*CURRICULUM VITAE* STAINED GLASS CONSERVATION:

RELATED WORK

EXPERIENCE: **Freelance Stained Glass Conservator/Consultant**,

New York, New York; November 2011 to Present.

All aspects of stained glass conservation, fabrication and design for private clients. Provision of consultation services to owners of stained glass windows and other objects. Writing specifications, assessing work proposals, making surveys, creating condition reports and treatment recommendations and preventive conservation, taking into account the stained glass and all related fixtures and fittings.

**Instructor, Stained Glass Skills**, *American College of the Building Arts*

Charleston, South Carolina. January 2020.

Instructor for one-week, for-credit course introducing students in the various specialisms (wood, metal, and stone) to the basics of stained glass design, construction and conservation including layout, patterning, leading, glass painting, in situ repairs and chemical and materials safety, with an emphasis on hands-on experience. Focus on learning and understanding the medium and finding out how it interacts with, and will be encountered in the students' future work with their own specialty.

**Instructor, Basic Stained Glass Skills Class**, *University of York*,

York, United Kingdom. 3 October 2011 to 7 October 2011.

Instructor for one-week, non-credit course introducing the new intake of students to the basics of stained glass design, construction and conservation including layout, patterning, leading, glass painting, in situ repairs and chemical and materials safety, with an emphasis on hands-on experience. Instruction of seven students with varying levels of knowledge of the medium, from beginners with little experience to experienced glaziers relearning the medium from a conservation point of view.

**Freelance Stained Glass Conservator**, New York, New York

February 1999 to September 2004; December 2005 to September 2009.

All aspects of stained glass conservation, fabrication and design for private clients and studios, including: *Victor Rothman for Stained Glass*, Yonkers, New York; *Sunlight Stained Glass*, Rockaway, New York; *Ernest Porcelli Stained Glass*, Brooklyn, New York; *Brooklyn Stained Glass Conservation Corp*., Brooklyn, New York.

**Stained Glass Conservator**, *Victoria & Albert Museum*, London, United Kingdom.

October 2004 to November 2005.

All aspects of stained glass conservation on objects from the 12th through the 20th centuries from the collection of the Victoria and Albert Museum for the permanent exhibit “Sacred Silver and Stained Glass.”

RELATED WORK

EXPERIENCE

CONTINUED: **Stained Glass Conservator/Craftsperson**, *Victor Rothman for Stained Glass*

New York, New York. May 1998 to January 1999.

All aspects of stained glass conservation, fabrication and design. Participation in site visits and review of job specifications.

**Apprentice Stained Glass Conservator**, *The St. Ann Center for Restoration and*

*The Arts, Inc./The American Heritage Center for Conservation and Training*

Brooklyn, New York. September 1994 to September 1997.

Three-year apprenticeship training program in stained glass conservation through a fellowship from the Samuel H. Kress Foundation. (See above, Education.)

**Research Assistant**, *Nicholas Adams, Professor of Architectural History*

*Vassar College*, Poughkeepsie, New York. August 1989 to March 1990, Part-time.

Researched background architectural history, compiled seminar bibliography on museum architecture and located images for lecture use.

OTHER WORK

EXPERIENCE: **Computer Operator, Word Processor**, *ROM Computer Operations*

New York, New York. July 1993 to September 1997, Part-time – nights.

Word processing (Word Perfect, Word), transcription of dictated material from Dictaphone, composition and formatting of basic legal documents, legal and factual proofreading and upkeep of database; data entry

**Paralegal**, *Peltz, Walker & Dubinsky*, New York, New York

October 1991 to June 1993.

Law clerk duties including: corresponding with various parties; reviewing and digesting deposition transcripts; calendar work; drafting various legal documents and general legal and factual research.

VOLUNTEER

WORK: **The St. Ann Center for Restoration and The Arts, Inc**., Brooklyn, New York.

January 1993 to August 1994. Part-time, days.

Volunteer work at the in-house stained glass studio at The Church of St. Ann and the Holy Trinity. Given the opportunity to learn all basic aspects of stained glass conservation and fabrication.

**New York Cares**, April 2013 to present.

Participation in various volunteer opportunities through the New York Cares organization. Volunteer activities include the ‘Art Explorers’ and the ‘Bedtime Stories with The Educational Alliance'. These projects involve reading to and with children, playing games and assisting the children with art and craft projects, aimed at promoting self-esteem, communication skills, literacy and a love of reading and art. Additional activities include tutoring adults studying for their Test Assessing Secondary Completion (TASC) exam as part of the High School Equivalency (HSE) class and rebuilding homes damaged by Hurricane Sandy.

INTERNSHIP/FELLOWSHIP

AWARDS: **Conservation Internship**, *The Sherman Fairchild Center for Objects Conservation,*

*Metropolitan Museum of Art,* New York, New York. May 2010 to September 2010.

Five month required internship as part of the Masters Degree in Stained Glass Conservation at the University of York. Completed conservation work on two panels, one from the 13th century and one from the late-15th, early-16th century. Conducted complete photo, written and computer documentation, background research, determination of optimal treatment plans in consultation with curators and conservators, removal of glass from lead matrix, cleaning, glass and lead repair/conservation, paint replacement for missing glass, reinstatement of glass into lead matrix and preparation for display, full treatment reports. In addition, participated in meetings with museum staff regarding display, planning, acquisition and lighting.

**Headley Trust Bursary for Conservation Education**, *The Sainsbury Family Charitable Trusts*, 2009.

Bursary for training in traditional crafts, conservation and heritage skills.

**Samuel H. Kress Foundation: Fellowship for the Study of Stained Glass Conservation**. October 1997 to March 1998

Five-month, self-designed program of study and internships with various European conservation studios and ateliers, including Cologne Cathedral, Canterbury Cathedral, Lincoln Cathedral, Barley Studio in York, England. Participated in all aspects of the conservation of windows from the 12th through the 20th centuries. Worked with computer documentation and various protective glazing systems. Full list of sites and description of work available upon request.

**New York State Regents Scholarship**, New York State Higher Education Services Corporation, 1987

NYS Scholarship for Academic Excellence providing up to $1,500 per year for up to five years of undergraduate study in New York State.

PUBLICATIONS/

PAPERS: “Manna from Heaven.”  By Drew Anderson and Daniella Peltz.

In, *Asheville 2011 AGG Conference Preprints*.

First given by Drew Anderson, July, 2011 at the American Glass Guild’s Sixth Annual Conference in Asheville, North Carolina, USA.

“An examination of the lead matrices of 19th century American plated opalescent stained glass windows by John LaFarge.” By Daniella Peltz and Victor Rothman. In, *Les Dossiers de L’IPW, 3. Techniques du vitrail au XIXe siècle*, pp 197-206, June 2007.

First given in June 2007 at the CVMA Forum for the Conservation and Restoration of Stained Glass in Namur, Belgium.

EDUCATION: **University of York**, York, United Kingdom. October 2009 to January 2012

*Master of Arts, Stained Glass Conservation and Heritage Management*

Related Course Work: Philosophical Approaches to Conservation; Conservation Solutions; Cultural Heritage Management 1: concepts, principles and practice; Cultural Heritage Management 2: museums, audiences and interpretation; Stained Glass Conservation History and Theory; Advanced Techniques in Stained Glass Conservation; Art and Imagery in York Minster; 'Painting on Light': Stained Glass in the Medieval Tradition. Dissertation Topic: ‘*Twixt Art and Architecture: The Place of Stained Glass in the Spectrum of Conservation Philosophy, the American Perspective*. Recipient, Headley Trust Bursary for Conservation Education.

**The St. Ann Center for Restoration and the Arts, Inc./The American Heritage Center for Conservation and Training**, Brooklyn, New York.

September 1994 to September 1997.

*Three-year Apprenticeship Training Program in Stained Glass Conservation* through a fellowship from the Samuel H. Kress Foundation. Hands-on tuition in all aspects of stained glass conservation and construction, including glass painting, window fabrication, construction of scaffolding, removal and installation of windows at height, all procedures and methods involved in the conservation of stained glass windows, including the 19th century stained glass windows from the Church of St. Ann and the Holy Trinity and windows by L.C. Tiffany.

**Vassar College**, Poughkeepsie, New York. Graduated, May 1991.

*Bachelor of Arts*; Major - Art History. Minor – Religion.

Related Course Work: Romanesque and Gothic Sculpture and the Minor Arts; Romanesque and Gothic Architecture; Late Renaissance, Baroque and Rococo Architecture; 19th and 20th Century American Art and Architecture; 20th Century Architecture; Architecture of Utopia; The City as a Work of Art; Senior Thesis - *The Use of Space in the Art and Architecture of the Early Christian and Byzantine Eras.*

**St. Ann’s School**, Brooklyn, New York. Graduated, June 1987.

*High School Diploma*. National Merit Scholarship Finalist, New York State Regents Scholarship Recipient.

*DANIELLA PELTZ: CURRICULUM VITAE*

STAINED GLASS CONSERVATION AND CONSULTATION

MAJOR PROJECTS

**Barbados Parliament Building, West Wing**, Bridgetown, Barbados.

Consultant to the Barbados Museum. Full assessment of six Clayton & Bell windows c. 1870 formerly installed in the Parliament Building, Bridgetown, Barbados, including full condition reports and treatment recommendations.

**Central Presbyterian Church**, Summit, New Jersey.

Consultation Services for all the windows in the sanctuary and narthex, including 19th and 20th century windows by Tiffany Studios, Lamb Studios and Willet Studios. Work included a survey and condition report for the windows with a full interior and exterior photographic survey, from ground level and from a lift, work recommendations and priorities, and a specification for work on the different types of windows with a schedule for work, bid documents and cost estimates.

**Channing Memorial Church**, Newport, Rhode Island (with *Rothman Studios*)

Removal, conservation and reinstallation of Bates Memorial windows consisting of two lancets and a central kite piece. Each lancet consists of a single figure above an inscription, surmounted by a decorative canopy all rendered in opalescent, plated glass by John LaFarge, c. 1884. Partial relead of deteriorated lead matrix. Work included lead repair, Hxtal epoxy repair and infill, removal and reinstallation of plate layers, recreation of original lead profiles for deteriorated lead, the painting of front-plates for the visual reinforcement of lost and deteriorated paint, photo documentation and fully annotated rubbings.

**Christ Episcopal Church**, Poughkeepsie, New York.

Consultation services, including a full surveys and condition reports, prioritizing work, instruction on preventive conservation measures and the writing of specifications for work on various windows. Pre-qualifying stained glass studios, conducting walks-through with bidders, and supervising work on the first phase of stained glass conservation, the four “Fathers of the Church” windows in the south aisle of the sanctuary, from bidding to completion. The first phase of work included designing a new protective glazing system for the windows, with the design of a new, bronze ventilator frame and sash with provision for fully vented, built-in protective glazing, supervising the building of this frame, and designing an isothermal protective glazing system for the remaining sections of the windows.

**Church of the Incarnation**, New York, New York (for *Jan Hird Pokorny Associates*, New York, New York)

Full photographic survey and condition reports of the sanctuary, Nativity Chapel, Resurrection Chapel, tower and parish hall windows, including windows by Louis Comfort Tiffany, John LaFarge, Henry Holiday, C.E. Kempe, Heaton, Butler & Bayne, William Morris, Sir Edward Burne-Jones, and Clayton & Bell. The work also included a separate list of priorities, short and long term treatment recommendations, and cost estimates for work on the windows.

**The Church of St. Ann and the Holy Trinity**, Brooklyn, New York (with the *St. Ann Center*). Windows by William Jay Bolton, 1844-1848.

Assisted in all aspects of the conservation of the stained glass, the oldest figural stained glass in the United States, of this National Historic Monument church. Work included: removal, before and after documentation (rubbings and photos); disassembly of the panels; cleaning; paint consolidation; repairs (using various methods including copper foil and Hxtal epoxy); painting replacement pieces for missing glass; reassembly; fabrication of protective, vented exterior glazing system. Aided in the design of a protective glazing system for the Chancel window (20’ x 60’). Specific windows worked on: four south clerestory windows (S14-S17); one north aisle and gallery window (N9 - Jesse Tree and Nativity); and the Chancel window.

**Church of the Transfiguration**, New York, New York (with *Rothman Studios*)

Removal, conservation and reinstallation of the Booth Memorial window, a large, single lancet consisting of a monumental figure surmounting a large inscription rendered in opalescent, heavily plated glass by John LaFarge, 1897. Participated in all aspects of this museum quality conservation in which as much of the original lead matrix of the window was preserved intact. Work included lead repair, Hxtal epoxy repair and infill, removal and reinstallation of plate layers, recreation of original lead profiles for deteriorated lead and photo documentation and fully annotated rubbings.

Removal, conservation and reinstallation of the “King David” window, a figural, opalescent, plated window by an unknown artist, c. 1895. Participated in all aspects of this museum quality conservation in which as much of the original lead matrix of the window was preserved intact. Work included lead repair, Hxtal epoxy repair and infill, removal and reinstallation of plate layers, recreation of original lead profiles for deteriorated lead and photo documentation and fully annotated rubbings.

**Expert Consultation**, (for a private client). Brought in to give expert opinion on paint and glass condition and conservation of two large windows, one by John LaFarge, and one by L.C. Tiffany, prior to their restoration for and installation in a New England museum.

“**Frogs**,” Chandler, Arizona, (for a private client).

Designed and painted four original windows portraying different species of frogs for a private home in Arizona. Painting included use of enamels and silver stain as well as traditional glass stainers paint.

**Grace Episcopal Church**, Plainfield, New Jersey (for *Historic Building Architects, LLC*, Trenton, New Jersey).

Consultation Services for all the windows in the National Historic Landmark sanctuary. Work included a survey and condition report for the 15 windows in the aisles, clerestory and over the altar of the church, with a full photographic survey, work recommendations and a specification for work on all the windows. This schedule for work, specification, drawings of each windows noting areas for conservation and cost estimates.

“**Knots**”, Phoenix, Arizona, (for a private client).

Designed and fabricated three original windows with a pattern of ropes and knots for a door and two side-lights in a private home in Arizona.

**Lerwick Town Hall,** Lerwick, Shetland, United Kingdom (with *Cannon-MacInnes Stained Glass*, Glasgow, UK).

Cleaning, conservation and stabilization of the 19th century British and Scottish stained glass windows depicting the history of the Shetland Islands, in the Category B listed historic Lerwick Town Hall. Work included creation of an assessment and conservation plan for each panel, careful cleaning, partial releading and lead stabilization, including copper mesh lead repairs, participating in PR events explaining the nature and scope of the conservation.

**Old First Reformed Church**, Brooklyn, New York (with the *St. Ann Center*).

Removal, conservation and reinstallation of two opalescent, single layer, decorative transom windows (4’ x 4’ each) in an arched stone setting, c. 1887. Design and installation of an isothermal protective glazing system.

Removal, conservation and reinstallation of plated, figural opalescent window (6’x 15’) by L.C. Tiffany [signed], c. 1889. Work included Hxtal epoxy repair, preservation of the original lead matrix and the design and installation of vented protective glazing system.

**Old First Reformed Church**, Brooklyn, New York (for *Jan Hird Pokorny Associates*, New York, New York).

Full, detailed survey and condition reports of 108 windows, most c. 1893, in the sanctuary, narthex, towers and parish hall of Old First Reformed church, including three large decorative rose windows and nine fully-plated, opalescent figural windows by such makers as Louis Comfort Tiffany, Willet Studios, Heinigke and Bowen and the Colgate Glass Company. The work also included a separate list of priorities and cost estimates for work on the windows.

**Old St. Peter’s Church Museum**, Columbus, Ohio (with *Rothman Studios*).

Conservation of figural window, c. 1895, from demolished church for a museum dedicated to ecclesiastical art. Included documentation, deleading, Hxtal epoxy repair and tinted infill, recreating and painting missing head and hands, in-painting and reglazing.

**P.S. 66K**, Canarsie, New York (with *Rothman Studios*).

Fabrication and installation of a large (20’ x 30’) window for a new school after art by Lee Brozgold. Including conversion of original art to working cartoons, working with the artist to help him realize his art in glass.

**Spanish Portuguese Synagogue, Congregation Sheareth Israel**, New York, New York (with the *St. Ann Center*).

Windows by L.C. Tiffany, c. 1890. Aided in the conservation of three unpainted, decorative opalescent windows in the Small Synagogue. Work included removal, documentation, deleading, cleaning, Hxtal epoxy repairs, replacement of poor past repairs, a total reglaze and reinstallation.

**St Luke’s Episcopal Church**, Sea Cliff, Long Island.

Provision of a basic photographic and written survey for this New York Historic Landmark and National Historic Register 1890s church, with treatment recommendations, focused especially on the exterior of the church and the protective glazing.

**St. Philips Episcopal Church**, Brooklyn, New York (with *Sunlight Stained Glass*).

Painting of all faces (12) including Jesus after art by James Best, for a new, large-scale, figural window donated by Earl Graves.

**St. Thomas Church**, New York, New York (with *Diane Rousseau Conservation*, North Adams, Massachusetts).

Large, fully painted, single-layer stained glass window by Italian-American stained glass artist Nicola D’Ascenzo, c. 1929. Work on all aspects of the conservation of this large, five-lancet window with flamboyant tracery, in this New York Landmark church. Work included: documentation, especially the mapping of the idiosyncratic and historically significant lead matrix: disassembly of the windows; cleaning of the glass; glass repairs; painting replacement pieces for missing glass; matching and painting new border glass; reassembly of the windows, replicating as closely as possible the unusual and complex lead matrix and ‘sculpted leads’; water-testing the windows prior to installation; and, addition of rebar and tie wires.

**Unity Church**, North Easton, Massachusetts. (with *Rothman Studios*).

Conservation of the Ames Memorial Window, the “Wisdom Window,” a large (15” x 20”), figural, opalescent, heavily plated window by John LaFarge, c. 1889.

Removal, conservation and reinstallation of the “Angel of Hope” window, a large (15’x 20’), figural, opalescent, heavily plated window by John LaFarge, c. 1884. Participated in all aspects of this museum-quality conservation in which as much of the original lead matrix of the window was preserved intact. Work included lead repair, Hxtal epoxy repair and infill, removal and reinstallation of plate layers, recreation of original lead profiles for deteriorated lead and photo documentation and fully annotated rubbings.

Not all ongoing consulting projects are included in this list.

References are available upon request.

Website: [www.daniellapeltz-stainedglass.com](http://www.daniellapeltz-stainedglass.com)