



Oakland 2008

West Coast Trends

Stained Glass Association of America

June 27th — June 29th, 2008 Oakland Marriott City Center Hotel



Conference Host:

Joan DiStefano Ruiz of DiStefano Ruiz Studio

Featuring:

Pre-Conference Classes • Golf Outing • S.A. Bendheim West Open House • Rick Hoover: Yesterday: Stained Glass Meets the Hippies • Panel Discussion with Dan Fenton, Peter Mollica, Arthur Stern, and Dick Weiss • Welcome Reception • David Ruth: "A Journey Through Glass into Light" • Stained Glass Tour • Architects' Reception • AIA CES Program • Barbara Derix: "What Is Contemporary Art Glass?" • Cappy Thompson: "Changing Scales in Painted Glass from Vessel Walls to Curtain Walls" • Paul Marioni: "A New Beginning" • Dorothy Lenehan and Daniel Winterich: "Who Wants to Work with an Artist?" • Silent Auction • Awards Banquet • Father Tom Lucas: "Bringing Shanghai Cathedral Back to Light: An Experiment in Cross-Cultural Iconography" • Gordon Huether and the Napa Valley





Oakland 2008

West Coast Trends

Stained Glass Association of America

99th Annual Summer Conference – Tentative Schedule

June 27th – June 29th, 2008 Oakland Marriott City Center Hotel

Thursday, June 26, 2008

- 8:00am – 4:30pm Pre-Conference Classes, presented by the Stained Glass School and sponsored by Blenko Glass Company and the Key Resin Company
- 8:00am – 12:00pm Dan Fenton: Alternative Glass Painting
Gather in lobby at 7:30am for transportation to studio
- 8:00am – 12:00pm Winterich & Lenehan: Contemporary Architectural Glass
Gather in lobby at 7:30am for transportation to Lenehan Studio
- 12:30pm – 4:30pm Dan Fenton: Kiln Firing
Gather in lobby at 12:00pm for transportation to studio
- 12:30pm – 4:30pm Helmut Schardt: Dalle de Verre
Marriott Hotel, *Boardroom 410*
- 5:00pm – 7:00pm Committee Meetings, *Boardroom 417*
- 7:00pm – 8:00pm School Board Meeting, *Boardroom 417*
- 8:00pm – 10:00pm First Executive Board Meeting, *Boardroom 417*

Friday, June 27, 2008 (ITP \$125)

- 8:00am – 12:00pm Golf Outing—\$75 (*not included in registration or ITP*)
- 11:00am – 2:00pm S.A. Bendheim West Open House, refreshments will be served
- 10:00am – 3:30pm Registration, *Calvin Simmons 1 & 2*
- 2:00pm – 3:30pm General Assembly/First Business Meeting, *Calvin Simmons 1 & 2*
- 3:30pm – 4:30pm Rick Hoover: Yesterday: Stained Glass Meets the Hippies,
Calvin Simmons 1 & 2
- 4:30pm – 6:00pm Panel Discussion, *Calvin Simmons 1 & 2*
- 6:30pm – 7:30pm Welcome Reception, *Calvin Simmons Foyer*
- 7:30pm – 10:00pm Welcome Dinner, sponsored by Northwest Art Glass, *Calvin Simmons 3 & 4*
- 8:00pm Keynote Speaker, David Ruth: "A Journey Through Glass into Light,"
Calvin Simmons 3 & 4

Saturday, June 28, 2008 (ITP \$145)

- 9:00am – 4:00pm Stained Glass Tour
- 5:00pm – 5:30pm Architects' Reception sponsored by Derix Studios, *Calvin Simmons Foyer*
- 5:30pm – 6:30pm AIA CES Program, *Calvin Simmons 1 & 2*
- 6:45pm – 7:45pm Barbara Derix: What Is Contemporary Art Glass?, *Calvin Simmons 1 & 2*



Sunday, June 29, 2008 sponsored by S. A. Bendheim (ITP \$175)

All Lectures will be held in Calvin Simmons 1 & 2

- 9:00am – 10:30am Cappy Thompson: “Changing Scales in Painted Glass From Vessel Walls to Curtain Walls”
- 10:45am – 12:15pm Paul Marioni: “A New Beginning”
- 12:15pm – 1:30pm Section Meeting Lunch A View of The Bay
- 1:30pm – 3:00pm Dorothy Lenehan and Daniel Winterich: “Who Wants to Work With an Artist?”
- 3:00pm – 4:30pm Second General Business Meeting
- 3:00pm – 5:30pm Close of DLM Silent Auction and collection of payments
- 4:00pm – 5:30pm Second Executive Board Meeting, *Boardroom 417*
- 6:00pm – 7:00pm Awards Reception, *Calvin Simmons Foyer*
- 7:00pm – 8:00pm Awards Banquet, sponsored by The Paul Wissmach Glass Co., Inc.
Calvin Simmons 3 & 4
- 8:00pm – 9:00pm Father Tom Lucas: “Bringing Shanghai Cathedral Back to Light: An Experiment in Cross-Cultural Iconography”

Monday, June 30, 2008

Gordon Huether and the Napa Valley—\$185

- 8:00am Departure, Gather in Marriott Lobby . Please be prompt!
- 9:00am – 11:00am Gordon Heuther Studio Tour and Lecture
- 11:00am – 12:00pm Visit to Artesia Winery for tasting and Heuther Art Gallery
- 12:00pm – 2:00pm Tasting at Lunch at the Peju Winery
- 2:00pm – 3:30pm Tasting at the St. Clement Winery
- 5:00pm Arrival time at Oakland Marriott City Center Hotel



*ITP: Individual Ticket Pricing for that day only.

President's Letter



Gunar Gruenke

Welcome to Oakland! Our summer conference over the next few days should prove to be memorable, educational, and enjoyable. If you are new to the conference as a new member or first time participant please let us know at the registration desk. This will help us to help you feel welcome.

The conference is packed with activities, social and educational. Each individual brings their own expectations and excitement. I want to personally thank you for sharing your personal time and resources to come and be a part of this event. The group assembled here has its own mission: learn, share, and have some fun.

A number of people have worked very hard to make this event successful. Please talk to Katei or Richard Gross, elected officers and members of the Executive Board to let us know how this event meets your expectations. The Summer Conference is a major component of what the SGAA does. Your comments will help us serve you and others better in future years.

Thank you sincerely,



B. Gunar Gruenke
president@sgaaonline.com



Our Thanks to Conference Donors!

Each year, it is with the gracious financial support from our manufacturers, suppliers and members that special events are made possible at the Annual Summer Conference. Please show your support for these donors in the year to come with your stained glass purchases.

CONTRIBUTORS

Our many thanks for the T-Shirts!

Di Stefano Ruiz Studio

J. Sussman, Inc.

SOLE DONORS

Thanks for our registration prize!

Denver Glass Machinery

PATRONS *Thank you for our raffle items!*

DHD Metals, Inc.

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SOLE PATRONS

S. A. Bendheim *Thanks for our Lecture Day!*

Evenheat Kiln *Thanks for your support of our Exhibition!*

Mominee Studios, Inc. *Thanks for your support of our Member Luncheon!*

Northwest Art Glass *Thank you for our Welcome Dinner!*

The Stained Glass Quarterly *Thanks for all the publicity!*

Stained Glass School *Thank you for our Stained Glass Tour!*

Paul Wissmach Glass Company *Thank you for our Awards Banquet!*

SCHOOL PATRONS

Blenko Glass & Key Resin Co.

Thanks for supporting our Stained Glass School Classes!

Special Thanks to Modern Litho-Print Inc., Printers of The *Stained Glass Quarterly*, for the Donation of our Conference Program

Thursday, June 26, 2008

- 8:00am – 4:30pm Stained Glass School Pre-Conference Classes
5:00pm – 7:00pm Committee Meetings: Boardroom 417
All Board Members, Committee Chairs and Committee Members are requested to attend. Dinner will be served at 6:00pm
7:00pm – 8:00pm School Board Meeting Boardroom 417
8:00pm – 10:00pm First Executive Board Meeting Boardroom 417

The SGAA and The Stained Glass School Work Together to Advance Education

The Stained Glass School continues to design hands-on classes for our members. Continuing education and the education of new artists is of primary importance to the agenda of the School's Board Members. The School's goal is to keep costs as low as possible and yet provide instructors of the highest caliber. Please remember to thank your artist/instructor and the companies that have supported these classes.

This year the Stained Glass School would like to thank the following Artists:

Dan Fenton: Alternative Glass Painting & Kiln Firing



In 1973 Fenton met Kerry Joe Kelly, a Canadian artist, who inspired him to begin his career in teaching. In the beginning he had to invent things to teach, which is how he learned many of the techniques he uses today. Teaching is satisfying in many ways to Dan. He sees it as an exchange. "It makes me feel good when I can help other people develop their design style or technique. What I give, I get back in different ways." Dan now teaches with his partner, Patty O'Doherty. Popular demand determines the studio's offerings from enameling and painting to *Pate de Verre* to sandblasting. Dan is also a prolific writer and will be selling his latest book, *Glass Under Heat*, at the conference.

Helmut Schardt: Dalle de Verre: Basic Fabrication & Restoration



Helmut Schardt was born in Bavaria, Germany, in 1935. He started apprenticeship training in glass in 1951 and completed his work and training with a Master Certificate from the "Handwerkskammer Hamburg," Germany, in 1957. He left Germany soon after for the United States with a year long stop and employment in Iceland. He worked for studios in St. Paul, MN and New York City and became studio foreman at the Duval Studios in 1960 where he was responsible for the execution and installation for Mr. Duval's designs. There he was also involved in the production of one of the first commissions of glass cast in Epoxy in the country and has worked in that medium extensively ever since. In 1967 he opened his own studio and executed commissions for various artists until his retirement in 2001.



Daniel Winterich & Dorothy Lenehan: Contemporary Architectural Glass; Four Case Studies

Dorothy Lenehan

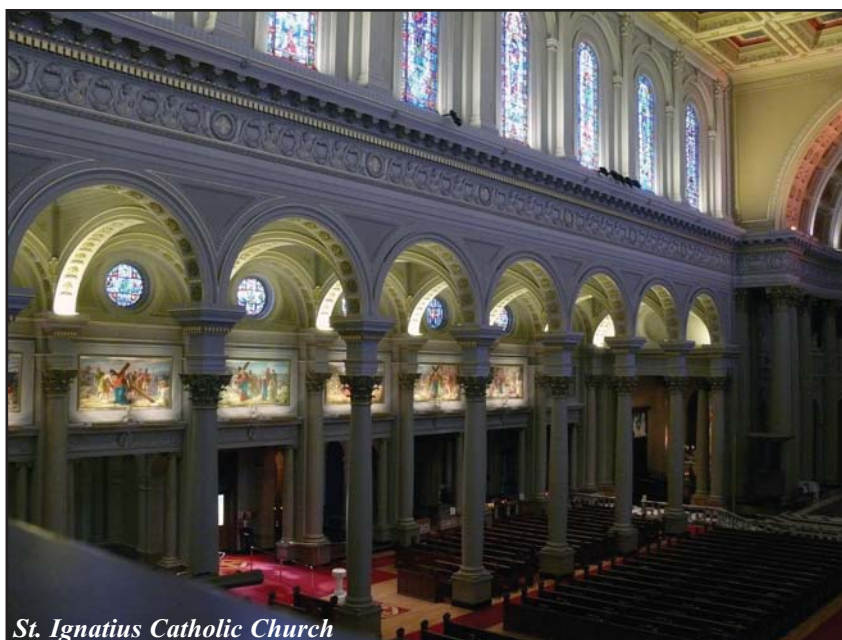
Always interested in glass manipulation possibilities, Lenehan has become an innovator in glass fusing, laminating and the painting techniques that distinguish her work. She began working in glass in 1976 and after studying at Pilchuck Glass School, moved her studio to California and became studio manager at Narcissus Quagliata's studio. Later she acted as the technical advisor for several large glass installations in galleries including the Franz Mayer museum, the Museo Italo-Americano and the Centro Nacional de Vitreo. She now designs and installs art pieces for major corporate clients such as Pacific Bell, Charles Schwab, Saatchi & Saatchi, HP Pavilion and Macy's, to name a few. These large installations require all of her experience and knowledge to work closely with the architects, engineers, city planning department, as well as meeting the needs of the client and the aesthetics of the site.



Daniel Winterich



Daniel Winterich's work focuses on the design of inspirational glass structures with architectural environments. The link between design, fabrication, and installation is key to the success of each project. Winterich's interest in filtering light through translucent and transparent structures has evolved into an aesthetic that blends the rigor of architecture with a sense of discovery and illumination. Raised in a ninety-year-old family business devoted to the liturgical arts, Winterich's training in stained glass; painting and mosaic work began in 1975. The following twenty-six years of experience in the fields of glass, architecture and construction has led him into developing new insulated and laminated decorative glass techniques for liturgical, commercial, public, and residential environments.



St. Ignatius Catholic Church

Friday, June 27, 2008

8:00am – 12:00pm	Golf Outing
11:00am – 2:00pm	S.A. Bendheim West Open House
10:00am – 3:30pm	Conference Registration, <i>Calvin Simmons 1 & 2</i>
2:00pm – 3:30pm	General Assembly/First Business Meeting, <i>Calvin Simmons Ballroom 1 & 2</i>
3:30pm – 6:00pm	Rick Hoover Lecture with Artist's Panel, <i>Calvin Simmons Ballroom 1 & 2</i>
6:30pm – 7:30pm	Welcome Reception, <i>Calvin Simmons Foyer</i>
7:30pm – 10:00pm	Welcome Dinner sponsored by Northwest Art Glass, <i>Calvin Simmons Ballroom 3 & 4</i>

S.A. Bendheim West Open House – 3675 Alameda Avenue

Manuel DeRosa will be offering glass specials and lower shipping minimums. Now is the time to hand select from the very special glass offered by Bendheim West. Refreshments will be offered. Gather a group for the short taxi ride or to use the Bart to get to Bendheim from the conference hotel, take Bart 63 Line into Alameda. Get off on Alameda Avenue at the bridge. Walk six minutes on Alameda Avenue. Bendheim is on the right at 3675 Alameda Avenue.

Rick Hoover: Yesterday: Stained Glass Meets the Hippies, How the counter-cultural revolution impacted stained glass and the Stained Glass Association of America. Far out, Man!



It is hard to say what Rick Hoover is best known for. He worked as a stained glass man, owning his own SGAA Accredited studio; has held both elected and appointed positions with the SGAA but he may be best known for his years as editor of *The Stained Glass Quarterly* (1986 – 1995). His initiative to bring the magazine to contemporary standards opened the doors for it to become part of the Library of Congress archival library system. Mr. Hoover was also editor of the *SGAA Reference and Technical Manual, Second Edition*. Among his other accolades, Mr. Hoover has received the SGS Excellence in Education Award and the SGAA Distinguished Service Award.

Artist Panel Discussion: Dan Fenton, Peter Mollica, Arthur Stern and Dick Weiss

Rick Hoover will lead these artists in a discussion and presentation of the artistic journeys that have all been very much a part of the “West Coast Trends.”

Dan Fenton

I taught myself how to make stained glass in 1969 when I was 19 years old. I must have been a good student since there were no teachers no tradition that I was aware of and no art police. That was quite a departure from my aspirations of becoming a nature photographer in the Ansel Adams style. After that, I went on a job search so I could buy an old “woodie” wagon, strap a Dewey Webers on the roof to use as a tripod platform for the 4x5 camera and head to the Southwest. I got a job as a production glass cutter and I headed south, but not the way I had expected. Instead of driving a woodie with a camera on top I was driving a Fletcher-Terry. Imagine what a change that was to be going from black and white photography into adventures in light and color and with a seemingly unforgiving material such as glass. I was too young to know any better. My work in stained glass was far from traditional and too unusual to be classified as art, so it started getting published in the mid 1970s. From that came lecture tours and then workshops. The workshops stimulated me to explore techniques in glass that go beyond the lead line and I had to put all of that into my own work. From sandblast etching, to paints and enamels to slumping, sagging and slouching. Then a screaming left-hand turn with Boyce Lundstrom who opened up the world of fusing glass. I began exploring three dimensional fusing for relief and sculpture. I have a fascination with combining art with science and technology. After almost 40 years I’m old enough to know better, but glass is the only food.



Peter Mollica



Peter Mollica studied stained glass from 1964 – 1975, beginning with a four-year apprenticeship to Christy Rufo in Somerville, Massachusetts. Other studies included travel to England, France, Germany, and Denmark to study ancient and modern European windows and attend a design workshop with Ludwig Schaffrath. In 1968, Peter and his wife Judy set up their own studio in California making commissioned and non-commissioned stained glass. With the help of writer Norm Fogel and photographer Charles Frizzell he authored and published *Stained Glass Primer: a Handbook of Stained Glass Technique*. In 1972 they produced *Stained Glass Primer Vol. 2: Advanced Techniques and Annotated Bibliography*. Mr. Mollica has collaborated with other artists including Roan LeCompte for the National Washington Cathedral and Ed Carpenter for the Oakland Federal Building.

Arthur Stern



Arthur Stern studied architecture at the University of Illinois and environmental design at California College of Arts and Crafts. He draws inspiration for his designs from Frank Lloyd Wright and the Prairie School. Also a student of the work of German post-war glass designers like Schreier, Schaffrath and Poensgen, he has combined these influences into a unique design sensibility strongly inspired by architecture. He considers himself a designer first and an artist second with sensitivity to an installations specific environment. Working within a family of design or variations on a theme, Stern has used certain geometric symbols and repeating motifs over the years. Much like a musician, he uses this language as a basis for improvisation. All the work shares a similar evolving design vocabulary. Stern has been widely published and has won numerous awards including several from The American Institute of Architects.

Dick Weis



In 1971, I fell in love with stained glass. In 1976, I started trying to make it my career. It took a while. How did it finally come about? Early on, I fell in with a group of fellow glass artists. They encouraged my efforts, and that made all the difference. As with most professional artists, my career is some combination of determination, talent, and dumb luck. What are the percentages of each? It's hard to know in one's own case, but if I had to guess, I'd venture equal thirds...one third grit, one third native ability, one third things you have absolutely no control over. I feel in general that I've been very lucky. Public commissions include Sea-Tac Airport, University of Washington Marine Sciences, McConnell Foundation, Gates Foundation, General Dynamics, and four high schools in Washington State.

Keynote Speaker: David Ruth

A Journey through Glass into Light: Interested in the brightness, purity and colored shadows of stained glass, David Ruth experimented with molten glass to bring those qualities to his cast panels and sculpture. In many ways, his path has been a re-invention of the technology of glass making with a contemporary view towards the sculptural and architectural possibilities that glass has to offer in the hands of a modern artist.



Producing custom cast glass for individual collectors, architects, and designers, David Ruth has developed a wide range of aesthetic techniques and applications for the language of sculpture and architecture. As an artist, David has created a unique cohesion between his more ephemeral personal sculpture and more site-specific, client-designed architectural work. Casting this glass is a metaphorical exploration of the relationship between the inner self and the outside world. Its roots are in the direct expression of visual abstract language which speaks in color, line, and form. Glass adds light and transparency to the conversation along with a sense of paradox because it is clear, yet solid material. Like music, the trails of colors in the pieces resonate as notes that strike a chord and communicate directly with the viewer.

Saturday, June 28, 2008

- 9:00am – 4:00pm Stained Glass Tour *sponsored by the Stained Glass School*
5:00pm – 5:30pm Architects Reception *sponsored by Derix Art Glass Consultants, Calvin Simmons Foyer*
5:30pm – 6:30pm AIA CES Program, *Calvin Simmons 1 & 2*
6:45pm – 7:45pm Barbara Derix: *What is Contemporary Art Glass?, Calvin Simmons 1 & 2*

Stained Glass Tour

- 9:00am – 4:00pm Stained Glass Tour
Meet in the Marriott lobby to load onto tour bus.
Please do not be late. Buses leave promptly at 9:00am

St. Luke's Episcopal Church, 1755 Clay Street

St. Luke's was founded in 1868 and is one of the oldest parishes in the Diocese of California. The original church was completely destroyed in the 1906 earthquake. The current structure was designed by architect Benjamin Geer McDougal. Among other artists we will enjoy stained glass by Heaton, Butler & Bayne.

Grace Cathedral Episcopal Church, 1100 California Street

Modeled after Notre Dame, this church is a treasury of art and artists. Stained glass by Connick, Willet, Loire and Mark Adams is only the beginning. Labyrinths, murals, the Great Stairs, bronze doors, wrought iron gates – we will be spending extra time here.

The buses will drop us off at Grace Cathedral. The Masonic Temple is across the street. Spend more time in Grace or cross the street to see the very unusual Temple installation. Lunch will be a selection of lunch boxes. Weather permitting; there is a park area in front of the Cathedral. If it is raining, we will hand out lunches as we leave Grace and eat on the bus.

Masonic Temple Auditorium Mural Window, 1111 California Street

This window was first written about in the Summer 1959 issue of *The Stained Glass Quarterly*. The window by Emile Norm is 48 feet high and 45 feet wide and introduced a new technique termed *endomosaic*. The mosaic consists of powders, granules, chips and tesserae of colored glass encased inside a plastic panel three-fourths inch in thickness. Other materials were also used including copper, brass, precious metals, wood, fabric, and even various sands, gravels, and actual earth. Currently a study is being made to decide the best restoration methods for the endomosaic process.

St. Ignatius Catholic Church, 650 Parker Avenue

Often referred to as Jesuit Baroque, architect Charles J.I. Devlin drew inspiration from the Spanish and Italian Baroque and the works of Christopher Wren. The stained glass was added in the later years, replacing plain amber glass. Be sure to visit the Stations of the Cross located above the entrances to the side chapels. These are oil paintings by Pietro Ridolfi of Rome.

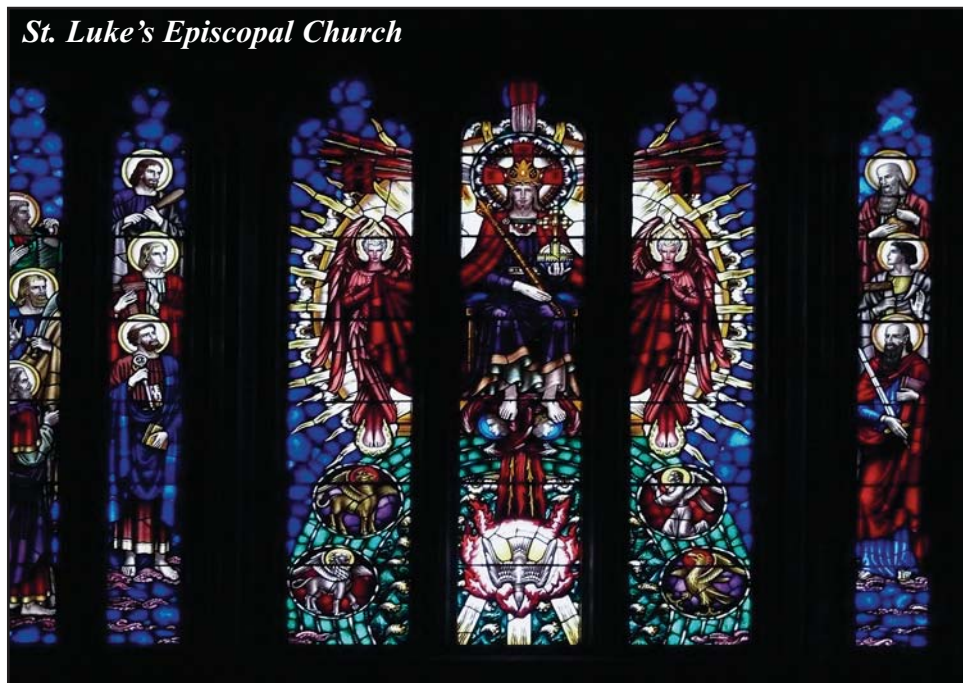
Cathedral of St. Mary of the Assumption, 111 Gough Street

In the Spring 1983 issue of *The Stained Glass Quarterly*, Crosby Willet describes the plan for the Cathedral as square rather than the traditional Latin Cross. Thirty feet above the main worship area, supported on massive concrete piers are four equal hyperbolic parabolas that form a cupola 120 feet square. The four sides are pierced with a single slender pencil of light nearly 170 feet from the floor with arms 60 feet long. *Dalle de verre* windows were designed by Gyorgy Kepes, Professor of Visual Arts at M.I.T. and fabricated by Willet Studios. The biggest concern, according to Crosby, was “translating the drawings into windows that would start 70 feet or more from the viewer’s eyes and get enough opaque area to control the tremendous halation of light.”

Barbara Derix: What is Contemporary Art Glass?

With both architects and artists in mind, Barbara Derix will explore the question “Is what we call contemporary art glass a matter of design or technique?”

Derix Glasstudios has 140 years of experience in collaborating with artists, architects, and arts organizations to produce inspiring architectural art glass. Supported by 70 dedicated artisans, their willingness to push the limits of the material is a cornerstone of our success. Derix Art Glass Consultants has been successfully guiding artists and public art organizations for the past 10 years to create contemporary art glass commissions throughout the United States. Derix has endeavored to produce an environment that is not a factory but a meeting place where many different types of people can interact. Artists, craftspeople, architects and clients mingle together in a space and spirit that provides opportunities for personal relations and encounters. Derix Glasstudios provides artisans access to and the possibility to combine all existing glass techniques.



St. Luke's Episcopal Church

Sunday, June 29, 2008

9:00am – 10:30am	Cappy Thompson: “Changing Scales in Painted Glass from Vessel Walls to Curtain Walls” <i>Calvin Simmons 1 & 2</i>
10:45am – 12-15pm	Paul Marioni: “A New Beginning,” <i>Calvin Simmons 1 & 2</i>
12:15pm – 1:30pm	Section Meeting Luncheon: A View of the Bay, <i>AJ Toppers on 22nd Floor</i>
1:30pm – 3:00pm	Dorothy Lenehan and Daniel Winterich: “Who wants to Work with an Artist?” <i>Calvin Simmons 1 & 2</i>
3:00pm – 4:30pm	Second General Business Meeting, <i>Calvin Simmons 1 & 2</i>
3:00pm – 5:30pm	Close of DLM Silent Auction and collection of payments, <i>Calvin Simmons 1 & 2</i>
4:30pm – 5:30pm	Second Executive Board Meeting, <i>Boardroom 417</i>
6:00pm – 7:00pm	Awards Reception, <i>Calvin Simmons Foyer</i>
7:00pm – 8:00pm	Awards Banquet, sponsored by The Paul Wissmach Glass Co., Inc. <i>Calvin Simmons 3 & 4</i>
8:00pm – 9:00pm	Father Tom Lucas: “Binging Shanghai Cathedral Back to Light” <i>Calvin Simmons 3 & 4</i>

Cappy Thompson: “Changing Scales in Painted Glass From Vessel Walls to Curtain Walls”



Beginning with a brief history of Cappy’s work in stained glass and enameled vessels, this presentation will chronicle the process of scaling up from small objects to architectural scale installations. How-to topics include grisaille painting process, firing enamels on float glass, laminating techniques and working with fabricators.

Cappy Thompson has been creating objects in glass since 1976. She is internationally known for her intricate, poetic narratives painted with transparent glass enamels on panels and vessels. Cappy has taught extensively and is a former member of the Glass Art Society board of directors. She currently serves on the Bellevue Art Museum board of directors and Pilchuck Glass School’s Artistic Program Advisory Committee. Her commissioned works include a painted glass curtain wall at Seattle-Tacoma International

Airport; a mural at the Museum of Glass in Tacoma; installations at the Montgomery Museum of Fine Arts in Montgomery, Alabama; and the Evergreen State College in Olympia, Washington.

Paul Marioni: “A New Beginning”



At first, I tried to work with the lead line as an integral part of the design. I didn’t know there was any other way until I figured out a way to eliminate it. Once that happened, I was liberated and could work with glass any way I wanted. I could put my vision into reality.

Paul Marioni’s strongest source of inspiration is his dreams, which he believes reveal a deep, universal truth – one unhindered by the ego. “Most of my work over 37 years has been painterly and figurative. It is about human nature: what we do, why we do it, how we ornament ourselves, our heroes, historical moments, humor, sexuality, exotic and lost cultures, spiritualism without religion and overall a constant questioning. I purpose-



ly leave my work open to interpretation – I don’t want to tell the viewer what to think, but rather to cause them to think.”

Together with his partner Ann Troutner, Marioni has completed numerous public and private commissions. He has taught at a number of prestigious institutions and is a Fellow of the American Crafts Council, a three-time recipient of the National Endowment of the Arts Fellowship and the 2004 winner of the Glass Art Society’s Lifetime Achievement Award.

Dorothy Lenehan and Daniel Winterich “Who Wants to Work with an Artist?”

Artist-owned glass studios can be challenged artistically and financially when working with an independent artist. This lecture presents the issues of artistic collaboration in architectural glass by examining the work of Daniel Winterich and the fabrication of his work by Dorothy Lenehan of Lenehan Architectural Glass.

Dorothy Lenehan has been a studio manager, technical advisor, and artist. She is known as an innovator in glass fusing, laminating and her own painting techniques distinguish her work. She has designed a 500-square-foot tempered glass wall and gate for the entrance to Macy’s in Union Square. The largest and most recent project, a 5,000 square foot glass art mural for Soma Grand was completed last November. Comprised of a total of 390 panels of fused and spandrel glass, the colorful mural wraps three walls of the structure and covers three floors of concrete block wall.

Daniel Winterich states “Architectural glass is valuable and inspirational because it creates places that move us like a good piece of music or well written poem. Instead of words or sounds, glass speaks to us through light, color and when appropriate iconographic symbolism.” Winterich uses the traditional architectural design process. It is an open process that relies heavily on dialogue. The client’s goals are defined. Issues of expression, color, privacy, light control and symbolism are explored. The link between design, fabrication and installation is key to the success of each project. Coordination with the fabricator, general contractor’s schedule and construction sequencing must be closely maintained. His installations include an incredible variety of projects; public art such as the Solar Matrix, 2000 on the Microsoft Silicon Valley Campus, the Maritime Metronome, at the Avalon Towers in San Francisco, glass mobiles and skylights, even a glass sideboard designed for a private residence made from carved and painted German antique glass.

Father Tom Lucas “Bringing Shanghai Cathedral Back to Light: An Experiment in Cross-Cultural Iconography.”

This address will sketch the unique challenges and opportunities that are part of his most recent design consultation, collaboration with Chinese artist Wo Ye, of 3,000 square feet of new glass for Shanghai’s St. Ignatius Cathedral.

Fr. Tomas Lucas, SJ., PhD., Professor of Art and Design at the University of San Francisco has a portfolio of liturgical design and stained glass work that spans three continents. He is founding chair of the Visual and Performing Arts Department and director of USF’s Thacher Gallery. Lucas holds a doctorate in Theology and Art from the Graduate Theological Union, Berkley. He designed and directed the restoration of the rooms of St. Ignatius in Rome. His book *Landmarking: City, Church and Jesuit Strategy* won an Association of Jesuit Colleges and Universities book prize in 2000. A nationally-recognized liturgical designer, his work at St. Ignatius Church, San Francisco, has won awards from IFFRA and the AIA.

The 100th Annual Summer Conference of the Stained Glass Association of America

Oklahoma City 2009

Pre-Conference Classes:	June 17, 2009
SGAA Conference:	June 18 thru June 20, 2009
Post Conference Tour:	June 21, 2009

Renaissance Convention Center Hotel
SGAA rates Single/Double \$129

At this time hostess Karen Hendrix is actively seeking speakers, location of local member installations, and volunteers to teach pre-conference classes. This is a special anniversary conference and a true opportunity to give back to the stained glass community while sharing your art and craft. Please contact Karen at 405.524.5337 or khendrix2915@aol.com.

Stained Glass Competition

This competition will be open to all members and affiliates of the SGAA. The competition will be a Design Presentation. Details will be announced.

All about Oklahoma City

Just a little more than a century ago, the site of Oklahoma City was a grass-and-timbered land of gently rolling hills flattening out into prairie in the west. Today, Oklahoma City sprawls across 625 square miles of America's heartland. It's metro population numbers over a million – one third of the entire state

During the 1800s, the US government was forcibly relocating Indian tribes from all over the country into the area known as the Oklahoma Territory. Oklahoma means "Land of the Red People" in the Choctaw language. According to the 1990 census, Oklahoma's Indian population is 252,420, the largest of any state. Currently, 35 tribes maintain tribal councils in Oklahoma.



The Bay Area Exhibition

Theme Challenge: Here's the concept: You have just been awarded an important commission from a famous Bay Area patron that allows you to design and create a one-of-a-kind mini-masterpiece. You are free to create anything you want but (yes, there is always a constraint) you must meet and following little restrictions to get paid:

- First: The client really, really loves the Bay Area of California theme.
- Second: The main body of the art work must include glass.
- Third: It must fit within 4 square feet and weigh no more than 30 pounds.

First, Second and Third place winners will be selected by popular vote by those attending the conference. Voting will take place during the Architects Reception on Saturday at 5:00pm. Please note that last year's winner, Diane Eissinger has entered a panel but does not wish to be included in the vote. Panels that will be for sale will be marked and part or all of the proceeds will go towards SGAA programs.

We would like to extend very special thanks to the following companies for their support of the Bay Area Exhibition with their donation of prizes:

- First Place:** \$500 Cash
 Evenheat Kiln – The Studio Pro
 Reusché Paints – \$125 gift certificate
 Mayco Industries – (3) 24lb spools of lead came
 DHD Metals – (1) 50 lb box of one profile
- Second Place:** \$250 Cash
 Reusché Paints – \$75 gift certificate
 Mayco Industries – (2) 24lb spools of lead came
 DHD Metals – (1) 50 lb box of one profile
- Third Place:** \$125 Cash
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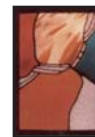


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