temporary membership category for those seeking accreditation.

Effective as of the vote, which was open to all Active and Accredited Members in attendance at the Conference, all SGAA Active members became Associates and have two years to decide to either seek accreditation or else move to one of the Affiliate categories. This bylaws change also eliminated the Active membership category from the Stained Glass Association of America.

Previously a voting level of membership, the Active category was found to be out of compliance with regulations and tax codes that govern a 501 (c) (6) organization, which the SGAA is.

These changes will allow the SGAA to return to compliance with federal regulations and will also allow the Association to offer accreditation to smaller studios and to studios that do not engage in all aspects of stained glass work.

While there is almost certain to be some initial confusion and inconvenience as those who previously held an Active Membership choose whether to become Associates or to seek Active Accredited membership, in the long run this change will be extremely beneficial to the craft at large, as more and more studios are able to seek the recognition for the quality of their work that accreditation brings. This will also serve to increase confidence among those who buy stained glass, as the SGAA evolves to more accurately reflect the realities of stained glass studios today.

The new Associate category, into which existing Active Members were

automatically enrolled, can be held for a maximum of two calendar years. During those two years, the Associate member may apply for any level of Accreditation for which he meets all qualifications. At the end of those two years, however, if still unaccredited, the person then becomes an Affiliate of the Stained Glass Association of America, which is a non-voting level open to anyone desirous of enriching his or her involvement in the field of stained glass. During the time that an individual holds the Associate Member level, he is eligible to vote on any matter that comes before the general membership at any Association meeting or Conference.

The Active Accredited membership category is the crowning achievement of this new membership category package. The Active Accredited level is open to anyone who is an owner, partner, principal, or appointee of a stained or decorative art glass business that has been either actively designing or manufacturing stained and decorative art glass products for a minimum of four years and whose general reputation for integrity, financial responsibility, business practices and quality of craftsmanship has been appraised to be such as to reflect credit upon the Association. This new level removes square-footage requirements that have previously prevented some from applying for accreditation.

An Active Accredited member is eligible to vote, serve on and chair committees, hold a position on the Board, and serve in any elected office except President or First- or Second-Vice President.

Following the elections and bylaws vote was the Annual Awards Banquet, which was sponsored by the Paul Wissmach Glass Company this year. This year's banquet speaker was nationally-known sculptor Ed Hamilton, a Louisville native. His pow-



The highlight of the banquet raffle was this Denver Glass Machinery SB810 Studio Model Beveler, valued at \$1750. The beveler was won by Michael Lauer.

erful presentation on finding your muse was as applicable to the stained glass artist as it was to any other artistic discipline.

The banquet raffle featured prizes from Denver Glass Machinery, DHD Metals, Gemini Saw Company, Kokomo Opalescent Glass, Mayco Industries and Reusché & Company of T.W.S. Inc. Raffle winners included Jack Whitworth, Donald Samick, Paul Pickel and Michael Lauer.

There was also a live auction for a blown glass bowl valued at more than \$1000 donated by the Kokomo Hot Shop. Peter Rohlf placed the high bid and won the auction.

The evening concluded with music by the Walnut Street Blues Band, which was sponsored by S.A. Bendheim.

This year's Annual Summer Conference of the Stained Glass Association of America followed up on the success of last year's Conference, which was held in Denver. The Louisville Conference will long be remembered for its many accomplishments and will stand as one more clear sign that the Stained Glass Association of America is moving confidently forward into the future of architectural glass art.



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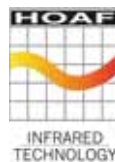
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