

**This summer's conference in Evanston, Illinois started** with a bang...a fireworks display over Lake Michigan for those of us lucky enough to arrive a little early to catch the spectacular show. The conference hotel, just a few blocks from the lake and a block from Northwestern University's campus, was situated among many great restaurants and watering holes. There were many familiar faces this year, several new ones, and a great group of known faces we had not seen in awhile. The conference is always a great time to catch up with colleagues, and see what type of work is going on around the country and the world. In this industry there is always something new to learn and the conference is full of information that can help you and your studio thrive, day in and day out. This year we welcomed many international glass artists who traveled a great distance to attend. The stained glass community is much more connected than ever, thanks to the internet and social media, but the desire and benefit of meeting new people and connecting with fellow colleagues is as important as ever. This year the AGG also held its conference in the Chicago area and many people attended both conferences. There was a shared reception which allowed members of both organizations to mingle. For those of us who could not attend both conferences this was a great time to catch up with friends and colleagues.

In this issue of *Stained Glass Quarterly* there are great articles summing up the past spring's First Transatlantic Stained Glass Symposium. As you will read this conference was attended by professional artists and studios, historians, educators, architects, and aficionados alike. (We have reached out to a number of the attendees to highlight their work in future issues. One of those presenters was Andreas Horlitz a very successful artist doing intriguing things with glass. Sadly, we received news that Andreas passed away shortly after the conference due to a heart condition. We have maintained contact with the author scheduled to write the article on Andreas and his work and she has agreed to move forward with the piece for a future issue.) The presentations at this symposium covered a broad spectrum of current work in our industry. We see many exciting techniques pushing the boundaries of what we are accustomed to seeing, and there is a sense that many breakthroughs are in store. While the tradition of making antique glass has not really changed for centuries, its artistic use is still being pushed to new limits.

One of the firms most successfully using Lamberts antique glass is Derix Studio of Taunusstein, Germany. Many U.S. artists have had their work fabricated at the Derix Studio over the years and this year the studio celebrates its 150th year in business. Our article on the history of the firm illustrates the transformation of the stained glass medium through the late nineteenth and twentieth centuries, and into the twenty-first. Derix's intriguing past shows how working with artists familiar

with other mediums can push our sensibilities to build on a traditional craft in the contemporary world.

There is not a significant update on the EPA issue at this time. The SGAA has been in touch with various political entities in an effort to stay informed about any current or future legislation regarding our glass suppliers. While this has become a federal issue through the EPA, it is really the local environmental agencies that are handling the process of gathering information and testing for emissions in the vicinity of these companies. As we have seen, the enforcement ranges greatly among these agencies and the process continues to play out as testing results are assessed. We will work on keeping you informed. As of now we are dependent on the information our suppliers give us, which can then be passed on to you. It has been confirmed that Bullseye Glass has bag housed all their furnaces and they are now able to use all metals except chrome. Chrome is used in green glasses and until further testing is done many greens will stay out of production.

This issue is the fourth published by the Editorial Board. It contains a broad range of articles, a theme we have maintained all year. You will see traditional work, contemporary work, international and domestic projects, and various glass media. We are still in the process of getting back on schedule, and plan on publishing at more regular issue dates by the end of the year.

On this issue's cover is the wonderful work of Nancy Sutcliffe. Her talent is engraving glass by hand, which is a skill few people have mastered at such a high level. Rather than sandblasting, which most of us are more familiar with, engraving is akin to drawing on or in glass, as described in the article. The effect is alluring and while seen here on a smaller scale, there are large examples in architectural settings as well. The work is delicate, but the result is bold and exemplifies how we all are really just manipulating light.

Finally, as always we want to thank you all for your interest in *Stained Glass Quarterly*. We like to think it has something for everyone: glass artists as well as serious collectors and casual aficionados. The SGAA membership continues to grow nationally and internationally. If you are not a member please consider joining. Your support helps the community grow stronger by encouraging new insights while respecting established traditions. One of our most important responsibilities as an association is to encourage future generations to engage and participate in the world of glass. To do that we need your help in sharing what you know with those who are to follow in our footsteps. Your membership and participation really does make a difference! ■

David Judson,  
Chair of the Editorial Board