Dear Members,

The Corning Museum of Glass has become the dynamic institution it is today because of the many great people who have shaped it over the years.

Sadly, one of those great persons, former Museum director David Whitehouse, passed away on February 17. During David’s time as executive director, the Museum underwent remarkable changes and his focus on scholarship and research made its mark. You can read more about his extraordinary career on page 5.

I am at Corning today because of the role David played in my life and career. I first met David while I was a graduate student at the University of California, Los Angeles, and had just begun an internship at the J. Paul Getty Museum. My first week on the job, David was visiting Malibu to discuss an upcoming auction of a private collection of Roman glass. The Getty Museum decided to bid on some of the works in the sale and I was asked to prepare the purchase recommendations for those objects. That project led to a topic for my doctoral dissertation and David agreed to be co-chair of my committee. Without his agreement, my career would have gone in an entirely different direction.

Another important staff member who has had a tremendous impact on the Museum—curator of American glass Jane Shadel Spillman—retired on April 12 after nearly 48 years serving the institution. Jane spent her entire professional career here in Corning, starting as a research assistant in 1965. She was an energetic curator, researcher, and educator. Jane has carefully shaped our collection of American glass so that is the finest in the world, acquiring 5,700 pieces for the Museum during her time here (51 percent of the total number of American glass objects). You can read about her accomplishments on page 4.

Jane plans to remain active during her retirement, including writing a book on the history of windows. We will miss her greatly and hope to see her often at the Museum.

It is a challenge to absorb the departure of two such important figures to our Museum, one tragically, one planned, but both celebrated for their enormous contributions. We thank them both for what they have done to make this Museum the important institution it is today.

Sincerely,

Karol Wight
Executive Director
The Museum has added 1,000 artwork images to the Google Art Project, an initiative by Google that was created to preserve and promote art online, in collaboration with acclaimed international museums and institutions around the world. The addition of the Museum’s images significantly increases the presence of glass artworks represented in the Google Art Project. “We were pleased to be the first glass-focused cultural institution to join the Google Art Project, where online visitors and researchers can view and compare works in our collection with those from other institutions around the world,” says executive director Karol Wight.

Explore Corning Museum artworks and works from 230 other museums at googleartproject.com.

The Rakow Grant for Glass Research was founded by the late Dr. and Mrs. Leonard S. Rakow, who were Fellows, friends, and benefactors of the Museum. It is awarded annually to support scholarly research on the history of glass and glassmaking; this year two researchers received grants.

Dr. Souen Fontaine of the Centre Camille Jullian (CNRS-Aix-Marseille University) in France was awarded a grant to study 4,000 archaeological glass fragments uncovered in the 2011 underwater excavation of the Arles-Rhone 3 wreck and surrounding port dumps. Research will include an analysis of the fragments (believed to represent 1,000 vases) to better understand and document the routes of glass trade through the port of Arles during the Flavian dynasty.

Dr. Rainer Richter of the Staatliche Kunstsammlungen Dresden received a grant to research the stylistic differentiation between the Baroque glass engravings of Caspar Lehmann and of Georg and Heinrich Schwanhardts from Prague and Nuremberg in the late 16th to 17th centuries. His investigations on works in the Museum’s collection will focus on the individual “handwritings” of the engravers and analysis of glass composition using X-Ray Fluorescence (XRF).

Vermont glass artist Ethan Bond-Watts was selected to receive the set of 14 glassblowing tools donated to The Studio in memory of Elio Quarisa. The tools were donated by Roberto Donà, toolmaker and owner of Carlo Donà.

The judges selected Bond-Watts’ entry out of the 32 submissions received from artists across the world. Each artist shared their work along with stories and memories of the beloved teacher for a chance to win the tools last December. In his submission, Bond-Watts shared great memories from Quarisa’s lessons on glass, and life.

“I want to thank everyone who sent in their memories,” said Amy Schwartz, director of The Studio. “The community that Elio created through glass and teaching was special. It was a privilege to help students connect with Elio and I am glad to see that community continue on in his memory here at The Studio.”

To read the submissions written in memory of Elio, visit cmog.org/remembering-elio.

This DVD follows artist Dan Clayman as he shares the techniques of working with molds and casting glass, creating a masterwork and a simple project. Clayman makes exquisite cast-glass sculptures, including the Museum’s Circular Object One, a gift of the Ennion Society.

Casting with Dan Clayman is available through the GlassMarket for $19.95 (Members price: $15.96).
The Gather | Spring/Summer 2013

A highlight of the Museum’s Admissions Lobby, and a favorite of many Museum visitors, Dale Chihuly’s Fern Green Tower recently grew from 11 feet to 15.5 feet in height. Chihuly gifted Fern Green Tower to the Museum in 2000 for the opening of the new additions by architects Smith-Miller + Hawkinson. With recent changes taking place in the Museum for the new North Wing, the Chihuly team decided to increase the scale of the sculpture to complement the architecture.

In March, two members of Chihuly’s team worked with the Museum’s preparators to clean and reconfigure the artwork. Using a new, larger metal armature, more than 200 hand-blown citron glass elements were added to the sculpture, for a total of 712 individual pieces.

At the sculpture’s unveiling, Tina Oldknow, curator of modern glass, said, “Dale is one of the most important and influential artists working in glass today. He’s been a great friend to the Museum and having this sculpture in a major spot in our Museum is an honor.”

You can see a time-lapse video of the reconfiguration at cmog.org/video/chihuly-time-lapse.

The Righteous Shall Receive a Crown of Glory, a large, spectacular Tiffany stained glass window, was recently installed in the Museum’s Modern Glass Gallery. It is the first time that this window has been on view at the Museum since it was donated by Mr. and Mrs. Bruce Randall in 1996.

Standing 13 feet high by eight feet wide, the window was designed by Frederick Wilson, Tiffany Studios’ first in-house designer in the Ecclesiastical Department. It was made around 1901 at Tiffany Studios in Corona, NY.

When the window arrived at the Museum, it needed cleaning and restoration work. The window was disassembled and preserved in storage until 2012, when it was requested on loan for an exhibition by the Museum of Biblical Art (MOBiA) in New York City. Prior to display, MOBiA contracted Drew Anderson, a conservator from the Metropolitan Museum of Art, to treat the window at The Neustadt Collection of Tiffany Glass. The window was conserved and exhibited at MOBiA, and then returned to the Museum where it is now on view.

Dedicated to the memory of Charles Green (1811–1901), a prominent hops merchant and banker, the window was commissioned by Green’s son-in-law and daughter for the United Methodist Church in Waterville, NY. The memorial window refers to Peter 5:4—“And when the chief Shepherd shall appear, ye shall receive a crown of glory that fadeth not away.” The theme of the window celebrates victory over death, and the joyous hope of resurrection.

The Glass is Growing

The Gather | Spring/Summer 2013
The Museum has appointed Dr. Audrey Whitty as its new curator of European glass. Whitty comes to Corning from the Art and Industrial division of the National Museum of Ireland, where she oversaw the ceramics, glass, and Asian applied art collections. She helped to establish and curate the permanent exhibition, A Dubliner’s Collection of Asian Art: The Albert Bender Exhibition in 2008. Her other exhibitions have included The Light Fantastic: Irish Stained Glass Art, Inspirational Awakening: Irish Contemporary Glass, Gloine: History of Irish Glass, and 21st Century Irish Craft. As an expert in Asian art, Whitty will additionally curate the Museum’s Asian glass collection.

“Audrey’s deep knowledge of European decorative arts, including glass, plus her background in Asian art, made her an ideal candidate for us,” said executive director Karol Wight.

Whitty holds a Ph.D. from Trinity College Dublin in art history. She obtained her master’s in archaeology and her bachelor’s in archaeology and history from University College Dublin (constituent university of the National University of Ireland). She began at the Museum in May.

James Galbraith joined The Juliette K. and Leonard S. Rakow Research Library in March as the new chief librarian. Galbraith comes to the Museum from DePaul University in Chicago, IL, where he served as the associate director for collections and scholarly resources. Galbraith’s background is in library management. At DePaul, he managed the library’s collections and led the first phase of a multimillion-dollar renovation project in 2011. He has held collection development positions in academic libraries since 1999, including the University of California–Irvine, Wake Forest University, and Columbia University.

Galbraith holds a master’s of library science from University at Buffalo, State University of New York. He also received a master’s degree in history from the University of Illinois at Urbana-Champaign and a bachelor’s degree from University at Buffalo, The State University of New York.

Jane Shadel Spillman retired from her position as the Museum’s curator of American glass on April 12, 2013.

Spillman joined the Museum on June 21, 1965, right out of the Cooperstown Graduate Program for Museum Studies. One of her first responsibilities was answering letters from visitors about their glass. “It was a great way to learn,” says Spillman. “To this day, the thing I enjoy most is research.”

Throughout her career, she held a variety of curatorial positions and worked on a diverse body of projects. In 1978, Spillman was appointed associate curator of American glass.

She has published numerous articles and books, including The American Cut Glass Industry: T. G. Hawkes and His Competitors (1996), and Mt. Washington & Pairpoint Glass, Vol. 2 (with Kenneth M. Wilson, 2011).

Spillman also has curated some of the Museum’s most popular exhibitions, including European Glass Furnishings for Eastern Palaces (2006), The Queen’s Collection: Danish Royal Glass (1996), Dining at the White House (1989), and Glass from World’s Fairs (1986).

Spillman has been an active force in the museum field and the historical glass community throughout her career. She serves as the editor of The Glass Club Bulletin, is involved in the Association Internationale du Histoire du Verre (AIHV), and is an active member of the American Alliance of Museums (AAM). In 1999, she was part of a group responsible for getting the United States Postal Service to create stamps commemorating American glass. The 33-cent stamps were dedicated at the Museum.

Spillman will stay connected to the world of glass, and plans to present at the 2015 AIHV conference.
David Whitehouse, former executive director of The Corning Museum of Glass, passed away on February 17, 2013, following a brief battle with cancer. He was 71 years old. Having worked at the Museum since 1984—when he joined the staff as chief curator—David had a profound impact on the Museum and on the advancement of the scholarship and understanding of glass.

“David inspired all of us with his dedication, his knowledge, and, most importantly, with his excitement for sharing his knowledge with others,” said Museum president Marie McKee at a community gathering honoring David’s life. “He was a living example of the Museum’s mission to tell the world about glass—a mission that drove all he did to make this a world-class institution.”

David became the Museum’s director in 1992, then executive director and curator of ancient and Islamic glass in 1999. He oversaw the growth of the Museum during a critical period in its history, while continuing to position the institution as a global leader in its field.

Under his leadership, the Museum’s campus underwent a major renovation and expansion, adding 218,000-square feet of public space and impressive new quarters for the Rakow Research Library. Almost 20,000 acquisitions were added to the glass collection, nearly doubling the Museum’s holdings. Additions to the Library under his leadership included important books, rare manuscripts, and archives from artists and glass companies from around the world.

David also conceived of and established The Studio in 1996. His goal was to create a state-of-the-art glassmaking school to train future generations of artists working in glass, and to provide a creative resource for the region.
The endeavor was a success. Each year, thousands of students take classes at The Studio, and tens of thousands of Museum visitors of all ages participate in Make Your Own Glass experiences.

“David’s vision was to create a glass studio that was as world-class as the Museum. He exemplified excellence and civility, and we carried out his vision with these qualities,” says Amy Schwartz, director of education and The Studio. “Everyone, from established artist to young visitor, is treated with respect and importance. As he did with all his staff, David empowered us to achieve excellence in our work of creating and programming The Studio. We were overwhelmed with his unflagging support. He had a brilliant vision and gave us everything we needed to make it a reality. Nearly 20 years later, The Studio is a major force in glass education, worldwide.”

One of the foremost scholars of ancient and Islamic glass in the world, David published more than 500 scholarly papers, reviews, monographs, and books—including three volumes of Roman Glass in The Corning Museum of Glass—in addition to serving as an advisor to various academic journals. He was editor of the Museum’s annual Journal of Glass Studies from 1988 to 2011. In 1990, he co-authored with artist and scholar William Gudenrath several groundbreaking articles on the manufacture and repair of the Portland Vase.


“I first met David when I was a graduate intern at the Getty Museum and, through that meeting, became inspired to study ancient glass myself. He served as the co-chair of my dissertation committee at UCLA, and we continued to collaborate throughout my career,” remembers Karol Wight, who succeeded David as executive director in 2011. “David’s scholarly interests went far beyond antiquity. He studied not only ancient Roman and Islamic glass, but also worked on medieval and later material. He was highly regarded by his colleagues and was regularly sought after to collaborate on publications of archaeological material from numerous sites around the Mediterranean and beyond. His lengthy list of publications and articles is a testament to his standing in the glass community.”

David is remembered by many as a respected scholar, an educator, and a mentor. “Anyone who ever took a tour with David or heard him speak was struck by how engaging he could make any topic. He was one of the best storytellers around, and he had just the right flair for dramatic effect,” says McKee. On social media and on the Museum’s blog, students, colleagues, Docents, and staff shared their memories and, most important, a consistent gratitude for how David had changed their lives by taking the time to share his vast knowledge so patiently and articulately.

Prior to joining the Museum, David was director of the British Institute of Afghan Studies and The British School at Rome. He also directed numerous archaeological excavations in the United Kingdom, Italy, Iran, Afghanistan, and Libya. David is perhaps best known for his work at the site of the ancient city of Siraf in Iran. Between 1966 and 1973, as a Wainwright Fellow at Oxford University, he directed six seasons of excavation at Siraf, uncovering well-preserved architecture and several million objects.

David held a Ph.D. in archaeology from Cambridge University in England. He was a member of the board of the International Association for the History of Glass, and served as president from 1991 to 1995. He also was a member of the Pontificia academia romana di archeologia, an elected fellow of the Royal Geographical Society and the Society of Antiquaries of London, and a trustee for the Rockwell Museum of Western Art in Corning, NY.

In his time at the Museum, David remained committed to his scholarly pursuits while leading the Museum’s operations. Says McKee, “He was a dedicated scholar who spent his weekdays sitting in administrative meetings then returned each Saturday to pursue his real work: his scholarly work. One of the things he was proudest of was the fact that he cataloged almost the entire collection of ancient glass: nearly 7,000 pieces.”

In 2011, David left his position as executive director to become the Museum’s senior scholar, focusing on writing and publishing additional volumes on Islamic glass, as well as a book on Roman cage cups.

“It is vital that we complete his work in these important areas and we are planning to see these projects through to fruition,” says Wight.

Donations may be made in David’s name to The Studio Scholarship Fund at cmog.org/scholarships.
Symbolizing power, enabling ornamentation, and facilitating trade, glass beads are miniature masterpieces that have played significant roles throughout time and across cultures. This year’s major exhibition explores glass beads and beaded objects made by various cultures, representing 3,500 years of human history. On view through January 5, 2014, *Life on a String: 35 Centuries of the Glass Bead* showcases, for the first time, many important works from the Museum’s large historical glass bead collection, as well as objects on loan from seven institutions.

“Glass beads are truly remarkable objects—they are the miniature masterpieces of the Museum’s collection,” says Karol Wight, executive director and curator of ancient and Islamic glass. “These works are important, not only for their artistry, but also for the way they are used to convey social and political messages, and for the manner in which beading traditions have been carried on over many centuries.”

*Life on a String* explores the use of glass beads for fashion and ornament, as symbols of power and wealth, as traded goods, and as objects of ritual. The exhibition also illuminates the processes of beadmaking and beadworking. Co-curated by Wight and former Museum curatorial assistant Adrienne V. Gennett (now assistant curator of collections and education at the University Museums at Iowa State University) and designed by noted industrial and product designer Harry Allen, the exhibition presents nearly 200 objects, many of which have never before been on display.

Highlights of the exhibition include early Venetian chevron and millefiori beads, Roman mosaic beads, West Africa bodom beads, Egyptian eye beads, Chinese horned eye beads, Japanese magatama beads, Bohemian beads imitating precious stones, North American beadworked garments, and contemporary beaded objects.

Lenders to the exhibition include The Metropolitan Museum of Art, American Museum of Natural History, Rockwell Museum of Western Art, Fenimore Art Museum, Johnson Museum of Art at Cornell University, and Longyear Anthropology Museum at Colgate University.

**Small, but Significant**

The size of glass beads often belies their importance. They can represent wealth, symbolize gender and family relationships, or indicate social status, all through meaning signified in their color and patterning.

Yoruba kings of Nigeria, covered head to toe in elaborate beadwork garments and accessories, display their wealth and power through the amount of beads they wear. Precious Venetian chevron beads, multi-layered and molded to form the iconic star-shaped interior design, were exported to Africa where they were worn only by the highest-ranking members of society. In Native American and Indonesian cultures, baby carriers and cradles are fully beaded with specific motifs to protect the nascent soul and comfort the child.

The use of glass beads for ritualistic purposes has often been a key aspect in their production. They are frequently used within ceremonies, but also as ritualized objects themselves. Their color or pattern, the way they are worn, or their placement in burials, all refer to their spiritual or ritual nature.

The ubiquitous eye bead, used as an apotropaic device to ward off or deflect the “evil eye,” has been found throughout the history of glass beads. The beads are believed to offer the wearer general protection against negative energy and ill will: from the simple Egyptian stratified bead, in which layers of glass are used to form the image of an eye, to Roman mosaic face beads, and mosaic canes created by Islamic glassmakers to create unique eye motifs. These beads are almost always blue, a color considered the most effective at dispelling harmful thoughts.

Through trade, economic, and political relationships around the
globe—especially during the period of European colonization—are embodied in the beads manufactured in Europe and distributed in Africa and North America. Their styles influenced indigenous bead production, and ultimately, beads made in formerly colonized lands followed a reverse course back to Europe.

**Explore Beadmaking Techniques**

Traded globally for centuries, glass beads are among the earliest attempts at glass production and have been found at ancient glass manufacturing sites in the eastern Mediterranean from the second millennium B.C.

The most common techniques in beadmaking are winding and drawing. Wound beads are produced by dipping a mandrel or rod into molten glass and simply winding around the rod. Tools are used to create the desired shape of the glass bead as it winds around the rod. The drawing of canes was known quite early in glassmaking, but was not employed in the creation of beads until the Hellenistic and Roman periods, starting in the 3rd century B.C. Venetian lampworked beads are extreme variations of wound beads, and employ extensive decoration in new forms and styles.

The mold-press, most frequently associated with Bohemian or Czechoslovakian bead production, initiated new techniques, allowing beads to be made faster and more consistently in style.

As beads were traded throughout the world, unique new forms of bead production began. The beads in the exhibition demonstrate the variations in manufacturing techniques used to create beads and beaded objects through time. A loom for beading and molds used to make powdered glass bodom beads are on display, along with images of beads being produced around the world, to illuminate the vast and rich history of techniques for bead production.

**Glass Beads: Selections from The Corning Museum of Glass**

This stunningly illustrated book by exhibition curator Adrienne V. Gennett, with contributions by curator of modern glass Tina Oldknow, is available for purchase from the Museum’s GlassMarket (in-store or online at glassmarket.cmg.org). The book features 50 highlights of beads and beaded objects in the Museum’s collection.

**Members Only Exhibition Tour**

Members at the Friend level and above are invited for a guided tour of the exhibition on Saturday, June 1, at 10 am, 11 am, or 1 pm. RSVP to membership@cmog.org.

**Watch Beadmaking and Make Your Own**

During the run of the exhibition, the Museum will offer special narrated flameworking demonstrations to show techniques used to make glass beads. Ages 10 and up can also make a bead in a hands-on Make Your Own Glass experience ($20 per person).

**Bead It! for Families**

Take part in a special family workshop. Explore the exhibition, watch a beadmaking demonstration, and then use beads to create a piece of art or jewelry. Programs take place June 8 (2 – 4 pm), September 21 (2 – 4 pm), and November 16 (9:30 – 11:30 am). $10 per person; reservations required.

From left to right:
Composite eye bead, possibly Carthage (in modern Tunisia), 600–250 B.C. 54.1.143.
Horned eye bead, China, 399–300 B.C. 68.6.3.
Face bead, possibly Egypt, 99 B.C.–99 A.D. 66.1.45.
Bead with cane eyes, possibly Syria, 700–1099. Gift of Carl Berkowitz and Derek Content. 98.1.62.
Bodom bead, West Africa, 1800–1899. 73.3.351.

This year, The Studio is hosting 14 Artists-in-Residence, who will use their time in Corning to explore new concepts, take their work in new directions, and use the full resources at the Museum as inspiration.

March
Danish artist Maria Bang Epserson (pictured above) sought to expand the viewer’s perspective through her work. She explored movement in glass in her Residency using three approaches: the suspension of movement, movement of light, and movement as a concept.

Melinda Willis’ recent work examines the materiality of architectural glass through its transparency, reflectivity, and optic qualities. Willis explored casting, slumping, laminating, and cold-working techniques—combined with the use of ceramic decals and mirrored elements—to construct complex assembled glass pieces.

April
German artist Anna Mlasowsky explored a unique glassmaking method utilizing sound and vibrations to create forms. The process is based on cymatics, the study of visible sound and vibrations.

May
Charlie Stern, an artist and researcher based in Sweden, creates works that reference the decline of glass manufacture in western nations. Stern is creating an interactive installation that acts as a link between the applied knowledge involved in glassblowing and a museum archive.

Stripping away color and focusing on simple forms, Scott Benefield’s objects clearly present the subtle variations of his highly complex cane and murrine patterns. Benefield is creating work and completing research in preparation for self-publishing a book containing photographs and essays on the use of cane and decoration in contemporary craft.

September (Instructor Collaborative Residencies)
Lance Friedman is an independent mixed-media artist and Jonathon Chapman has taught glass at the University of Wisconsin, Stevens Point. The two have wanted to collaborate since Chapman was Friedman’s teaching assistant for a mixed media course at The Studio several years ago. The pair plans to explore the relationship of the outside form of glass to the internal phenomena and movements within the material.

In a second Collaborative Residency, Amy Rueffert, Carmen Lozar, and Jennifer Umphress will explore flameworking techniques. Rueffert, an independent glass artist, plans to work on techniques for incorporating low fire decals for ceramics and borosilicate glass. Lozar, a teacher at Illinois Wesleyan University, plans to use flameworked glass sculpture to form a narrative story. Umphress plans to work on the technical aspects of flameworking, with a focus on surface design and color.

October
Polish artist Barbara Idzikowska established Atelier Si, Pb…, a studio of drawing on glass, with the graphic designer Eugeniusz Get Stankiewicz. Idzikowska will come to The Studio as part of the joint Artists-in-Residence partnership with the John Michael Kohler Arts Center in Sheboygan, WI. During her Residency, she plans to continue exploring the “symbolic, formal, and technological relationships between drawing and glass, space, architecture.”

Kristina Logan is recognized internationally for her precisely patterned and delicate glass beads. Inspired by the decorated surfaces of reliquaries from the 16th century, the stems of goblets from the 17th century, and the bronze armatures in Tiffany’s work, Logan plans to combine flameworking and pâte de verre glassworking techniques with metalwork.

November
Shelly James’ work is the result of practiced technical precision and researched techniques. She has studied textiles and multidisciplinary printmaking, and will receive her Ph.D. from the Royal College of Art in London in 2013. James plans to create optical forms with encasements, combining hot and cold-working techniques.

Philadelphia artist Jen Blazina’s work represents a sense of holding onto a place in time. She blends surreal imagery and found objects in her cast glass objects. Blazina plans to concentrate on producing a series of furniture pieces based on a family’s parlor. She is intrigued by the idea of a parlor as “a space that holds memories of visitors gone by.”

Most of the artists will provide public Lunchtime Lectures during their Residencies, describing their artistic inspirations and their work at The Studio. Visit cmog.org/residencies for a complete schedule. You can also view videos of spring 2013 Artists-in-Residence.
Meet the Artist: Michael Glancy

The Museum recently received a group of five works in glass and metal by the American artist Michael Glancy as a gift from Daniel Greenberg and Susan Steinhauser, Museum patrons and friends of the artist. One of Glancy’s 1998 sculptures, Crystal Obscura (2012.4.168), is made with colorless glass with a slight aqua tint and electroformed copper. The vessel sits atop a seemingly glacial landscape with copper-plated grooves that move across the surface. The object is worked in Glancy’s “Pompeii” cut, a technique that references a 1st-century Roman faceted beaker made in Pompeii, which was featured in the Museum’s 1987 Glass of the Caesars exhibition. “I have studied [this beaker]. To me, this is a perfect object. The scale and proportion are perfect. So, I have this framed [in my studio] as an example of a perfect object,” said Glancy in a 2011 interview with Tina Oldknow, in the book Michael Glancy: Infinite Obsessions, 1996–2011 (Barry Friedman Ltd, 2011).

All of Glancy’s works begin as sketches. Lines, circles, spirals, and grids are drawn on paper. His works are one part geometrics, one part nature, and one part science fiction. Imitating mountain ridges, sand dunes, glacial flows, and constellations, his sculptural vessels, which are posed on landscape-like planes, are futuristic abstractions of natural forms.

Born in Detroit, Glancy studied business as an undergraduate before discovering glass at Peter Vanderlaan’s studio during a trip to Santa Fe in 1970. Glass was not offered as a degree at The University of Denver where he was a student at the time, and so he completed his degree and headed to the Rhode Island School of Design (RISD) to learn how to craft the material from Dale Chihuly. There, he completed a second bachelor of fine arts degree, and later, a master of fine arts degree in 1980.

While initially attracted to the smoke and fire of hot glassblowing, Glancy gravitated toward working with glass in its cold state—cutting, sandblasting, grinding, and engraving. In 1980, he made his first electroformed work, Crown Jewel, and that process—creating a thin layer of metal on glass by attaching electrodes and placing the object in a chemical bath—became his signature technique. Whereas hot glassworking is an immediate process, cold working and electro-forming allowed him the time to gain different perspectives on the shapes and styles of glass. For Glancy, the pairing of glass and metal is a vibrant combination.

Glancy sees his works as living objects. When a piece is first created, it is raw. His objects not only represent nature, but they are natural objects that change as the applied metals oxidize over time.

Currently working as an adjunct faculty member in the metals department at RISD, Glancy maintains a studio in Rehoboth, MA. There he continues to create his cut, sandblasted, and electroformed living objects, typically comprised of a blown vessel placed perpendicular to a confined landscape, that strive to perfect nature.

You can hear Michael Glancy speak about his work at a free Meet the Artist lecture on Thursday, June 20, at 6 pm. Museum Members at the Donor level and above are invited to a pre-reception at 5:15 pm.
The Corning Museum of Glass has offered a Junior Curator program for more than 50 years. The program teaches young people what it would be like to be a museum curator. Last year, the Museum added a Junior Scientist program. This new program teaches middle school children what it might be like to be a scientist.

Working with Museum educators and local science teachers, students start by exploring the Museum’s Innovation Center. They learn about properties of glass and how glass breaks—or or doesn’t break—depending on the chemical composition and on the special coatings applied to it. Then, working with glass experts, the students conduct their own experiments in The Studio. They stretch glass and create Prince Rupert’s drops (visit cmog.org/video/prince-ruperts-drop to learn more about this), and learn about compression and tension in glass. The students then go to Corning Incorporated’s research facility, Sullivan Park, and work with real scientists on real equipment to examine stresses in glass.

“We are very lucky in our community to have a world-class museum, dedicated science teachers, scientists at the top of their field, and a state-of-the-art research facility. The combination of all these resources enables us to bring unique science learning to area students,” says Amy Schwartz, director of education, who conceptualized the program. “We are trying to spark and maintain interest in STEM (science, technology, engineering, and math) subjects by engaging students at an early age in hands-on science, working with real-life materials in real-life lab environments.” The Junior Scientist program is open to all Corning-Painted Post area middle school students, but there is an emphasis on engaging girls and underserved communities. "One of the challenges of an after-school program is that many students, especially those who live in rural areas, don’t have transportation to attend a program,” says Mieke Fay, youth and family programs educator, and leader of the Junior Scientists. "A wonderful feature of the Junior Scientists program is that through a grant from the Triangle Fund, we are able to provide bus transportation to the Museum for students who can’t get here themselves. This way, there are reduced barriers for kids to attend our program.”

After their initial learning in the Museum, The Studio, and Corning Incorporated’s Sullivan Park research facility, students choose an experiment that they perform with glass experts over several weeks in The Studio with glass experts. At the end of the 15-week program, they present their findings at a symposium. Says Sarah Evenson, a past Junior Scientist, “The Junior Scientist program was important to me because I got to see what doing research is like in a more realistic situation than science class. Getting more experience in subjects that interest me is something I focus on, and this was an excellent way to do that.” Who knows? A future research scientist, perhaps? That’s our goal.

Learn more about Junior Scientists and other teen programs at cmog.org/teens.
Third Volume Presents Reports and Essays on Chemical Analyses of Early Glasses

The long-awaited final volume of Chemical Analyses of Early Glasses is now available. Authored by Robert H. Brill, former head of scientific research at the Museum, and Colleen P. Stapleton, assistant professor of physical sciences at Mercer University in Atlanta, GA, this summative third volume completes an in-depth survey of work performed by the Museum’s scientific research department over the last 50 years.

The scientific research department, founded in 1960, pioneered the application of numerous scientific techniques to the examination of historical glass artifacts and to the study of the history of glassmaking. From its inception, the scientific research department’s goal was to learn about ancient glass through the use of scientific methods. Where, when, and how was it made? What raw materials were used? What were early factories like? And how was the glass traded?

Some of this research has focused on the Museum’s collections, but most of it has been conducted in collaboration with archaeologists and scientists internationally.

The Museum’s searchable Scientific Research Database (online at cmog.org/research/scientific) presents selected sources from this scholarship in accessible full-text format, including the first two volumes of Chemical Analyses of Early Glasses.

Volume 3: The Years 2000–2011 contains narrative reports and essays interpreting the data that were published in Volume 1, The Catalogue and Volume 2, The Tables, both in 1999. Seventy-five site reports present detailed analyses of samples, dating from 1500 B.C. to A.D. 1800, provided by institutions in more than 40 countries. Extensive essays discuss analyses of some glasses from Pompeii, the morphology of weathering on ancient glasses, and strontium-isotope studies of historical glasses and related materials. Sample descriptions and tables of data are also included for analyses conducted since the publication of Volumes 1 and 2. A comprehensive bibliography, a concordance, and an index of people and places complete Volume 3.

Dr. Brill joined the Museum as a research scientist in 1960. He has collaborated with scientists, curators, conservators, and archaeologists the world over, conducting chemical analyses and other scientific investigations of historical glass objects. He has published more than 190 works in various journals and symposia. Chemical Analyses of Early Glasses is his most notable work.

From 1972–1975, Dr. Brill served as director of the Museum, leading its recovery from the disastrous flood of 1972. Since 1962, Dr. Brill has served on the International Commission on Glass (ICG), the world’s leading organization of glass scientists and technologists. He organized their Committee on Archeometry of Glass, dedicated to the scientific study of historical glass and to its conservation. He was chairman of the committee until 2004. That year, he received the ICG’s William E. S. Turner Award. In 1990, he received The Pomerance Award for Scientific Contributions to Archaeology from the Archaeological Institute of America. Dr. Brill retired from the Museum in 2008.

Chemical Analyses of Early Glasses, Volume 3 is available through the Museum’s GlassMarket in the store, or online at glassmarket.cmog.org.

left: Dr. Robert Brill excavating beneath the Beth She’aron slab, Israel, c. 1966.

right: Fragment of Islamic cameo glass showing preferential weathering of the high-lead emerald-green glass casing. (p. 602, Chemical Analyses of Early Glasses, Vol. 3)
At the beginning of 2013, a year-long renovation process began on the iconic ventilator building of the former Steuben Glass factory, adjacent to the Museum. Part of the 100,000-square-foot North Wing addition to the Museum, the building will become the largest space in the world for public glassblowing demonstrations.

Visitors will be able to view the Museum’s daily, live glassblowing demonstrations at the Hot Glass Show, and other special glassmaking activities, from many angles. The space will accommodate 500 people and offer 360-degree views of the glassmaking show. The venue will have retractable banked seating, and a gallery-level balcony running around the perimeter of the hotshop.

“The design of this new glassmaking venue allows the beauty of the original ventilator structure to shine through,” said Thomas Phifer, architect of the North Wing addition. “The new seating, balcony, and hotshop are detailed to never touch the exterior walls. The ceiling has been cleared of pipes so that the original roof truss is fully exposed. When you walk into the space, it will feel as if you are entering an industrial cathedral.”

Over the winter, the exterior cladding was removed to expose the underlying steel structure, including the cladding on the building’s distinctive claw-like shape on the roof of the building (designed to efficiently ventilate massive amounts of heat). The structure, which was built in 1951, is being reinforced to bring it up to modern building codes, designed to withstand wind, snow loads, and earthquakes.

Windows, exterior cladding, and the roof—including the claw—will be rebuilt later this year or early next, using modern, insulated, energy-efficient building materials. The building is designed to be LEED-certified.

The facility will include a highly capable hotshop with energy-efficient glassmaking equipment built by Spiral Arts in Seattle, including a 32-inch glory hole, a 1,000-pound furnace for colorless glass, two furnaces for colored glass, and four 83-cubic-foot annealers. The glass melting and reheating furnaces are designed to use waste heat to reduce energy consumption.

The hotshop will be supported by a fully equipped cold shop with sandblasting, cutting, and engraving capabilities. In addition to the main demonstration space, there will be a smaller, private hotshop for behind-the-scenes activities such as training and private sessions of the Museum’s glass design program, GlassLab.

“We wanted to build a hotshop that any artist would want to work in, so we turned to the glass community for advice,” said Steve Gibbs, senior manager of Hot Glass Programs. “Their dream became our objective: to build the best hotshop in the world in a light-filled, temperature-controlled environment. The large space and equipment will provide our staff and guest artists the capacity needed for large-scale contemporary glassmaking.”

The space will be highly configurable to accommodate special events and demonstrations. The banked seating can retract, and additional equipment can be set up to allow for multiple demonstrations to occur at the same time, or to provide floor space for events. For indoor/outdoor events, the north and south walls can open to adjoining outdoor spaces.

The Hot Glass Show, which has been offered since 1996, is one of the Museum’s most popular attractions. Currently, the Museum has a new 150-seat Hot Glass Show theater, as well as a 141-seat capacity seasonal outdoor demonstration area; both will remain open during construction of the North Wing.

The North Wing addition will open in 2014 and also will include a new 26,000-square-foot contemporary glass gallery space. Follow along and read expansion updates at cmog.org/expansion.

Renovating a Glassmaking Icon

The renovating space will accommodate 500 people and offer 360-degree views of glassmaking demos.

The exterior cladding of the 1951 building has been removed to allow reinforcement work to take place on the underlying steel structure.
Cream jug with 1794 United States penny in knop
Blown and tooled of light blue lead glass, this cream jug has a large hollow knop in the stem that encloses an American one-cent copper coin dated 1794. Putting coins in glass wares was an English custom in the 18th century. The coin shows substantial wear, so it had already been in circulation for some time when the creamer was made.
The creamer is said to have been given to Frank W. Hill in 1860 by his grandmother, Abigail Ware Foote (b. 1819). According to family tradition, it was made in the Philadelphia area and was originally a birthday present for Hill’s great-grandmother, or for her mother. The creamer remained in the same family from the time it was made until 2012.
During the period in which the creamer was made, there were only two glasshouses in the eastern United States that exclusively made tableware, both in the Boston area. Thus, tablewares made elsewhere, like this piece, were individual creations by glassblowers working in factories that produced bottles and flasks, and they rarely survive. The name of the glassblower who made this creamer is not known, but he was skillful. It is possible that he worked for the Kensington Glass Works, which operated from 1797 through the mid-19th century. While the creamer could have been made at two other glassworks, Kensington is the most likely source, since it was one of the most important Philadelphia glasshouses and it advertised “flint glass” (commonly used to describe lead glass).
The cream jug is similar in shape to another in the Museum’s collection (82.4.11), which has in the knop a Spanish silver coin dated 1781. It is possible that both creamers were made at the same glasshouse.
Chandelier with 12 arms
In the 17th century, hanging light fixtures began to incorporate rock crystal elements, because their reflective and refractive properties greatly enhanced the brightness of candle flames. Glass, however, was more accessible and affordable, easier to manipulate, and softer to cut. Lead glass was used in English chandeliers as early as 1720, after being used in candlesticks and sconces. Initially, candle arms were plain, tooled glass, but cut glass arms, seen as risky accomplishments, soon followed. Cut glass fixtures amplified the candlelight used to illuminate 18th-century interiors, creating brilliant centerpieces for rooms.
Some of the most prominent English chandelier makers of the mid-18th century were Maydwell and Windle, Jonathan Colebron Hancock, and William Parker. It is nearly impossible to identify makers since most chandeliers are unsigned, but we can occasionally identify them using period advertisements.
Such chandeliers were suspended from high ceilings in the homes of the wealthy, and were usually able to be lowered so that the servants could clean out the wax and insert new candles. Because they were lowered and raised nearly daily, the arms were often broken. This 12-armed example would have lit a medium-sized room, and was doubtless supplemented with candles sitting on the tables.
Remarkably, this chandelier seems to be nearly intact, with the survival of all of the arms and drip pans. Most of the early chandeliers that have survived from this period have suffered damage, and have been repaired with parts from other chandeliers. The style of this chandelier is very similar to the one currently hanging in Independence Hall, Philadelphia, and may be from the same manufacturer.
Reading Lamp with Dragonflies and Water Flowers
Clara Driscoll (American, 1861–1944) for Tiffany Studios, Corona, NY, 1899. Blown glass, acid-etched; cut, gesso assembled with lead came; cast bronze.
This reading lamp with dragonflies and water flowers is one of a group of four early dragonfly lamps designed in 1899 by Clara Pierce Wolcott Driscoll for Louis Comfort Tiffany.
Established in 1885, Tiffany Studios developed and produced glass for stained glass windows, leaded lamps, and other decorative arts until Tiffany’s death in 1933. Most designers who worked for Tiffany Studios worked anonymously, and Tiffany took an active role in supervising all of the work produced there. Thanks to recently discovered correspondence by Driscoll, it is known how the Tiffany Studios operated, and when this dragonfly lamp was made.
Driscoll worked on and off for Tiffany Studios from 1888 to about 1909, making designs for a variety of objects. In her letters, she describes her first leaded lamps, and explains how they were designed and executed. This lamp is recorded in an 1899 Tiffany trade catalog. It was available in oil or electric, since not all houses were equipped with electricity at the time.
The provenance of this rare lamp is well documented. Tiffany sent it to London for exhibition at the Grafton Galleries in May, 1899. It is believed to have been purchased at the exhibition. The lamp remained in England until 1970, when it was purchased by the New York antiquities dealer Lillian Nassau. Nassau refitted the lamp for electricity, and sold it to an American collector in 1971. The lamp remained in that collection until 2011, when it was sold back to Nassau’s gallery, and then purchased by the Museum.
“Crystal Sphere” Chandelier

Ingeborg Lundin, an acclaimed designer, was the first woman hired to design for Orrefors Glasbruk. She attended the National College of Art, Craft and Design in Stockholm from 1941 to 1946 and she was employed by the Orrefors glassworks in 1947, where she remained until 1971.

Lundin’s design work was, and still is, highly regarded for its originality and graceful simplicity. In 1955, she designed the classic “Apple” vase, an icon of modern design that was her most famous creation. Her airy, minimalist tablewares were sometimes ornamented with clouds of bubbles or rhythmic, abstract engraved lines.

Lighting has been an important part of Orrefors’ production since the 1920s. In 1962, Lundin was assigned her first major lighting project, which was a commission for Götabanken in Stockholm. She designed a large spherical chandelier—titled “Crystal Sphere” Chandelier—built up of triangular and circular pressed glass elements mounted on a brass frame. The Museum’s chandelier, designed about 1962–1963 and made between 1963–1967, is a variant of this design.

This chandelier was previously owned by the B’nai Israel congregation in Elmira, NY, who contacted the Museum for information about the object. The design was identified as Lundin’s by Gunnel Holmer, chief curator of the Swedish National Glass Museum in Växjö. The chandelier was purchased in the 1960s, most likely from Hansen Lamps, one of Orrefors’ retailers located in New York City. It hung in the foyer of the B’nai Israel synagogue until 2012, when the congregation moved to another location.

DeVilbiss perfume sprays and perfume lights
DeVilbiss Manufacturing Company, Toledo, OH. DeVilbiss Company, c. 1928. CMGL 132359, Barcode 2000022036.

The Rakow Library was fortunate to acquire a trade catalog produced by the then Toledo, OH-based DeVilbiss Company. This catalog supplements the Library’s collection of six original catalogs with publication dates ranging from 1925 to 1939. With its embossed cover and the company name highlighted in gold, this full-color catalog would have been expensive to produce.

The look of a DeVilbiss product was elegant and sophisticated, expressed through the tall and sleek shape of many of the glass bottles. They were considered luxury items and were priced accordingly. Perfume bottles, perfume lamps, and atomizers were showcased alongside vanity sets, ash trays, and powder boxes. Many products reveal an Art Deco influence. The atomizer product line was implemented by Thomas DeVilbiss in 1907. Atomizers were sprayers originally intended as medical apparatus by Thomas’ father, physician Dr. Allen DeVilbiss. By the 1920s, this product line had expanded to include matching dropper bottles.

While the company designed and made the metal fittings and tubes, they commissioned blanks and glass bottles from American and European companies such as Steuben, Imperial, Libbey, and Daum. DeVilbiss created their own packaging from unique materials, including tin suede and gold leaf paper. Packages doubled as gift box keepsakes. With a goal of worldwide appeal, DeVilbiss products were available in their display rooms in such cities as Detroit, Philadelphia, London, Paris, and Havana.

The company stopped producing perfume bottles and atomizers in 1968.

Modernt Svenskt Glas: Utveckling, Teknik, Form
Professor Gregor Paulsson, editor (Modernt Swedish Glass: Development, Technology, Form), Stockholm: Jonson & Winter, [1943], 243 pp. CMGL 57972, Barcode 1000125646.

A monograph donated by Rainer Zietz—Museum Fellow and regular donor—is now one of two works in the Rakow Library collection with cover boards made of glass. The glass, colorless and with rounded corners, is enhanced by the engraved intertwined initials “EE” (for original owner Elsa Ebert). A leather spine with embossed gold tooling and gilt textblock edges add further appeal.

The Swedish text was published in 1943 as a limited edition of 300 copies, of which this is number 120. Publication coincided with the 60th anniversary of the birth of Edward Hald (1883–1980). Hald, a painter trained by Matisse, was recruited in 1917 to be a designer at the Swedish glassworks Orrefors. Still a major force in the industry today, Orrefors originated from the 1726 ironworks of the same name, and started glass production in 1898. As one of the early major contributors to the Swedish art glass movement, Hald was particularly interested in employing the copper-wheeled engraving technique. He introduced the graal technique along with fellow Orrefors designer Simon Gate and master glass-blower Knut Bergqvist.

The glass cover was likely produced and engraved at Orrefors. As mentioned, this work was first owned by Elsa Ebert of Stockholm. Estrid Ericsson (1894–1981)—a Swedish pewter artist, interior designer, and founder of the Svenskt Tenn design company—was the next owner, and more recently it was part of the Birgitta Crafoord Collection, Defeke Manor, Skåne, Sweden, until it was acquired by Rainer Zietz.
In December, 2012, the Museum received a gift of 23 contemporary glass vessels and sculptures from Los Angeles collectors Daniel Greenberg and Susan Steinhauser. This gift significantly enhances the Museum’s holdings of contemporary art in glass. The Greenbergs made the donation to the Museum, and gifts to other museums, in honor of the 50th anniversary of the American Studio Glass movement, which was celebrated in 2012.

The Greenbergs’ gift includes objects made from the late 1970s to the mid-2000s by well-known American and international artists Doug Anderson, Dale Chihuly, Václav Cigler, Dan Dailey, Michael Glancy, Diana Hobson, Richard Jolley, Silvia Levenson, Ivan Mareš, Paul Marioni, Klaus Moje, Seth Randal, Ginny Ruffner, Laura de Santillana, Therman Statom, Karla Trinkley, Ann Wolff, and Mark Zirpel. In addition to the contemporary works, the gift included a rare mosaic glass tabletop, made by the Venetian firm of Ulderico Moretti & C., about 1930. The unusual murrine tabletop is a notable addition to the Museum’s collection of early 20th-century glass.

The objects were chosen from the Greenbergs’ extensive collection with the aim of adding depth to the Museum’s holding, allowing the Museum to better represent the individual artists’ bodies of work. Some of the works will be incorporated into the Museum’s current displays. Others—such as Ivan Mareš’ monumental sculpture, On Edge—will be exhibited in the Museum’s new North Wing, opening in 2014.

The earliest object in the donation of studio glass is a vase by Michael Glancy, made in 1978–1979 and titled Pope’s Piece. This comes to the Museum along with four other works by the artist, including Crystal Obscura, made in 1996–1998. The gift features two colorful kiln-formed vessels by Klaus Moje, an early Pilchuck Basket by Dale Chihuly, two vessels in pâte de verre by Seth Randal and Karla Trinkley, and a 1997 sculpture composed of 11 stacked glass houses, titled Color Field, by Therman Statom. Several of the artists represented in the donation have been awarded the Museum’s Rakow Commission, including Doug Anderson, Diana Hobson, Silvia Levenson, Klaus Moje, and Ann Wolff.

Longtime supporters of the Museum, and members of the Ennion Society, the Greenbergs have made gifts of contemporary glass to the Museum—and have contributed to important purchases—since 1986. The artists whose work they have supported include Kéké Cribbs, Dan Dailey, Toshio Iezumi, Stanislav Libenský and Jaroslava Brychtová, Jessica Loughlin, Benjamin Moore, Joel Philip Myers, Richard Marquis, Robert Rauschenberg, Colin Reid, and Christopher Wilmarth. In 2011, the Greenbergs also were major contributors to the purchase of the Art Nouveau masterpiece, Les Hommes noirs, by Emile Gallé and Victor Prouvé.

Other institutions who received gifts from the Greenbergs in 2012 are the Los Angeles County Museum of Art, the Museum of Fine Arts in Houston, the Museum of Fine Arts in Boston, and the Minneapolis Institute of Art.
Donor + Member Events

Rakow Commission Unveiling
October 19, 2012
1) Ginny Ruffner, Rakow Commission Artist Steffan Dam, and Micha Karlslund

Ennion Society Dinner
October 17, 2012
2) Doug and Dale Anderson, Carol Auerbach, Al Berger, and Jane Adlin
3) Eric Meek, Zachary Weinberg, Josh and Marsha Owen, and Joanna Manousis
4) Judy and Dick Sphon, Charles Wantman, Roberta Elliott, and Marie McKee

Meet the Artist: Richard Marquis
March 14, 2013
5) Amy Sano and Olivia Tyler
6) Eric Green and Simone Green
8) Louise Bush, Jane Spillman, and Ken Depew
Daniel Greenberg and Susan Steinhauser like to say that they “grew up together” with glass. It was the 1970s. The Studio Glass movement was still young. Dan was starting his own business and Susan was in law school.

Art lovers and collectors, they first encountered glass at the Kurland/Summers Gallery, the first gallery devoted to glass in Los Angeles. Gallery director Ruth Summers presented the work of a group of artists, and Dan and Susan were smitten by the translucent and affordable new medium. They began to collect, and to learn as much as they could about contemporary studio glass.

In 1982, they approached the Los Angeles County Museum of Art (LACMA) with an offer to help the museum build a collection of contemporary glass. There, they met Tina Oldknow, a “young, talented curator” who was working in the European sculpture and decorative arts department as a specialist in Greek and Roman art and ancient and historical European glass. No one at the museum knew anything about contemporary glass, but Tina was fascinated and eager to learn.

“What happened after that was magic,” says Dan. The couple and Tina started studying contemporary glass together, spending “half the Saturdays in a year at galleries” and meeting up whenever possible. Together, they began to put together a glass collection at LACMA, funded by Dan and Susan.

Dan and Susan also continued to build a personal collection of distinction, acquiring studio glass works of museum quality. “Just as important as what you collect,” says Dan and Susan, “is what you do with it. As a collector, you have a responsibility to get work to the public, whether through gifts, speaking, loans, visits, or writing.” Over the years, they have supported family programs at LACMA, helped The Corning Museum of Glass and other museums purchase important works in glass, and worked with glass-focused organizations like Pilchuck Glass School (Susan was on the board of trustees at Pilchuck for 13 years).

Last year, in honor of the 50th anniversary of the American Studio Glass movement, Dan and Susan began to disperse their collection among a number of museums they believed would particularly benefit from their gifts. The Corning Museum of Glass was included in this group, thanks to Dan and Susan’s long-standing relationship with Tina Oldknow, curator of modern glass at the Museum since 2000, and their deep respect for the Museum’s comprehensive collection.

“We have always thought about how we can increase visibility and create awareness and appreciation of contemporary glass,” Susan says. “We are overjoyed that so much of our collection is now in public hands and in places where not only the general public but also kids and teachers can look at it—where it serves an even larger social purpose than displaying it in your home or office.”

Read more about the works from the Greenberg/Steinhauser collection donated to the Museum on page 16.

Donor Profile Daniel Greenberg & Susan Steinhauser

The Ennion Society

The Ennion Society welcomes the following new Members, who have joined since the last printing of The Gather.

Carol Auerbach and Al Berger
Philip and Eleanor Cicero
Keith Fuselier
Howard J. Lockwood and Margaret Best
David and Susan Morse
Phillip A. Rogerson and Lisa Francesca Rogerson
John and Christine Sharkey
Dr. and Mrs. Lawrence J. Sheer
Welmoot and Daniel Van Kammen
Steven and Keil Wight
Mr. and Mrs. Rainer M. Zietz

These new Members join our current Ennion Society Members, listed below.

Mr. and Mrs. Roger G. Ackerman
John and Carole Altair
Dale and Doug Anderson
Mr. and Mrs. Thomas Appelt
Richard and Katherine Asbeck
James K. Asselin and Bette J. Davis
Gail O. and Eliaha Baity
Susan Bartlett and Edouard de Limburg Stirum
Ronald and Gail Bellohusen
Mr. and Mrs. Frederick Birkhill
Thomas E. and Barbara Blumer
Robert and Brenda Brown
Mr. and Mrs. Thomas Buckles
Jeremy and Angela Burdge
Mr. David C. Burger
Marian and Russell E. Burke III
Alan Camerons
Dr. Polly W. Chu and Mr. Bill Mattingly
Mary and Jack Cieland
Jeremy and Maro Cohen
Tony and Marie Cohen
Pippa Cohen
Sarah and Daniel Collins
Charles R. and Trudy Craig
Matthew and Elizabeth Dann
Patricia T. Dann
Daniel and The Rev. Virginia G. Deneka
Kenneth C. Depew
Mr. and Mrs. Thomas P. Dimitroff
Leonard Dabbels
Jay and Micki: Doros
Walter and Karen Douglas
Mr. and Mrs. David Dowler
Joe P. and Mary K. Dubendorfer
Mr. and Mrs. Robert Duke
William Eggers and Deborah Mclean
Sue and Rob Elgar
Roberta Elliott and Charles Wantman
Alan and Lynnette Eudsen
Dr. Jeffrey W. Everson and Karlyn C. Capek
Mr. and Mrs. Harlan J. Fischer
Christopher T. G. Fish
Liz and B. Flaws and Marcia D. Weber
John and Frances Fox
Jane and Terry Francescon
Mrs. Jane Gibber and Mr. J. G. Harrington
Mr. and Mrs. Robert Gilchrist
Roy and Myra Gordon
Robert and Martha Grassi
Daniel Greenberg and Susan Steinhauser
Mr. and Mrs. Kirk Gregg
Lee and Tariie Harris
Vincent and Anne Hatton

Ms. Denise A. Hauert
Douglas and Katya Keller
Mr. and Mrs. Thomas Himman
James D. Houghton and Connee B. Coburn
Mr. and Mrs. James R. Houghton
The Honorable Armony Houghton Jr.
Drs. Allan Jaworski and Deborah M. Winn
Kenneth L. Jobe and Rita Petel
Lindie E. Jolly
Sharon Karmazin
Arlene Kaufman and Sanford M. Baklor
Grace and Christopher Kelly
Mr. and Mrs. Peter L. Krog
Mr. and Mrs. Jon C. Liebman
Doron and Marianne Livnman
Kenneth W. Lyon and Sylvia Applebee Lyon
Dr. and Mrs. Thomas C. MacAvoy
Jean-Pierre and Laurette Mazeau
Don and Debbie McCabe
Mary McEathern
Ms. Lisa McGregor and Mr. Daniel Schoeurer
E. Marie McKeel and Robert Cole Jr.
Ruthie and Charlie McLennan
Dr. Thomas and Milla Meier
Peter L. Meltzer
Dr. Gregory A. Merkel
Lindsay Mills
Robert Minkoff
Frances and Mike Mohr
Barbara Muller
Dr. and Mrs. Michael Nagel
Ann and Barry Nicholson
Richard A. O’Leary
Ms. Karen J. Olinlad
Fran and Mary Helen Olimstead
Christine and Michael Pambianchi
Mrs. Euliana and Dr. Paul D. Parkman
The Rev. James R. Pearce
Prof. John V. B. Perry
Mr. and Mrs. Carl H. Plozheimer III
Richard F. and Joan P. Randles
Douglas and Shirley Reed
James A. Ridout and Diane Murray
Christina Riklin
Mark and Kay Roqus
Myrna and John Ross
Helene Saffran
Pamela and Glenn Schneider
Dr. Susan W. Schwartz
Josh Simpson and Casey Coleman
Mr. and Mrs. John C. Sirianni
Mr. and Mrs. Richard Sphon
Stanford and Elaine Steppa
Kristin and Charles Swir
Mary Ann and Anthony Terranova
Mr. and Mrs. G. Thomas Tranter Jr.
Kenneth R. Tens
Mary and Tony Tripeny
Ms. Deborah Trutt
Robert and Elizabeth Turissini
Charles Winkle and Martin Webb
Peter and Cathy Yonatarks
Jason and Judith Walsh
Wendell P. Weeks and Kim Frock Weeks
Suzanne D. Welch and Mr. and Mrs. Sidney Watson
Mr. and Mrs. Ian McKibbin White
Tony and Ann Pimpheime
Theresa and Philip Winer
Jay Okun Yorba
Carole Yorke and Gerard Conn
Marianne W. and James D. Young

The Gather | Spring/Summer 2013

18
One of the larger pieces of glass art we have in the Museum is a wonderful stained glass window, created by Tiffany Studios in Corona, NY, in 1905. This window was designed to sit in the north wall of a Gothic Revival mansion built in Irvington-on-the-Hudson, NY, and captures the lush naturalistic scene of the Hudson River Valley in full summer glory, as seen from this hilltop location.

In the dark winters, it reflected the warmth and hues of summer. The lush blue-green hills fall into the shimmering water, while the clematis and trumpet vines arch over the view, with hollyhocks reaching for the sky. The stained glass itself is alive with deep ethereal blues, august purples, erupting reds and yellows, and shade-changing greens. Normally, a stained glass window of this size would need a supporting grid system to carry the weight of the glass, but in this case Tiffany hid the supporting grid in the horizontal lines of the river, the hills, and the sky. The indigenous floral surround of the stained glass design pulls you into the scene, vaulting to the distant sunlight occluded by the large pieces of marbleized blue/white glass.

Large stained glass windows are designed to fit into a piece of architecture and join with the structural elements that support it. In a museum setting, these windows are usually disembodied from their former structures and displayed on their own. The marvelous aspect of this particular window is that it is framed in a five-panel Neo-Gothic arch with carved trefoil and quatrefoil motifs. The Neo-Gothic arch is entwined with swirling vines and becomes a trellis for this view of a fading horizon. It is an exceptional example of mixing the old with the new. The gothic floral motifs delineate and echo the free-flowing flowers and vines. Nature is in full celebration in this secular scene that becomes ubiquitous, and perhaps even omnipotent, in its power to present a growing, breathing landscape. In essence, this enchanting stained glass window becomes an archetypal view of all rivers and lakes.

Growing up on a large fruit farm on Lake Michigan with huge expanses of water and sky, I have always been more comfortable being outside. This window reaches out to me as if in a dream. I am enveloped by it. I am enriched, and yet it is a transcendent experience. It touches a universal intrinsic reality.