

Gather

Issue No. 30 / Summer 2017



It's a great day for glass!

Dear Members,

Notice anything different about your magazine? I hope so! We took note of the fact that this is the 30th edition of this publication and have seized the opportunity to make some changes, including a shortened title and a fresh graphic approach. Our shorter title (from *The Gather* to simply *Gather*) expands upon the idea of a gather of hot glass, or an assemblage of topics for your reading enjoyment, to a sense of coming together. Our new title embodies the notion of an art museum as a place of community.

Summer is our busiest time at The Corning Museum of Glass, with guests arriving from across North America and around the world. We hope that, on an upcoming visit, you enjoy a hot glass demonstration by one of our Guest Artists or take in our two beautiful, new changing exhibitions. As we fulfill our mission to tell the world about glass, we'll be expanding beyond the walls of the Museum this summer. The first weekend in June, we'll unveil two new mobile glassmaking venues: our expanded Mobile Hot Shop and GlassBarge.

Come by for a visit soon, whether it be here at the Museum, or out on the road or canal!



Karol B. Wight, Ph.D.
President and Executive Director

**CORNING
MUSEUM
OF GLASS**

Gather

Members' Magazine
Issue No. 30 / Summer 2017

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CORNING MUSEUM OF GLASS

One Museum Way
Corning, NY 14830

cmog.org

Open daily 9 a.m. to 5 p.m.
and until 8 p.m. all summer
long (Memorial Day weekend
to Labor Day). Closed January 1,
Thanksgiving Day, and December
24 and 25.

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Museum of Glass, Corning, NY.



Check out our new video, *CMoG in 2 Minutes*. Share it with friends who might be visiting the area this summer. cmog.org/2min

Museum News

Dr. Karol Wight Appointed to U.S. State Department Cultural Property Advisory Committee

Dr. Karol Wight has been appointed to a U.S. State Department advisory post on the Cultural Property Advisory Committee. Former President Barack Obama confirmed the appointment on January 11, 2017.

The committee advises the president and other government officials on the establishment or renewal of memoranda of understanding designed to protect the cultural heritage of foreign countries. One goal of these measures is to ensure that antiquities abroad are not illegally excavated and removed from their country of origin. The 11-person committee is made up of experts appointed by the president for three-year terms.

In a White House announcement, the former president said, "These fine public servants bring a depth of experience and tremendous dedication to their important roles. I know they will serve the American people well."

Wight will continue in her current role as president and executive director at The Corning Museum of Glass and will spend time each year in Washington, DC, to fulfill her commitment.

"I am deeply honored to have been appointed by President Obama to the Cultural Property Advisory Committee and look forward to representing the American museum community in future discussions concerning the protection of cultural patrimony of other nations," said Wight. "I feel very privileged to serve my country in this way."

Rolling Forward: Mobile Hot Shop

Fifteen years ago, we were on the cusp of expanding our glassmaking programs, literally driving forward our mission to tell the world about glass. Our newly completed Roadshow was headed to its first major venue: the 2002 Winter Olympics in Salt Lake City. Since that time, we have crisscrossed the country with our glassmaking studio on wheels, working with artists, museums, and other institutions from Seattle to Miami.

"The original Roadshow was revolutionary," said Eric Meek, senior manager of hot glass programs. "No one had ever made such a complete studio that also happened to move. But glass has changed a lot in the

last 15 years, both in scale and in the complexity of what artists are making, and we wanted to address that by making a shop that was more capable."

Artists who worked with us on the Roadshow often had to compromise, explained Meek. "We only had one annealer, so whatever you made couldn't be too big or too thick. It was a very narrow space, so you had to adapt to the shop. The new shop adapts to the artist—it's more traditional."

The new Mobile Hot Shop, which has been likened to a "baby Amphitheater," was recently completed at SPEVCO, Inc., a specialty vehicles company in North Carolina, and is gearing up for its launch at the Glass Art Society conference in Norfolk, Virginia, in June. It will also be at SOFA Chicago in November.

Making Waves: GlassBarge on the Erie Canal

CMoG has traveled the world with its mobile hot shops, and this summer will debut GlassBarge in three Upstate New York locations. This new movable performance venue brings the story of glassmaking home to New York State, in conjunction with the celebration of the Erie Canal's bicentennial and the centennial of the women's suffrage movement. GlassBarge will offer free public demonstrations in waterfront communities along the Erie Canal, while gearing up for a much more extensive journey in 2018.

"We've revolutionized mobile glassmaking," said Karol Wight. "And now we're expanding our reach even further with the launch of our newest mobile venue: GlassBarge."

The Museum has received several grants through the New York State Canal Corporation, New York State Council on the Arts, and I LOVE NEW YORK, which made possible the following 2017 stops:

Fairport Canal Days: June 2–4
Seneca Falls Canal Fest: July 7–9
World Canals Conference, Syracuse: September 24–27

The 2017 GlassBarge deployments are a prelude to an ambitious statewide effort in 2018 designed to celebrate the 150th anniversary of glassmaking arriving in Corning from Brooklyn via New York Harbor, the Hudson River, and the Erie Canal.

Climb aboard this summer! cmog.org/glassbarge

50 REASONS TO VISIT TODAY

cmog.org/50reasons



CLAIRE KELLY



CORNING
MUSEUM
OF GLASS **STUDIO**

Fuel your spirit! Take a summer class at The Studio and learn from these artists-in-residence. cmog.org/studio

Artists-in-Residence 2017

Martin Janecky

February 13–March 20

Martin Janecky began his career with glass at the age of 13 and later explored sculpting methods in the Czech Republic. Following a 2016 residency at The Studio, he was a Guest Artist in the Amphitheater Hot Shop and created work inspired by the Mexican holiday Día de los Muertos (Day of the Dead). This year, he returned to The Studio to further explore this work, which will be exhibited in Mexico City on the Day of the Dead this fall.

Judy Tuwaletstiwa and Michael Rogers

February 13–March 20

Judy Tuwaletstiwa began working with glass powders during a 2012 residency and discovered a material that synthesized and expanded concepts she'd explored for almost 50 years as a visual artist and writer. Michael Rogers teaches in the glass program at the Rochester Institute of Technology's School for American Crafts. Before that, he was an associate professor and head of the glass department at Aichi University of Education in Japan. This year, Tuwaletstiwa and Rogers worked in a collaborative residency that focused on bringing together the concrete and the ephemeral.

Claire Kelly

March 20–April 24

Claire Kelly's work examines the human connection with animals. During her residency, Kelly experimented with glass produced by Effetre in Murano, Italy. By melting the crystal glass, Kelly learned more about the colors, and she researched the possibilities of Effetre glass in the American market, where it is not widely used for glassblowing.

Karlyn Sutherland

March 20–April 24

Dr. Karlyn Sutherland is inspired by the bond between people and place. Her autobiographical work explores this dialogue through glass and architecture. While at The Studio, Sutherland explored applications and installations of glass both within architecture and on an architectural scale. She focused on the transmission, reflection, and refraction of natural light.

Marina Hanser

April 24–May 27

Marina Hanser is an Austrian artist inspired by notions of loss, transformation, and remembrance. She combines kiln casting, cold working, and *pâte de verre* techniques, translating the ideas of wounding and healing by filling carved voids with a paste of finely ground glass and using heat to restore the surface. During her residency, Hanser focused on medical imagery and completed material investigations.

Anna Riley

April 24–May 27

Anna Riley explores the historical narrative of decolorization and the emotional effects of material in our daily lives. Her research has taken her from coasts to quarries, harvesting raw ingredients from the earth to manufacture a series of site-influenced glass recipes. While in Corning, she experimented with a variety of methods to transform brown bottle glass into clear glass.

Mark Ditzler and Wayne Stratman

September 10–24

Mark Ditzler is a Seattle-based artist specializing in kiln-fired glass for art and architecture. Wayne Stratman is a noted scholar and artist who incorporates forms of light such as neon into glass sculpture. In September, Ditzler and Stratman will collaborate at The Studio. The two first met in 2015 at the Pilchuck Glass School, where Stratman was teaching a course on plasma neon. For their residency, the two plan to create kiln-formed neon panels and glass sculpture, utilizing the techniques that initially brought them together.

Elinor Portnoy

September 25–October 30

Elinor Portnoy is an Israeli artist whose work examines the fluidness of material. She designs processes that demonstrate the natural settling of matter, for example, pouring molten glass on top of metal structures. Her residency will be in collaboration with the Kohler Arts Center. She plans to fabricate cast-iron molds at Kohler and bring them to Corning to use in her experiments with hot glass.

Wendy Yothers

October 30–December 1

Wendy Yothers is a silversmith by profession, specializing in restoration, prototype making, and production smithing for Tiffany & Co. and Kirk Stieff & Co. She makes, designs, and restores teapots, and is a professor at the Fashion Institute of Technology. During her Studio residency, Yothers will create a suite of visually eloquent glass and silver serving vessels based on a dinner party theme, exploring ways for combining traditional craftsmanship in silversmithing and glass in a 21st-century context.

François Arnaud

October 30–December 1

With more than 20 years of glassblowing experience, French artist François Arnaud is inspired by ancient glassmaking techniques as well as the movements of the body. During his residency, he will explore the idea of instability and asymmetry in the body and how it contrasts with utilitarian glass objects.

Meet Jim Gerhardt

Chief Advancement Officer

For Jim Gerhardt, it's all about making connections. He loves meeting with fascinating people, then introducing those people to extraordinary places, and ultimately finding out how those relationships ignite and fuel passions. Those are the fundamentals of arts development for Jim. After more than 15 years in the industry, he still considers himself the "fortunate person" who gets to develop those connections.



How would you describe what you do here at CMoG?

Advancement is not about me. I'm the one person in this institution that it's least about. I'm the person who gets to connect the people doing the work to those who could be inspired by the work being done.

What makes you passionate about being able to do that?

It's a lot of fun to be able to connect people's passions—the things that drive and motivate them—to many of the things that we do here at CMoG. I always look to reinforce and strengthen the ways in which people's passions and values intersect with our work and the priorities that drive that work. It can be challenging, but I enjoy it immensely.

What led you to CMoG?

A number of years ago I listened to a major Apple product rollout. At the end, Steve Jobs took a moment to talk about what really drives the people at Apple. When he emphasized that "it's the joining together of the art and technology that yields the results that make our hearts sing," that really stuck with me. And it's what drew me here. It's in our DNA. Our people are passionate about so many aspects of glass and glassmaking, and it's that drive and passion that create the kind of unsurpassed experience our visitors can have here. They can't help but leave with a greater appreciation of the art, science, technology, and history that, in many ways, is the story of humankind. We just happen to tell that story through glass.

What are you most excited about in terms of development for CMoG?

A lot of what I hope to do is what I would call "institution building," in the sense of engaging others in this fascinating journey of resourcing and enabling CMoG to fulfill its mission. This is the first time we've reached beyond our extraordinary benefactor and beyond our existing resources to imagine what could be. What could The Studio become? How can we continue to best position The Rakow Library? What is it about how we collect and present our collections that will continue to inspire others to see glass in new and exciting ways? As a development person, I get the chance to help shape the future of a magnificent institution such as this, and that, to me, is a privilege.

What do you like to do for fun?

I love playing tennis, and I enjoy reading. I'm also an avid hiker and am looking forward to exploring the Finger Lakes this spring and summer. I love to travel, and I envision a significant amount of it for the Museum, building our outreach to people near and far. We'll be talking with people from coast to coast, and I think we'll also be developing some good international relationships, because so much of what we do crosses borders.

What are you hoping to learn from our Museum Members?

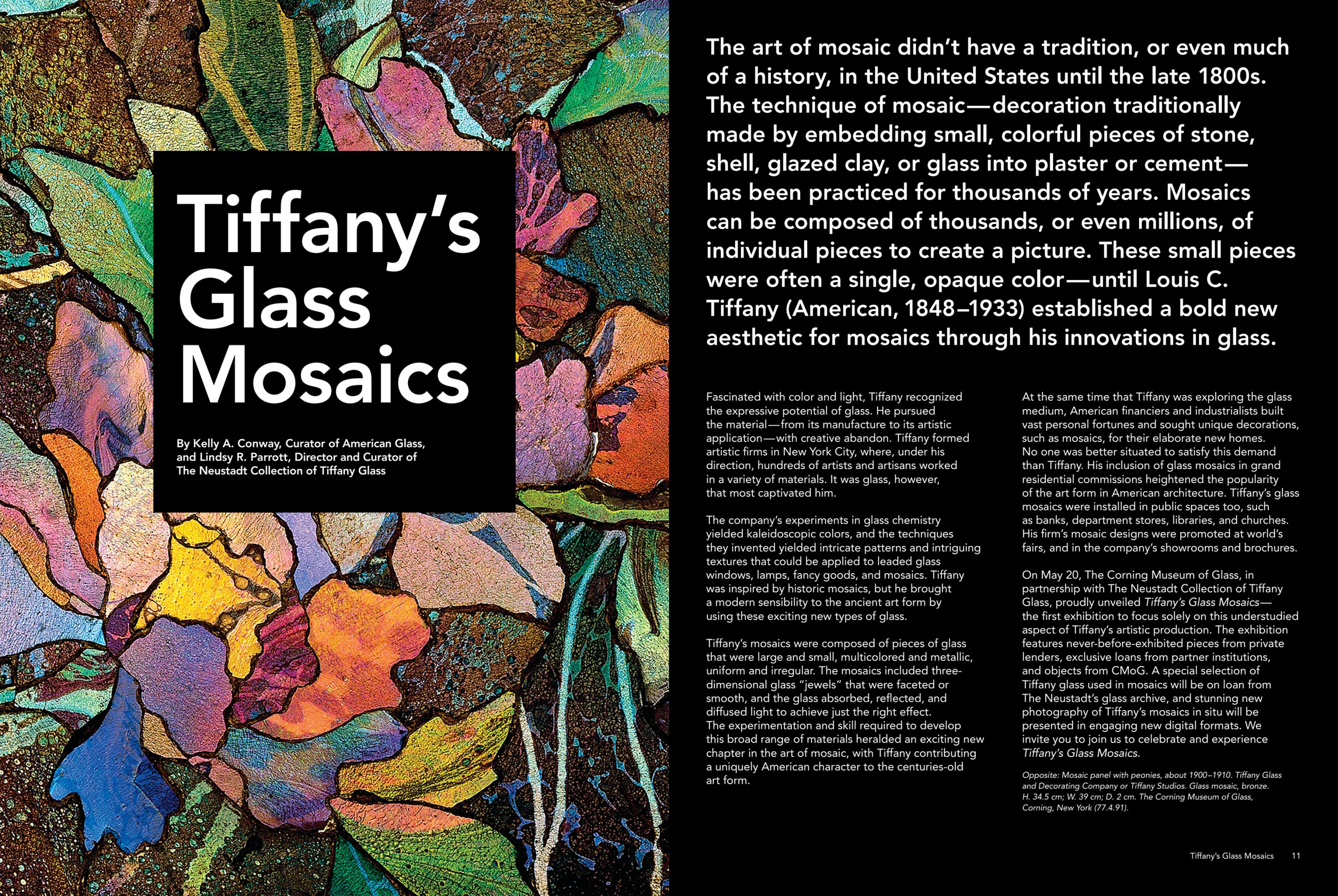
I really would love to hear what our Members think about the Museum. Why are they involved with the Museum? What is it about what we do that connects with them? I've been lucky to meet a lot of interesting people, and I've had a lot of amazing conversations. You often never know where these conversations will lead.

If you'd like to reach out to Jim, please contact him at gerhardtj@cmog.org.

Jim Gerhardt joined the Museum to lead the advancement department and enhance the Museum's existing institutional-giving program. Jim has worked in arts- and education-focused nonprofit organizations for 15-plus years. Most recently Jim worked at the National Museum of American Jewish History, where he designed and implemented national fund-raising and membership programs. Previously he worked at Learning Ally in Princeton, New Jersey; Rollins College in Winter Park, Florida; and Yale University in New Haven, Connecticut. Over the course of his career, Jim has worked on campaigns totaling more than \$4.6 billion. He holds a master of business administration degree in finance and accounting from the University of Texas at Austin and a bachelor of arts degree in history from Yale University.



Do you know someone who might be interested in becoming a member? cmog.org/members



Tiffany's Glass Mosaics

By Kelly A. Conway, Curator of American Glass,
and Lindsay R. Parrott, Director and Curator of
The Neustadt Collection of Tiffany Glass

The art of mosaic didn't have a tradition, or even much of a history, in the United States until the late 1800s. The technique of mosaic—decoration traditionally made by embedding small, colorful pieces of stone, shell, glazed clay, or glass into plaster or cement—has been practiced for thousands of years. Mosaics can be composed of thousands, or even millions, of individual pieces to create a picture. These small pieces were often a single, opaque color—until Louis C. Tiffany (American, 1848–1933) established a bold new aesthetic for mosaics through his innovations in glass.

Fascinated with color and light, Tiffany recognized the expressive potential of glass. He pursued the material—from its manufacture to its artistic application—with creative abandon. Tiffany formed artistic firms in New York City, where, under his direction, hundreds of artists and artisans worked in a variety of materials. It was glass, however, that most captivated him.

The company's experiments in glass chemistry yielded kaleidoscopic colors, and the techniques they invented yielded intricate patterns and intriguing textures that could be applied to leaded glass windows, lamps, fancy goods, and mosaics. Tiffany was inspired by historic mosaics, but he brought a modern sensibility to the ancient art form by using these exciting new types of glass.

Tiffany's mosaics were composed of pieces of glass that were large and small, multicolored and metallic, uniform and irregular. The mosaics included three-dimensional glass "jewels" that were faceted or smooth, and the glass absorbed, reflected, and diffused light to achieve just the right effect. The experimentation and skill required to develop this broad range of materials heralded an exciting new chapter in the art of mosaic, with Tiffany contributing a uniquely American character to the centuries-old art form.

At the same time that Tiffany was exploring the glass medium, American financiers and industrialists built vast personal fortunes and sought unique decorations, such as mosaics, for their elaborate new homes. No one was better situated to satisfy this demand than Tiffany. His inclusion of glass mosaics in grand residential commissions heightened the popularity of the art form in American architecture. Tiffany's glass mosaics were installed in public spaces too, such as banks, department stores, libraries, and churches. His firm's mosaic designs were promoted at world's fairs, and in the company's showrooms and brochures.

On May 20, The Corning Museum of Glass, in partnership with The Neustadt Collection of Tiffany Glass, proudly unveiled *Tiffany's Glass Mosaics*—the first exhibition to focus solely on this understudied aspect of Tiffany's artistic production. The exhibition features never-before-exhibited pieces from private lenders, exclusive loans from partner institutions, and objects from CMOG. A special selection of Tiffany glass used in mosaics will be on loan from The Neustadt's glass archive, and stunning new photography of Tiffany's mosaics in situ will be presented in engaging new digital formats. We invite you to join us to celebrate and experience *Tiffany's Glass Mosaics*.

Opposite: Mosaic panel with peonies, about 1900–1910. Tiffany Glass and Decorating Company or Tiffany Studios. Glass mosaic, bronze. H. 34.5 cm; W. 39 cm; D. 2 cm. The Corning Museum of Glass, Corning, New York (77.4.91).



Interior of St. Paul's Episcopal Church, Troy, New York, 1891–1893. Tiffany Glass Company or Tiffany Glass and Decorating Company, designed by Jacob Adolphus Holzer (American, b. Switzerland, 1858–1938). Photo: The Corning Museum of Glass, Corning, New York.

About the Publication

Written and edited by exhibition curators Conway and Parrott, *Tiffany's Glass Mosaics* is a landmark volume, richly illustrated with new photography of Tiffany's most celebrated mosaic commissions. Double-page spreads show extant mosaics in situ and allow readers to see vivid details of the works for the first time. The catalog also includes important contextual archival photographs from major museums, libraries, and private collections in the United States and Europe. There is also a comprehensive appendix that includes all of Tiffany's known public, ecclesiastical, and residential glass mosaic commissions and represents years of sleuthing to find extant mosaics. Now available for purchase in the Shops.

Opposite: Panel, *Fathers of the Church*, about 1892. Tiffany Glass and Decorating Company, designed by Joseph Lauber (American, b. Germany, 1855–1948). Glass mosaic, glass "jewels." H. 248.3 cm, W. 148.6 cm. The Neustadt Collection of Tiffany Glass, Queens, New York (N.86.M.01).

Related Experiences

Hot Glass Demo: "Tiffany's Palette" focuses on the creation of patterns and textures used in Tiffany's mosaic designs.

Flameworking Demo: Watch as metal oxides are mixed to color glass which is then turned into shapes inspired by Tiffany's *The Dream Garden*.

Make Your Own Glass: Make a special glass fusing project inspired by shapes and patterns found in Tiffany's glass mosaics.

Studio Class: October 18–19, Glass Mosaic Boxes, Janet Dalecki, All Levels

Annual Seminar on Glass: October 20–21

Visit the web for more info about *Tiffany's Glass Mosaics*. cmog.org/tiffany



Recent Acquisitions

Virtue of Blue

Jeroen Verhoeven (Dutch, b. 1976)

The Netherlands, Amsterdam, designed in 2010, made in 2016.

Blown glass; polycrystalline silicon photovoltaic cell panels, LED bulb, steel, aluminum, electrical fittings. H. about 150 cm, Diam. about 110 cm. 2016.3.8.

Butterflies have a keen attraction to sunlight—perhaps none more so than the 500 or so butterflies that appear to flutter around the teardrop-shaped glass bulb in the center of *Virtue of Blue*. Each one is a working solar cell that gathers light streaming through the skylight-filled ceiling in the Contemporary Art + Design Wing and translates it into electricity. The butterflies sit on aluminum and stainless steel wire arms that carry the current to the center bulb, like drops of sweet nectar.

Susie Silbert
Curator of Modern and Contemporary Glass



Stacked Grid Structure



Thaddeus Wolfe (American, b. 1979)

United States, Brooklyn, New York, 2016
Mold-blown glass with bronze inclusions
H. 56 cm, W. 30.3 cm, D. 19.3 cm
31st Rakow Commission
2016.4.9

Glassblowing is a technique that lends itself to symmetry, but Thaddeus Wolfe uses it to create boxy, geometric works with an architectural feel. He inflates glass into one-time-use plaster molds cast from carved Styrofoam positives to contort glass into his signature angular style. For the Rakow Commission, he experimented with combining two blown forms by adding bronze inclusions into his mold. These stilts give *Stacked Grid Structure* an architectonic feeling, one that Wolfe says was inspired by his life in New York City.

Susie Silbert
Curator of Modern and Contemporary Glass

Fenton Art Glass Company Archive



United States, Williamstown, West Virginia:
[1905–2011]
CMGL 167191

An entire history of a glass company, packed into 290 boxes: that's what arrived at the Rakow Research Library in March from the Fenton Art Glass Company in Williamstown, West Virginia. The company, which was founded in 1905, became one of the foremost producers of handmade art glass. Heavily influenced by Tiffany Studios and Steuben, Fenton used many different colors in its glass output, and it was the first firm to introduce Carnival glass. In 2011, the company halted production of its traditional handmade glass products. The Fenton archive is one of the most complete American glass company archives in the Library's collection, with materials on all aspects of the firm's operation, including every trade catalog Fenton ever published.

Lori Fuller
Associate Librarian for Collections Management

Glass Sample Portfolio in Book Format



Josef Riedel Glasfabriken

Czechoslovakia, Polubný (Polaun), about 1930–1939
Glass, canvas, wood, metal, cardboard, paper, thread;
printed, sewn, assembled
H. 25.7 cm, W. 20.9 cm, D. 9.5 cm
2017.3.3

Imagine selling glass in a time before color photography, video, or the internet. How would you show off the high quality, vibrant hues, and rich textures of your wares to potential clients without lugging hundreds of pounds of breakable glass everywhere you went? Traveling salesmen in the early 20th century wielded books like this one, containing button-size samples of glass in assorted colors and patterns offered by their companies.

Katherine Larson
Curatorial Assistant

Glass



Judy Tuwaletstiwa (American, b. 1941)

Santa Fe, New Mexico: Radius Books, [2016]
H. 33 cm; 253 pp., color illustrations, four works
of art on paper in individual portfolios
CMGL 166734

Judy Tuwaletstiwa explored concepts in fiber, paint, and writing before she discovered glass during a residency at Pilchuck Glass School in 2001. The Rakow Research Library recently acquired *Glass*, an autobiographical volume that highlights all phases of Tuwaletstiwa's artistic career. This collector's edition, copy three of 10, is accompanied by four works of art on paper, and a matching, hand-tipped original piece of fused glass by the artist is incorporated in the cover.

Tuwaletstiwa recently completed her joint artist residency at the Museum, where she and Michael Rogers spent a lot of time in the Library using our collection of incunabula and early manuscripts. As Tuwaletstiwa describes it, the Library was an "incubator" for their residency.

Lori Fuller
Associate Librarian for Collections Management

Photograph Frame



F. & C. Osler

United Kingdom, Birmingham, England, 1890–1900
Colorless glass, brass; cut, assembled
H. 29.6 cm, W. 20.3 cm, D. 3.1 cm
2016.2.18

When the Collections Management team unpacked this cut glass frame last fall, we were thrilled to discover an unexpected addition: a historic photograph of Shah Jahan Begum (Indian, 1838–1901) from the 1870s. The begum, who ruled Bhopal in central India, was the original owner of the frame. She gave it to her grandniece as a wedding present.

Katherine Larson
Curatorial Assistant

Glass Chair



Henry H. Turchin (American, 1891–1967), designer

United States, Pittsburgh, Pennsylvania, Pittsburgh Plate Glass Company, probably designed under the direction of Louis Dierra (American, active about 1939), about 1939
Slumped plate glass, sandblasted; metal, textile; assembled
H. 75 cm, W. 57 cm, D. 46 cm
2016.4.38

Glass was the material of tomorrow at both the 1939 New York World's Fair and the Golden Gate International Exposition in San Francisco. The fair in San Francisco featured a "House of Glass" exhibited jointly by W. P. Fuller and the Pittsburgh Plate Glass Company. Wandering through the house, you could see—or see through—walls, furnishings, and decorative accessories made almost entirely of glass. This particular chair, with its gently squared edges and sandblasted Greek key decoration, could be found in the "House of Glass" bedroom. The chair, constructed from a single large piece of slumped plate glass, has an upholstered seat that rests on nearly invisible metal supports.

Alexandra Ruggiero
Assistant Curator



Curious and Curiouser

Surprising Finds from the Rakow Library

By Rebecca Hopman, Outreach Librarian

The Rakow Research Library is filled to the brim with information on glass and glassmaking. A cornerstone of the Museum's campus, the Library is open to everyone and offers guests a chance to learn more about every glass topic imaginable. The shelves are full of the expected as well as the unexpected, often leading visitors in new directions.

Curious and Curiouser: Surprising Finds from the Rakow Library (on view April 8, 2017–February 17, 2019) aims to give guests a taste of what they can find if they venture up the Library's glass staircase to the reading room. From "glasshouse money," used to pay glass factory workers during the Industrial Revolution, to a trilogy of romance novels chronicling the generations of a glassmaking family, the exhibition unites many disparate materials from the Library and glass collections through the themes of inspiration and curiosity.

Like all libraries, the Rakow Library is an incubator where many types of creativity flourish. Numerous people have found inspiration in our collections. Take glass artist Mel George, for example. When she teaches a class, she takes her surroundings into account, trying to "give the students special experiences that individual places can offer." Soon after she and her students arrived at The Studio, they explored the Rakow Library.

Among the items they viewed was the Library's oldest item, the nearly 900-year-old *Mappae clavicula* (loosely translated, A little key to the world of medieval techniques). George was intrigued by the manuscript and assigned her students the task of creating contemporary interpretations of books, or "visual poems." They further examined books in the collection with glass covers and insets, then set to work. Their final pieces demonstrate how libraries can inspire people in unexpected ways.

While George and her students found their inspiration in the rare books collection, glass artist Josh Simpson found his in the archives. Simpson was looking for information on iridescent glass and stumbled upon a series of notebooks written by Arthur and Leslie Nash in the late 1800s and early 1900s. A father-and-

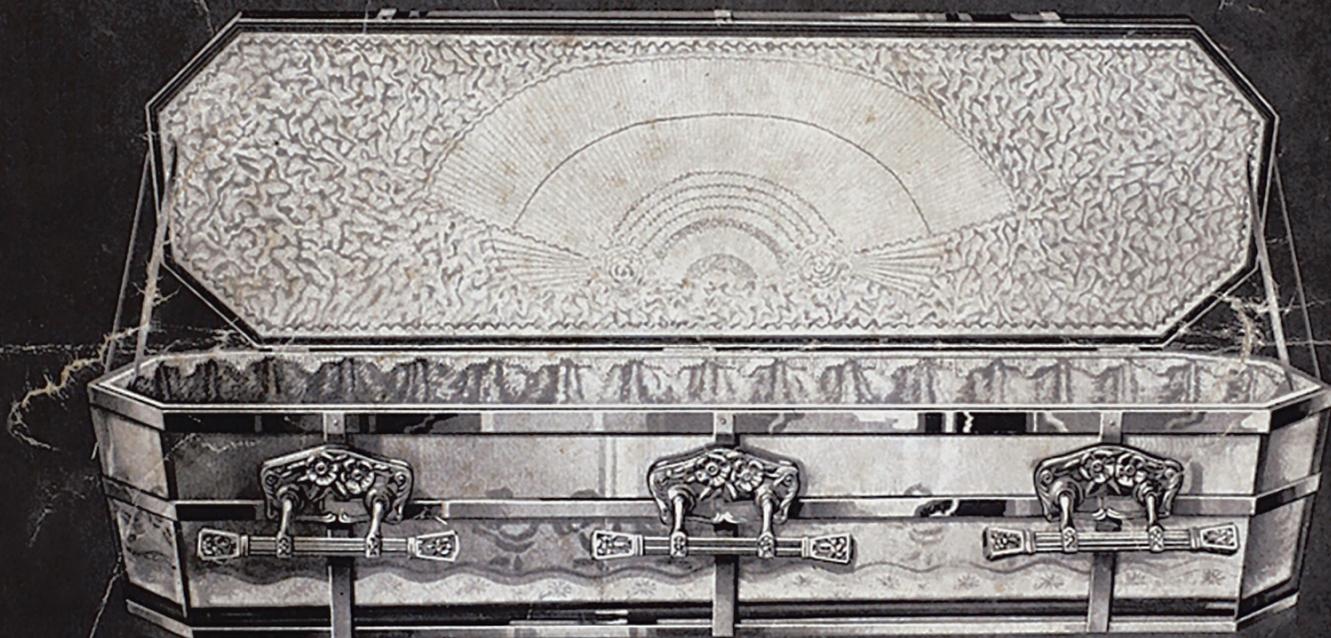
son team who worked for Louis C. Tiffany, the Nashes chronicled their projects, the recipes they created, and the equipment they invented or improved. They also wrote of their triumphs and struggles, documenting what it was like to work at Tiffany Studios in Corona, New York.

Simpson soaked up the stories, finding similarities with his own frustrations and victories as an artist. He felt an emotional connection to the Nashes, realizing that he was part of a long chain of creators navigating their way through the artistic process. He carries their stories with him, forming a bond with a duo whose legacy lives on in Tiffany glass. Simpson chronicles his recipes and experiments in his own series of notebooks. Perhaps someday their pages will speak to another artist in the same way the Nashes' spoke to him.

Preserving the dead in glass, ingesting crushed glass powder to soothe pain from a kidney stone. Those seem more like science fiction topics than something you'd expect to find in a library. But, curiously enough, the Rakow shares these stories, too.

Because of its chemical stability, glass is effective for preserving remains. Joseph Karwowski was awarded a patent in 1903 for his idea to preserve the dead in glass, keeping the remains intact for future medical treatment. Around the same time, the American Glass Casket Company offered a glass coffin designed to have an airtight seal to preserve the body.

Perhaps the need for the coffin stemmed from a suggestion made in an early encyclopedia, *De proprietatibus rerum* (On the properties of things), in which author Bartholomaeus Anglicus recommended crushing glass to a fine powder to clean teeth. He also suggested those suffering from kidney stones could



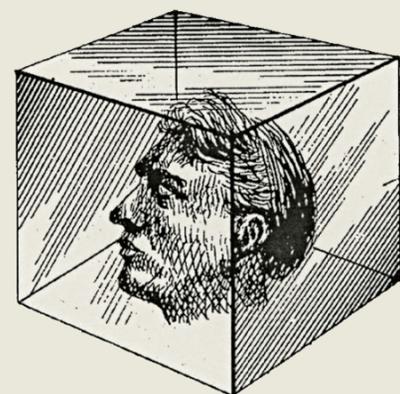
Detail from glass casket catalog. American Glass Casket Company, Ada, Oklahoma: American Glass Casket Company, probably 1921. CMGL 130378, gift of American Cut Glass Association.

mix the powder with wine for relief. However, if the powder was not crushed finely enough, he warned, it would “sunder the guts” and kill them instead.

On a slightly less morbid note, glass was also the primary material used for hundreds of years to make eyes. Skilled glassworkers could earn a living making and selling eyes for taxidermy and as prosthetics. Catalogs and advertisements offered a wide variety of human, animal, and doll’s eyes for sale. Human eyes came in every color imaginable. Customers could even select “daytime” and “nighttime” eyes, with different dilations, for a more realistic look. Animal eyes were available in species from fish and insects to tigers and sheep.

Curious and Curiouser will be on view until February 17, 2019. To preserve the rare materials on display, the items in many cases will be replaced every three months. Make sure to stop back into the Rakow frequently to see what’s new and find your own inspiration on the Library’s shelves.

Previous page: Detail from advertising poster for glass eyes. Philadelphia: Queens & Co. 1891. CMGL 72685. Right: Method of Preserving the Dead. Joseph Karwowski (born Russia, dates unknown), Washington, D.C.: United States Patent Office, 1903 (2016). CMGL 166896.



Related Experiences

Members’ Opening: June 16

Members’ Tours: June 17, 10 a.m. and 11 a.m.

Flameworking Demo: Inspired by glass eyes for taxidermy and prosthetics, “The Curious Glass Eye” features our Properties of Glass team creating realistic glass eyes of all types. You won’t be able to take your eyes off it!

Make Your Own Glass: There are many gems found in the Rakow Library’s collection. Make your own glass gem at The Studio.

My Favorite Thing

Scott Ignaszewski
Event Planning and Production Manager

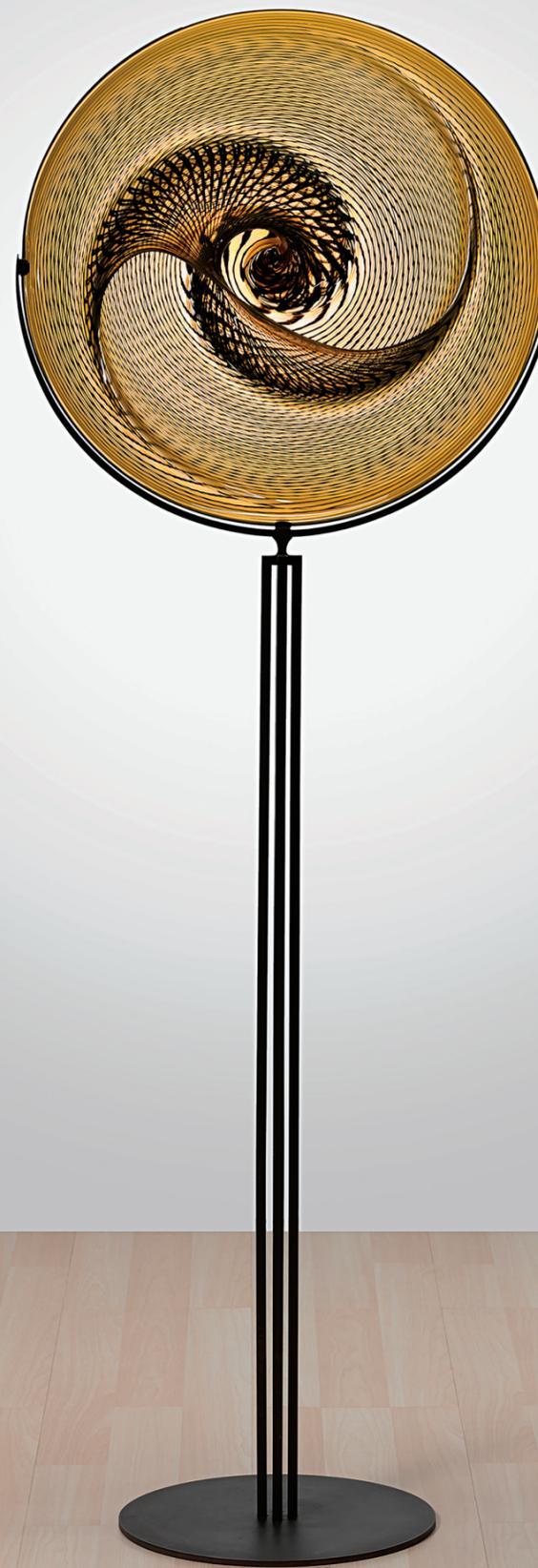
When I was asked to pick my favorite piece in the Museum, the answer was easy. Many times, I’ve found myself just wandering up to *Spirale* and wondering. I speculate about what goes through an artist’s mind as he is making such a piece. Having been lucky enough to watch and film Lino Tagliapietra create a similar work, I find his complex mental process while constructing an object fascinating and technically awe-inspiring. Does the artist anticipate the onlookers’ imaginations evolving endlessly as they study a piece?

While looking at *Spirale*, my imagination is captured by the natural interconnection of the components of life that can be visualized within the work. I see the interwoven helix of DNA coming together to a central point. I see many strands of stars and galaxies radiating to the far reaches of the universe. For me, it creates a snapshot of our galaxy, in which we are just a tiny particle of silica. All these story lines go together to make this object. The mere idea of a whorl collapsing or appending upon itself creates imagination of purpose and possibilities.

As I study this piece, I wonder if this shape could be a new type of turbine or propeller that could be utilized futuristically to generate more efficient energy as wind or water flow is induced across this glass wonder. With its naturally unique flow and form, *Spirale* has the power to stimulate the imagination. Could this also be a piece that somehow collects moisture for sustainable life on a yet-to-be-discovered desert planet?

I imagine how Lino built that complex shape—inspired by a nautilus shell. It gathers its color from the golden ambers of sunshine and the dark blackness of nothing. I could sit and stare at this piece forever and let my imagination be inspired. Perhaps someday I may get the opportunity to hold *Spirale* to my ear. Who knows what inspirational music or sounds I may hear?

Photo caption: *Spirale*, Lino Tagliapietra, Seattle, Washington, 1994. Gift of the Ben W. Heineman Sr. Family. 2007.4.237.



Donor Profile

Sue Schwartz has been a longtime friend to the Museum, generously supporting programs at The Studio that foster learning, creativity, and talent in emerging artists. After her husband, Tom, passed away, Sue began looking for ways to get more deeply involved with a material that had become an integral part of both their lives: glass.

Tom worked his way up through what was then Corning Glass Works and became a plant manager, first in Greenville, Ohio, then in State College, Pennsylvania. Sue obtained a degree in music from Oberlin College and had dreams of playing the French horn in a symphony orchestra, but at the time, the only female member of an orchestra was the harpist. She decided to teach instead, and when they moved to State College, she attended Pennsylvania State University to get her doctorate in architectural history.

While Tom spent his life looking at glass from a manufacturing standpoint, after his death, Sue became intrigued by the Studio Glass movement and what artists were doing with the material. "I thought, 'What can I do that would have been of interest to him, too?'" she says. "So I started collecting Studio Glass."

Over the years, Sue has amassed an impressive collection of glass that focuses on technique so that it may be used to teach, complete with works by Toots Zynsky, Bertil Vallien, and many others. Styles and techniques are as diverse as the artists represented.

"Glass is a material that has so many possibilities," she says. "You can have one piece that's pâte de verre and another that's optical. You can polish glass and make it look shiny, or you can rough it up. It's an interesting material."

As a collector, Sue closely follows the careers and documents the progress of her favorites, such as Australian artist Nick Mount. Sue also tries to collect pieces created by husbands and wives. If both work in glass, she ensures both are represented in her collection—including The Studio's Bill Gudenrath and Amy Schwartz.

Sue met Bill and Amy more than a decade ago, shortly after they arrived in Corning to start The Studio. "Sue knew she wanted to support the development of artists while doing something to honor the memory of her husband," says Amy Schwartz, director of The Studio. "She and I worked closely together to determine the best way to do that."

As a result, Sue established The Silver Trout Fund at The Studio to help fund the Artists-in-Residence program. "She has supported so many of our programs and equipment, as well as the development of individual artists," says Amy. "We are so fortunate to have Sue as a friend!"

Sue enjoys traveling with the Ennion Society, combining her love of glass and architecture as the group explores new cities and small towns. Highlights for Sue are meeting artists in their studios. She fondly remembers visiting Lino Tagliapietra during an Ennion Society trip to Venice.



Ennion Society

June 1 marks the 15th anniversary of the Ennion Society. Our members play a critical role in ensuring the Museum's stature as the international leader in the pursuit and dissemination of knowledge about the art, history, science, and technology of glass and glassmaking. Thank you for your support.

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Full details at cmog.org/guestartists

May 24–25
David Patchen

July 27
Martin Janecky

June 8
Megan Mathie

August 3
Jared Rosenacker

June 15
Aric Snee

August 10
Davide Salvadore

June 22
Laura Donefer

August 17
Rob Stern

June 29
Nadège Desgenétez

August 24
Lewis Olson

July 6
Pavλίna Čambalová

August 31
Catherine Ayers

July 13
David Schuckel

September 3–4
Salt

July 20
Helen Tegeler

September 11–12
Karen Willenbrink-Johnsen
and Jasen Johnsen

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