

VENTURELLA STUDIO

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212 228 4252 ▼ 212 260 1970 ▼ facsimile 212 979 6679

stained glass
restoration
fabrication
and design

AMDG

Mr. Thomas Venturella was graduated from the School of The Art Institute of Chicago and the University of Chicago with a BFA degree in painting. He moved to New York City in 1969. The VENTURELLA STUDIO was established in 1985 and is owner operated. Mr. Venturella, owner and Senior Conservator, has been working solely with stained and leaded glass since 1969. He oversees all fabrications of new work and is directly responsible for all restorations. The Studio specializes in conservation and restoration of historical stained glass from Medieval Europe to Twentieth century America.

Thomas Venturella is a member of the International Institute for Conservation (IIC) and the American Institute for Conservation (AIC). His studio work procedures have been recognized by AIC as being wholly professional and totally within the philosophy of that organization. He was awarded "Professional Associate" status by AIC making him the first stained glass conservator in the United States to be so recognized. All restoration and conservation work done at the VENTURELLA STUDIO is in stringent compliance of both IIC and AIC accepted practices.

STUDIO RESTORATION PHILOSOPHY AND TECHNIQUES:

The Studio prides itself in its reputation for the conscientious approach to the restoration of glass. While the primary concern is stained and leaded glass windows, also included is the restoration of lamps, vessels, sculptures, and uncategorized glass objects. The objective of all restoration and conservation treatments carried out at The Venturella Studio is to retain the integrity of each object as it was conceived, designed, and fabricated. This can only be done when there is as thorough as possible an understanding of the artist, the time period in which the object was produced, the initial intent for the object and how it was to function, and the object itself. We research historical material whenever possible in order to shed light for a clearer understanding. Close examination of the object can also turn up information. When original material is missing, clues have been found within the object itself such as the discovery of original glass fragments which failed to be removed during previous repairs.

Documentation is a critical step in a thorough conservation treatment. Photographs in both film and the digital media are taken. In the case of leaded glass panels, rubbings are made. Where American Opalescent window design patterns differ in their exterior and interior surfaces, photographs of both sides of the window are recorded in reflected and transmitted light. Photographs are also taken to document the restoration progress. Photographs are included with conservation reports which are then presented to the client upon completion of the treatment, when requested.

Original material is retained whenever possible with broken glass being repaired in one of the following methods: 1) Silicone edge gluing is used when large expanses of glass are to be returned to an area within the panel that placed stress on the glass. This allows the silicone to act as a flex joint thereby eliminating the need of an additional lead, which would alter the original design. 2) Hxtal NYL-1, a two part epoxy which has a light refractive index closely matching that of glass, is used when additional lead lines will only destroy the integrity of the original design. 3) Finely cut copperfoil where a minimal repair line is required

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WORKS COMPLETED AND CURRENTLY IN PROGRESS

Contract Values Available Upon Request

The Charles Hosmer Morse Museum of American Art, Winter Park, Florida

- “Eggplants” & “Squash” 1879
These two windows for the George Kemp house were the first private residential commissions by Tiffany.
- “Art Gallery Window” 1918
Restoration and reconfiguration of three stained glass windows, plus ornamental metal sculptural elements. This ensemble was prominently featured over the door to the Art Gallery at Louis Comfort Tiffany’s home “Laurelton Hall” at Oyster Bay, NY.

The Metropolitan Museum of Art, The Cloisters, New York, NY

- “Six Standing Saints Above Predella Panels” 1440-1446
Redesign installation of six windows from the Carmelite Convent Church at Boppard on Rhine, Germany
- “The Circumcision”, “The Adoration of the Magi”
Redesign installation of two Burgos panels for inclusion in the Boppard galleries.
- Restoration of fifteen medieval stained glass windows and fragments for installation into the new Early Gothic Galleries at the Metropolitan Museum of Art.

The Metropolitan Museum of Art, New York City

- “The Luminous Image: Painted Glass Roundels in the Lowlands, 1480-1560”
Design and fabrication of 39 leaded glass diamond- lite panels into which were set 70 pieces of art from various museum collections around the world. The first roundel exhibition of its kind in the United States.
- “Firescreen” John La Farge, 1887
- Design, fabrication, and installation of three bays of leaded glass for newly designed Early Gothic Galleries.

Christie’s, Inc.

- “An Important Leaded Glass and Bronze Table Lamp”
Restoration of a double pedestal lamp designed by Frank Lloyd Wright, executed by the Linden Glass Company for the Susan Lawrence Dana House, Springfield, Illinois, 1903. Lamp brought \$1.98 million at auction.
- “Frank Lloyd Wright”
Restoration of a leaded glass “Butterfly” hanging chandelier for the Susan Lawrence Dana House, Springfield, Illinois, 1903.

Frank Lloyd Wright Foundation, Taliesin West, Scottsdale, Arizona

- “Hanging Chandelier” 1902-1905
Restoration to one of four chandeliers designed and fabricated by Frank Lloyd Wright for the William R. Heath House, Buffalo, NY.
- “Dining Room Cabinet Window”
Restoration of a brass came, clear, and iridized glass panel for a built in side-board cabinet in the dining room of the Susan Lawrence Dana House, Springfield, Illinois, 1903.

A Private Owner

- “Beebe Memorial Window”, Tiffany Studios 1918
Formerly property of the YWCA of the City of New York
This large twelve sectioned window was removed from its original location in NYC in 1999. This window was completely restored and a new steel framing unit was designed and fabricated for installation at the new location.

The Richard H. Driehaus Art Collection, Chicago, Illinois

- “The Birth of Aphrodite”, 2 pair
- “The Chariot of Thetis”, 1 panel
Five verre eglomisé panels by Jean Dupas for the Grande Salon of the ocean liner “Normandie” 1935. One panel was broken into five sections. Conservation treatment included edge gluing, the duplicating of missing paint, and metal leafing to match original artwork. Backing fabric to all panels was re-attached. Panels were cleaned on the interior and exterior surfaces.
- “Theodorus Bailey Murrs Mason Memorial Window”, Pan-American Exposition 1901
Tiffany Glass and Decorating Company
- “Cloud Window With Jeweled Border”, Tiffany Studios 1920

Contact:

Maureen Devine 312 932-3672
The Richard H. Driehaus Art Collection
Driehaus Capital Management, Inc.
25 East Erie Street
Chicago, Illinois 66611

Westmoreland Museum Of American Art, Greensburg, PA

- “The Thomas Lynch Window” Tiffany Studios, 1905

Contact:

Judith O’Toole 724-837-1818
Director/CEO
Westmoreland Museum Of American Art
221 North Main Street
Greensburg, PA 15601

The Davenport Museum of Art, Davenport, Iowa Denkmann Mausoleum, Rock Island, Ill.

- “River of Life”, Tiffany Glass & Decorating Company, New York
This window was stolen from the Denkmann mausoleum in Rock Island, Illinois, later recovered and returned to the family by the FBI in 1976. It was donated to the Davenport Museum of Art where it is on permanent exhibition. The window was restored, cleaned, and set into a new frame making it ready for exhibition.

Contact:

Michelle Robinson 319 326-7804
Curator of Collection and Exhibitions
The Davenport Museum of Art
1737 West Twelfth Street
Davenport, Iowa 52804

The Charles Hosmer Morse Museum of American Art, Winter Park, Florida

The Venturella Studio is the Conservation Studio of choice for the Morse Museum's extensive collection of Tiffany glass.

Three windows in the Tiffany Chapel at The Columbian Exposition of Chicago, 1893:

- "Field of Lilies"
- "Christ Preaching to the Evangelists"
- "The Story of the Cross"

Chapel of the Association for the Relief of Respectable Aged and Indigent Females:

- "Nixon Memorial Window"
- "McCorkle Memorial Window"
- "Dunning Memorial Window"
- "Innis Memorial Window"
- "Minton Memorial Window"

Surround panels for "The Four Seasons" from the Paris Exposition of 1900, and later used in the loggia of Laurelton Hall, Oyster Bay, NY:

- "Eagle"
- "Urns"
- "Four Ornamental Side Panels"

Additional restored windows and glass objects from the Morse collection:

- "Color Wheels" from the Fountain Court, Laurelton Hall, Oyster Bay, NY
- "Symbolic (Zen)" window
- "Chestnut" Lamp Pattern Sample
- Study for "The Entombment"
- "Head of Joseph of Arimathea", Study Panel
- "Landscape with Peacock and Peonies"
- "Daffodils"

Contact:

Dr. Laurence Ruggiero 407 645-5311
The Charles Hosmer Morse Museum of American Art
445 Park Avenue North
Winter Park, Florida 32789

Portsmouth Abbey, Portsmouth, Rhode Island

- The Angel Gabriel from "The Annunciation"
French, Normandy ca. 1525-35

Contact:

Brother Joseph 401 683-2000
Portsmouth Abbey
285 Cory's Lane
Portsmouth, Rhode Island 02871

First Presbyterian Church, Lake Forest, Illinois

- “The Guardian Angel” Tiffany Glass & Decorating Company 1897
- “Faith” Tiffany Glass & Decorating Company 1896
- “Christ and The Pilgrims” Tiffany Glass & Decorating Company 1897

These three windows, each 234” h. x 78” w., are single lancet multi-layered windows. Each was removed, completely rereaded, and reinstalled. Each window had problems unique to each one.

Contact:

Mr. Neal Vogel
Restoric, LLC
1604 Chicago Avenue, Suite 11
Evanston, IL 60201

St. James’ Episcopal Church, New York City

- West Rose: Henry Wynd Young 1924
A 15’ diameter rose consisting of twelve petals, thirteen quatrefoils plus ornamental kites.
- North Transept: “The Annunciation” and “Adoration of the Magi”. Possibly Heaton, Butler, & Bayne, London & New York.
- “Ward Memorial Window” Tiffany Studios, New York
- Stanton Memorial Window” Tiffany Studios, New York
- “And In The Morn Those Angel Faces Smile” Tiffany Studios, New York

Contact:

Dr. Alice Mary Hilton 212 288-4100
Chairman of Fine Arts Committee
St. James’ Church
865 Madison Avenue
New York, NY 10021

Congregation B’nai Jacob, Charleston, West Virginia

- Fabrication of three stained glass windows designed by artist David Pushkin. Techniques included copperfoil, acid etching, painting, jewels, and multi-layered plating.

Contact:

Congregation B’nai Jacob 3034 346-4722
Virginia at Elizabeth Streets
Charleston, West Virginia 23504

The Forbes Magazine Collection

- Eight verre eglomisé panels by Jean Dupas for the ocean liner “Normandie”, 1935. These panels were cleaned on the interior and exterior surfaces. One broken and missing corner was duplicated to match the paint and gold leaf of the original.

Contact:

Margaret Kelly Trombley, Director 212 206-2389
Forbes Building
60 Fifth Avenue
New York, NY 10011

The New York Clearing House, New York City

- “Ornamental Window” Tiffany Glass and Decorating Company, 1893

Contact:

Mr. Thomas J. McAulay 212 612-9330
The New York Clearing House
100 Broad Street., New York, NY 10004

Grace Episcopal Church, New Bedford, MA

- “Christ Blessing the Children”, Tiffany Glass and Decorating Company
Complete restoration of a three lancet window plus ornamental kites that were heavily fire damaged.

Contact:

Ms. Carol Nelson 508 997-5977
Design and Conservation
24 N. Water Street
New Bedford, MA 02740

First Parish Church, Taunton, MA

- “The Resurrection” Tiffany Glass and Decorating Company, 1894
Removal, total restoration including releading, and reinstallation of a 8’ x 19’ double lancet window plus ornamental kite.

Contact:

Ms. Christine White 506 842-7435
40 Highland Terrace
Taunton, MA 02780

I.S. 88 Manhattan, New York City

- Jesse Frances Smith Ford window, D’Ascenzo Studio, Philadelphia PA 1917
- “Lydia Waldeigh Window, Louis Lederle Studios, NY 1909
- “Goethe and Hugo” Windows, Gorham Co., NY 1907-08
These three windows were removed, completely reled, and reinstalled.

Contact:

Michele Cohen, Program Director
Public Art For Public Schools
New York City Board of Education
22-11 Queens Plaza North, Room 513
Long Island City, NY 11101

Domino’s Farms Collection, Ann Arbor, Michigan

- Window from the Darwin D. Martin House, Buffalo, NY 1904
Frank Lloyd Wright, Architect

Contact:

Julie L. Sloan 413 664-6578
54 Cherry Street
North Adams, MA 01247

Emmanuel Episcopal Church, Manchester By The Sea, MA

- Sturgis and Mcolloh Memorial Windows, John La Farge 1882

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Julie L. Sloan 413 664-6578
54 Cherry Street
North Adams, MA 01247

House of Representatives, State Capitol, Harrisburg, PA

- “Bridge Building”
- “Steel and Iron”
- “Religion”
- “Liberty”
- “Steam Engineering”
- “Chemistry”
- “Printing”

Allegorical Figure Windows, William Brantley Van Ingen, 1904

An ensemble of 4' diameter windows with life sized allegorical figures representing aspects of life in Pennsylvania.

Contact:

Ruthann Hubbert-Kemper 717 783-6484
House of Representatives
Room 30
Capitol Annex Building
P.O. Box 231
Harrisburg, PA

Musée des beaux-arts de Montréal, Montréal Canada

- “La Trinité”
Restoration of a thirteen inch diameter 14th century Austrian roundel in the museum’s permanent collection. Treatment included edge gluing, copper foiling, and newly painted glass to replace previous poor repairs.

Contact:

Mr. Ron McKenzie 514 285-1600
3400, Avenue du Musée
Montréal, Québec
H3G 1K3

Complete Condition Treatment Reports Available Upon Request

Professional Training and Experience:

- 1966-1969 The School of the Art Institute of Chicago
The University of Chicago
BFA
- 1969-1971 Arrive in New York. Apprentice at The Greenland Studio, NYC
- 1972-1974 Fabricate stained glass windows for Belgian born American artist Benoit Gilsoul
- 1975-1977 The Greenland Studio, NYC. In charge of fabrication of new clerestory window for The National Cathedral, Washington, DC
- 1978-1980 Independent study in Europe: Spain, France, Italy, and Yugoslavia
Establish Studio space at Union Square upon return to US. Freelance and fabricate works of various artists.
- 1980-1985 The Greenland Studio, Inc., Senior conservator in charge of Medieval to late 19th century glass from the collections of The Metropolitan Museum of Art, NY, and The Cloisters Museum, NY.
- 1985- Present Owner and Senior Conservator of The Venturella Studio

Lectures:

STAINED GLASS INTERNATIONAL "Restoration and Conservation: 1983

COLUMBIA UNIVERSITY Historic Preservation Division, School of Architecture 1985

MUSEE DES BEAUX ARTS DE MONTREAL "Use of Epoxy Edge Gluing and Fine Copper Foil Techniques in Museum Restoration" 1986

GLASS CRAFT EXPO Cincinnati, Ohio 1990

BROOKFIELD CRAFT CENTER, Brookfield, CT. 1990, 1991, 1992

NEW YORK UNIVERSITY Conservation Center of the Institute of Fine Arts "Documentation and Restoration of American Plated Opalescent Windows: Tiffany, La Farge, and Van Ingen" 1994

NEW YORK LANDMARKS CONSERVANCY "Documentation and Restoration of American Plated Opalescent Windows: Tiffany, La Farge, and Van Ingen" 1995

OYSTER BAY HISTORICAL SOCIETY Guided tour and lecture on the windows of LC Tiffany in the collection of The Metropolitan Museum, NY; The Tiffany windows in The Collegiate Reformed Dutch Church (formerly Middle Dutch Collegiate); restoration of Tiffany Studios windows at The Venturella Studio. 2000

THE AMERICAN CRAFT MUSEUM "Light Screens, The Leaded Glass of Frank Lloyd Wright".
"The Construction and Restoration of the Windows of Frank Lloyd Wright". 2001

Publications:

PROFESSIONAL STAINED GLASS magazine, contributing editor 1987-1992

THE ORLANDO SENTINEL "The Tiffany Chapel" by Mike McLeod 1999

THE CHARLES HOSMER MORSE MUSEUM OF AMERICAN ART "Conserving the Stained Glass Windows of Louis Comfort Tiffany in the Museum's Collection" 2000

AMERICAN ART REVIEW "Louis Comfort Tiffany Chapel" January – February 2000

"STAINED GLASS MASTERS Heaton, Butler, Bayne" documentary film by Karl Krogstad 2000

AVENUE "Trade Talk" by Alexandra Sanidad Vol.24 No. 10 June – July 2000

THE TIFFANY CHAPEL "A Major Window Is Preserved" ed. Nancy Long, 107-11. Winter Park, Florida; The Charles Hosmer Morse Museum Foundation, Inc., 2002

Exhibitions:

ENVIRONMENT C.O.W. Wisconsin. Introduced as primary artist. An exhibition of paintings by Grant Wood, Georges Seurat, Grandma Moses, Anton Braith. Represented in Chicago by the Deson-Zaks Gallery. Showed throughout Chicago and the Midwestern United States. Paintings in many private collections.

NORTHERN RENAISSANCE STAINED GLASS; Continuity and Transformations
Iris & B. Gerald Cantor Art Gallery, College of The Holy Cross, Worcester, MA.
Design and installation.

THE LUMINOUS IMAGE: Painted Glass Roundels In The Lowlands, 1440-1560
The Metropolitan Museum of Art, NY. Design and fabrication of 39 leaded glass panels into which were set 70 pieces of art from various museum collections around the world. The first roundel exhibition of its kind in the United States.

Corpus Vitrearum:

PARC ABBEY Glass from the Cloister of Parc Abbey, Yale Art Gallery. Yale University, New Haven, CT. Documentation, verification, handling, and condition reports.

PORTSMOUTH ABBEY, Rhode Island. Handling and documentation of glass for Corpus Checklist photographic session.

THE BROOKLYN MUSEUM Handling and documentation of glass for Corpus Checklist photographic session.

THE ISABELLA STEWART GARDNER MUSEUM, Boston, MA. Handling of glass and supervising research documentation for Corpus Checklist.

Membership And Awards:

The American Institute For Conservation of Historic and Artistic Works. Washington, DC (AIC)

National Trust For Historic Preservation, Washington, DC

The International Institute For Conservation of Historic and Artistic Works, London (IIC)

PROFESSIONAL ASSOCIATE status awarded from AIC. The first such award in the United States granted a conservator in the field of stained glass. 1992