



*This image, which appeared in the last issue of *The Stained Glass Quarterly*, was misattributed. This piece is a suspended glass sculpture installation at Strong Memorial Hospital, University of Rochester Eye Institute, Rochester, New York, and is by Pike Studios of Rochester, New York.*

Letter to the Editor

Should or does the future of stained glass depend upon the future of religion?

For more than a thousand years, stained glass has adorned religious institutions as a decoration and educational art form. It has provided inspirations and livelihoods for countless people throughout the world. Many of us today depend upon churches and synagogues for our businesses to exist, whether it is creating new works of art glass or restoring works of art from the past.

Long before this great recession came upon us, there was a decline in religious attendance; less attendance means less income. We have been experiencing this

recession's effect in losses of jobs to congregants, and congregations' lower returns on their investments, and it is just unpopular to spend money, even if it is there. It is no wonder that stained glass studios are going through difficult times.

This letter is not meant to provide solutions to problems or answers to questions, but raise to our consciousness issues that we all may need to contemplate and answer in our own ways.

Some of us believe in God; some of us may be atheists or agnostics — it does not matter for the sake of my point, and that is *most of us depend upon houses of worship for our income*. They are our customers to whom we sell our products

and services. They are the mainstay of our businesses. If our customers are in trouble, we are in trouble. Do we have a responsibility to assist them for our sake? De we have a responsibility to help them for the continuity of religion as the world has known it?

Many of the older studios would not have been established if it were not for the huge church building boom at the turn of the 1900s, after World War II, and the large growth of synagogue building during 1950-1970. I have read the words written by Charles R. Lamb, the second generation owner of the J. & R. Lamb studios, who spoke of "art for the Lord's sake." He and his family attended religious services and obviously had a deep understanding of the purpose of his work.

People reading this letter may have similar recollections of their own or previous owners' thoughts of religious beliefs, which were the underpinnings of their studios.

Do we believe we should assist organized religion as it is known today for religious reasons or for just simple business reasons? Should we assist religions for their continuity? Are we allies in expressing their beliefs in an artistic and educational form and/or preserving their glass heritages?

If the answer to any of the above questions is yes, then how can we make a difference?

Donald Samick
Second Vice President, SGAA
President, J. & R. Lamb Studios

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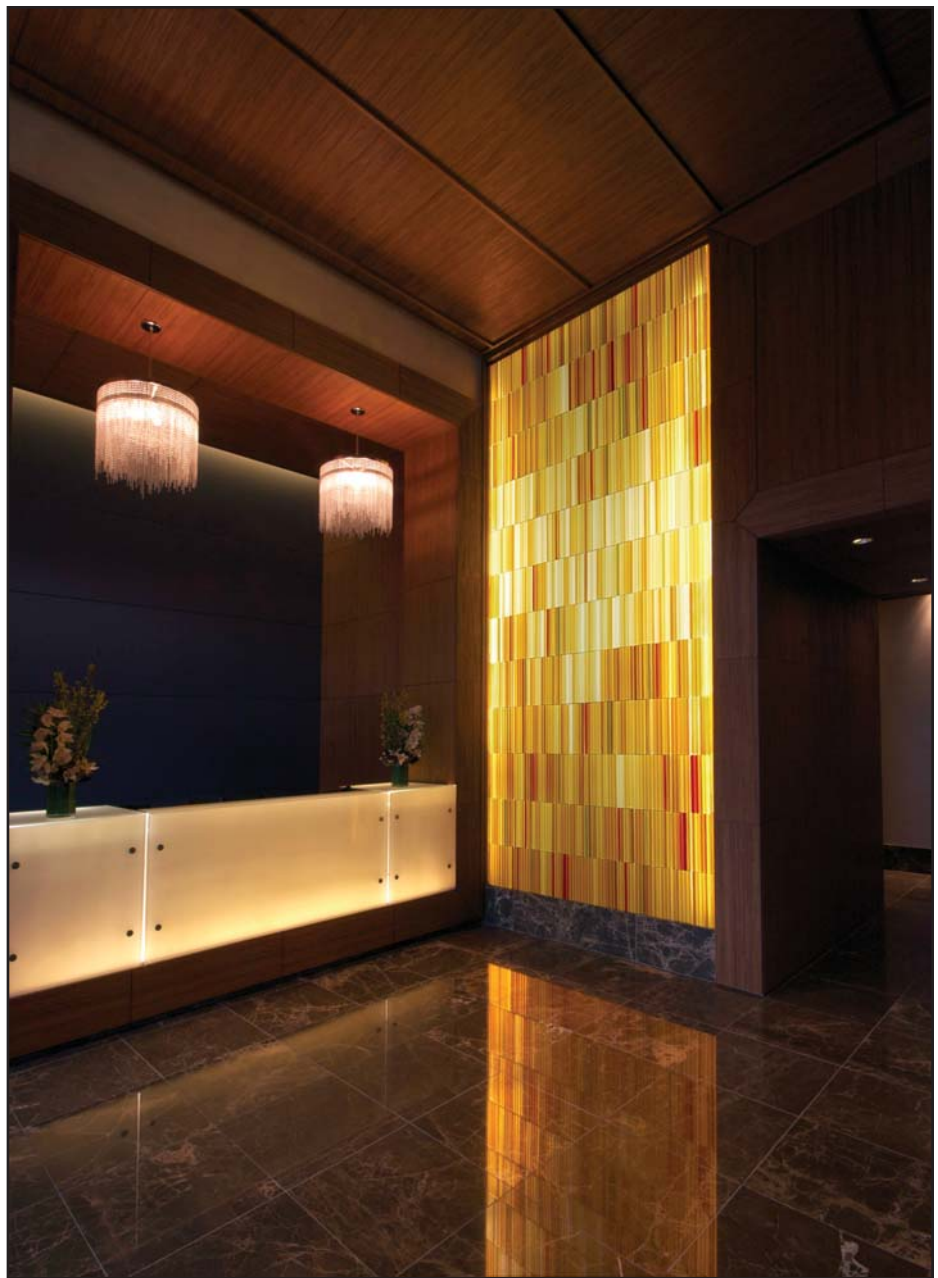
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Paul Housberg Establishes His Place in Contemporary Architectural Art Glass

Architectural art glass is being transformed by renowned artist Paul Housberg, who has taken modern glass-working techniques and adapted them to large-scale installations. Bringing passion and meticulous care to every project, Housberg creates exceptional art glass installations for public and commercial spaces across the country.

From New York to California, art glass installations by Paul Housberg transform hotels, corporate offices, health-care facilities, and civic buildings. Each work of art is created in collaboration with the building's architects and designers, and reflects a particular theme that complements the space, as interpreted artistically by Housberg himself. Examples of Housberg's recently completed works include:

Princeton University, Princeton, NJ. Six related, yet distinct, art glass walls introduce color, warmth, and a unique identity to each of three levels of the new Frick Chemistry Lab at Princeton.

Silver Towers, New York City. Housberg's art glass installation enhances the corporate lobby of the statuesque Silver Towers in mid-town Manhattan, just steps from the Hudson River. Its artistry complements the Towers' meticulously designed residences.

CA State Teachers' Retirement System (CalSTRS), West Sacramento, CA. This unique work of art, created in collaboration with Derix Glass Studios of Germany, features 2,600 tiles of hand-blown glass, hand-painted with vitreous enamels. Wrapping around four walls, the installation mirrors and celebrates the building's surrounding natural environment.

Silver Towers

Continued on Page 149.



Apollo Ring Saw

Featuring removable blade cartridges



The new Apollo Ring Saw is three saws in one:
Tile, Glass and Scientific!

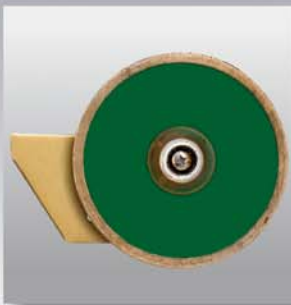


Includes magnetic multi-purpose angles for extreme cutting precision.

NEW BLADE CARTRIDGES FOR QUICK AND EASY REMOVAL



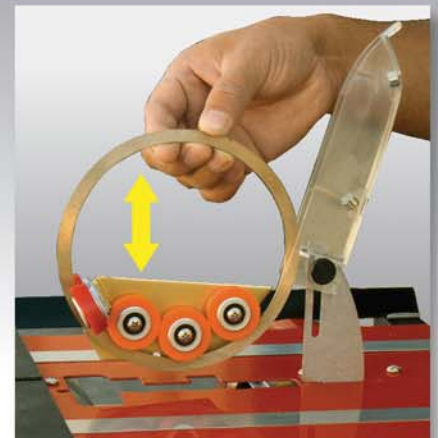
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Detail elements from *Nature's Citric*, a stained glass panel designed and painted by Albinas Elskus, 1978. Private collection, New York.



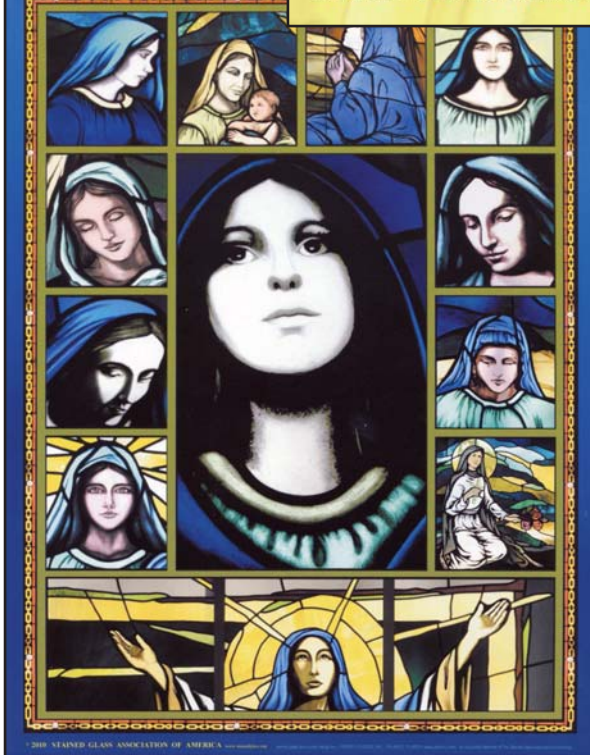
"Let the Children Come to Me", Hilsdale United Methodist Church, New Hyde Park, NY. Designed and painted by Albinas Elskus, Durham Studios, 1978.



"FACES OF MARY" in stained glass

The author of *The Art of Painting on Glass*, Lithuanian-born artist, Albinas Elskus (1926-2007), completed over 100 stained glass commissions for churches, museums and private collectors in his lifetime. A beloved teacher, his legacy includes not only his own unique and iconographic works, but the many glass painters who studied under his tutelage.

Albinas Elskus



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"FACES OF CHRIST" in stained glass

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Introduced at the Syracuse 2011 Conference, the latest puzzle from the SGAA

“Let the Children Come to Me”

Albinas Elskus Memorial Puzzle (1926 – 2007)

The author of *The Art of Painting on Glass*, Lithuanian-born artist Albinas Elskus (1926-2007) completed more than 100 stained glass commissions for churches, museums and private collectors in his lifetime. A beloved teacher, his legacy includes not only his own unique and iconographic works, but the many glass painters who studied under his tutelage. In 1991, the Stained Glass School awarded Albinas Elskus with its Excellence in Education Award. In 2000, he was awarded the Lifetime Achievement Award by the Stained Glass Association of America.

Depicted on the puzzle is a detail of a window from Hillside United Methodist Church, New Hyde Park, NY, designed and painted by Albinas Elskus while at Durhan studios in 1976. At the top of the puzzle are Albin's iconic detail elements from “Nature's Citric,” a stained glass panel now residing in a private collection in New York.

Also Available

“Faces of Christ” in Stained Glass

Sponsored by Stained Glass Resources, Hampden, Massachusetts

Over the years, studios restore hundreds of stained glass windows. “Faces of Christ” captures the wide variety of styles and techniques used to depict the story of Christ. From neo-gothic to opalescent era, the window details create a beautiful and challenging puzzle.

“Faces of Mary” in Stained Glass

Sponsored by J. Piercey Studios, Inc., Orlando, Florida

First in the series of SGAA jigsaw puzzles, “Faces of Mary” captures the artists' design styles while depicting the many moods and events surrounding the life of the mother of Jesus.

All three of the puzzles are available now! These puzzles were designed to raise funds for the Stained Glass Association of America to support the organization's many projects and responsibilities to its membership.

You can help! Churches and church groups are now selling these puzzles as part of their fundraising campaigns. Flyers and PowerPoint presentations are available for churches to use to sell the puzzles. We need you to put the concept into their hands. When you go to a church meeting, hand them a flyer; better yet, hand them a puzzle! Quantity discounts are available.

Why jigsaw puzzles are good to own and good to give as a gift:

They offer a non-violent, non-technology pastime – no batteries required.

They can be done by individuals or small groups – the entire family can play.

They help in child development – especially coordination, cognitive skills, and problem-solving abilities.

They are great therapy – puzzles improve concentration, long-term gratification skills and patience.

They teach art – especially form, line, color and texture.

They can be displayed – once complete, puzzles are easily mounted and framed.

They are FUN!

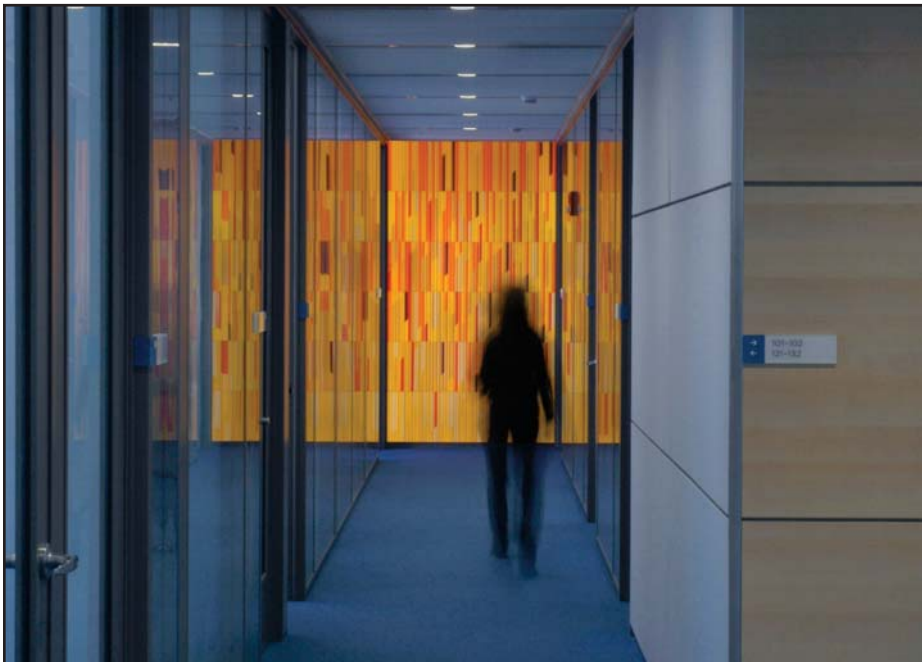
Call the SGAA Headquarters at 800.438-9581 to order individual puzzles, entire cases, or mixed cases of puzzles!

FYI: People

Continued from Page 90 .



CA State Teachers' Retirement System (CalSTRS), West Sacramento, CA



Princeton University, Princeton, NJ

Housberg believes that art glass displayed as part of a building's space

should have a timeless quality, be accessible to the public, and, most important-

ly, be an extension of the architectural intent. Whatever the environment, Housberg successfully communicates his message with each installation, as evidenced by the acclaim he receives from both the art world and the general public.

To discover more about the work of Paul Housberg and his latest projects, visit his website at www.glassproject.com.

Karol Wight Appointed Executive Director of The Corning Museum of Glass — Wight to Succeed David Whitehouse, Stepping Down as Executive Director After 27 Years at Museum

Karol Wight, senior curator of antiquities at the Getty Villa and internationally renowned specialist in Roman glass, was named the next executive director of The Corning Museum of Glass, the world's foremost museum dedicated to the art, history, and science of glass. Wight will succeed David Whitehouse, who has been executive director of the Museum since 1999.

Currently head of the Department of Antiquities of the J. Paul Getty Museum, located at the Getty Villa in Malibu, CA, Wight will assume her new post on August 15, 2011. At the Corning Museum, she will oversee its 45,000-object collection — the world's most important glass collection, including the finest examples of glassmaking across centuries and cultures — as well as its studio, library, programming, and publications. Whitehouse will continue his research and contributions to the Museum by serving as senior scholar. The two collaborated in 2007 as co-curators of the major exhibition *Reflecting Antiquity: Modern Glass Inspired by Ancient Rome*, which was presented at the Corning Museum and

the Getty Villa. Wight will be joining a management team led by president Marie McKee, who will continue to oversee Museum administration and help to define institutional strategy.

“As one of the foremost experts in the field, Karol brings experienced leadership, a keen curatorial eye, and deep knowledge of the artistry and history of glass to her new position,” said McKee. “We have been working with Karol over the past few months to plan this transition, and we are confident that she will build on the strong foundation of David’s remarkable legacy as the Museum looks ahead to a period of growth.”

In her 26-year tenure at the Getty, Wight, 52, grew from a graduate intern to become the senior curator of antiquities at the Getty Villa, the Getty Museum’s site dedicated to the study and display of its antiquities collection. She has organized numerous exhibitions exploring glass from antiquity and its enduring impact, and has published widely on the topic. Her book on ancient glassmaking techniques, *Molten Color: Glassmaking in Antiquity*, was published by the Getty this May. Wight helped to oversee a \$275 million renovation, expansion, and reinstallation at the Villa and was instrumental in helping to create a revised acquisitions policy to ensure responsible collections development for antiquities at the Getty Museum. She has taken a key role in facilitating a successful restitution program with Italy that encompasses cultural exchanges of works of art, exhibition development, conferences, and conservation projects. She received her Ph.D. from the art history department at the University of California, Los Angeles, and is a member of several international associations for the study of glass.

“I have been studying the ancient Roman glass collections at the Corning Museum since I began my dissertation

research in the late 1980s and have known the talented staff there for years,” said Wight. “I was drawn to this position not only because of the Museum’s exceptional collections, but also because of its innovative public programs, on site and in the field, that help bring the art of glass to life. The Museum has created a truly dynamic and engaging experience for visitors, and I look forward to working closely with my new colleagues to continue sharing the wonders of glass with the world. After the Getty, Corning has always been my second museum home.”

During his 27 years at the Museum, Whitehouse has contributed to significant institutional advancement, growing its collections by more than 40 percent and leading a renovation and expansion, completed in 2000. In his role as curator of ancient and Islamic glass, he has published 15 volumes and organized nine exhibitions. Under his leadership, the Museum established The Studio of The Corning Museum of Glass, one of the finest glassmaking schools in the world. Whitehouse joined the Museum in 1984 as chief curator, was named deputy director of collections in 1987, was promoted to deputy director in 1988, and became director in 1992. He was appointed to his current position as executive director in 1999.

The Corning Museum of Glass is the foremost authority on the art, history, science, and design of glass. It is home to the world’s most important collection of glass, including the finest examples of glassmaking spanning 3,500 years. Live glassblowing demonstrations (offered at the Museum, on the road, and at sea on Celebrity Cruises) bring the material to life. Daily Make Your Own Glass experiences at the Museum enable visitors to create work in a state-of-the-art glassmaking studio. The campus in Corning includes a year-round glass-

making school, The Studio, and the Rakow Research Library, the world’s preeminent collection of materials on the art and history of glass. Located in the heart of the Finger Lakes Wine Country of New York State, the Museum is open daily, year-round. Kids and teens 19 and younger receive free admission.

Pilchuck Glass School Announces Its 2011 Open House

On July 17, 2011, Pilchuck swings open its gates in rural Stanwood from noon to 5:00 pm for its annual Open House, an opportunity for the public to tour the wooded campus and observe artists demonstrating glassworking techniques in the school’s studios.

Intense focus on glass, access to excellent resources, an idyllic Pacific Northwest setting, and an ever-expanding international community of artists — this is what has made Pilchuck Glass School the most comprehensive center in the world for glass art education. Pilchuck’s Open House offers visitors a glimpse into the storied Pacific Northwest educational and residency center that helped to make the Puget Sound region a mecca for glass art.

Included in the price of admission are docent-lead tours of the historic campus, which celebrates its 40th anniversary this year. Visitors may also explore the school’s extensive studio facilities on their own, view artwork in the school’s gallery, and enjoy the beauty of Pilchuck’s 54-acre forested campus in the foothills of the Cascade Range. In addition, glass art will be for sale, and visitors will have the opportunity to enter a raffle to win a glass centerpiece made on campus for the 2011 Pilchuck Auction. Hands-on activities include the chance to make a paperweight, sandblast a glass plate, or create a monotype in the school’s

print shop (additional charges apply). Live music and concessions will also be available throughout the afternoon.

Pilchuck's remote setting provides an immersive experience for artists in residence and students, often out of view of the public. The Open House reveals the legendary campus and a selection of the various processes artists utilize in the creation of glass art.

"At this time each year, we welcome the community to Pilchuck as a way of reminding our neighbors who we are and what we do. Its a special opportunity to make new friends and to reconnect with all those who love and support the school," offers Executive Director James Baker.

The cost to attend Pilchuck's Open House is \$20 for adults; children 12 and younger are admitted free of charge. Advance

reservations are required. Reservations may be made by calling (206) 621-8422, extension 26, by emailing reservations@pilchuck.com or online at www.pilchuck.com. All proceeds benefit the school's artistic and educational programs.

About Pilchuck

Founded in 1971 by Dale Chihuly, Anne Gould Hauberg and John H. Hauberg (1916-2002), Pilchuck Glass School is an international center for glass art education. Located on a tree farm in Stanwood, Washington, Pilchuck sponsors two- and three-week classes each summer in a broad spectrum of glass techniques, as well as residencies for emerging and established artists working in all media.



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