



SGAA Artists' Retreat at The Elms

After more than 100 years of conferences, the Stained Glass Association of America (SGAA) took a break from its usual conference style to offer its members an Artists' Retreat at the Elms Hotel in Excelsior Springs, Missouri. This historic hotel allowed the association to take over the resort, making it possible for the Stained Glass School to offer six different classes for certification during the morning. Meanwhile, afternoons and evenings were filled with opportunities for stained glass artists and business people to embrace very different interactive programs.

From demonstrations on backlighting with neon-argon gas to attending the meeting on committee psychology, participants were able to get out of or into their comfort zones. "This is great!" said one attendee. "I got to paint all morning, then hit the spa, and I still had time to grab Nick Parrendo's *Developing Personal Style* lecture. I loved hearing about his early years in the craft plus everyone and everything that made him the artist he is today."

Retreat Highlights

Excelsior Springs has hundreds of mineral springs, and The Elms was the place to experience their healing waters during the Roaring '20s. The newly renovated Elms Hotel spa, pool, and nature trails still proved to be a popular place during the week. Wandering through the gardens you would discover the *Live Figure Drawing* class, another first for the SGAA conference program. VEK Art Group of Kansas City provided live, draped models in classic stained glass poses. This popular event will be included at future conferences.

Andy Young and Kathy Barnard both presented recent, very innovative projects in kiln formed and laminated glass. These



Diane Eissinger of Belleville, Michigan, took first place in the "Unpainted" category.



Stained Glass Resources of Hampden, Massachusetts, took first place in the "Painted" category.

lectures, plus panel discussions with local architects and a panel discussion on restoration made for lively interaction during the week that culminated with "Sharing Art." Artists presented project photos or work they had created during the week and the year. The candid support and questions from the audience were appreciated.

One of the highlights enjoyed by both conference attendees, hotel guests, and employees was the beautiful range of work submitted for the panel exhibition. Artists competed in "Unpainted" or "Painted" categories, with judging by popular vote. Exhibition Chair Michael Zimmerman felt that overall this exhibition was a display of top-quality design and craftsmanship.

Looking Forward to Next Year's Conference

Another Artists' Retreat will be scheduled at a future SGAA conference, but next year we are off to Portland, Oregon, with Uroboros Glass Studios acting as our local host. Join us June 10–12, 2015, at the downtown DoubleTree by Hilton Hotel. We are planning pre-conference classes in painting, fusing, airbrushing, and laminating. The main conference will be packed with technical lectures and studio presentations as well as both restoration and business panel discussions.

Two tours are also being planned. During the conference, we will tour Uroboros and the Savoy Studios along with an optional plan to tour historic Portland churches. The city is also famous for its flower gardens, and a post-conference tour of the Rose Test Garden, Chinese Garden, Formal Japanese Garden, and The Grotto has been planned.

The Stained Glass School would also like to invite you to sign up for October 2015 classes to be held in the Raytown, Missouri, facility. Jim M. Berberich is offering a four-day "Introduction to Glass Painting" class to share the important basics of glass painting, including a demonstration of the techniques and methods commonly used today. Berberich will discuss tools, brushes, mixing agents, and glass paints. The class project will include the use of traditional glass paints, enamels, silver stains, and a variety of mixing agents.

Louis Curiel will be teaching a three-day class on "Concepts of Indirect and Concealed Lighting Utilizing Neon-Argon Units." Students will learn the five basic fabrication procedures to make and install a neon-argon unit. The basic gases, pumping techniques, and torchwork, including bends and welds, will be demonstrated so that when students complete the workshop, they will have an operational neon/argon unit that can be used as an indirect lighting source.

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Visit www.stainedglass.org for more details on the many programs and opportunities provided by the Stained Glass Association of America.

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Meredith Gill,
untitled, 2013

Bullseye Glass for Kilnforming

New Frit Colors
bit.ly/BEnew2014



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