Dear Friends,

It’s been an exciting year at The Corning Museum of Glass!

I was fortunate to spend February as an Affiliated Fellow at the American Academy in Rome researching the manufacturing techniques of ancient Roman cameo glass (see page 24 for more). Research like this informs the interpretive process we use to share stories of glass, including those told in our newly reinstalled Crystal City Gallery.

The occasion of the 150th anniversary of glassmaking in Corning presented us with an opportunity to refresh the gallery, now open to the public. The city’s history is recounted in the gallery and is complemented by new cutting and engraving videos and the opportunity to page through digital versions of cut-glass trade catalogs from companies such as Hawkes and Hoare. The gallery’s May 5 opening coincided with the debut of a glass-cutting demonstration on the Museum’s West Bridge. Two weeks later, we launched GlassBarge from Brooklyn Bridge Park, mere blocks from the original site of the Brooklyn Flint Glass Company. The relocation of this company to Corning in 1868 set in motion 150 years of glassmaking innovation.

June 23 marks the opening of our annual special exhibition Glass of the Architects: Vienna, 1900–1937. Organized by Alexandra Ruggiero, assistant curator of modern glass, the exhibit is a cooperation of the Museum of Applied Arts and Contemporary Art in Vienna and Le Stanze del Vetro in Venice. It presents the work of a group of avant-garde Austrian architects who strove to integrate modern aesthetics into daily life. Glass was one material that enlivened their artistic vision, and the shapes and decorations they developed capture their adventurous approach.

With so much going on at the Museum and in our outreach programs, we hope you will join us here in Corning or visit us on GlassBarge out on New York’s waterways!

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

The Museum’s success relies on your generous contributions. cmog.org/give
On May 5, the Museum invited local community members to see our newly redesigned Crystal City Gallery and launch the year-long celebration of the 150th anniversary of glassmaking in Corning. Located in the heart of the 35 Centuries of Glass Galleries, the Crystal City Gallery has undergone a refreshing transformation to become a space where stories of Corning’s emergence as the Crystal City can be explored.

BECOMING THE CRYSTAL CITY

By Kelly Conway
Curator of American Glass

Plates and bowls in various cut patterns, 1880–1920. The Corning Museum of Glass (76.4.50, gift of R. Lee Waterman; 95.4.362, gift in memory of Norbert T. White from Mrs. Dorothy White Wehrstedt; 2000.4.26; 2002.4.8; 74.4.173, gift of Mrs. W. Hubert; 2005.4.25; 99.4.78; 2011.4.87; 79.4.99; 2007.4.51; 2010.4.138; 51.4.536, gift of T. G. Hawkes & Company)
The story of glassmaking in Corning begins with Elias B. Hungerford, a local businessman with a patent for glass window blinds. Because there were no glassmaking facilities in the region, he found a manufacturer elsewhere by forming a relationship with the Houghton family, owners of the Brooklyn Flint Glass Company.

In 1868, the Houghtons decided to relocate their company from Brooklyn to Corning. The town was a transportation center for canal and railroad networks, with access to abundant natural resources, such as coal for fueling glass furnaces. Corning was far enough west to escape the rising costs and growing unrest of established labor on the East Coast. All these factors convinced the Brooklyn-based company to move, and the new company was named Corning Glass Works.

At the same time that Corning Glass Works was becoming established in its new home, a growing trend in American luxury glass developed—masterfully cut, high-quality lead glass tableware we know today as brilliant cut glass. Corning became the leading center for the manufacture of this style of glass. Dozens of new cutting firms were established and achieved international recognition for their inventive designs. An influx of talented glassmakers from Europe and America spurred the growth of the city and region, and the Crystal City was born.

Familiar favorites are on view in the new gallery, including a rare example of Hungerford’s colorful window blinds, the engraved Dutch doors from the T. G. Hawkes & Company showroom, and a glass slipper made by Steuben. Also highlighted in the gallery are new videos made in conjunction with the Dorflinger Glass Museum that show the processes of cutting and engraving as well as a digital interactive station showcasing trade catalogs from Corning’s various cutting firms. Many objects never before on view are featured, such as the largest brilliant cut glass punchbowl in existence—it holds 12 gallons!

While the primary focus in the gallery remains the exquisitely cut and engraved glass made in Corning, we took the opportunity to respond to questions frequently asked by our visitors about how Steuben and Pyrex factor into the story of the Crystal City and about the evolution of glassmaking today in Corning. The gallery introduces an integrated selection of objects, including glass innovations pioneered in Brooklyn before the company moved, cut and engraved glass by Corning’s leading firms, both Carder-era and modern Steuben objects, Pyrex, and even glass Christmas ornaments made with Corning Glass Works’ ribbon machine. Additionally, we are excited to introduce a newly commissioned work by contemporary artist Norwood Viviano: a cast glass sculpture of the city of Corning that captures beautifully the past and present of the Crystal City.

Whether developing new products or creating innovations in time-tested techniques, glassmaking in Corning has always reflected an intersection of art, science, and industry. It is a legacy that all of us in the community, and especially here at the Museum, embrace today.
“Glassmaking in Corning has influenced countless aspects of the way we live, from the glass for Thomas Edison’s first electric lightbulbs and the invention of optical fiber for telecommunications to the glass used in modern flat-screen displays,” said Rob Cassetti, senior director of creative strategy and audience engagement for The Corning Museum of Glass. “And that story all began with a voyage on New York’s waterways.”
In 1868, the Brooklyn Flint Glass Company loaded its equipment onto canal barges bound for Corning, and thus began 150 years of glass innovation in Corning that has shaped the modern world.

“The success of the company led to the opening of The Corning Museum of Glass in 1951,” said Rob. “We’re honoring this occasion by taking innovations developed by CMOG—namely, our patented electric hot shop and mobile hot glass programming—back to its roots: that notable journey along New York’s waterways.”

In May, GlassBarge launched in Brooklyn Bridge Park, mere blocks from the original site of the Brooklyn Flint Glass Company. The 30-by-80-foot canal barge is retracing—and expanding—that historic nautical journey through a statewide tour commemorating the 150th anniversary of the glassmaking industry relocating to Corning from Brooklyn. This summer, GlassBarge is traveling from Brooklyn to Buffalo, then doubling back to head south through the Finger Lakes over the course of four months. The tour will end with a celebration in Corning on September 22.

GlassBarge will be towed by a historic tug from the fleet of the South Street Seaport Museum in Lower Manhattan. When we reach the Erie Canal, the W. O. Decker tug, which is being remodeled specifically for the GlassBarge journey, will join us.

“By working with The Corning Museum of Glass, we will connect upstate and downstate by water,” said Captain Jonathan Roulawe, executive director of the South Street Seaport Museum. “Our New York-built 1930 tug—the last of its type—will escort the GlassBarge upstream, re-creating a voyage made countless times in the 19th century and illuminating historical and modern connections. This voyage tells a historical story, but it also connects people, ideas, institutions, and communities.”

Also accompanying GlassBarge will be the Lois McClure, a replica of an 1862 canal barge, and the C. L. Churchill, a 1964 tugboat, both part of the permanent collection of the Lake Champlain Maritime Museum in Vergennes, Vermont.

“The Lois McClure will support CMOG’s programming by telling the story of 19th-century canal life and how materials were shipped on the Erie Canal,” said Erick Tichonuk, coexecutive director of the Lake Champlain Maritime Museum. “Below decks, the boat will serve as a traveling exhibition gallery and provide a space for special events, receptions, and programs. Above deck, we’ll be sharing how the 524-mile canal system knitted together New England, New York, and the West, spreading commerce and ideas. Partnering with GlassBarge is a wonderful way to share the history of glass, the move, the canal system, and the human stories that go with them.”

GlassBarge is enabled through the generous support of grants from LOVE NEW YORK, Empire State Development’s Division of Tourism; the New York State Council on the Arts (NYSCA); and the New York State Canal Corporation through Governor Andrew Cuomo’s Regional Economic Development Council initiative.
Across Europe in the twentieth century, the use of glass in vaulted ceilings, floors, and complete façades became a symbol of modernity. In 1937, the architect Josef Hoffmann designed Dressing Room for a Star for the International Exposition of Art and Technology in Modern Life, held in Paris. Originally set within the Austrian Pavilion—a monumental glass building designed by one of Hoffmann’s former students, the architect Oswald Haerdtle—the room is an exquisite example of a harmoniously designed interior. In Dressing Room for a Star, Hoffmann incorporated glass components and reflective surfaces into almost every aspect of the room’s design, producing a modern interior with mesmerizing visual effect. Every element—from the furniture to the floral ornament on the paneled walls—was designed by Hoffmann, with the exception of the J. & L. Lobmeyr candy dishes positioned atop the dressing table; those were designed by Haerdtle.

Today, we consider architects as the people who design buildings, construct skylines, and help create the visual identities of our cities and towns, but to a progressive group of European and American architects in the 20th century, the term meant much more. Avant-garde architects such as Hoffmann believed their role was to seamlessly integrate modern design into all aspects of daily life. These architects sought to create a Gesamtkunstwerk (total work of art) by designing both the buildings themselves and the items that filled their interiors. Even the smallest objects were considered a stage on which modern design could be explored: glass, furniture, ceramics, textiles, and fashion accessories, for example, played an important role in completing their artistic vision.

On June 23, The Corning Museum of Glass is proud to open Glass of the Architects: Vienna, 1900–1937, a cooperation of the MAK in Vienna and LE STANZE DEL VETRO in Venice. The exhibition explores the notion of architect as designer and presents this captivating period of glass design and production in Austria. Glass of the Architects focuses on Austrian glassmaking in a period of great change in the art world. In Austria, a group of architects, artists, and designers broke away from Vienna’s conservative art academy in 1897 to form the progressive Vienna Secession. They rejected mass-produced objects that simply imitated older styles and instead focused on assimilating craftsmanship and modern aesthetic into their designs across media.

This new approach was mirrored in pedagogical changes at the School of Applied Arts in Vienna, where students, under the direction of professors such as Hoffman and Koloman Moser, were taught to design in various materials instead of the traditional curriculum that limited study to one material. In this expansive new approach to design, glass emerged as a material in which to explore innovative aesthetics. Architects and designers positioned glass as a modern material by infusing architectural forms and ideas into the design and production process. The network of glassmakers and manufacturers across Central Europe skillfully married traditional techniques with new design, contributing to the establishment of these innovative decorative styles in Austria. Simultaneously, retailers and manufacturers promoted and sold Austrian glass all over Europe and the United States, giving rise to its recognition on an international scale.

The protagonists of modern Austrian design, many of whom remain internationally renowned today, paved the way for pioneering developments in glassmaking. Their approach and encouragement of collaboration between art, craftsmanship, and manufacturing, found success in projects like the Wiener Werkstatte and the Austrian Werkbund. Emerging from this confluence of individuals, ideas, and cultures, Austrian glass from 1900 to 1937 captured a spirit of modernity.
Table Lamp, Fresnel Cube
Sean Augustine March (American, b. 1982)
United States, Brooklyn, New York,
designed in 2015 and made in 2017
H. 27 cm, W. 26 cm, D. 26 cm
2017.4.3
Sean Augustine March’s Fresnel Cube is an alluring design object that emphasizes the optical qualities of dichroic glass. Consisting of two nested boxes constructed out of reflective dichroic sheet glass, as well as a concealed five-watt LED bulb, March’s lamp creates an infinite mirror box that appears to be illuminated from its edges. Because the metallic coating on the surface of dichroic glass refracts and reflects different wavelengths of light in different conditions, the reflected boxes appear in a range of distinct colors, from hot pink to cool blues and greens.

Susie Silbert
Curator of Modern and Contemporary Glass

Set of Gold Dessert Knives with Reverse-Gilded Glass Handles in a Wooden Case
Gold blades: Pierre Bizo (French, fl. 1800–1811), maker; reverse-gilded glass handles: probably Antoine Rascalon (French, about 1742–1830), maker
France, Paris, about 1805–1810
Knives: H. 0.3 cm, W. 18.1 cm, D. 1.3 cm; wooden case: H. 3.6 cm,
W. 32.8 cm, D. 16.4 cm
2018.3.1, purchased in part with funds from Dwight and Lorri Lanmon
It is likely that this set of gold dessert knives was commissioned for a member of Napoleon Bonaparte’s (1769–1821) circle. The scenes that decorate the reverse-gilded glass handles are copied from a variety of sources, including ancient Roman friezes, the work of contemporaneous artists, and depictions of Napoleon’s military victories. These miniature scenes, held in the diners’ hands, would have sparked lively conversation on a range of subjects, including the successful military campaigns of the emperor.

Christopher Maxwell, Ph.D.
Curator of European Glass
Cicada-Shaped Mouthpiece and Ehr Tang (Ear ornaments)
China, Han dynasty, 206 B.C.–A.D. 220
Mouthpiece: H. 5.3 cm, W. 3 cm; ear ornaments: H. 1.4 cm, Diam. 1.2 cm
58.6.1D, F, gift of Alan Priest; 51.6.558
Ancient Chinese custom required that every opening in the body of the deceased be covered before burial. Although these coverings were usually made from jade, glass was also used for this purpose. The cicada, which symbolizes rebirth, was placed into the mouth of the corpse, and the round ear ornaments were inserted in the ear canals. Such protection was believed to prohibit vital essences from escaping the body.
Katherine Larson, Ph.D.
Assistant Curator of Ancient and Islamic Glass

Bottle with Stopper
K. & K. Fachschule für Glasindustrie Steinschönau; probably Adolf Beckert (Czech, 1884–1929), designer; possibly Friedrich Pietsch, manufacturer; Bohemia or Čechoslovakia, Kamencišky Šenov (Steinschönau), 1915–1922
H. 16 cm; Diam. 8.2 cm
2017.3.47
Inspired by silhouetted illustrations in popular Bohemian books of the period. Adolf Beckert infused his designs with mythological and ancient motifs rendered with silhouetted figures. On this bottle, enameled figures frolic across a ground of rolling yellow hills and participate in May festivities, including dancing around a maypole. The entire design is executed in the artistic style of early Art Deco, with rhythmic lines, zigzags, and geometric patterning.
Alexandra Ruggiero
Assistant Curator of Modern Glass

Punch Bowl in the “Tiffany” Pattern
Blank made by Union Glass Company, Somerville, Massachusetts; blown by John Lofquist (Swedish, 1874–1918), cut by John S. Earl (British, 1837–1912), retailed by Tiffany and Company, New York, New York, 1904
Blown, cut, and polished glass
H. 73.7 cm; Diam. 66 cm
2017.4.12, purchased in part with funds from the Eastern Lakes Chapter of the American Cut Glass Association and the Twin Tiers Glass Collectors Group
This is the largest American cut glass punch bowl in existence. From two blanks weighing a total of 195 pounds, nearly 50 pounds of glass was cut away to create this 12-gallon-capacity showpiece. It was made for Tiffany and Company in 1904 and retailed for $3,000. Until recently, the bowl was thought to have been lost. It was discovered in the attic of the home of its original owner, William M. Wood, director of the American Woolen Company, a textile conglomerate.
It is now on view in the Crystal City Gallery. For more information about the gallery reinstallation, see page 4.
Kelly Conway
Curator of American Glass
The Artist-in-Residence programs at The Studio provide artists the opportunity to research and experiment with new techniques and subjects in their work. Artists-in-Residence are invited to utilize the resources of the Museum’s campus, including The Studio, the extensive collections and archives of the Museum, and the Rakow Library.

Anne Vibeke Mou
March–April

Jim Butler
April–May

Fred Kahl
April–May

Pavlína Cambalová
September

New this year, the Museum introduced two residencies, both named for the former executive director of the Museum, David Whitehouse. One residency is geared toward artists, and the other toward scholars. Both residencies are meant to give people time to utilize the Museum’s resources, especially the holdings of the Rakow Library, to inform their practice or research. Up to three weeks in length, both residencies provide ample time to explore topics in depth so the recipient can further their knowledge in a certain area or for a particular project.

DAVID WHITEHOUSE RESEARCH RESIDENTS

ARTISTS

Annie Cattrell
March

Claire Ball
June

Josh Simpson
June

Anna Riley
July

SCHOLARS

Joseph Larnard
August

Nicole Georgopulos
October

Jake Short
November–December

Applications for all 2019 residencies are due on August 31, 2018. cmog.org/residencies
Junior Curator Program Turns 60!
By Jon Heath

The Museum’s education team believes that the future of museums depends on each new generation. The children who visit the galleries of their local institutions and marvel at the works on display may develop a love for museums that influences them for the rest of their lives, including their professional careers. Giving youth a behind-the-scenes glimpse into museum practice, as well as a voice within the institution, has been an important part of the Museum’s mission for more than half a century and continues each year with renewed purpose. This summer marks the 60th anniversary of the Junior Curator program, one of the first of its kind in the country.

“We’re creating museum maniacs,” joked Troy Smythe, education and interpretation supervisor at the Museum, who oversees the program with Mieke Fay, youth and family programs educator. When it was founded in 1958, the program invited curious youngsters to the Museum to learn about glass and the many various professions it takes to make a museum run. By the mid-1960s and ’70s, the Junior Curator Association was comprised of fifth- and sixth-grade local students nominated by their teachers to be liaisons between the schools and the Museum. They produced the Junior Curators’ newsletter, which was distributed in their schools. From the mid-1970s through the early 2000s, the program was open to sixth graders and operated in collaboration with several other cultural attractions. In 2002, the program shifted focus to high schoolers, with the goal of giving them some true curatorial experience—producing an exhibition of their own. Through its many iterations, the Junior Curator program has involved more than 1,500 students.

“Youth programs like the Junior Curators expand minds and foster curiosity,” said Karol Wight, president and executive director. “They are incredibly important to cultural institutions, as they provide opportunities to educate and train the next generation of museum professionals.”

To commemorate the program’s 60th anniversary, this year’s group of returning Junior Curators prepared diligently to pitch an idea to Karol for their exhibition. Their proposal? A time capsule made by Museum glass artists that would be opened in 40 years to celebrate the program’s centennial.

This year’s installation, 60 Years of Junior Curators: Interpreting the Past, Speaking to the Future, was organized by 11 students during the spring and summer, with curatorial oversight from Katherine Larson, assistant curator of ancient and Islamic glass. The program’s success in recent years has inspired many Junior Curators to return for multiple years.

“I’ve always had a love of museums,” said Elana Drew, a Junior Curator now in her second year. “Getting to be behind the scenes at CMoG makes me curious to know what goes on behind the scenes at other museums.”

Not content with merely a glimpse into the museum world, some Junior Curators go on to pursue careers in the arts, utilizing the skills they first learned here in Corning. Take Liz Caroscio, who works as an assistant registrar at the Louisiana State University Museum of Art.

“Being a part of Junior Curators was my epiphany,” she said. “It was probably the most significant experience of my life because it made me realize what I wanted to be when I grew up. During the first week of my job, I was assigned to clean a Dale Chihuly work. My colleagues knew my glass knowledge would help me complete the task. I would love to come full circle and work at The Corning Museum of Glass again one day.”

The Junior Curator exhibition, 60 Years of Junior Curators: Interpreting the Past, Speaking to the Future, opens June 14.
Looking Closer at Roman Cameo Glass

By Karol Wight

In 2015, the Kress Foundation and the Association of Art Museum Directors, in collaboration with the American Academy in Rome, began to offer an Affiliated Fellowship at the American Academy for a museum director (and member of AAMD) to spend one month in Rome pursuing a research topic. The fellowship enables directors to step away from their day-to-day duties and take a deep dive into scholarship. I was fortunate to be the second recipient of this fellowship, and I spent last February in Rome working on my research project.

My research focused on ancient Roman cameo glass and how it was manufactured. An important aspect of conducting this research in Italy was the chance to examine Roman cameo glass collections in Rome (the Evan Gorga Collection at the Palazzo Altemps), in Naples and Pompeii (at the National Archaeological Museum and at the Antiquarium), in Florence (at the National Archaeological Museum), and in Vatican City (at the Vatican Museums). I was also able to visit numerous other museums in Rome to see additional works of cameo glass. And finally, I used the Academy’s amazing library to consult various historical volumes on ancient glass collections as well as current museum catalogues.

One of my aims in studying ancient Roman cameo glass is to create a visual database of extant works that are not well published or photographed in detail. As I visited various museum collections, I undertook macro photography of the works to record evidence of manufacturing, both in the matrix of the glass itself (such as bubbles), and in the form of toolmarks on the surface.

By creating a visual database, one can turn to evidence preserved in or on the glass to try to answer the questions raised by the various modern glassmaking attempts.

To that end, 1,040 images of cameo glass were taken during the course of my fellowship. I began to create a database that includes my photographs as well as my written observations about the works I was examining. My long-term goal is to organize an exhibition on cameo glass, with a focus on technical aspects, and to further our knowledge of ancient glassmaking techniques.

I am thankful to the Academy, the Kress Foundation, and AAMD for making such an opportunity possible.

Bon Voyage! Celebrating a Decade at Sea

The Corning Museum of Glass and Celebrity Cruises have enjoyed a successful partnership for 10 years through the Hot Glass at Sea program on the Celebrity Solstice, Celebrity Equinox, and Celebrity Eclipse. Together, we have shared the wonder of glassmaking with three million cruise passengers, making stops on six continents, in dozens of countries, and in countless port cities.

Celebrity has chosen to pursue new high glass programs, opting instead to focus on their cruise ships, and in light of Celebrity’s decision, this seemed an appropriate opportunity to conclude our successful program at sea. The Museum and Celebrity are parting ways on the highest possible note, after a decade of innovation and opportunity. The Museum staff has been transitioning off the ships since January and will be exiting the last ship this month.

“We applaud the extraordinarily talented glassmakers who have helped to tell the story of glass around the world for a decade,” said Dan DeRusha, who has managed the Celebrity program. “Their passion and dedication has ignited an appreciation for glass in countless cruise ship passengers, many of whom not only buy glass at the auctions on board, but come visit the Museum in Corning.”

The glassmakers have worked hard to create beautiful pieces for each auction, Dan noted, and their efforts have yielded significant contributions to the Celebrity Cruises Glassmaking Scholarship Fund, enabling hundreds of artists to take classes at The Studio.

Our sincere thanks go to our partners at Celebrity and to the Hot Glass Demo Teams that have contributed to the success of this program over the past 10 years. The electric hot shop that was designed and patented for the program on Celebrity Cruises is now enabling the Museum’s latest nautical venture: GlassBarge. (See story on page 8.)

My Favorite Thing: Nedra Jumper

There are so many elements that make up a career: thousands of colorful threads—seemingly unrelated people, events, and projects—come together to create an awe-inspiring whole. Perhaps fittingly, Nedra Jumper’s favorite piece in the Museum’s extensive collection is Toot Zynsky’s Maestrale (North wind)—a meticulously crafted vessel that always leaves the onlooker asking, “How’d she do that?” Nedra, who will soon retire from the Museum after 18 years, has left all who interact with her wondering the same thing.

“I can’t sit still,” said Nedra, administrative project planner for the Hot Glass Team. “I always need to be busy, and I’ve enjoyed the challenges that have come my way.” Prior to coming to the Museum to work with Rob Cassatt, senior director of creative strategies and audience engagement, Nedra spent 15 years at Corning Inc. She first met Rob, who was the manager of exhibit development, while supporting the project manager for the Innovations Center expansion in the late ’90s.

During Nedra’s time at the Museum, she has been a part of countless firsts: the first 2300°, when she manned a cash register, the first Black Friday working in retail, the first Holiday Open House coordinating crafts, the first interactions with Celebrity Cruises, which blossomed into a 10-year partnership; the first deployments of the RoadShow, GlassLab, and GlassBarge. You name it.—Nedra has helped establish a solid foundation on which extraordinary programs can thrive.

Maestrale is composed of thousands of individual strands of glass. Each strand is supported by so many more. Such is the role of an administrative assistant—the lynchpin of a support system that cements countless pieces of a puzzle in place, carefully ensuring they all align to make a complete whole.

So perhaps it was more than the vivid colors, unique shape, and intricate work that caught Nedra’s eye when she first saw Maestrale in the galleries years ago. Without even realizing it, she could relate to this piece. She, too, has been adapted as though blown by a breeze. She, too, has provided support so that many beautiful things could come together.

“I grew up on a farm, and I never had a college education,” Nedra said. “But I always felt that I had in me the ability to do whatever I wanted to do. I have proven that I can do pretty much anything.”

Nedra plans to retire in the near future and is looking forward to spending time on the farm that she and her husband, Ron, built together.
The van Kammens began to visit the Corning Museum of Glass. “Looking on a map we realized that Corning was not so far from Pittsburgh,” Welmoet said. “So in 1996 we visited the Museum for the first time and fell in love with the place.”

The van Kammens continue to visit the Museum every year. “It is still a learning experience,” Welmoet said. “The opening of the Contemporary Art + Design Wing has kindled a new interest in modern glass objects.”

Now retired, the van Kammens have taken their appreciation for glass to the next level. “We decided to finally learn how to wire glass is constructed,” Welmoet said. “We joined a beginner’s class at The Studio. It was the hardest class we have ever taken, but trying to manipulate molten glass while a snowstorm is raging outside is an unforgettable, satisfactory experience!”

“The van Kammens’ appreciation of the Museum has resulted in a generous contribution made in memory of their daughter,” said Karen Wight, president, and executive director of the Museum. “In addition to establishing an endowment—the Marleen van Kammen Resource Fund—to support the Museum’s strategic priorities, the couple have made a multiyear commitment to help underwrite our new David Whitehouse research residencies for artists and scholars and to support a future exhibition, New Glass 2019. Such generosity on the part of our donors enables the Museum to remain steadfast in its commitment to conduct world-class exhibitions, research, programming, and collections stewardship while fostering creativity and innovation.”

As the Museum’s leading annual giving supporters, Ennion Society 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. The Corning Museum of Glass would like to thank the Ennion Society, and all of our members, for your continued support. Your gifts have a significant effect on the Museum year after year.

Join Ennion Society at cmog.org/ennion
WEEKEND SCHEDULE

May 17–28, Brooklyn
June 1–3, Yonkers
June 8–10, Poughkeepsie
June 15–17, Kingston
June 21–22, Troy
June 23–24, Waterford
June 30–July 1, Little Falls
July 7–8, Sylvan Beach
July 13–15, Baldwinsville
July 20–22, Fairport
July 28–29, Lockport
August 3–5, Buffalo
August 11–12, Medina
August 17–19, Brockport
August 24–26, Pittsford
September 1–3, Seneca Falls
September 14–16, Watkins Glen
September 22, Corning

Get your free tickets today at cmog.org/glassbarge.