Dear Members,

It has been a busy, event-filled year for The Corning Museum of Glass. We kicked off our summer season with two incredible celebrations that brought the entire glass community together. On May 26, we celebrated The Studio’s 20th birthday with an array of cupcakes, a giant glass cupcake-making demonstration, and the opening of The Studio at 20 exhibition, showcasing the work of instructors and artists-in-residence who have worked at The Studio during the past 20 years. It was a time for artists, staff, and the local community to get together to recognize all of the amazing accomplishments of our glassmaking school, which hosts nearly 1,000 artists and students who study glassworking through course offerings each year.

Our second celebration came in June, when the entire glass community gathered in Corning for the 45th annual Glass Art Society conference, “Creating Context: Glass in a New Light.” We were thrilled to be able to host the conference in the Crystal City for the eighth time, inviting friends new and old to experience world-class demonstrations, engaging lectures, and fun events in our spaces and throughout the town. There is always incredible energy created when 2,000 glass artists and enthusiasts get together to celebrate this versatile material that unites us all. This year’s conference had a number of exhilarating moments, from Lino Tagliapietra's opening demonstration to the Crystal City Stroll to the electrifying Glass Fashion Show. See highlights from the conference on pages 5 and 6.

Fantastic events aside, there was much to celebrate at the Museum as our “Summer of Science” kicked into gear with the opening of our special exhibitions. Revealing the Invisible: The History of Glass and the Microscope opened in April, encouraging visitors to look beyond what meets the eye to discover a world made visible only by the unique properties of glass. In May, we opened Fragile Legacy: The Marine Invertebrate Glass Models of Leopold and Rudolf Blaschka, which offers a glimpse into the astounding work of this father-and-son team of lampworkers, and into the depths of the ocean. I hope that you have been able to explore both exhibitions—or that you will before they close in March and January 2017 respectively—and that what you see on display encourages you to think about the limitless possibilities of glass and the connections glass can make between the artistic and scientific worlds.

On pages 11 and 12, we look ahead to next year’s special exhibition, Tiffany’s Glass Mosaics, with a behind-the-scenes peek at the work of our photography department in preparation for the show and the accompanying book, co-curated and co-authored by Kelly Conway, our curator of American glass, and Lindsy Parrott, director of The Neustadt Collection of Tiffany Glass. Many of the mosaic installations that will be featured are installed in buildings around the Northeast and Midwest, making it impossible to bring them to the Museum. Our photography team spent the summer on the road, visiting these venues—from churches to cultural centers—and photographing these grand works in situ. This impressive task will allow us to appreciate the beauty of these mosaics in exciting ways.

In October, we welcomed Dr. Christopher “Kit” Maxwell to the Museum as the curator of European glass (p. 2). With the addition of Kit, we have a team of experts that represents some of the best in glass scholarship today. I look forward to working with this dynamic group to further the study, understanding, and appreciation of glass.

Also in this issue, we take a moment to look back on 30 years of glass research made possible by our Rakow Grant for Glass Research. Since 1986, we have awarded 57 grants to scholars from around the globe (pp. 9 and 10). We also celebrate the creation of our newest Rakow Commission by Thaddeus Wolfe (pp. 7 and 8). Funds for both the research grant and the commission are made possible by the generosity of the late Dr. and Mrs. Leonard S. Rakow, who were benefactors of the Museum.

It’s true, we’ve had much to celebrate these past six months—and we thank you for being right here with us during these special moments. I look forward to welcoming each one of you back to the Museum very soon.

Karol B. Wight
President and Executive Director
Meet Christopher Maxwell, European Curator

Dr. Christopher “Kit” Maxwell has been appointed the Museum’s curator of European glass. A curator and scholar, Maxwell has a varied background in the academic, museum, and gallery worlds. In his new role, Maxwell is responsible for the acquisition, exhibition, cataloguing, and research of the Museum’s European glass collection, with works dating from the early medieval period to about 1900.

Maxwell graduated with a B.A. in the history of art from the University of Cambridge in 2001, and took a position at the Royal Collection, first in the Royal Library and Print Room at Windsor Castle, followed by the Publications Office at St James’s Palace. In 2005, he completed his master’s degree in decorative arts and historic interiors at the University of London, and became an assistant curator in the ceramics and glass section at the Victoria and Albert Museum. For five years, he worked on the reinterpretation of the museum’s ceramics galleries, developing a specialty in 18th-century European ceramics, with a particular focus on French porcelain.

In 2010, Maxwell left the V&A to pursue his Ph.D. at the University of Glasgow, which he completed in 2014. The topic of his dissertation research was the dispersal of the Hamilton Palace collection. Maxwell rejoined the Royal Collection as project curator during this time, and since 2013, had been working with Travis Hansson Fine Art, a private art dealer based in Beverly Hills. He joined The Corning Museum of Glass in October.

Anna Mlasowsky Selected for Next Specialty Glass Residency

With experimentation as a hallmark of her work, Anna Mlasowsky was selected as the second of two Specialty Glass Artists-in-Residence for 2016. The residency is a joint program of The Corning Museum of Glass and Corning Incorporated that supports artists in exploring the use of specialty glass materials to inform their body of work. Mlasowsky is the fourth specialty glass resident, following the metal sculptor Albert Paley from 2014 to 2015, and the glass artists Tom Patti in 2015 and Toots Zynsky earlier this year.

Mlasowsky’s work seeks to challenge preformed behaviors and “raise questions about reality and projection.” She often employs uncommonly used techniques, such as introducing stress into glass, straining and breaking it, and exploring technical errors. This unique approach has resulted in many diverse projects that incorporate craft traditions, performance, video, and 3-D digital fabrication techniques.

“I am not concerned with craft and technique. I don’t judge things by how they are made, but how they make use of material,” she said. “An essential part in my artistic effort is to be suggestive without being determined. I am interested in how I relate to things, and how they relate to me.”

Mlasowsky holds a B.A. in glass from the Royal Danish Academy of Fine Arts. She received the Kaleidos award in 2010 and was nominated for the European Advancement Award for Young Glass Artists and the Stanislav Libenský Award in 2011. In 2012, she received an Emerging Artist Lecture Award from the Glass Art Society. She has furthered her work in glass through residencies—one of which was at The Corning Museum of Glass in 2013—and exhibitions. She graduated with a master’s degree in sculpture from the University of Washington in May 2016.
The U.S. Green Building Council awarded the Contemporary Art + Design Wing the LEED Silver Certification, celebrating the wing’s green design and sustainability efforts. Leadership in Energy and Environmental Design (LEED) certification recognizes green building practices and design. The Museum’s certification was based on the building's water and energy efficiency, and its reduction of greenhouse gas emissions. The U.S. Green Building Council looked at elements of the Contemporary Art + Design Wing, from the use of Low-E glass on the exterior of the building to the water efficiency of the plants used in the landscaping.

“I’ve heard so many great comments from our community and our visitors about the stunning works on display, about the changing light in the galleries, about the sleek and modern exterior design,” said Alan Eusden, the Museum’s chief operating officer. “But what many may not realize is that this building is more than just an example of stunning 21st-century glass architecture. It was also designed and built to be sustainable and environmentally conscious.”

A unique feature of its sustainable design is the gallery's lighting. Architect Tom Phifer’s vision of a day-lit building and the desire for energy efficiency necessitated a transition to LED lighting, which reduces the wing’s energy use for lighting by up to 76 percent. When the wing was being built, there was no acceptable solution for the overhead track lighting that was needed to complement the daylighting. The new Soraa LED lighting, installed in February, provides crisp and clean light that blends seamlessly with the gallery’s natural daylighting system. In addition, the LED lamps are more sustainable, lasting 35,000 hours; the average life of an incandescent bulb is about 3,000 hours.

“So, next time you walk through the galleries, enjoy the artwork,” Eusden said, “but also appreciate that you are entering a building that showcases our collection in a way that makes The Corning Museum of Glass, our community, and our Earth more sustainable for generations to come.”

From left to right: Lauren Staniec, board chair of the New York Upstate Chapter of the U.S. Green Building Council; Alan Eusden, COO of CMoG; Jim Flaws, vice chairman of CMoG’s board, and former vice-chairman and CFO of Corning Incorporated; and Joe Dubendorfer, project manager for the new wing.

Photo: Iwan Baan

For more information, visit cmog.org/about/green.
Digital Projects Receive Accolades

Anytime visitors engage with the Museum—whether browsing the galleries or website— they would be hard-pressed not to interact with content that came from the Museum’s digital media department. From GlassApp and digital signs throughout the Museum to e-publications and special projects online, CMoG strives to provide engaging tools to help people connect more deeply with glass. Lately, the innovative work of the digital team has earned some national attention.

The Museum’s first e-publication, *The Techniques of Renaissance Venetian Glassworking*, received an honorable mention in the Education and Outreach category of the 2016 MUSE Awards from the American Alliance of Museums. GlassApp received an award from the National Association of Interpretation in the Digital Media category. And, a project in support of the 2016 GAS conference, the Little Joe Thermometer Tube Tower: Tin Pan Time Machine, earned a Judge’s Choice Award from the New Media Consortium Idea Lab.

“Digital media provides a new platform for storytelling in ways that traditional media does not,” said Scott Sayre, chief digital officer. “Technology itself is no longer very fascinating unless the story it tells is really interesting.”

The digital team plans to further refine the projects that have already been released as they embark on an impressive list of new endeavors in 2017.

To view these projects, visit:
renvenetian.cmog.org
glassapp.cmog.org
cmog.org/little-joe

CMoG Gives Back to Veterans

Earlier this month, The Studio once again joined glassmaking schools across the country to offer U.S. veterans and active military members the opportunity to experience glassblowing in a free, one-hour workshop. Veterans Glassblowing Day was launched in 2013 as part of a national initiative, and The Studio has participated ever since.

Spearheaded by veteran and Make Your Own Glass team leader Kurt Carlson, the program has filled all of its available openings each year it has been offered.

“It’s about being able to make a connection with the craft and with other vets,” said Carlson. “They are able to see amazing things in the Museum and then they can get a little feel for the craft themselves.”

CMoG offers veterans and active military a 15% discount on Museum admission passes all year long. In another show of gratitude for their service, the Museum proudly participates in the Blue Star Museum program, offering all active military members and their families free Museum admission from Memorial Day through Labor Day.
Highlights from the Glass Art Society Conference in Corning

From June 9 to 11, the city of Corning played host to the Glass Art Society (GAS) conference for the eighth time. With 1,704 attendees from 46 states and 35 countries, it was the largest GAS conference ever held in the Crystal City. The conference, “Creating Context: Glass in a New Light,” brought together the best and brightest minds in the world of glass to teach, encourage, and connect with others who share the same passion for this magic material.

Over the course of three days, participants watched demonstrations, listened to lectures, connected with friends old and new, and spent time exploring the arts of Corning’s Gaffer District. The conference also offered many their first experience of the Museum’s new Contemporary Art + Design Wing. The weekend culminated in the spectacular Glass Fashion Show, presented by artist and “diva of glass fashion” Laura Donefer.

The success of the conference was due in no small part to those who gave their time and expertise to make sure GAS 2016 was a rewarding and enjoyable experience for all who attended. Here’s a look at some of the numbers that made up GAS 2016:

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<th>Volunteers</th>
<th>Volunteer Hours Contributed</th>
<th>Pre-Conference Tickets Sold for CMoG’s Guest Artist Demos with Lino Tagliapietra</th>
<th>Presenters</th>
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<td>694</td>
<td>664</td>
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All photos courtesy of Heather Baigelman and Glass Art Society.
Thaddeus Wolfe, a Brooklyn-based American artist known for colorful, multilayered, and highly textured mold-blown vessels, has been named the recipient of the Rakow Commission for 2016.

Situated at the nexus between art, design, and craft, Wolfe’s objects are refined explorations of the possibilities and applications of mold-blown glass, a technique with origins in the ancient Roman world. Employing new materials and aesthetics, Wolfe mines this ancient technique to create objects that appear futuristic and otherworldly.

“I think of my work as being composed of imagined crystalline forms and architectural structures made in blown/cast-glass objects,” said Wolfe. “The pieces utilize formal elements of color, texture, pattern, and smoothly polished surfaces to create a specific expressive, dystopian visual language.”

With hard edges, detailed surfaces, and blocky, cantilevered forms, Wolfe’s pieces challenge standard applications of mold blowing and the symmetrical concentricity typical of blown glass.

“Wolfe’s innovative take on the traditions of glassblowing demonstrates the vitality of contemporary glass, connecting it to the historical continuum while charting a new course for the future,” said Susie Silbert, curator of modern and contemporary glass. “Wolfe’s ability to combine high-level craftsmanship and technical expertise with a progressive aesthetic sensibility is emblematic of...
cutting-edge developments in studio-produced blown glass. In a time when many of his peers are moving away from traditional forms in favor of installation and video and are supplanting glassblowing with alternative fabrication methods, Wolfe has succeeded in producing fresh, forward-looking blown glass vessels that build on the past to create the future.”

Wolfe’s update to mold-blown vessels extends beyond his striking forms to his interpretation of the mold-blowing process itself. While industrial and production glassblowers employ molds that can be used over and over again to create the same form—as in beer bottles—Wolfe makes vessels with one-time-use plaster silica molds cast over carved Styrofoam positives. These highly individualized molds enable Wolfe to force the glass into structured geometries that are at odds with the fluid nature of molten glass.

Contorting the glass in this way requires impeccable timing, the ability to manage exceptionally hot glass, and an advanced understanding of glass’s movement when trapped in the negative space of a mold. Having honed these techniques, Wolfe is now looking to apply them to large-scale works, which present a host of new technical hurdles and design challenges. Wolfe’s full response to the Rakow Commission, which will be unveiled at the Museum on November 10, 2016, will embody his considered solutions to the technical issues of form and color density that arise when creating angular, mold-blown vessels on a larger scale.

“It is truly an honor to be awarded the Rakow Commission by The Corning Museum of Glass,” said Wolfe. “As a glass artist, it means so much to me to have a piece in the collection of this amazing institution, and being awarded the commission has given me a unique opportunity to develop my work in a new way.”

Born and raised in the glass-rich culture of Toledo, Ohio, Wolfe studied glass at the Cleveland Institute of Art, graduating with a B.F.A. in 2002. Wolfe has held residencies at Pilchuck Glass School (Stanwood, WA), Creative Glass Center of America’s Wheaton Village (Millville, NJ), and the Museum of Glass (Tacoma, WA). After apprenticing with several notable glass artists, including Jeff Zimmerman and Josiah McElheny, he established his own studio practice in 2009. He is represented by R & Company in New York City and Volume Gallery in Chicago. His work is held by the Rhode Island School of Design Museum along with several of his private collections.

Inaugurated in 1986, the Rakow Commission is awarded annually to artists whose work is not yet represented in the Museum’s collection. The commission supports new works of art in glass by encouraging emerging or established artists to venture into new areas that they might otherwise be unable to explore because of financial limitations. It is made possible through the generosity of the late Dr. and Mrs. Leonard S. Rakow, who were Fellows, friends, and benefactors of the Museum. Each commissioned work is added to the Museum’s permanent collection and displayed publicly. Wolfe’s piece will be on view in the Contemporary Art + Design Galleries.
The Rakow Grant for Glass Research, which is awarded annually by The Corning Museum of Glass to help foster scholarly research in the history of glass and glassmaking, celebrates its 30th anniversary this year. Since its inception in 1986, the grant has been awarded to 57 researchers from 17 countries in North America, Europe, and Asia. Grant-supported research has contributed to 48 books, more than 150 journal articles and book chapters, and six projects related to museum catalogs or exhibitions.

The Rakow Grant is made possible through the generosity of the late Dr. and Mrs. Leonard S. Rakow, who were Fellows, friends, and benefactors of the Museum. The annual funding of the grant was recently increased from $10,000 to $25,000. Funds are available to one or more researchers each year, typically selected from 20-30 applicants. The grant assists research on glass; provides opportunities to visit museums, archival collections, libraries, and archaeological sites; and raises the profile of glass studies globally.

Here are a few of our past grant recipients, with insights on how the grant continues to have a major impact on scholarly research, publications, exhibitions, and institutional collaborations.

Lindsy Parrott, director and curator of the Neustadt Collection of Tiffany Glass in Queens, New York, and Nina Gray (1956-2013) received a grant in 2005 to investigate the glass that Tiffany Studios used in leaded glass windows, lamps, and mosaics. Their study was based on the Neustadt Collection holdings of more than 250,000 pieces of glass used by Tiffany Studios. The researchers visited archives, libraries, and factories to uncover information about the people and places associated...
Our Rakow Grant recipients for 2016 are Melina Smirniou from the University of Lincoln, U.K., and Charlotte Holzer from the Technical University of Munich, Germany. Reports by past Rakow Grant recipients can be found in the *Journal of Glass Studies*.

**Call for applications!**

Applications for the 2017 Rakow Grant for Glass Research are due by February 1. For more information on the grant and a list of current and previous recipients, please visit our website: cmog.org/research/grant.
The mention of “Tiffany glass” conjures a certain image in your mind’s eye. It might be a beautiful landscape scene in a leaded glass window or a dragonfly on a lampshade. Such images have something in common: they are composed of intensely colorful, carefully selected pieces of innovative glass. But the term “Tiffany glass” also refers to the radiant architectural murals and objects of luxury made in the technique of mosaic that reflect Louis C. Tiffany’s most expressive mastery of the medium of glass.

Beginning next summer, we will showcase the work of Tiffany and his team of talented mosaic designers and artisans through our special exhibition, *Tiffany’s Glass Mosaics*. It will be accompanied by a vivid new publication delving into the story of Tiffany’s passion for color, and the innovations in glass mosaic that his company created for monumental architectural decoration as well as domestic goods such as inkwells, tea stands, and lamp bases. This exhibition and its scholarly publication will be the first to focus exclusively on this aspect of Tiffany’s extraordinary artistic career.

“We recognized an opportunity to add significant imagery and scholarship to the field related to Tiffany’s glass mosaics, and to create an interactive experience for our visitors,” said Kelly Conway, curator of American glass at CMoG, and co-curator of *Tiffany’s Glass Mosaics*. Conway’s collaborator is Lindsy Parrott, director and curator of The Neustadt Collection of Tiffany Glass, Queens, New York, who initiated the focus on Tiffany’s glass mosaics.

Many of Tiffany’s glass mosaics are located in their original architectural settings and cannot be removed to loan to an exhibition, creating a challenge for the curators and exhibition designer.

“We realized quickly that several key mosaics have never been published and much of the existing photography of glass mosaics is pretty lackluster,” Conway explained. “Obviously we can’t deinstall these mosaics and move them..."
to the Museum, so we needed to find a compelling approach to present these critical elements of the story to our visitors.”

To showcase Tiffany’s architectural mosaics in stunning detail, CMoG’s photography team hit the road, taking their cameras and lighting equipment to photograph carefully selected installations throughout the Northeast. The team photographed churches and other buildings across New York State—Rochester, Binghamton, Auburn, Clifton Springs, Troy, and New York City. Among the churches they visited were First Presbyterian Church in Bath—a Tiffany-decorated interior that includes windows, chandeliers, and stenciling—as well as Christ Episcopal Church in Corning. They also photographed a number of public murals, including The Curtis Center and Dream Garden in Philadelphia, Alexander Hall at Princeton University in New Jersey, and Macy’s (formerly Marshall Field & Company) in Chicago.

“We realized many of Tiffany’s most innovative glass mosaics are located throughout the state of New York, particularly in the region around Corning,” said Conway. “They beautifully represent a range of mosaic designs, and we have discovered many of the materials used to create them.”

For instance, the exhibition will feature a watercolor design, a sample panel, trade literature, and even glass mosaic pieces from The Neustadt Collection—all related to the making and marketing of The Prayer of the Christian Soldier, located at United Presbyterian Church in Binghamton, only an hour away from Corning.

Coordinating the photography has been quite an undertaking this spring and summer, involving many collections, library, publications, and curatorial staff. Along with the groundbreaking presentation of images in the publication, CMoG’s special exhibition will feature engaging digital displays to enhance the understanding of Tiffany’s glass mosaics.

“We want to encourage people to ask questions about the innovative materials and process for fabricating the mosaics,” said Conway. “This is an ideal opportunity to present them in a way that you might not be able to appreciate even if you were standing in front of them on site because they are located out of reach, behind altars or up high on walls and ceilings. We hope our efforts in capturing and interpreting this new imagery will cause visitors to see Tiffany’s glass mosaics in a new light.”

Tiffany’s Glass Mosaics will open May 20, 2017, featuring a selection of objects from museums, libraries, and private collections, including fireplace surrounds, decorative panels, desk accessories, design drawings, sample panels, lamps, and trade literature. Among the innovative Tiffany materials on display will be an array of sheet glass, glass “jewels,” and glass fragments drawn from the archive of The Neustadt Collection of Tiffany Glass, Queens, New York.
Steuben Glass, the American luxury crystal brand known for its distinguished decorative collectibles, signature tabletop designs, and prestigious corporate gifts, is breathing new life into its celebrated tradition of collaborating with leading designers to develop its next generation of creations for the brand. Following a relaunch under the stewardship of CMoG, Steuben has reintroduced select classic objects, and is working to develop new products with contemporary designers, among the first of which is New York–based designer Harry Allen.

“This collaboration with Harry Allen highlights Steuben’s commitment to working with the most notable design talent of the day,” said Steve Bender, e-commerce and new business development manager at CMoG. “With The Corning Museum of Glass as the steward of the Steuben brand, the next generation of products builds on the brand’s timeless excellence through both classic and new designs, and looks ahead to its vibrant future.”

Since the 1930s, celebrated artists and designers—from Georgia O’Keeffe, and Salvador Dalí to Kiki Smith and Michele Oka Doner—have collaborated with Steuben on new designs. Allen, whose work is represented in the permanent collections of the Museum of Modern Art (NYC), the Brooklyn Museum, the Denver Art Museum, the Philadelphia Museum of Art, and CMoG, first collaborated with Steuben in 2011 to create a glass piggy bank. In September, Allen returned to Corning to collaborate with Steuben, this time to reimagine the piggy bank, and to work with CMoG’s Hot Glass Demo Team to create a large-scale version during a public design session. The demonstration took place in the Museum’s new 500-seat Amphitheater Hot Shop, which sits in the footprint of Steuben’s original factory building. To celebrate the collaboration, another piece Allen designed for Steuben in 2011—the coin jar titled A Penny Saved—was made available for purchase for the first time.

“Steuben is such a famous luxury American brand,” said Allen, who has had ties to the company since college. “I’ve been hearing rumblings about Steuben being back for a while, and I think it’s great. I think the story of the Museum bringing it back is very interesting. It’s an institution charged with cataloguing and preserving glass history, and now it’s preserving a glass brand.”

To find Allen’s and other Steuben products, visit Steuben.com.
**BEADED SNUFF BOX**  
*Workshop of Johann Michael van Selow*  
Brunswick, Germany, 1755–1772  
Glass, tin, brass; assembled  
H. 3.8 cm, W. 11.5 cm, D. 6 cm  
2016.3.5

This delicate beaded snuff box with an idyllic farm scene once held powdered tobacco. Snuffing tobacco, a popular hobby among European elites in the 18th century, was reputed to help mask noxious smells of personal odor and sewage.

Johann Michael van Selow probably came to Brunswick, Germany, from his native Amsterdam at the request of his financial benefactor, Duke Karl I (German, 1713–1780). Van Selow’s workshop specialized in highly durable beaded decoration of tabletops and small objects. To create the decoration, van Selow transferred a cartoon drawing to the surface of the object. He applied a cement adhesive which was tinted to match the color of the overlying beads. Strings of glass beads, added in curved lines, helped to create contours in the image. Van Selow’s innovative use of colored cement gave extra depth to the image and successfully bonded the beads permanently to the metal surface; those on this box have remained in place for about 250 years.

In violation of local guild rules, van Selow hired young, untrained workers who had not completed apprenticeships with master craftsmen. The resulting disputes with other craftsmen in Brunswick drove van Selow out of business, and his workshop lasted only about 20 years.

-Katherine Larson, curatorial assistant

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**SUGAR BOWL WITH COVER**  
*Brooklyn Flint Glass Company (blank), Joseph Stouvenel and Company (cutting)*  
Brooklyn, New York, about 1851–1857  
Mold-blown, applied, machine-cut  
Purchased with the assistance of The Karl and Anna Koepke Endowment Fund  
H. 24.5 cm, D. (max). 13.5 cm  
2016.4.5

This sugar bowl is a notable example of intricate machine cutting by the Brooklyn firm Joseph Stouvenel and Company (1851–1857). In the 1850s, glassmakers in New York City developed technological advancements in glassmaking, such as pressed glass lenses for transportation signals, some for a growing luxury goods market in the United States.

Cut glass with complex geometric designs was popularized at the 1851 Crystal Palace Exhibition in London, and American glass firms quickly responded. Stouvenel adopted the use of a machine patented by Jean-Pierre Colné (French, 1807–after 1880), which made precise cut patterns on glass blanks. Stouvenel’s glassware was displayed at the Crystal Palace exhibition held in New York City in 1853 and 1854. The pattern of this covered sugar bowl matches that of a celery vase illustrated in *The World of Science, Art, and Industry Illustrated from Examples in the New-York Exhibition*, 1853–54, ed. B. Silliman Jr. and C. R. Goodrich, New York: G. P. Putnam, 1854.

This sugar bowl was cut on a blank likely made by the Brooklyn Flint Glass Company (1840–1868). The company, which first operated as the Brooklyn Flint Glass Works from 1822 to 1839, ultimately relocated upstate to Corning and was renamed the Corning Glass Works in 1868.

-Kelly Conway, curator of American glass
WONDERFUL MECHANISM.
J. TILLEY, FANCY GLASS BLOWER, FROM LONDON

J. Robinson
New York, New York, [1820]
Broadside: ink on paper
16 x 23 cm
CMGL 163866

To be seen in a neat Sitting Room, at 141 Broadway: the wonderful mechanisms of fancy glass blower J. Tilley. This early American broadside enumerates the delights New Yorkers could observe if they paid the 25-cent admission fee to Tilley’s glassmaking and scientific exhibition. Like many 19th-century itinerant glassworkers, Tilley offered his audience a range of enticing entertainments. These included “Spinning and Reeling Hot Glass round a Wheel, with the astonishing velocity of a Mile in less than two minutes,” and creating “various Articles, such as Writing Pens, Smelling Bottles, &c.” In addition, Tilley explained scientific properties and principles using glass models such as a Cartesian diver and a “Hydro Pneumatic Fountain.”

Tilley, originally from London, was one of the first itinerant glassworkers to bring his exhibition to the United States. Eighteenth-century Americans, influenced by their Puritan backgrounds, often shunned traveling entertainers, some going so far as to outlaw circuses, traveling menageries, and troupes of actors. Once those restrictions were lifted, entertainers like Tilley found success touring cities along the East Coast.

This broadside adds to our growing collection of itinerant glassworker materials, which spans four centuries of glassmaking demonstrations and displays around the world.

-Rebecca Hopman, outreach librarian

DESIGNS FOR LIGHTING FIXTURES
Établissements Charles Blanc

Paris, France, 1924-1926
Pencil, charcoal, and ink on paper
22 x 15 cm - 64 x 42 cm
CMGL 149698

Earlier this year, the Rakow Research Library acquired a portfolio of 87 design drawings, many of which were created by the Parisian firm Établissements Charles Blanc for lighting fixtures at the Palacio del Centro Asturiano in Havana, Cuba. Established in 1885, Établissements Charles Blanc manufactured bronze lighting fixtures with glass embellishments. The firm showcased its wares at numerous French exhibitions, including the Exposition Universelle held in Paris in 1889. Many of the design drawings in this new acquisition are for floor lamps, chandeliers, and various wall and ceiling fixtures.

The Palacio del Centro Asturiano was built during a period of growth in Havana that included an architectural boom. Designed by the architect Manuel del Busto Delgado, the building was opened in 1927 as the Asturian Center headquarters. Its lighting fixtures were designed to embody Cuba’s Republican architectural style and to offer fine examples of how glass was used in architecture and decorating in 1920s Cuba.

Today, the Palacio is part of the Museo Nacional de Bellas Artes and houses a collection of international art which spans the last 2,500 years. Many of the original lighting fixtures designed by Établissements Charles Blanc still exist today.

-Tracy Savard, cataloguing specialist
**WATER JUG, DECANTER, AND FOUR WINEGLASSES FROM THE “CROSS-FIRE” SERIES**

Geoffrey Mann (designer), Jochen Holtz (glass assistant)

*Edinburgh, United Kingdom, 2015*

Colorless borosilicate glass; flameworked

2016.2.2, .1, .3 A–D

Geoffrey Mann is a Scottish artist and designer whose work challenges the boundaries of art, craft, and design. He creates models for his objects using digital technologies, and then has his objects made by craftsmen using traditional techniques. His work is based on observations of time and motion, and he traces invisible natural phenomena to explore the effects of sound and light on objects. His tableware designs and sculptures are conceptually and physically unique, documenting passing moments and incidents.

Among these groundbreaking designs is his "Cross-fire" series of works that are both aesthetically sophisticated and technically innovative. Made of borosilicate glass that is flameworked, "Cross-fire" was inspired by mapping the sound waves of the 1999 film *American Beauty*. Using rapid prototyping, Mann created his models to illustrate the sound waves from the argument between the characters of Lester Burnham and his wife as they ricochet back and forth across the table, altering the ceramic dishes, glasses, and silver tableware, transforming the wineglass and decanter from simple, modern forms into highly irregular shapes. The "Cross-fire" wineglasses and water jug were designed in 2010 and 2015 respectively, and fabricated in 2015. The decanter and stopper were designed in 2014 and fabricated in 2015. The objects are accompanied by 360-degree photography/animation, which the Museum will feature on its website. The glass objects were created with the assistance of Jochen Holtz, a scientific glassblower, and the animations were made with the assistance of the designer Chris LaBrooy. This is the first work of Mann’s to enter the Museum’s collection.

-Communications department

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**WALKING STICK TELESCOPE**

William H. Baker (American, 1835–1889)

*Upstate New York, 1865*

Rosewood, ebony, plated brass, iron, glass; lathe woodwork, ground optical glass; assembled

H. 86.5 cm, Diam. (max.) 3.5 cm

2016.8.7

What fashion accessory would a 19th-century American gentleman have wanted more than anything else? High on the list would be this intriguing object: a walking stick telescope. Popular among scientifically minded gentleman in late 18th-century England, this object crossed the Atlantic the following century.

Most walking stick telescopes have a very simple optical construction, providing little magnification and an image only slightly improved from ordinary observation. Such novelty items displayed the social and intellectual status of the owner, and revealed the scientific awareness of those who recognized the purpose of the device. American examples are not nearly as common as European ones; this example also has a complex eyepiece, providing a better image with higher magnification than usual.

The maker of this device, William H. Baker, was born on Christmas Day in 1835, in Chenango or Otsego County, New York. He was listed as a gunsmith in the village of Greene in 1859. The following year, he moved to Marathon, where he made percussion rifles, pistols, and telescopes. After 1863, he received various patents for guns. In 1877, he formed W. H. Baker & Co., and subsequently sold guns with the inscription "The Baker Gun Syracuse NY" and under other labels as well, including "Ithaca Gun Co." and "Baker Gun and Forging Company." We know little more about him, or about his scientific interests.

This device, a whimsy, nonetheless illustrates the cultural impact of science even in a rural 19th-century setting.

-Marvin Bolt, curator of science and technology
Fragile Legacy: The Marine Invertebrate Glass Models of Leopold and Rudolf Blaschka Members’ Opening  
**MAY 13, 2016**

Revealing the Invisible: The History of Glass and the Microscope Members’ Opening  
**JUNE 17, 2016**
Carol Yorke and Gerard Conn

Carol Yorke was less than thrilled with the move she and her husband, Gerard Conn, were making to Michigan, so Gerry surprised her with a welcome gift while they were unpacking. “It was a bribe,” he said about the cobalt blue vase and iridized feather-patterned bowl he’d purchased from a small gallery near their SoHo home back in New York. Following those gifts, Gerry gave Carol a Steuben apple for Christmas, and they both started paying more attention to glass. Years later, they are now profound lovers and appreciators of glass art, particularly flameworked and kiln-worked pieces.

“Its technical brilliance and ability to transform light fascinates me,” said Carol, “so much so that I began working in glass myself. When UrbanGlass moved into our neighborhood (in Brooklyn), our knowledge and appreciation of glass expanded dramatically.”

Both Gerry and Carol grew up with a strong appreciation for the arts. Gerry watched his grandfather, the ragtime composer Joseph Lamb, play piano in theaters, and Carol watched her mother work as a professional seamstress. After receiving his Ph.D. in mathematics from New York University and a postdoctoral degree from Michigan State University, Gerry worked at Bell Labs and AT&T Labs in telecommunications engineering. Carol, who grew up in New Jersey, always had an interest in sewing, drawing, and painting. She, too, studied mathematics at NYU where she received a master’s degree, and she went on to work for a small consulting company, state government, and Chase National Bank.

When Carol and Gerry started to go to UrbanGlass more than 20 years ago, masters of the time came to work there, Gerry explained. “Many of these sessions were open to the public, and we watched Lino Tagliapietra, Dale Chihuly, Dante Marioni, Pino Signoretto, Dick Marquis, and others,” he said. “Over time, we got to know many artists and teachers from around the world. We’ve hosted them at our home in Brooklyn and visited them in Australia, Europe, and around the US.”

Carol and Gerry volunteered to be on the benefit committee for the first “Glassblowers Ball,” and soon after, Carol was invited to join the Board of UrbanGlass. Since then, she has served as treasurer, vice chair, acting chair, and co-chair of five galas. It inspired her to take classes and resume making art, this time in kiln working.

“I’ve studied with Klaus Moje, Kirstie Rea, Scott Chaseling, Dorothy Hafner, and Rudi Gritsch, and met many other established and emerging artists at UrbanGlass,” she said. “It’s been and still is a wonderful involvement in the arts and art-making community.”

“We’ve seen the Museum undergo transformation and expansion, and attended many special exhibitions and GAS conferences there,” said Carol. “We’ve known Bill Gudenrath and Amy Schwartz since they were at UrbanGlass, and have followed the development of The Studio in Corning, where I’ve taken classes.

“We believe that art is a vital part of people’s lives, so we support not-for-profit institutions that bring art to a wide range of people,” Carol said. “Glass is an amazing medium for its history, technological capabilities, and artistic possibilities. People should have the opportunity to appreciate this unique combination of science and art through education and access.”

The Ennion Society

The Ennion Society is the Museum’s patron group. We are privileged to have more than 150 households making annual cash donations of $1,200 or more to the Museum. The Ennion Society members enjoy getting together to share their passion for glass at special tours of exhibitions, exclusive trips, private dinners with artists and lecturers, and the annual Ennion Society Dinner.

Ennion Society trips for 2017 include a spring trip to Venice and a fall trip to England and Ireland.

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

The Ennion Society welcomes the following new members who have joined since the last printing of The Gather:

Tom and Lisa Capek
Ginat Wintermeyer Mirowski
Dorothy Saxe
Robin Levin
Joan Lunney and William W. Idler
Kimberly and Willard Cutler

To view a complete list of Ennion Society members, visit cmog.org/ennion.
My favorite object is the micromosaic titled *Piazza S. Pietro nel momento della benedizione papale* (St. Peter’s Square at the time of the papal blessing). The piece depicts St. Peter’s Square in Vatican City during a Sunday benediction by Pope Leo XIII. I remember the first day I walked into the galleries and happened upon this piece. As I approached it, I thought how strange it was that a glass museum had an oil painting as part of its collection. I wondered if perhaps the frame was made out of glass—nope… carved gilded wood. Getting closer, I discovered that the painting is actually not a painting at all. Instead, it is thousands of miniature glass tiles, some no larger than a pinhead, carefully arranged to create the scene.

Often, when I wander through the Museum’s galleries, I like to transport my mind back to the time when a piece was made, imagining what the world was like and thinking about the skilled workers and artists meticulously creating a masterpiece such as this. This dates back to about 1879, and it surely took a long time and masterful skills to construct the people, horses, carriages, buildings, and even fountains spewing water depicted in the scene. Not only are the details mesmerizing, but the colors are also vibrant and numerous.

The next time you are in the Museum’s galleries, take the opportunity to view this amazing micromosaic. Accept my challenge to stand before this piece and spend just a moment gazing at the intricate details that you might normally miss. My guess is, this is a challenge you won’t mind taking because there is so much to see and explore in my favorite object.