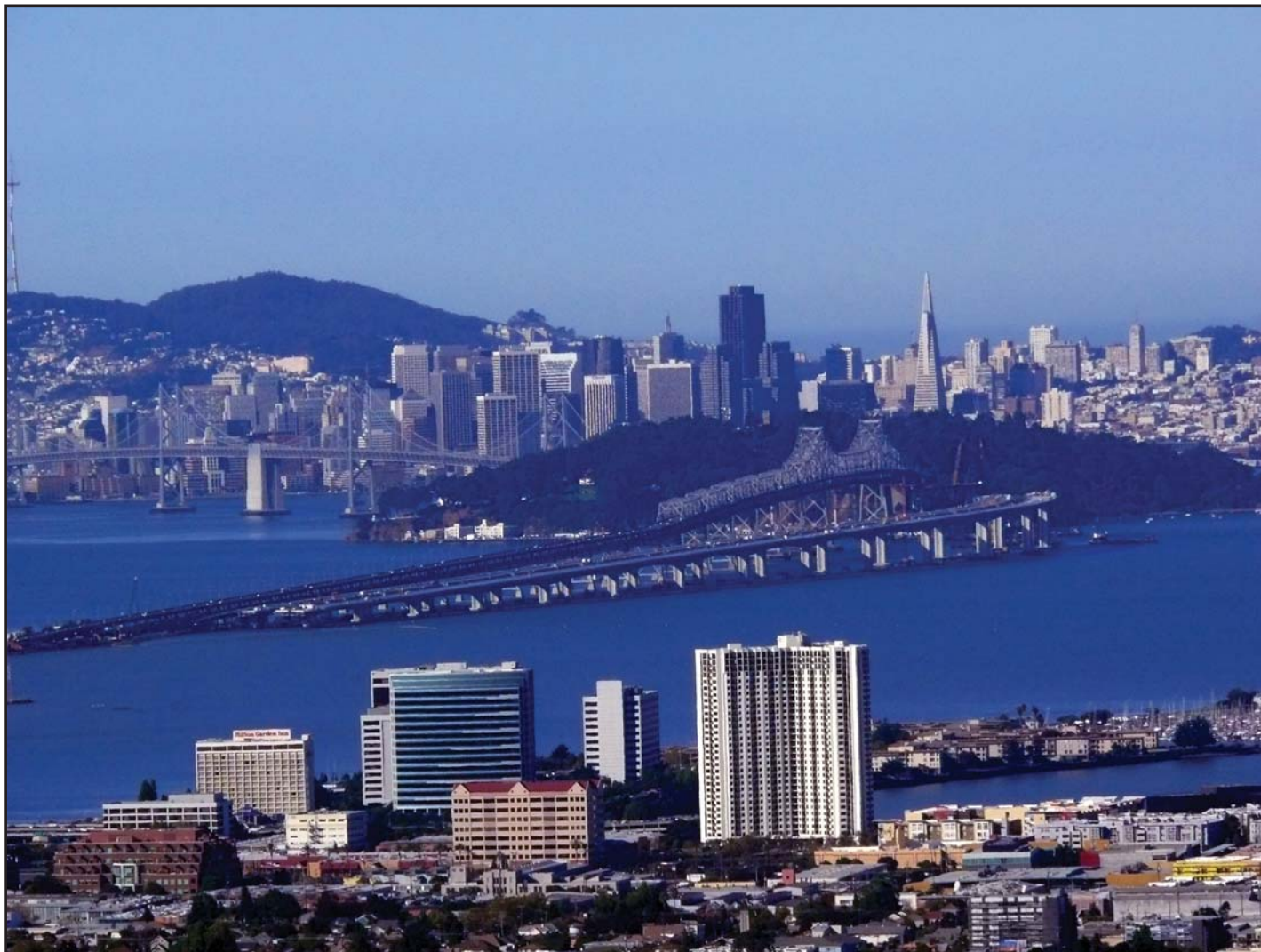


OAKLAND 2008

*The 99th Annual Summer Conference of the
Stained Glass Association of America*

story and photographs by Richard Gross



The Stained Glass Association of America celebrated its 99th Annual Summer Conference in Oakland and the San Francisco Bay area last June. Mild temperatures and beautiful weather prevailed throughout the Conference, which focused on West Coast trends in art glass and highlighted prominent West Coast artists and installations.

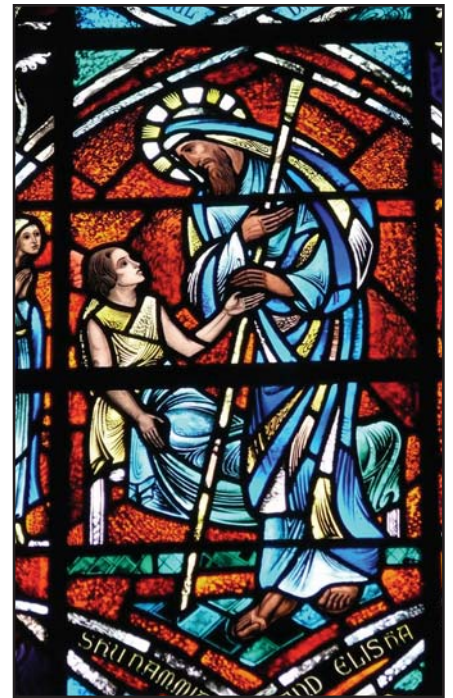
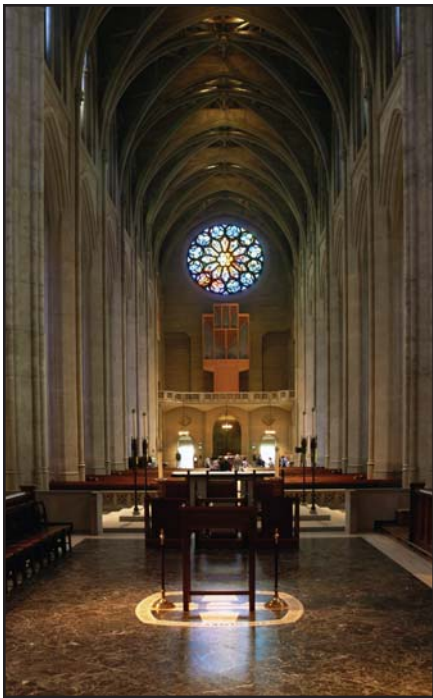
This year's Conference host was Joan DiStefano Ruiz, who planned some very interesting presentations and invited a number of extremely talented and visionary artists to speak. Several of these artists also presented pre-Conference classes. A diversity of topics presented meant both the classes and the lectures

Oakland and the San Francisco Bay Area were home to the 99th Annual Summer Conference of the Stained Glass Association of America.

offered something for everyone in attendance, regardless of experience or background.

The pre-Conference classes were organized by the SGAA Stained Glass School and were sponsored by Blenko Glass Company and Key Resin Company. Helmut Schardt, who began his craft training in 1951 and who was involved in the fabrication of one of the first commissions cast in epoxy in this country, presented an in-depth class on *dalle de verre* that had more than a dozen students.

Daniel Winterich and Dorothy Lenehan presented a fascinating class on contemporary architectural art glass. Held at Lenehan's studio, this class covered both theory and practical application and some helpful fabrication tips, including Lenehan's method for removing air bubbles from two-part silicone epoxy used in glass laminating; unlike the extremely effective but somewhat cumbersome vacuum chamber that was demonstrated at last year's Conference in Charlotte, North Carolina, Lenehan's technique is much less cumbersome and seemed to be sur-



Grace Cathedral, the Episcopal Cathedral in San Francisco, was one of the stops on the annual tour of local stained glass installations. The three images shown above offer a glimpse of the diversity of styles one encounters at Grace Cathedral. It is little wonder that Grace Cathedral, with its impressive architecture and beautiful art, is a popular destination for those visiting California's Bay Area.

prisingly effective. It utilizes the hot gas from a propane torch to draw off the air bubbles from the surface of the silicone before the second sheet of glass is added to the lamination.

Dan Fenton shared some of his wealth of knowledge in two pre-Conference classes: Alternative Glass Painting in the morning session and Kiln Firing in the afternoon session. Fenton has long devoted much of his time to teaching the glass arts, and his influence can be seen in the work of many of today's artists. His lifelong dedication to teaching was recognized by the SGAA Stained Glass School through its Excellence in Education award, which was presented to Fenton at the Awards Banquet at the end of the Conference.

Following a day of pre-Conference classes, S.A. Bendheim West welcomed Conference attendees to an open house at their West Coast facility, located near the



SGAA First Vice President Jack Whitworth (left) and Past President Crosby Willet examine some of the samples of Lamberts glass on display at Bendheim West during the open house and reception held at the facility to welcome Conference attendees. SGAA Annual Summer Conference attendees were able to make selections from Bendheim West's stock and purchase glass and supplies at a discount during this event.



Perhaps it was because the moon was in the Seventh House, or perhaps it was because Jupiter aligned with Mars...regardless of the reason, Rick Hoover's entrance for his lecture "Stained Glass Meets the Hippies: How the Counter-Cultural Revolution Impacted Stained Glass and the Stained Glass Association of America. Far Out, Man!" will long be remembered as one of the most attention-capturing (and for some, perhaps, life-changing) beginnings to a presentation in the 99-year history of the Association's Annual Summer Conference. Far out, man!

Conference hotel in Oakland. Later that afternoon was the first General Assembly and a presentation by former *The Stained Glass Quarterly* editor Richard L. Hoover entitled "Stained Glass Meets the Hippies: How the Counter-Cultural Revolution Impacted Stained Glass and the Stained Glass Association of America. *Far Out, Man!*" Hoover's memorable entrance (see photos, left) was followed by an even more memorable and very relevant account of stained glass's old guard's first encounters with the *avant garde's* forays into stained glass, the effects of which forever changed the face of architectural art glass.

Following his presentation, Hoover led a panel discussion that involved artists Dan Fenton, Peter Mollica, Arthur Stern, and Dick Weiss and focused on their artistic journeys and developments. These talented artists have all been among those at the forefront of the West Coast trends on which this Conference focused.

The evening concluded with a welcome reception and dinner that was sponsored by Northwest Art Glass and featured keynote speaker David Ruth, who discussed his contemporary view of the sculptural and architectural possibilities that glass offers the modern artist. Ruth's recent work in cast glass is an exploration of the interplay of texture and transparency, subtle color, and surprising clarity that finds its inspiration in the ice flows of Antarctica.

The following day featured the annual tour of prominent area stained glass installations. This year, we visited San Francisco's Cathedral of St. Mary of the Assumption, Grace Cathedral Episcopal Church, the Masonic Temple Auditorium Mural Window, St. Ignatius Catholic Church, and St. Luke's Episcopal Church. The evening concluded with a presentation entitled "What Is Contemporary Art Glass?" by Barbara Derix of Derix Glasstudios. Based on the Derix Glasstudios' many years of experience in



Conference host Joan DiStefano Ruiz welcomes attendees to the 99th Annual Summer Conference of the Stained Glass Association of America.



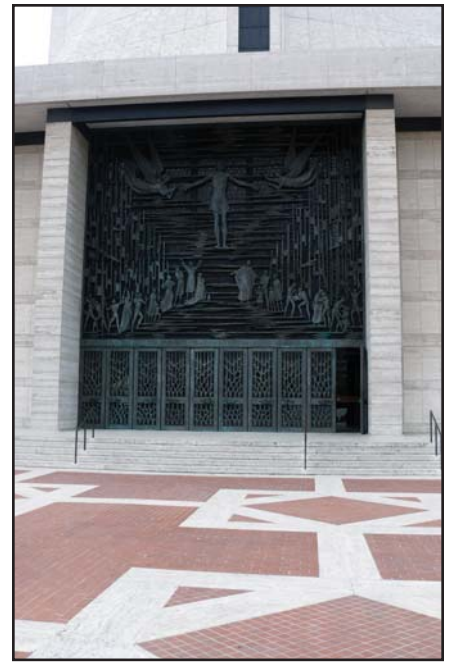
The winners of this year's panel competition are (first place, right) Emma Blount of London, England, with her panel "Golden Gate Bridge"; (second place, left) William O. Miles of Baltimore, Maryland, with his panel "The Burial of Lazarus"; (third place, center) and Aaron Davidson of Santa Barbara, California, with his panel "Bay of Weepers."



(Above, left) Peter Rodriguez of San José, California, won the registration prize donated by Denver Glass Machinery, a gift certificate for \$500. (Above right) Jennifer Banbury awards Cindy Whitworth one of three Mayco Industries raffle prizes, with the other two being won by Peter Rodriguez and Nidia Mezalick. (Right) Peter Hans Rohlf received a Reusché and



Company of TWS, Inc., raffle gift certificate from Jon Rarick. (Far right) Shirley Geddes of Chino, California, received the Gemini Saw Company raffle prize of a Taurus 3 Ring Saw. A \$250 gift certificate was also donated by Glastar Incorporated as a raffle prize, which was won by Jules Mominee. DHD Metals Incorporated donated a gift certificate for restoration grade lead came to the raffle. Thank you to everyone who donated prizes to the SGAA's Award Banquet Raffle!



Interior and exterior views of the entryway installation at St. Mary of the Assumption Cathedral in San Francisco. This modern Catholic cathedral that features Willet dalle de verre was the first stop on this year's tour of area stained glass installations.



Father James Blaettler, S.J., at St. Ignatius Catholic Church (inset photo) shared his expertise on the art and architecture of the church with SGAA visitors. He was also able to grant access to the upper lofts, a part of St. Ignatius not often seen by the general public.



Like kids in a candy shop.... Everyone appreciated the hospitality of Robert Jayson and Manuel DaRosa at Bendheim West, who welcomed SGAA Annual Summer Conference attendees to an open house at the Bendheim facility.



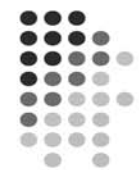
The winning panels from this year's art glass competition are (clockwise, beginning with first place) "Golden Gate Bridge," by Emma Blount of London, England; (second place) "The Burial of Lazarus" by William O.

Miles of Baltimore, Maryland; and (third place) "Bay of Weepers" by Aaron Davidson of Santa Barbara, California. Special thanks go to all of the prize donors who contributed cash or merchandise for this competition, especially Evenheat Kiln for their donation of a Studio Pro kiln, Reusché and Company of T.W.S. Inc., Mayco Industries, and DHD Metals.



St. Luke's Episcopal Church, one of the oldest parishes in the Episcopal Diocese of California, features magnificent stained glass from prominent studios in both the United States and Europe.

Conference Sponsors



BENDHEIM

S.A. Bendheim
61 Willett St.
Passaic, NJ 07055
800.221.7379
973.471.1733
973.471.1640 fax
www.bendheim.com
info@bendheim.com



Paul Wissmach Glass Company, Inc.
PO Box 228
Paden City, WV 26159
304.337-2253 • 304.337-8800 fax
wissmach@rcvideo.com
www.wissmachglass.com



Northwest Art Glass
9003 151st Avenue NE
Redmond, WA 98052
800.888-9544
425.861-9300 fax
www.nwartglass.com

STAINED GLASS

QUARTERLY OF THE STAINED GLASS ASSOCIATION OF AMERICA

The *Stained Glass Quarterly*
10009 East 62nd Street
Raytown, MO 64133
800.438-9581 • 816.737-2801 fax
sgaa@kcnet.com • www.stainedglass.org



SGAA Stained Glass School
10009 East 62nd Street
Raytown, MO 64133
800.438-9581
816.3737-2801 fax
school@stainedglass.org
www.stainedglass.org



Kokomo Opalescent Glass
PO Box 2265
Kokomo, IN 46904-2265
765.457-8136
765.459-5177 fax
www.kog.com
koglass@kog.com



Evenheat Kiln, Inc.
6949 Legion Road
Caseville, MI 48725
989.856-2282
www.evenheat-kiln.com
info@evenheat-kiln.com



Glagstar Corporation
20721 Marilla Street
Chatsworth, CA 91311
818.341-0301
www.glagstar.com
sgaa@glagstar.com



Blenko Architectural Glass
PO Box 67 • Milton, WV 25541
304.743-9081
www.blenkoglass.com



MAYCO Industries
A Subsidiary of Metalico Inc.
18 West Oxmoor Road • PO Box 19397
Birmingham, AL 35219
sales@maycoindustries.com
www.maycoindustries.com

DERIX ART GLASS CONSULTANTS

510.705-8640
office@derixusa.com
www.derixusa.com



Key Resin Company
4050 Clough Woods Drive
Batavia, OH 45103
888-943-4532 • 513-943-4255 (fax)
www.keyresin.com



Modern Litho-Print Co.
6009 Stertzer Road
Jefferson City, MO 65101
(800) 456-5867
www.modernlitho.com



J. Sussman, Inc.
109-10 180th Street
Jamaica, NY 11433
(718) 297-0228
(718) 297-3090 fax
sales@jsussmaninc.com

DiStefano Ruiz Studio



329 Lewis Street
Oakland, CA 94607
510.465-9031
joanfineart@juno.com



DHD Metals, Inc.
PO Box 165
Conyers, GA 30012
800.428.6693
770.760.9032 fax

Reusché & Co. of T.W.S. Inc.

Reusche & Co. of TWS, Inc.
1299 H Street
Greeley, CO 80631
970.346.8577
970.346.8575 fax
www.reuscheco.com
info@reuscheco.com



Gemini Saw Company
3300 Kashiwa Street
Torrance, CA 90505
310.891-0288
geminisaw.com
gemini.saw@gte.net

MOMINEE STUDIOS, INC.

5001 Lincoln Avenue
Evansville, IN 47715
800.473-1691
www.momineestudios.com
artbox@wowway.com



Denver Glass Machinery, Inc.
2800 South Shoshone Street
Englewood, CO 80110
303.781-0980
www.denverglass.com
info@denverglass.com

The Annual Summer Conference of the Stained Glass Association of America would not be possible without the support of these businesses.

collaborating with artists and architects, Barbara Derix examined whether what we call contemporary art glass is more dependent upon design or technique.

The last official day of the Conference began with a presentation by Cappy Thompson on her transition from painted vessels to much-larger-scale curtain walls. This was followed by a fascinating look at the work of Paul Marioni, given by the artist, and, finally, a presentation by Dorothy Lenehan and Daniel Winterich on the collaboration between an artist and a fabricating studio.

Following the Second General Business Meeting, which focused primarily on the SGAA's plans to buy land and build a permanent school at its new headquarters, the Awards Reception and Banquet featured keynote speaker Father Tom Lucas, who worked extensively on the art plan and iconography for the Catholic cathedral in Shanghai, which has recently been restored after having been seized by the Chinese government and used for grain storage.

The success of the SGAA's Annual Summer Conference depends in large part on the participation of so many talented and knowledgeable artists and speakers who are willing to share their talent and vision with the Conference attendees, most of whom are in their own right quite talented and knowledgeable but who are open to fresh insights or a new, creative way of approaching a problem. The success of the SGAA's Annual Summer Conference also depends in large part on the participation of the many Conference Donors (*please see opposite page*), who make it possible to have a Conference every year. Ultimately, though, the success of the SGAA Annual Summer Conference depends on the members who attend it, who realize that their continued growth as artists depends on continuing discovery and seeking out fresh insights to the challenges that face everyone involved in architectural art glass.

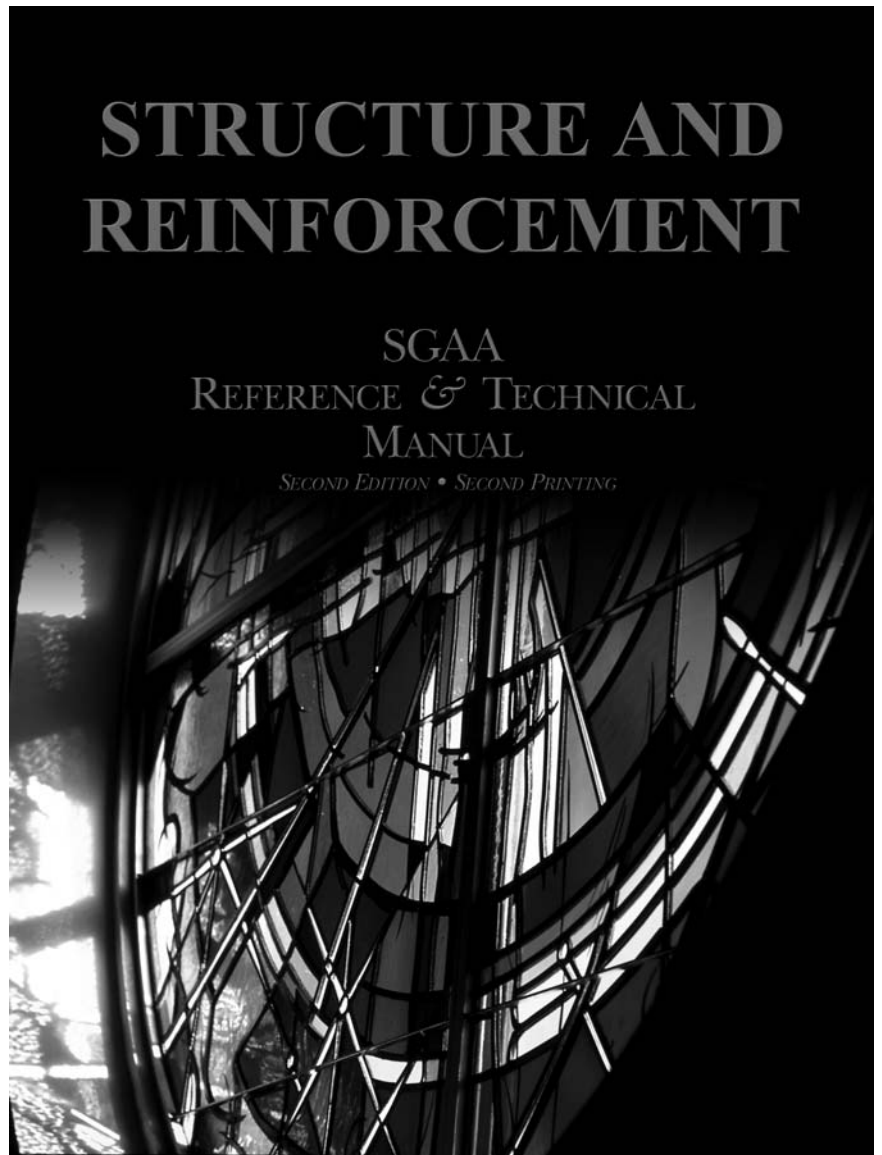


NOW AVAILABLE

STRUCTURE AND REINFORCEMENT

SGAA
REFERENCE & TECHNICAL
MANUAL

SECOND EDITION • SECOND PRINTING



For complete information, visit the
Stained Glass Association of America
online at:



www.stainedglass.org