For the past few seasons, our attention has been squarely focused on the new North Wing that has been steadily rising from its foundations. Incredible progress was made on the buildings over the winter and spring, and particularly the gallery space. We are so grateful for the hard work of our construction teams who worked steadily through an extremely challenging winter here in Corning. As each day of construction continues, our excitement grows about how beautiful the contemporary collections will look in the North Wing, and we are busily planning the opening events.

In preparation for the installation of the new contemporary galleries, we have been busy undertaking changes to the current galleries, to create a chronological flow across the collections that will culminate in the contemporary gallery. You can read more about this on page 11.

Our staff has also continued to grow with the appointment of Dr. Marvin Bolt, our first curator of science and technology. Dr. Bolt has joined us from the Adler Planetarium in Chicago and is a specialist on early optics and optical equipment. As the new leader of our science team, Dr. Bolt has begun to work with curatorial and education staff to define a science and technology collection that he will curate, and to assess our displays in the Innovation Center to determine what new displays we might develop for that space. We also were pleased to add Corning Incorporated’s chief technical officer, Dr. David Morse, to our Board of Trustees as we continue to expand our scientific collection, exhibitions, and programs.

Things are getting ever more exciting at The Corning Museum of Glass and I hope to see you here soon, whether to enjoy the new displays and objects on view in our permanent collection galleries or to take in our two beautiful exhibitions on the work of René Lalique. There is always something new to see.

Sincerely,

[Signature]
Two scientists have joined The Corning Museum of Glass. In November, Dr. Marvin Bolt became the first curator of science and technology at the Museum. In January, Dr. David L. Morse, chief technology officer of Corning Incorporated, joined the Museum's Board of Trustees.

Bolt, who was previously vice president for collections at the Adler Planetarium and Astronomy Museum in Chicago, is a specialist in telescopes. At the Adler, he oversaw a collection of objects from the 13th to the 20th century and curated numerous exhibitions, including Telescopes: Through the Looking Glass (2009–present) and Evening Amusements! Popular Astronomy, 1750–1930 (2002–2003).

In his new role at the Corning Museum, Bolt is focused on enhancing the science and technology-based collections and exhibits, refining the Museum's science interpretation for a diverse audience, developing new scientifically focused educational programs, and increasing accessibility to the Museum's scientific research and collections through digital channels.

“We are unique in that our Museum focuses on a single material that has applications in both art and industry,” said Dr. Karol Wight, the Museum’s executive director. “It’s a natural progression for us to add a science curator to our accomplished curatorial team, who are experts in the historic, cultural, and artistic aspects of glass.”

Bolt holds a Ph.D. in the history and philosophy of science, as well as two master's degrees in philosophy and the history and philosophy of science, all from the University of Notre Dame. He earned a bachelor's degree in physics, with a minor in mathematics and education, from Calvin College.

New Trustee Morse is executive vice president and chief technology officer of Corning Incorporated. He has conducted glass research at Corning since 1976. Working as a composition scientist, he developed and patented (alone and jointly) more than 20 new products. In his time at Corning, he has directed numerous research departments, including materials research, glass research, and photonic technologies. He has been executive vice president and chief technology officer since May 2012.

“Dr. Morse brings extraordinary experience in glass science and technology,” said Marie McKee, president of the Museum. “We’re looking forward to collaborating with him as we continue to expand our science programming and build our scientific collections.”

Morse is a member of the National Academy of Engineering, chairman of the McDonnell International Scholars External Advisory Committee at Washington University in St. Louis, the Board of Industry Advisors of International Materials Institute for New Functionality in Glass (MI-NFG), NSF National Board on Chemical Sciences and Technology, and the Board of Dow Corning Corporation. He graduated from Bowdoin College magna cum laude in 1973 and was granted a doctorate in inorganic chemistry from Massachusetts Institute of Technology in 1976.

More than 20 local Corning area veterans experienced glassblowing first-hand last November at The Studio as part of a free event held in honor of Veterans Day. Veterans Glassblowing Day was initiated in 2013 by the glassmaking community as a way “to provide United States veterans and active service members with a free opportunity to try the craft of glassblowing, with the intentions of developing a marketable skill, building joy through artistic expression, and creating community through an annual national event.”

At The Studio, veterans took part in one-hour Introduction to Glassblowing lessons, working one-on-one with The Studio’s glassmaking instructors.

Allison Duncan, special projects manager at The Studio, said, “It was wonderful to work with veterans from all branches of the military, who had served all over the world. The instructors at The Studio really enjoyed sharing their passion for glassmaking with this diverse group. We look forward to offering a similar program next year.”
A new terrace at the entrance to the Rakow Research Library honors the lives of Museum staff members who have passed away. The terrace is dedicated to the memories of former executive director David Whitehouse, Museum operator and Library receptionist Teresa Ford, facilities manager Dan Woodard, and tourism sales manager Sheila Guidice.

The terrace was designed as a tribute to David Whitehouse’s memory by Frank Grauman of the architect firm Bohlin Cywinski Jackson, which designed the Rakow Library building. Grauman graciously designed the area pro bono in honor of the late executive director. It includes a set of benches designed in the spirit of the Rakow façade. In between the benches is a glass engraving with a quote from the ancient Greek statesman, orator, and general Pericles: “What you leave behind is not what is engraved in stone monuments but what is woven into the lives of others.” The glass was supplied by Goldray, the company that fabricated the glass for the Rakow Library façade. Near the benches is a newly planted National Elm.

Many thanks to those who contributed to this contemplative spot, including Bohlin Cywinski Jackson, Elizabeth Whitehouse, the Corning Garden Club, and Donna Robbins, owner of Donna’s Restaurant in the Gaffer District.

There are new ways to explore the Museum’s collection online thanks to several enhancements.

In February, the Museum launched a major refresh to its collections site online, which features a number of enhancements to the way you can search and view the collection. The new design features uncropped object imagery, the ability to zoom in on images, advanced searching that allows applying multiple search filters at the same time, and an image-centric experience throughout, among many other great new features.

In addition, the Museum added 1,000 objects to its Google Art Project page. There are now more than 2,000 of the Museum’s objects represented in this international project. The channel also includes a new gigapixel image of George Woodall’s Moorish Bathers, shot by Google at an extremely high resolution (over 1 billion pixels). You can view the objects by visiting google.com/culturalinstitute and searching Corning Museum of Glass.

A new 40-minute video produced by The Studio features pâte de verre master Shin-ichi Higuchi. At work in his studio in Japan, Higuchi methodically leads viewers through this painstaking, but beautiful, process and shares his rediscovery of a late 19th-/early 20th-century pâte de verre process for making eggshell thin, translucent vessels. The DVD can be purchased through the Museum’s GlassMarket in-store or at cmog.org/shop ($19.95; Members’ cost $16.96).
In February, more than 30 beadmaking experts volunteered their time at The Studio to create beads for a very special cause. Tiny sculptural works of art were made for the organization Beads of Courage, which donates beads to hospitals across the country. The beads are used to mark milestones on a child’s path during treatment for severe and chronic illnesses.

Flameworkers traveled from all over New York State to participate, from as far as Rochester and Brooklyn. More than 400 beads were made in-house and some artists arrived with previously made beads. In total, The Studio was able to send 662 beads to Beads of Courage (that’s about 10 pounds of hand-crafted beads!).

In February, the Museum began partnering with the Alzheimer’s Association, Rochester & Finger Lakes Region, and the Rockwell Museum to offer Meet Me at the Museum, a free monthly social program for individuals with Alzheimer’s disease or other forms of dementia, and their caregivers. Specially trained docents lead scheduled tours that highlight pieces in the museums’ galleries to stimulate conversation and reminiscence. The program concludes with a small reception.

Meet Me at the Museum is based on similar programs offered at the Museum of Modern Art and the Memorial Art Gallery in Rochester, which were found to provide not only an opportunity to socialize, but also intellectual stimulation, shared experiences with loved ones, an accepting environment for activity, and positive changes in mood for participants, both during and in the days after the tours.

Registration for Meet Me at the Museum is required; visit alz.org/rochesterny for details.

A Museum favorite, the 1905 Window with Hudson River Landscape by Louis Comfort Tiffany, recently underwent some restoration work. Diane Roberts Rousseau, a stained glass conservator from Western Massachusetts, worked side-by-side with Museum conservator Stephen Koob to restore one of the window’s panels, on which an old repair had significantly yellowed over the years.

The panel was removed from its setting and brought to the conservation lab, where it was laid out on a specially padded bench. Rousseau took a rubbing of the lead and copper-foiled lines, with black wax crayon on vellum—a centuries-old documentation technique that registers not only the placement of the lines but also the texture of the glass surface. Digital photos were also taken of the damage before treatment, and as the work progressed.

Rousseau disassembled the window from the edges, to minimize intervention on Tiffany Studios’ original material, and extracted the damaged piece. Koob applied a Hxtal joining. (Hxtal is a clear, non-yellowing epoxy adhesive formulated to perfectly match the index of refraction of most glass.) The next afternoon, Rousseau was able to begin reassembly.

“This is a vibrant, dynamic window,” says Rousseau. “And the Hxtal repair has allowed us to return the sky to its true blue glory.”

You can read the full interview with Rousseau on the Museum’s blog, cmog.org/behindtheglass.
From 1884, when his first jewelry designs were displayed at the Musée du Louvre, until his death, René Lalique created stunningly beautiful and original objects, first in the Art Nouveau style and later in the Art Deco style. He embraced change, set fashion, and created and nurtured a company whose products were made not only for the rich and powerful, but for the middle-class consumer.

René Lalique was a master artist and designer who sought to create beautiful objects that incorporated a variety of materials. But the medium he preferred was glass. He studied the properties of glass in order to achieve his artistic vision, and he used a variety of glassmaking techniques to make his works.

René Lalique: Master Jeweler (1885–1908)
Born in 1860, Lalique spent his childhood exploring the fields, forests, and gardens of Ay, a rural village in northeast France. He attended school in Paris, where he became skilled at drawing. After his father died in 1876, Lalique worked for two years as an apprentice to the esteemed jeweler Louis Aucoc.

By 1885, Lalique was an established jeweler in Paris, and by 1891, he had begun to research and experiment with glass. Glass was a more forgiving and less expensive material to work with, compared to ivory or gemstones, and it was an endless source of inspiration for Lalique. Once Lalique transitioned to a career in glass, he never completely abandoned his love for jewelry, which he later created using pressed-glass elements.

Transition to Glass (1909–1919)
By 1909, Lalique was producing elegant glass perfume bottles for the famed French perfume manufacturer, François Coty. He continued to produce bottle designs through the 1930s for perfumes made by Gabilla, Guerlain, Lucien Lelong, D’Orsay, Roger & Gallet, Worth, and others. Lalique also designed scent bottles unassociated with a specific company into which consumers could put their favorite fragrance. Lalique’s success with the French perfume industry set the master jeweler firmly on the path to becoming a master glassmaker.

In order to keep up with production, Lalique rented a larger glass factory in the Paris suburb of Combs-la-Ville in 1909. There, he designed and produced perfume bottles, decorative vases, tableware, lighting fixtures, automobile mascots, architectural glass, and desk, smoking, and dressing table accessories.

René Lalique: Master Jeweler (1885–1908)

Enchanted by Glass
In 1913, Lalique hired the sculptor Maurice Bergelin to manage his cire perdue (lost wax) casting and blowing workshop. In 1914, with Bergelin's help, Lalique applied for a patent related to the production of cire perdue.

Master Glassmaker (1920–1925)

In 1921, Lalique completed construction on a new factory in the Alsatian town of Wingen-sur-Moder, in eastern France. Glassmaking was already an established industry throughout the Alsace region, so Lalique was able to recruit local glassmakers to work at his factory, and the scale and quantity of his glass production increased.

The social role of women dramatically shifted in the 1920s. This “New Woman” voted, drove cars, was more relaxed in her behavior and appearance, and she often smoked. Among the pressed-glass items that Lalique designed in the 1920s were ashtrays and smoking accessories marketed to the New Woman, as well as glass radiator caps, or automobile mascots.

One of the most recognizable Lalique objects is the vase. Between 1909 and 1942, Lalique designed over 450 different styles of vases, using three glassworking techniques: mold-blowing, mold-pressing, and blowing into a cire perdue mold.

Although Lalique applied for, and received, a number of patents related to the mechanized making of glass objects, it would be incorrect to identify them as mass produced, for every object was worked by hand at multiple stages of its production.

The 1925 Exposition internationale des arts décoratifs et industriels modernes marked the apex of Lalique’s career as a glassmaker. His glass was displayed throughout this groundbreaking exposition in Paris, which defined, and gave its name to, the Art Deco style. In addition to constructing his own pavilion at the exposition, in which he presented many of his cire perdue vases, Lalique built a 40-foot high, illuminated pressed-glass fountain called Les Sources de France (The Springs of France).

When asked to describe his creative process in a 1925 interview with the French art critic Maximilien Gauthier, Lalique revealed two of his primary sources of inspiration—women and nature—both of which can be seen in almost every piece of jewelry and glass he designed.

Commissions and Architectural Glass (1926–1945)

Lalique received numerous major commissions for decorative architectural glass for buildings, luxury cruise ships, and trains in the 1920s and 1930s. Among these commissions were decorative glass panels that he designed around 1928 for the Le Train Bleu (The Blue Train), a luxury train built and operated by the Belgian International Sleeping-car Company, owners of the famed Orient Express. In 1932, Lalique created a large sandblasted glass panel for Wanamaker’s Men’s Department Store in Philadelphia.

With the Great Depression of the 1930s, the international market for luxury goods declined, causing Lalique to permanently close his Combs-la-Ville factory in 1937. Three years later, World War II forced the temporary closure of his factory at Wingen. Lalique died on May 9, 1945, at the age of 85, the day after the Allied victory was declared. The Wingen factory was reopened by his son, Marc Lalique, later that year, an effort that ensured the survival of his father’s company to the present day.

On October 17–18, 2014, the Museum hosts its Annual Seminar on Glass, which will focus on the life and career of René Lalique. Included among the presenters at Seminar will be Lalique specialists from around the world. Read more about Lalique and related programs at cmog.org/lalique.

Glass is a wonderful substance. Everything makes it an incomparable plastic medium in the hands of an ingenious artist, offering his imagination and talent almost limitless scope for discovery.

—René Lalique

Formose (Formosa), René Lalique, Wingen-sur-Moder or Combs-la-Ville, France, designed in 1924. Gift of Elaine and Stanford Steppa. 2011.3.430.

Ronces (Brambles), René Lalique, Wingen-sur-Moder or Combs-la-Ville, France, designed in 1921. Gift of Elaine and Stanford Steppa. 2011.3.225.

In 1851, the first international exhibition of culture and industry took place in London. Known as The Great Exhibition and the Crystal Palace Exhibition, this showcase for the world of industry and design began a tradition that lasted longer than a century and influenced global trends in design and production. The decorative arts were profoundly affected by these international showcases, which contributed to the globalization of aesthetic movements such as Art Nouveau and Art Deco.

Emile Gallé was perhaps the first glass designer to ascend to international prominence through his displays at the world’s fairs. At the 1878 International Exhibition in Paris, Gallé displayed his glass on a large scale for the first time, occupying an entire pavilion and receiving four gold medals. There, Gallé saw the work of François-Eugène Rousseau, who was experimenting with glass carving and decorating. Inspired by Rousseau’s work, Gallé began to experiment with imitating rock crystal, marble, and other hardstones in glass.

Gallé received a grand prize for glass, as well as for his furniture, at the 1900 Paris exhibition. His work influenced a number of his contemporaries, including the Daum brothers, Auguste and Antoine, who began to produce engraved and enameled vases with floral and pastoral designs. By the 1900 Paris exhibition, their elegant acid-etched cameo glass was acclaimed, earning the Daum firm its own grand prize.

Nearly 60 countries sent 80,000 exhibitors to the 1900 Paris exhibition. Technology exhibits were interspersed with visual displays of the decorative arts promoted by German art dealer Siegfried Bing. Bing’s pavilion showcased fully decorated rooms featuring his group of artists and designers, which included Louis Comfort Tiffany, René Lalique, and Gallé.

Lalique’s work peppered the Bing pavilion, but his own booth was crowded daily with visitors eager to view his unusual jewelry with glass, enamel, and hardstones, as well as his sculptural work in bronze and metal. His contemporaries recognized him as the leader in French decorative art, and Gallé called him “the supreme exponent of the Beaux Arts.” Equally popular at the 1900 exposition were the side-by-side exhibits of Charles Lewis Tiffany and his son Louis Comfort Tiffany, which displayed the traditional luxury goods of Tiffany & Co. and the more daring Art Nouveau creations of Tiffany Studios.

Val St. Lambert, established in 1826, benefited tremendously from the international connections and exposure afforded by the world’s fairs. As the leading glassworks in Belgium, Val St. Lambert exported tableware, ornamental glass, furniture, and chandeliers. The firm’s wares were acclaimed at world’s fairs in Antwerp (1894), Brussels (1897), Paris (1900 and 1925), and Rio de Janeiro (1922).

By 1904, the new Vienna Secession Style and a search for simpler, more geometric lines marked the beginning of the decline of Art Nouveau. With the world’s fairs in Turin (1902) and St. Louis (1904), the shift toward modernity had begun. Even Lalique’s work displayed in St. Louis was starting to emphasize symmetry and geometrical patterns.

By 1925, the organizers of the International Exposition of Decorative Arts and Industrial Arts in Paris were looking to display examples of design that showed a minimum of traditional influence and classical form, while underscoring the geometric. British reports of the 1925 fair highlighted the table glass of the Swedish Orrefors firm and discussed the aims of the French to achieve new effects and new methods, particularly the success of “foreigners” in the use of molds that eliminated the need for blowing.

The evolution of the perfume bottle perfectly captures the marriage of practicality and originality that was so desired by the exposition’s organizers. Around 1907, Francois Coty had commissioned Lalique to design labels and bottles for his perfume, and Lalique’s spectacular designs quickly elevated the perfume bottle to an art form. By the 1925 exposition, perfume companies such as Vigny, Houbigant, and Guerlain featured their elegant bottles in elaborate displays. Lalique’s pressed and cire perdue glass also received much attention, as did his lighting and architectural designs.

Maurice Marinot—who deeply cut and highly sculptural, engraved glass vessels were imitated by larger firms, including Daum—also received much acclaim at the Paris exposition.

With modern innovations in technology and global communications, the importance of the world’s fairs in promoting aesthetic trends and production practices eventually declined.

Designing for a New Century, on view at the Rakow Research Library through January 4, 2015, focuses on the extraordinary artistry of these glass designers of the Art Nouveau and Art Deco periods. The exhibition features original design drawings along with early trade catalogs, photographs, postcards, and rare books that illuminate design trends and varied production practices of the time. Almost all materials on display are drawn from the collection of the Rakow Research Library.

Designing for a New Century: Works on Paper by René Lalique and His Contemporaries
Meet the Artist: Mark Peiser

Mark Peiser (American, b. 1938) has noted many times that he is comfortable approaching a design by “starting from zero.” More than most artists, he has dedicated much of his time to developing new glass formulas and glassworking techniques. As a result, the series of sophisticated works that he has created over his nearly 50-year long career in glass retains an experimental quality.

A student of the Institute of Design in Chicago, the home of the American Bauhaus, Peiser started his career studying design. In the early 1960s, he began building design models and worked as a freelance designer making prototypes for patent applications.

Peiser began working in glass in 1967 during the early years of the American Studio Glass movement. The studio where he took his first glassblowing class at Penland School of Crafts, in the mountains of western North Carolina, had only been established two years prior by Bill Boysen, a student of Harvey Littleton. In that small “10 feet wide by 20 feet long shed,” Peiser learned through experimentation—with the material, the tools, and the process. He had always been interested in form. “When I was in the army, lifetimes before my involvement with glass, I dreamt of working with form, as I imagined a sculptor would. I was captivated by the notion of almost featureless forms portraying feeling and intent,” said Peiser in an essay reflecting on his career (Change, Marx-Saunders Gallery, 1998).

The scenery of the Blue Ridge Mountains surrounding Penland soon made its way into Peiser’s artworks in glass. His paperweight vase series (1975–1981) displays a technical expertise that is extraordinary for the time in which they were made. The paperweight vase, popularized by Louis Comfort Tiffany, is a blown vessel overlaid with several layers of colorless glass. Peiser’s enclosed drawings of landscapes were painstakingly made with pieces of colored glass and glass canes while the vessel was on the blowpipe. The outer layers of glass simultaneously protect the vase’s decoration while magnifying it, an effect used by Peiser to transport the viewer inside his landscape scene. The Museum’s collection contains a selection of these masterpiece vases, many of which are named after specific places or events in Peiser’s life.

For his Palomar series, which he began working on in 2007, Peiser was inspired by an object in the Museum’s collection—the largest “failure” that led to the greatest achievement of its time in glass casting. The giant 200-inch Pyrex disk that has been a centerpiece in the Museum since its opening is the initial (failed) casting for the mirror of the Hale Reflecting Telescope, poured by Corning Glass Works in 1934. The second successful mirror was incorporated into the completed telescope in 1948, which led to multiple new astronomical discoveries (it is still in use at Mt. Palomar in California).

With his investigative nature, Peiser connected with this story of inspiration from, and achievement in, the exploration of space.

In developing the Palomar series, Peiser wrote that he wanted to “acknowledge those who have experienced expanding the boundaries of glass, to recognize the existence and place of failure in that pursuit, to convey the wonder, awe, beauty, and scale I experienced on first seeing the cast at Corning, to revisit the aesthetic of the industrial age when parts were made and assembled by hand and eye, and to create a glass that not only transmits or reflects light, but which embodies it.”

The series of works in glass that Peiser made over the course of his career are very different from one another. Experimenting with material formulations and new techniques in glassworking, one project will lead to a discovery that leads to another way of working with the material. Peiser’s design ideas may “start from zero,” but his works exhibit the dedicated skill and mastery of one of the most inventive artists in contemporary studio glass.

You can watch Peiser’s April Behind the Glass lecture on the Museum’s YouTube channel, youtube.com/corningmuseumofglass
The Studio is hosting 13 Artists-in-Residence this year. For one month, each artist has full access to The Studio’s state-of-the-art facilities, and is supported with technical assistance, housing, a food stipend, and studio space.

“We like to see glass used in new and innovative ways by our Artists-in-Residence and we try to choose a diverse range of artists and techniques to explore the many ways glass can be used in art,” says Amy Schwartz, director of The Studio.

March: Tanja Pak and Biba Schutz
For Slovenian artist Tanja Pak, glass is pure poetry. During her residency, Pak explored concepts of breathing—the inhale, exhale, and “floating in the inbetweenness.” She developed a large-scale installation through creation of kiln-formed pieces. Pak is currently a professor at the Academy of Fine Arts and Design, University of Ljubljana, Slovenia, where she leads the glass and ceramics course. Her work was selected to represent Slovenia at the Bornholm Biennale in 2008 and 2012. In 2011, she received the Design of the Year Award in Slovenia.

Trained as a graphic designer and printmaker, Biba Schutz has been a practicing self-taught metalsmith and jeweler for over 20 years. She is well-known for combining unexpected material with metal in her wearable art. Schutz used her residency to challenge and push her understanding of glass as a material. She explored the integration of her metal process with glass, while using the characteristics of each material to bring forth hidden beauty.

April: Alison Lowry
Irish artist Alison Lowry’s works do not shy away from traumatic situations and memories. Lowry is formally trained in textiles, and began working with fused glass in 2008. In addition to her studio work, she teaches pâte de verre and screen printing on glass. During her residency, Lowry explored Freud’s concept of repetition/compulsion, creating a large-scale installation for an upcoming solo show titled Everything in its place/A place for everything at the Ebeltoft Glass Museum in Denmark in January 2015.

May: Steven Ciezki and Jenny Trinks
Cups and vessel forms are the founding influence on Steven Ciezki’s body of work. Achieving these shapes has led him to experiment and apply theory to his process. His recent works focus on the viewer’s perceptual experience, attempting to remove the viewer from routine. Ciezki experimented with color theory principles during his residency. He also explored optical mixing and color field studies through the use of a variety of colored cane in a continuation of his Stacks series, comprised of tall towers of sectioned blown glass pieces.

Complex but logically composed, Jenny Trinks’ works are inspired by architecture and urban spaces. The German artist has explored the art of glass fusing since 2007. Her initial studies were in painting and photography until she discovered the translucent properties of glass. Trinks’ works have been exhibited and nominated for awards internationally, including the Czech Republic, United States, France, Germany, and Japan. During her residency, Trinks continued to explore the connection between paint and sculpture.
September: Two Instructor Collaborative Residencies

Moshe Bursuker explores the relationship between glass and photography. He works to integrate the two media in a way that “enhances both forms of artistic expression.” Jamie Harris’ work has long been distinguished by his unique and painterly use of color and design. The two artists will work together as part of an Instructor Collaborative Residency, where they plan to develop a series combining Harris’ interest in color and pattern and Bursuker’s enthusiasm for image and form. The collaborative work will be the result of experimentation to develop a unique joint style as they “mash-up” their approaches to the material.

In their 2014 Instructor Collaborative Residency, Boyd Sugiki, Sayaka Suzuki, and Lisa Zerkowitz will explore the “uncharted territory” of possibilities in combining warm and hot glass. Individually, their strengths lie in glassblowing, kiln-casting, and pâte de verre. Together, they will experiment while teaching and learning from one another to develop new processes in these techniques.

October: Anthony Cioe and Matthew Szösz

Brooklyn artist Anthony Cioe’s works portray both a foundation in the traditions of Venetian glassblowing and the ideals of contemporary design. The artist comes to The Studio as a resident in a joint program with the Kohler Arts Center. At the Kohler foundry, Cioe plans to create a series of sculpted animal and human heads in cast iron and brass. During his following residency at The Studio, he will continue the series using hot plaster blow molds and lost wax casting techniques to create the sculptures in glass.

Matthew Szösz approaches materials with an innate impulse to alter, build, and investigate. As an artist using glass as his primary medium, his performance-based experiments and the resulting works have been unexpected and boundary-pushing. In 2012, Szösz was selected by the Renwick Gallery of the Smithsonian Institution as one of the top young craft artists in America for the exhibition 40 under 40. Szösz plans to investigate the intersection of glass, sound, and culture during his residency.

November: Jong Pil Pyun

Jong Pil Pyun investigates sculptural expressions in cold-worked glass. His recent work explores internal patterns in a series of plates symbolizing the missing chromosome which causes his son’s muscular dystrophy. Pyun is currently the chair of the Department of Environmental Art & Design at Namseoul University, Korea. His works have been shown in solo and group exhibitions across Korea and internationally. Pyun comes to The Studio for his residency during a sabbatical year from teaching. He looks forward to using the time to challenge his cold-working process and continue to discover new forms.

The artists will provide public lectures during their residencies, describing their artistic inspirations and their work at The Studio. For details on the lectures, visit cmog.org/studio.
It was a cold and snowy winter, and while most of the Northeast huddled indoors, the construction crew made significant progress on the Museum’s North Wing addition. As the summer now unfolds, the construction team continues to lay on the roof of the contemporary gallery building, and enclose the ventilator building, which will house the Museum’s 500-seat hot shop.

There are 208 concrete beams forming the ceiling of the 26,000-square-foot gallery building and 980 double-paned pieces of glass form the skylight on top of the beams. The skylight is a system of panes with different opacities that will provide large quantities of naturally diffused light to best showcase the works in the new galleries.

The curatorial staff took the winter months to rearrange the existing Modern Gallery and to completely reinstall the Ben W. Heineman Sr. Family Gallery in preparation for moving objects into the new building. The two galleries tell the story of modern and contemporary glass through 2000 while the new contemporary building will complete the story through to the present day.

The Modern Gallery now features new works that help to tell the story of the journey of glass from a functional material to a material focused on artistic expression. These include an expanded presentation of early American studio glass, which can be appreciated in the context of mid 20th-century design (1900–1975).

The Heineman Gallery was reinstalled with works that illustrate the story of international studio glass, and the blending of design, craft, and art in 25 years that changed glass (1975–2000). Both galleries were officially completed and reopened to the public on April 12. The new North Wing contemporary gallery, opening in early December, will include artworks from 1990 to the present. It will be a dynamic experience as visitors will be able to view contemporary artworks and then move immediately into the new hot glass demonstration space to watch contemporary artists working with the material.

This winter, a team of Museum glassmakers, curators, librarians,
educators, and marketers began collaborating to create innovative new programming for the Museum’s new light-filled glass demonstration space, which offers enormous potential because of its physical capabilities. Spiral Arts of Seattle has carefully thought about every aspect of every piece of equipment and is creating a hotshop that will feature some of the best glassmaking equipment currently available. The physical capabilities of the shop provide opportunities to offer new demonstrations, and also to work with artists, designers, architects, and even scientists in new ways that will enhance the public’s understanding of glass.

A $1.5 million grant from New York State, awarded in December, will add an additional feature to the expansion. The grant supports the creation of a new international motorcoach entrance on the west side of the facility: an attractive 10,000-square-foot indoor/outdoor reception area for visitors who arrive via tour busses. The area will include new amenities and a dedicated entrance to the new glass demonstration space in the North Wing addition. Exterior signage, large-scale maps, and regional wayfinding will orient visitors and encourage inter-regional travel throughout Upstate New York.

“We are grateful to Governor Cuomo and Empire State Development for supporting this project and, in doing so, recognizing the importance of the Museum’s international visitors to the Upstate tourism market,” said Marie McKee, president of the Museum.

More than 40 percent of the over 400,000 annual visitors to the Museum arrive via motorcoach. Motorcoach visitation has more than doubled in the past 10 years, with international group visitation growing nine percent year-over-year for the last three years.

The expansion will open the first weekend in December. Save the date for activities the weekend of December 5–7, 2014, and watch your email inbox and mailboxes for details to come.
RECENT ACQUISITIONS

Obelisk
Werner and Mieth Workshop, Berlin, Germany, about 1810. Overall H: 69.5 cm, W: 8 cm. 2013.3.13.
This obelisk epitomizes the European fascination with Egyptian culture, which reached new heights following the expedition by Napoleon Bonaparte to Egypt in 1798–1801. It is a four-sided hollow obelisk of gold-painted, white Flussglas on an ormolu stand with four legs designed as sphinxes.

The Werner and Mieth Workshop that produced this piece was founded in 1792 by Christian Gottlieb Werner and Gottfried Mieth, two modelers of the royal porcelain manufactory KPM (Königliche Porzellan Manufaktur). From the beginning they were involved in projects to furnish royal castles and apartments with chandeliers and metal and glassworks. When, in 1806, Napoleon Bonaparte conquered Berlin during the War of the Fourth Coalition, Werner and Mieth survived the occupation by selling their elegant bronze-fitted glass objects to French customers.

Only three other Werner and Mieth-made obelisks are known to have survived. The fact that this artifact is one of only four known underlines its rarity. There is every reason to believe that the Corning obelisk was a royal commission; the Werner and Mieth mounts give this claim added validity. A potential link to the French royal house under Napoleon is a strong possibility: one major client of Werner and Mieth was Joséphine de Beauharnais, Napoleon’s wife. At least one of Werner and Mieth’s glass objects has survived in her home, Château de Malmaison.

Covered Cup
Venice, about 1550–1599, colorless. Vetro a fili, vetro a retortoli; applied. Overall H: 19.8 cm, Lid Diam: 11 cm. Purchased with funds from the estate of Richard Andrasi. 2013.3.15.
This covered cup, the so-called Venini Cup, is a significant addition to the Museum’s collection of filigrana glass (embedded canes of straight or twisted white lattimo glass). There are covered jars and goblets in the collection of filigrana, but no covered cups, and none retaining their original lid. Any Venetian object of this date also complements the Museum’s wider collection of façon de venise from such countries as Austria, Belgium, England, France, Germany, Spain, and The Netherlands.

The provenance of this cup is important in the history of design. Its former owner, Paolo Venini, was a leading Venetian glass designer from the 1920s to the 1950s. The fact that Venini owned historical glass suggests that the techniques and styles of Renaissance glassmaking influenced his work. Venini’s designs incorporated the best of the Venetian past, and included filigree canes and mosaic techniques. Attilia Dorigato, former director of the Murano Glass Museum indicated, “The Venini [glass]works would, in fact, become a sort of experimental workshop undertaking an almost systematic exploration of the techniques used by the Murano glassmakers of the past.”

The history of ownership of this object, combined with the fact it displays the great virtuosity of filigrana makes it a key addition to the Museum’s collection.

The Coppa Guggenheim
Salviati & C., probably Giuseppe Barovier, Venice, Italy, about 1885. Colorless and light blue glass; blown, tooled, hotworked, gold foil inclusions. Overall H: 47.6 cm, Diam: 10 cm. Purchased in part with funds from The F. M. Kirby Foundation. 2013.3.19.
In 1875, an article in the New York Herald described the Salviati & Co. glassworks located in the courtyard of the Palazzo Da Mula on Murano. The article recounts that the company had two furnaces, each with several glory holes. The Barovier family labored at one, and members of the Seguso family at the other. A lively competition developed between the younger members of both glassmaking dynasties.

Venetian furniture manufacturer Michelangelo Guggenheim often lent items from his collection of antique Venetian glass to the industrial art school in the Palazzo Revedin, Venice, in order to inspire young glassblowers. In 1875, 17-year-old Isidoro Seguso reproduced the Coppa Guggenheim, a 17th-century Venetian goblet in Guggenheim’s collection (the goblet is now lost). Twenty-two year old Giuseppe Barovier made another copy within the same year.

The Coppa Guggenheim is a remarkable feat of glassmaking since the cup itself is supported solely by the applied ornament. There is no central stem. There are very few examples of Coppa Guggenheim reproductions that have survived, and such pieces must have been available only by commission.
Through the Cone

The internationally acclaimed Czech artists Stanislav Libenský and Jaroslava Brychtová pioneered, developed, and defined cast glass as a medium for sculpture during careers that spanned more than 45 years. Their art explores ideas about light, color, space, and transparency, and although abstract, it is based in nature.

The dramatic character of Through the Cone results from the penetration of light into the glass mass, a phenomenon that the artists explored repeatedly in their work. The forms of the sculptures were drawn by Libenský and they were translated into three-dimensional clay models by Brychtová. Cast in a technique called mold melting, chunks of glass are allowed to soften and melt into open molds inside of a large kiln. After the firing is complete, the sculpture is cooled and then intensively cut, ground, and polished.

Through the Cone was partly inspired by the shape of Mount St. Helens in Oregon. While teaching at Pilchuck Glass School in 1982, Dale Chihuly arranged for the Libenskýs to fly over the volcano, which had erupted in 1980. Denuded of trees and still covered in ash, the artists were fascinated by the mountain, which had become even more of an imposing, and strongly geometric, form in the landscape.

Crocodiles in Troubled Waters
(Cocodrilos en aguas turbias)

A Panamanian painter and printmaker, Isabel De Obaldía creates images that reflect those of a long line of modern “primitive” painters—from Paul Gauguin to Diego Rivera—who explored the art of ancient and tribal cultures. Crocodiles in Troubled Waters takes the form of a four-legged rectangular metate with the heads of two crocodiles at either end—a glass version of the traditional stone mortars used for grinding maize and grains. The metate evokes images of crocodiles swimming in a swamp, the suggestion of water reinforced by the surface bubbles in the glass.

De Obaldía uses the technique of sand-casting to develop her sculptural forms. In this type of casting, molten glass is ladled into dampened sand beds. As in all glass castings, the rate of cooling must be carefully controlled. Later, she finishes her sculptures by cutting with a large diamond saw.

De Obaldía’s totemic animals are semi-magical in feeling, with a powerful, almost shamanic presence. Colored with glass powders and engraved with deep cuts and gashes, the artist emphasizes the strong, raw, and earthy quality of her sculptures, which look ancient, as if excavated after years of burial.
Claude Saumaise, Trajecti ad Rhenum, Burgundyi [Utrecht, the Netherlands], Apud Johannem vander Water, Johannis Ribbium, Franciscum Halma, & Guilielmum vander Water, 1689. H. 41 cm, W. 5 cm; 3 vols. in 1; woodcut and engraved illustrations. Gift of Susan W. Schwartz in memory of David Whitehouse. CMGL 136005.

First published in 1629 by Claudius Salmasius, Plinianae exercitationes is a commentary on the Roman author Gaius Julius Solinus Polyhistor, written about 200–250. Polyhistor, also known as De mirabilibus mundi (The wonders of the world), is a geographical survey the history, customs, and products of different regions; it is best known today for introducing the term “Mediterranean Sea.” Solinus copied extensively from earlier authors, particularly Pliny’s encyclopedic Natural History, which includes the earliest and certainly the most complete contemporaneous account of glassmaking in the ancient world. Salmasius’s text comments on Pliny, including his description of glassmaking, through Solinus Polyhistor.

Plinianae exercitationes is considered one of the finest commentaries ever written about an ancient text. The Rakow Library’s copy is the definitive second edition, printed in 1689. In the late 19th century, it was owned by classical scholar Robinson Ellis, who is noted for his work on the Latin poet Catullus; Ellis signed his name on the frontpiece with the date 1895. In the 20th century, the book was owned by renowned scholar George P. Goold, chief editor of the Loeb Classical Library series for 25 years. The book thus evokes nearly two millennia of classical scholarship, beginning with Pliny’s Natural History, and reflects the continuum of the scholarly process to which the Museum’s former executive director David Whitehouse dedicated himself throughout his life.

**Plinianae Exercitationes in Caji Juli Solini Polyhistora (Extracts from Pliny in the Polyhistor of Gaius Iulius Solinus)**

**Description of a Double Reflecting Microscope**


Beginning in 1750, the Dollond family (John and his sons, Peter and John II) ran Europe’s pre-eminent retail optical business. A “Dollond” signature marked some of the era’s finest and most desired telescopes and microscopes, sold to such customers as King Frederick II of Prussia, James Cook, and Thomas Jefferson. The business continues today as Dollond & Aitchison.

A buyer used a sales pamphlet to learn a device’s basic functions. This microscope employs either a mirror or a lens to direct light from the sun or a candle toward the object to be examined. The object is usually placed on an ivory support or slider with four windows made of very thin slices of talc (or mica, rather than glass). One could even place a small frog inside a glass tube or tie a fish to a metal holder with toes (or tail) splayed.

Microscopes and other instruments revealed and represented an important kind of Enlightenment knowledge—that of hidden worlds or counterintuitive principles revealed by scientific observation or demonstrated by reason. All too often, instruction manuals and other related printed materials do not survive, leaving us to speculate about these devices.

**Wine Glasses and Goblets, 17th and 18th Centuries**


Archaeologist and glass collector Albert Hartshorne, a pioneer in English glass identification, tirelessly researched his book Old English Glasses: An Account of Glass Drinking Vessels in England, published in 1897. He examined drinking vessels in private collections across England, and solicited friends and fellow enthusiasts for information on collections he could not view in person. The result of his research—two unpublished volumes of hand-drawn sketches, illustrations, and rubbings—offers a glimpse into private English collections at the turn of the 20th century, helps identify the provenance of many drinking vessels, documents the spread and popularity of certain designs, and makes it possible to study vessels that may no longer exist intact.

These volumes augment the Rakow Library’s already robust collection of Hartshorne’s work. In addition to a number of other drawings for his book, the Library holds several editions of Old English Glasses, including Hartshorne’s personal, annotated copy. Hartshorne’s book remains among the most authoritative works on English drinking vessels of the 17th and 18th centuries. It is frequently cited in major works on English glass, and authors and collectors often express their gratitude for Hartshorne’s meticulous research and detailed illustrations.

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**Recent Acquisitions**

**Old English Glasses: An Account of Glass Drinking Vessels in England**

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Born in 1922, Harvey K. Littleton was raised in Corning, NY, in a family steeped in glass. His father, Jesse T. Littleton, was the first physicist to join the research team headed by Eugene C. Sullivan at Corning Glass Works. His mother, Bessie Cook Littleton, was instrumental in the development of Corning's Pyrex cookware.

In 1947, Littleton graduated from the University of Michigan with a degree in industrial design. He then turned his attention to clay. In 1951, he earned an M.F.A. in ceramics at the Cranbrook Academy of Art, near Detroit, then joined the faculty of the University of Wisconsin–Madison. He did not forget about glass, however. In 1957 and 1958, he traveled to Paris and Venice, where he saw the small glassworking studio of Jean Sala and the many glassworking furnaces on the island of Murano. On Murano, Littleton bought blowpipes and other tools that a hot glass studio would require.

At the 1960 conference of the American Craft Council, Littleton announced his intention to explore glassworking methods with graduate students at the University of Wisconsin. In preparation for this seminar, Littleton approached Otto Wittmann, director of The Toledo Museum of Art, who agreed to his proposal to host two experimental glass workshops there in March and June 1962.

The seminal 1962 Toledo workshops, which mark the birth of the American Studio Glass movement, were led by Littleton and Dominick Labino, a glass research scientist at Johns Manville, near Toledo. The aim of the Toledo workshops was to introduce artists to the use of hot glass as a material for contemporary art.

In 1963, at the University of Wisconsin, Littleton introduced the first university program for glass in the United States. The interest that he and his students generated was immediate. During the 1960s and early 1970s, glass programs sprang up at universities, art schools, and summer programs across the country. From the 1970s through the 1980s, the American Studio Glass movement became an international phenomenon.

Littleton also built a successful studio practice. In the late 1960s, he turned from making vessels to developing sculptural work, which occupied him for the rest of his career. By 1987, his work with hot glass was drawing to a close. Littleton began to spend more time on vitreography, a printing process he pioneered using glass plates. Littleton’s work is held in numerous public collections worldwide, including The Corning Museum of Glass.

Littleton, who was a Corning Museum Fellow Emeritus, died in his home in Spruce Pine, NC, on December 13, 2013. His lifelong involvement with glass, and his tireless promotion and encouragement of artists wanting to explore the material, reflect an extraordinary passion for material and making. He spent a lifetime investigating the properties of glass and experimenting with form, color, heat, and gravity. His studies resulted in unique, original, and complex works of art in glass that document an extraordinary career.
Donor + Member Events

Annual Ennion Dinner, October 17, 2013
1) Katya Heller, James R. Houghton, James D. Houghton, Douglas Heller
2) Peter Aldridge, Tina Oldknow, Liza Lou, David Kaplan, and Glenn A. Ostergaard
3) Sara and Steve Harrold

Meet the Rakow Commission Artist: Andrew Erdos, November 14, 2013
4) Members Glen Cook and Cathleen Deery
5) Members Dawn Evans Able, and Leo and Judy Thomas

Behind the Glass: Curators and Collecting, January 9, 2014
6) Members Bill Groome and Kathryn Anastasio
7) Members Rita Rhodes, Felix Kapron, and Connie Zehr
8) Ennion Members Richard Sphon, Alan Eusden, Judy Sphon, and Lynnette Eusden
9) Ennion Members Gail and Elijah Baity

Behind the Glass: Life & Death in Pompeii and Herculaneum with Dr. Paul Roberts, March 13, 2014
10) Members Dan Mirer and Chrissy Lapham
11) Members Mark Norton and Bridget Cassidy
12) Julia Cannioto and Nicci Buergoine (daughters of Dr. David Whitehouse)
The Ennion Society
The Ennion Society wishes to welcome the following new Members, who have joined since the last printing of The Gather.

Mr. and Mrs. Mike Belkin
Dr. and Mrs. Richard M. Eglen
Virginia and Martin Gold
Mr. and Mrs. Steven J. Herrold
Dr. Dawn R. Howell
Kimberly and James Kaffenberger
David A. Kaplan and
Glenn A. Ostergaard
John Kirkman
Xavier Lafosse and Thérèse Arligue
Victoria and Stephen Morris
Tom Snow and Karen Meriwether
Elizabeth Whitehouse

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

John and Carole Allaire
Dale and Doug Anderson
Mr. and Mrs. Thomas Appelt
Richard and Katherine Asbeck
James K. Asselstine and
Bette J. Davis
Gail Q. and Elijah Baity
Susan Bartlett and
Edouard de Limburg Strun
Ronald and Gail Bellhausen
Al Berger and Carol Auerbach
Frederick and Jean Bikhli
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 Cameros
Cheryl Capps and Brian Stoyer
Dr. Polly Chu and
Dr. William Mattingly
Eleanor Tomb Cicchetti
Mary and Jack Cleland
Jeremy and Marci Cohen
Pippa Cohen
Tony and Moira Cohen
Sarah and Daniel Collins
Charles R. and Trudy Craig
Matthew and Elizabeth Dann
Patricia T. Dann
Dr. Charles and
The Rev. Virginia G. Deneka
Kenneth C. Depew
Mr. and Mrs. Thomas P. Dimitroff
Leonard Dobbs 1
Jay and Micki Doros
Dr. Kate Douglas and
Mr. Paul Douglas
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 Eusden
Dr. Jeffrey W. Evenson and
Karyn L. Cerjak
Mr. and Mrs. Harlan J. Fischer
Christopher T. G. Fish
James B. Flaws and Marcia D. Weber
John and Frances Fox
Jane and Terry Francescon
Keith Fuselier
Melissa J. Gambol
Ms. Jere Gibber and
Mr. J. G. Harrington
Mr. and Mrs. Robert Gilchrist
Roy and Myra Gordon

Marian and Rusty Burke’s first trip to The Corning Museum of Glass was 13 years ago. They arrived when the Museum opened, intending to spend just a few hours. “We loved it so much, they were throwing us out at the end of the day,” Marian recalls. “We were so dazzled.”

The trip, for Marian, fulfilled a childhood desire. At the age of 12 she received a postcard at summer camp from her parents who had visited the factory and Museum and told of their fascination with everything at Corning. Rusty had the good fortune in the late 1990s to go to the Czech Republic with the Museum’s senior director of creative services, Rob Cassetti, and Steuben designer Peter Drobyn. The highlight of the trip was an afternoon spent with Stanislav Libenský at his studio and home.

Over the past decade, the Burkes together have become fans and supporters of the Museum, and of glass as an art form. Both are collectors of glass, as well as other kinds of art. Marian is also on the board of trustees at the Museum of Arts and Design in New York City and Rusty is an art dealer.

Marian loves glass for the myriad of ways it can be used. “There’s so much you can do with it,” she says. “The way light travels through it makes it a different experience each time you look at a piece. Oh, the colors!” For Rusty, it’s also about the longstanding history of the material: “There are vastly different forms across thousands of years. Glass endures and evolves.”

The Burkes joined the Ennion Society in 2004, and have been on many of the Ennion Society trips the Museum has offered. They love these trips for the insider’s look such travels offer: in Venice, India, the Czech Republic and, most recently, Seattle.

The Burkes support the Museum through their Ennion contributions and Marian helps the Museum secure a grant each year from the F.M. Kirby Foundation, which provides general operating support and supports the purchase of a specific acquisition. In addition, they always purchase items at the Annual Ennion Dinner Glass Sale, which supports scholarships and residencies at The Studio.

“We want to encourage people, who might not have the means, to practice what they like, to let more art be made,” they say. “We hope we can give to Corning for the rest of our lives, and even after that.”

To learn more about the Ennion Society visit cmog.org/ennionsociety

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Keith Fuselier
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Mr. J. G. Harrington
Mr. and Mrs. Robert Gilchrist
Roy and Myra Gordon

Daniel Greenberg and
Susan Steinhauser
Mr. and Mrs. Kirk Gregg
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Sir Mark Jones and
Dr. Camilla Toulin
Mr. and Mrs. Thomas J. Kammerer
Sharon Karmazin and David Greene
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E. Marie McKee and Robert Cole Jr.
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Francesco and Mike Mohr
David and Susan Morse
Ann and Barry Nicholson
Richard A. O’Leary
Ms. Karen J. Oland
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Christina Rifen
Philip A. Rogers and Lisa
Francesca-Rogerson
Mark and Kay Rogus
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Helene Safire
Pamela and Glenn’ Schneider
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Stanford and Elaine Steppa
Kristin and Charles Swain
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Mrs. Deborah Truitt
Robert1 and Elizabeth Turissini
Wolmoe and Daniel Van Kemmen
Charles Venable and Martin Webb
Peter and Cathy Yalanakos
Wendell P. Weeks and
Kim Frock Weeks
Suzanne D. Welch and
William D. Watson
Mr. and Mrs. Ian McKibbon White
Steven and Karol Wight
Tony and Ann Wimpfheimer
Jay Okun Yedvab
Carol Yorke and Gerard Conn
Marianne W. and James D. Young
Mr. and Mrs. Rainer M. Zietz
† Deceased
The Hedwig Beaker is a truly remarkable object, and summarizes what is perhaps most intriguing about glass—its ability as a substance to transcend time, continents, and cultures, leaving a lasting historical document whose interpretation is constantly evolving. Nowhere is this more apparent than the ‘riddles’ that are the Hedwig Beakers. Various theories have been put forward as to their place of manufacture: the Islamic World, Belarus, Byzantium, Central Europe, Southern Italy, the Latin East, and Sicily. As a curator tasked with the care and interpretation of glass from Europe and Asia, I find the Hedwig Beaker to be the ultimate expression of the influences of both continents on each other.

The Hedwig Beaker at The Corning Museum of Glass was discovered in the sacristy of St. Stephen’s Cathedral in Halberstadt, Germany, in 1820. The term ‘Hedwig Beaker’ comes from the life of St. Hedwig of Silesia and Poland (1174–1243), canonized in 1267. Out of those Hedwig Beakers that have survived, two are associated with the saint. According to legend, St. Hedwig’s husband, Duke Henry I, taunted his wife about her pious way of life. He supposedly snatched a cup of water from her hands while she was drinking, only to discover upon tasting the liquid that it had changed from water into wine. Such a tale, and its association with this object, is symbolic of the medieval European predilection for the veneration of saints and their associated relics.

Equally compelling is the question of attribution. Although there is no definitive agreement among scholars as to where the Hedwig Beakers may have been made currently Norman Sicily appears to be one of the most logical suggestions.

The Hedwig Beaker is the ultimate mystery object, and represents a cornerstone of curatorship—to keep re-examining supposed concrete interpretations of the past, and to never accept objects on face value alone.