Larry Zgoda Donates Material to the Iannelli Studios Heritage Center

Artist Larry Zgoda has recently donated a hand-painted plate by renowned Chicago artist Edgar Miller and an antique Osterizer food blender designed by Alfonso Iannelli to the Iannelli Studios Heritage Center in Park Ridge, Illinois. Judy Barclay accepted the items on August 1, 2014, and expects to display them with the developing museum’s collection of Iannelli and related art and artifacts.

Larry Zgoda became friends with Edgar Miller (1899-1993) in the early 1980s, while investigating nonconformist architecture in Chicago. The plate, illustrating a colt, was originally a gift to Zgoda from the artist and was painted in 1988.

Much of Miller’s artistic legacy is contained in several unique properties on Chicago’s north side: multi-unit complexes of artist studios containing much art, ornament, and architectural flair. Edgar Miller worked at Iannelli Studios for several years in the early 1920s. The book Edgar Miller and the Handmade Home was published in 2009.

Alfonso Iannelli (1888-1965) is considered by many to be the most recognized sculptor of the Chicago Renaissance and worked with a number of notable architects, including Barry Byrne, Purcell and Elmslie, and Frank Lloyd Wright. He practiced industrial design throughout his long career. Alfonso Iannelli: Modern by Design, by David Jamison, was published in 2013.

The Iannelli Studios Cultural Center was established by the Kalo Foundation in Iannelli’s original home and studio on Northwest Highway in Park Ridge, Illinois. In the three years since its founding, there has been an ongoing effort to gather a collection of original art and ephemera relating to Iannelli and his circle, which, besides Miller, included architects Barry Byrne, Bruce Goff, Roscoe Herald Zook, and artists Margaret Iannelli and Ruth Blackwell.

J. & R. Lamb Studios Wins Craftsmanship Award

Congratulations to J. & R. Lamb Studios for their recent Washington Building Congress award for craftsmanship for a restoration project at Dahlgren Chapel at Georgetown University.

The Washington Building Congress is a non-political association dedicated to building relationships with and among their members, encouraging collaboration on best practices, and working together to advance the industry.

Their more-than 1,000 members represent a diverse cross section of the building industry, including: property owners and managers, developers, general contractors, subcontractors, suppliers, realtors, architects, engineers, government officials, public utilities, accountants, manufacturer’s representatives, bankers, lawyers, bonding agents, labor unions, trade associations, consultants, and virtually any other type of business with an interest in the industry.

WBC is committed to supporting and sustaining the communities in which their members live and work. WBC maintains active and ongoing community-outreach initiatives and encourages continued member participation. Additionally, WBC is a primary champion of the bi-annual Builders’ Ball.

Society of Architectural Historians Receives Grant from The Richard H. Driehaus Foundation for Charnley-Persky House Restoration

The Society of Architectural Historians (SAH) has received a $5,000 grant from The Richard H. Driehaus Foundation to support efforts to address flood damage to the Charnley-Persky House, located in Chicago’s Gold Coast neighborhood. Designed by Louis Sullivan and Frank Lloyd Wright in 1891–1892, today the house serves as the headquarters of SAH. The building is both a National Historic Landmark and a Chicago Landmark. The house flooded during torrential rains in August.

The Driehaus Foundation grant brings the total raised for the restoration
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SGAA Streamlines Membership Levels

With the goal of making membership in the SGAA more inviting and open to everyone, the Membership of the Stained Glass Association of America has voted to reduce the number of membership levels and to clarify the descriptions, benefits, and requirements for each level. For more detailed information about each membership level, visit our website at www.stainedglass.org

The new membership levels are as follows:

**ACCREDITED PROFESSIONAL MEMBER**

**Studio** - An owner, partner, principal, or appointee of a business which designs, fabricates, repairs and/or restores leaded, stained and/or decorative art glass.

**Artist/Designer** - A professional who designs and/or paints glass for leaded, stained, and/or decorative art glass.

**Craft Supplier/Manufacturer** - An owner, partner, principal, or appointee of a firm that actively distributes and/or manufactures materials and/or products used in the leaded, stained, and/or decorative art glass craft.

**PROFESSIONAL MEMBER**

An individual or company which fabricates, repairs, restores, retails, manufactures, and/or distributes products/supplies for the leaded, stained, and/or decorative art glass craft.

**AFFILIATE MEMBER**

Anyone with an interest in leaded, stained, or decorative art glass can be an Affiliate Member. The annual dues at this level have now been reduced by fifty percent!

Join Us!

To join as an Affiliate Member visit us on the web at stainedglass.org/?page_id=175 or call us at 800-438-9581

To request an application to become a Professional Member or Accredited Professional Member call us at 800-438-9581

To our current members, we thank you for your continued commitment and support of the SGAA.

To non-members, please join and help us to advance the stained and decorative art glass craft.
of the house to more than $27,000. “Thanks to the generous financial support of Cynthia Weese, FAIA, and her husband, Ben Weese, FAIA, more than 70 individuals, and the Foundation,” said SAH Executive Director Pauline Saliga, “we were able to find the source of the problem, fix it without delay, and begin restoring the flood-damaged areas to their 19th-century splendor.”

Repairs on the house have been underway since August, when storm water backed up and entered the building through the sink and toilet in the second-floor powder room, flooding the first-floor library and basement, and damaging the library’s ceiling, walls, and floors. SAH has been working closely with restoration architect John Eifler as it makes repairs.

Sewer work revealed that the flood was caused by a broken nineteenth-century trap that accumulated dirt and debris, blocking the pipe to the city sewer. The U-shaped trap was designed to keep sewer gases from entering the house, before traps were commonplace in interior plumbing. The defunct trap was removed and replaced with a new pipe connecting the house’s drainage system to the city sewer. A second drain pipe, located on the south side of the building, was scoped, but no trap was found, easing concerns that a similar situation could occur in the future.

Now that the sewer repairs have been made, SAH will begin to restore the ceiling and walls in the library. The cost of repair work completed so far totals nearly $25,000 and includes the rental of drying equipment, plumbing and sewer repairs, and tree removal. A tree had to be removed from the house’s north...
parkway before sewer work could be
done. SAH will need to replace the tree,
which is city property, in the next
month. As donations continue to come
in, SAH will use the money raised to
defray repair and restoration costs not
covered by insurance.

If you would like to help support
the restoration efforts, please make an
online donation, or send a check to the
Charnley-Persky House Museum
Foundation, at 1365 N. Astor Street,
Chicago, IL 60610.

About SAH

Founded in 1940, the Society of
Architectural Historians is a nonprofit
membership organization that promotes
the study, interpretation, and conserva-
tion of architecture, design, landscapes,
and urbanism worldwide. SAH serves a
network of local, national, and interna-
tional institutions and individuals who,
by vocation or avocation, focus on the
built environment and its role in shaping
contemporary life. SAH promotes
meaningful public engagement with the
history of the built environment through
advocacy efforts, print and online publi-
cations, and local, national and interna-
tional programs. Learn more at sah.org.

Paul Stankard & Mary B. White to
Receive Top Honors at GAS 2015 San
Jose Conference

The Glass Art Society is pleased to
announce the selection of its 2015 award
winners. The Lifetime Achievement
Award, GAS’s highest honor, which
acknowledges individuals who have
made outstanding contributions to the
development of the glass arts world-
wide, will be awarded to Paul Stankard.
The recipient of the Honorary Lifetime
Membership Award for outstanding
service to the Glass Art Society is Mary
B. White.

“Paul’s insatiable search and dis-
coversies built the innovative platform to
transcend a 19th-century decorative art,
the paperweight, turning it into an inti-
mate, contemporary sculptural language
of form imbued with meaning through
realistic beauty and mystery. His work
paralleled the search for form of the stu-
dio glass movement, while remaining
to a personal aesthetic inspired by
meditation upon nature’s beauty, fertili-
ty, and decay,” said Jan Mirenda Smith,
Executive Director at Bergstrom-Mahler
Museum of Glass

Paul J. Stankard is an internation-
ally acclaimed artist and is considered a
living master in the art of flameworking.
He is known for his small-scale botani-
cal themes encapsulated in clear glass.
His work is represented in more than 60
museums around the world.

Stankard has received two honorary
doctorate degrees and numerous awards
such as the Masters of the Medium from
The James Renwick Alliance, The
American Craft Council College of
Fellows class of 2000, and Honorary
Professor/Artist-in-Resident at Salem Community College in southern New Jersey. He is the author of two books: an autobiography titled No Green Berries or Leaves: The Creative Journey of an Artist in Glass and most recently, an educational resource titled Spark the Creative Flame — Making the Journey from Craft to Art.

“Mary White has been and continues to be a huge gift to the Glass Art Society. Mary was a past co-chair of the 1994 GAS Conference and wrote a manual about it, served on the GAS Board, volunteers at most every conference, donates to the auction, and always supports GAS. The Glass Art Society is lucky to have her in our corner,” said Pamela Koss, GAS Executive Director.

Mary B. White is a sculptor and arts educator. She is an adjunct instructor at St. Mary’s College, Ghost Ranch, and Chair of the Board of WEAD: Women Environmental Artists Directory. From 1985 to 2005, she was Head of San Jose State University Glass Program and was Co-Head of Glass at the Crucible from 2002 to 2013.

White co-chaired the 1994 GAS conference and California Glass Exchange in 2002 and 2012. She was a Fulbright Scholar at the National College of Art and Design in Dublin from 2009 to 2010. One year later, she completed a collaborative Flood Level Marker in Boulder, Colorado. Mary has led many workshops, including California College of the Arts, Cal Poly, Cal State Fullerton; the Corning Glass Museum School; and Pilchuck Glass School. She has BFA/Ceramics, MFA/Glass from CCA, Oakland, CA.

GAS will present these awards to Stankard and White at the 44th annual conference in San Jose, California, on June 5, 2015. Paul Stankard will present his lecture titled “A Backward Glance” at the conference opening ceremonies and will also give a flameworking demonstration as part of the conference program.

About the Glass Art Society

Founded in 1971, the Glass Art Society is an international non-profit organization whose purpose is to encourage excellence, to advance education, to promote the appreciation and development of the glass arts, and to support the worldwide community of artists who work with glass. GAS strives to stimulate communication among artists, educators, students, collectors, gallery and museum personnel, art critics, manufacturers, and all others interested in and involved with the production, technology, and aesthetics of glass. We are dedicated to creating greater public awareness and appreciation of the glass arts.