

BROOKLYN STAINED GLASS



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BROOKLYN, NEW YORK 11201

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August 2005

BROOKLYN STAINED GLASS CONSERVATION CENTER AND THE AMERICAN GLASS GUILD HOSTS SYMPOSIUM

INTERNATIONAL EXPERTS TO SPEAK ON HISTORIC STAINED GLASS CONSERVATION

WHAT The Brooklyn Stained Glass Conservation Center will host a one-day symposium focusing on The Art of Stained Glass and the singular experience that stained glass restoration projects have offered to conservators of **Stained Glass in America and Britain**.

The lavishly-illustrated lectures will be presented in the Sanctuary of **St. Ann and the Holy Trinity Church, a landmark church** which houses the 7,000-square-foot stained glass ensemble created by William J. Bolton in 1844. The following is the list of speakers and their topics.

SPEAKERS **Keith Barley**

Owner Barley Studios / Master Glazier to Ely Cathedral, UK

Conservator or Restorer? Destruction, Debate, Passion and Survival: St. Mary's, Fairford.

Mary Higgins

Stained Glass Conservator, New York, NY

The Relationship between Irish Stained Glass Designer and Illustrator Harry Clarke's Artistic Language and his Stained Glass Technique.

Muriel Stallworth

Stained Glass Conservator / Brooklyn Stained Glass Conservation Center

A Window's Journey from France to America.

The research to discover the origins of 16 stained glass panels from the early 16th century.

Jean Farnsworth

Author / Consultant / Historian, Philadelphia, PA

Stained Glass Artist Nichola D'Ascenzo and Twentieth-century "Gothic Revival" Design: Exploring One Facet of a Versatile Artist's Production.

WHEN Saturday, September 24, 2005

10:30 am – 4:30pm. Discussion and reception to follow.

WHERE St. Ann and the Holy Trinity Church

157 Montague Street (corner of Montague and Clinton Streets), Brooklyn Heights, NY.

Subway: M to Court Street, R to Court Street-Borough Hall, 2/3 to Borough Hall, 4/5 to Borough Hall

ADMISSION \$10. Symposium is open to the public, RSVP david@brooklynstainedglass.org

BSGCC

The Brooklyn Stained Glass Conservation Center was founded by the St. Ann Center for Restoration and the Arts in 1988 for a dual purpose: to restore America's first cycle of figural glass (1844-1848), created by William J. Bolton for St. Ann and the Holy Trinity in Brooklyn Heights, and to train the next generation of artisans in the truest traditions of apprenticeship. Since its inception, The Studio's museum-quality conservation work combined with a training, research, and development program have been supported by organizations such as the World Monuments Fund, the Samuel H. Kress Foundation, the Florence Gould Foundation, New York Landmarks Conservancy, the Andy Warhol Foundation for the Visual Arts, the Vincent Astor Foundation, the National Endowment for the Arts, the NY State Office of Parks, Recreation and Historic Preservation along with many generous individuals and corporations. Out of one substantial restoration effort grew one of the world's premiere sites for the study and practice of stained glass and its preservation.

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INFO The Brooklyn Stained Glass Conservation Center and the American Glass Guild will host a one day symposium on September 24th, 2005. **The Brooklyn Stained Glass Conservation Center** will host a one-day symposium focusing on the art of stained glass and the singular experience that stained glass restoration projects have offered to conservators **in America and Britain**. The lavishly-illustrated lectures will be presented in the Sanctuary of **St. Ann and the Holy Trinity Church, a landmark church** which houses the 7,000-square-foot stained glass ensemble created by William J. Bolton in 1844.

Important stained glass restoration projects offer conservators a unique opportunity to look beyond the existing conditions of the glass and lead. It presents a chance to explore the artists, artisans and patrons that have commissioned, designed and fabricated the stained glass windows and the impact that time has had on the objects that they created. This curiosity is common to conservators, historians and caretakers of important objects and highlights the intimate relationships that develop between the present (conservators) and the past (artist). There will be four speakers that will give presentations on the following topics;

Keith Barley

Title: Conservator or Restorer? Destruction, Debate, Passion and Survival.
St. Mary's, Fairford.

For the past 18 years, Barley Studios have been preserving Fairford's internationally renowned scheme of 28 late medieval windows. In 1998 they won the prestigious National Award for Conservation for their work and the lecture will look at the issues, past and present of conservation and restoration

Mary Higgins

Title: The relationship between Harry Clarke's artistic language and his stained glass technique

Harry Clarke is renowned as an inspired and inventive artist who left us with an impressive body of work in stained glass, as well as other media. He grew up in Ireland, where his family owned a stained glass studio. As he came of age as an artist and developed his own distinctive style, he stretched existing techniques to enable him to realize his ideas in stained glass. This paper explores the relationship between his artistic language and his stained glass technique and explores how an artist must translate one into the other.

Muriel Stallworth

Title: A windows Journey from France to America

The research to discover the origins of (16) stained glass panels from the early 16th Century.

While restoring the 16th Century panels at St. David's School, the studio began an investigation that we hoped would identify the artist, donors and origins of this remarkably intact collection of windows. This presentation will describe the story told in the windows and the mystery of two missing panels. It will explore the links that we found with the Hearst Family, the Hospitaller knights, and a family in Brittany.

Jean Farnsworth Title: Nichola D'Ascenzo and twentieth-century "Gothic Revival" design: exploring one facet of a versatile artist's production.

Windows by Nicola D'Ascenzo, easel painter, muralist, mosaicist and stained-glass designer, range from residential and public designs with literary themes reflecting Arts & Crafts sensibilities to ecclesiastical windows in a medieval revival mode. The latter include the Washington Memorial Chapel, Valley Forge, Pennsylvania, referred to as the "American Sainte-Chapelle." D'Ascenzo was an early proponent of reviving the aesthetic principles of medieval stained glass, and he operated his studio as a cooperative, comparing it to the medieval guild system. This paper will explore D'Ascenzo's evolution within twentieth-century medieval revival design from a 1906 medallion window to the Dorrance memorial, St.

James Church, Bristol, Pennsylvania, for which he was awarded a gold medal by the Architectural League of New York in 1925