Eric Meek at work aboard the new Mobile Hot Shop in Bentonville, Arkansas.
Dear Members,

As the end of the year approaches, it’s the perfect time to look back on the many successful programs and events at the Museum in 2017. We raised awareness of the beautiful and technically challenging work of making mosaics in Tiffany’s Glass Mosaics, our remarkable exhibition which is still on view through January 7. We highlighted the rare and unusual collections of the Rakow Research Library in Curious and Curiouser (on view through February 17, 2019). We delighted thousands of visitors with new glassmaking demonstrations, both here in Corning, and along the Erie Canal via GlassBarge. We deployed our new Mobile Hot Shop to the Glass Art Society conference in Norfolk, the Crystal Bridges Museum of American Art, and at SOFA Chicago to much acclaim and appreciation from the artists who worked on our new stage. And that’s just the beginning.

In this issue, you’ll find stories about exciting new collaborations with artists, including a Q&A with our new Specialty Glass Resident, Karen LaMonte. You’ll also read about two recently retired staff members who helped shape this institution during their collective 63 years here. You’ll read about some important acquisitions we’ve made, including the room-sized installation Global Cities by Norwood Viviano, now on view in the Special Projects Gallery.

From everyone here at The Corning Museum of Glass, we wish you and yours a warm and happy holiday season. I hope to see you all at the Museum very soon!

Karol B. Wight, Ph.D.
President and Executive Director
Twenty years ago, The Corning Museum of Glass introduced its first hot glass demonstration space, a small, 90-person theater that hovered above the Steuben Factory. The Hot Glass Show quickly became a highlight of any visit to the Museum, and from day one, the space had hit capacity.
A Problem with an Interesting Solution

Safety and accessibility requirements in the demonstration space soon necessitated an exit from the second-floor demo space that didn’t involve stairs and elevators. It was determined that a ramp should be built down to the parking lot. But wait—what if that ramp led to a second demonstration space in the Courtyard?

An outside stage would easily accommodate increased visitation in the summer, but how could it be protected in the winter? Aha! What if it was on wheels?

“The plan for a fixed space turned into putting glassmaking equipment on a trailer,” said Rob Cassetti, senior director of creative strategy and audience engagement. “Our trucker asked us where we planned to take it. We responded, ‘To a warehouse for storage.’ But, surely, we’d want to take it elsewhere, he pressed, contemplating what type of truck to buy. When word got out, lo and behold, we were asked to go to the 2002 Salt Lake City Winter Olympics.”

From that inaugural deployment, Cassetti and his colleague, Steve Gibbs, manager of hot glass business and technology development, knew that the Roadshow’s popularity would eventually require a different setup.

“The Roadshow was meant to go short distances,” said Cassetti. “But there was one season we started in Florida and ended in Seattle. We even took it to South Australia.”

Innovation Begets Innovation

As ambitions exceeded capabilities, it became evident that not every place had the infrastructure to support the Roadshow, and it was not nimble enough. The new ultralight equipment was designed to blow glass in any environment with lower power requirements.

“We could go anywhere, from a street corner in Miami to a barn in France,” said Eric Meek, senior manager of hot glass programs.

Next the concept arose for a shipping container as a second mobile hot shop, followed by a call from Celebrity Cruises. Could we blow glass on a ship? At first, the answer was no, but innovative minds at the Museum and equipment developer Spiral Arts in Seattle invented the all-electric hot shop that made glass blowing on water safe. Ten years later, that equipment is enabling the Museum’s latest nautical venture: GlassBarge.
“WE WANTED TO BUILD A NEW MOBILE STUDIO WHERE ARTISTS DIDN’T HAVE TO ADAPT THEIR STYLE.” — ERIC MEEK

“This has evolved into a robust program that has completed upwards of 70 deployments worldwide,” said Cassetti. “And it all started as a project to build a ramp!”

**Generation II**

Early on, it became clear that the Roadshow would eventually need upgrading. It had traversed the country, stopping at museums, cultural institutions, and glass events. It was successful, but it had shortcomings.

“We always wanted to invite Guest Artists to work with us, and with the space and equipment constraints, artists often had to compromise their working style on the Roadshow,” said Meek. “For the new version, we made it a goal to be able to work comfortably and on a large scale.”

And so, while plans were being drawn up for the Museum’s new Amphitheater, which opened in 2015, a distilled version was also envisioned. Only this one had wheels.

“Since building these mobile units and the Amphitheater, we learned what expanded capabilities meant for our glassmakers,” said Meek. “We wanted a mobile studio where artists didn’t have to adapt their styles to the stage.”

The Mobile Hot Shop made its debut at the 2017 Glass Art Society Conference in Norfolk, Virginia, then traveled to Crystal Bridges in Bentonville, Arkansas.

“Before the Mobile Hot Shop, we could only represent glassblowing,” said Meek. “Now, in a day, we can pull into town, turn on the furnaces, and deploy one of the nicest hot shops that you could dream up.”

**A Vision for the Future**

The Museum’s core mission is to tell the world about glass. Nearly 460,000 visitors travel to the Museum each year, but to expand our reach, we take the story of glass into the world.

“To the average person, this is glassmaking in a contemporary format,” said Richard Jolley, a glass artist who partners with the Museum for mobile programs. “It’s an effortless approach to using glass with the intent of making art, but also educating the public.”

“Glassmaking historically has happened behind closed doors,” said Cassetti, “and this turns it on its head. This is about innovation in glassmaking. It’s about witnessing something amazing unfold. It’s about working with artists and stepping out of comfort zones to make magic together.”
Q&A
Karen LaMonte
2018 Specialty Glass Resident
Known for her large-scale glass castings, Karen LaMonte has been selected for the 2018 Specialty Glass Residency. This joint program between the Museum and Corning Incorporated invites artists to work with Corning’s patented specialty materials that are not commercially available to artists. LaMonte is the fifth artist to take part in the residency, following Albert Paley, Tom Patti, Toots Zynsky, and Anna Mlasowsky.

LaMonte “probes the disparity between our natural skin and our social skin, clothing that we use to obscure and conceal, to protect the individual and project a persona.” She produces her life-size glass dresses in the Czech Republic using the lost-wax casting method to create a detailed mold of a carefully chosen dress, which she then uses to cast glass. LaMonte also works in clay, bronze, iron, and marble.
We took the opportunity to ask Karen a few questions about her personal inspirations and her hopes for the upcoming residency.

Q: How would you describe your work?

A: My work is figurative. For the past 10 years, I’ve been working in materials that have a classical background: glass, ceramics, bronze, iron, and most recently, marble. I work to balance conceptual inspiration with the physicality of the object—how it’s made and what it’s made of. I use materials to describe an idea.

Q: You use clothing as a metaphor for identity and to explore the human form in absentia. What got you interested in this theme?

A: Growing up, I went to a lot of museums with my family, and I loved all the figurative pieces because I could relate immediately to the stories they told. I knew at 13 that I was going to make art and that I wanted it to be accessible to every single viewer. New York City is such an international place to grow up, and I did a lot of people watching. You read aspects of character by the way a person dresses. I started thinking of the human body and its relationship to clothing as a dialogue. Take the Museum’s Nocturne 5, for example. I imagined if night was a material or atmosphere, and I could wrap it around a figure, it would be warm. I try to give this very light touch of materiality to these large abstract ideas.

Q: How does glass lend itself to exploring those ideas?

A: Glass is a perfect way to tiptoe through complex thoughts. It connects fragile thinking—you can’t work with these thoughts too heavy-handedly because you’ll just destroy them.

I’m moving deeper and deeper into craftsmanship. I’ve been obsessed with these complex castings for a while, but now I want to get into the body of the glass and connect the qualities of the glass with the concept of the work. With the Nocturnes, it was color, specifically. I worked with a glass company in Germany to get a glass that had the right quality and castability, but also the right color, tonality, and density. As the pieces get thicker, you see the material starting to amass, and you can feel like it’s the sky getting deeper or darker in the casting. Then it’ll thin out to a lighter part someplace else, and that’s earlier in the evening or a lighter sky. Glass is an amazing material in which to express these ideas.
“You read aspects of character by the way a person dresses. I started thinking of the human body and its relationship to clothing as a dialogue.”
Nocturnes installation at Glasstress 2017 during the Venice Biennale. Image by Martin Polak.
Q: You work in a number of different materials. What excites you about exploring their properties, and how they lend themselves to your artwork?

A: As an exercise, I sometimes make the same object in four different materials. I actually start seeing my ideas from different angles. It's very self-educational.

Maybe five years ago, I read a quote that said, “Making gives physical location to ideas.” Thinking is so abstract and ambient, and you can do it so quickly that you can think yourself into and out of an idea in a split second. But when you physically make an object that represents that idea, you have to slow way down, and it forces you to think in detail about the idea and all its tertiary aspects.

For me, making objects involves learning about the traditions and the people who have worked before you. It influences your own thinking as you make objects.

Q: What is it about glass that captivates you?

A: It seems like the more you learn, the less you know. If you’d said to me when I was making the first dress, Evening Dress with Shawl, that I’d someday want to work with opal glasses, I would have said, “You don’t know me at all!” It was about the purity and pristine, non-decorative way of using the glass. But recently, I made a cloud of marble—for that, the equivalent I wanted to draw was to the water weight of clouds. Now, as I’m thinking of creating a cloud in glass, I’m focused on how magical it is that water gathers around a tiny particle of pollution to form, similarly to how opal glass is crystalized because of a pollutant. It’s a perfect match for what happens in a cloud.

Q: What does it mean to you to have been chosen for the Specialty Glass Residency?

A: Right now, it means I’m extremely nervous, slightly intimidated, and super excited all at the same time. I will be able to ask questions that are always on my mind and get real answers. It’ll be nice to be able to work with people and learn from them on such a particular and focused level. It’s going to be like an all-you-can-eat smorgasbord, and I’ll consume so much information while I’m there. In the interim, I’ll just be digesting that information and letting it flow into the creative process. My learning will be expansive and will influence projects for the rest of my life, I would imagine.

Q: During this residency, you’ll get to work with different types of glass not commercially available to artists. What excites you most about that opportunity?

A: I know! In a way, it’s like being given tools and a vocabulary that isn’t available to a common individual, no matter how specialized or devoted they are to the material. I think with access to such sophisticated materials, hopefully I’ll be able to refine my thinking and create objects that are also far more refined.

Q: Do you have any ideas or hopes for the residency yet?

A: I’m going into my residency with a very open mind. Even before I got the invitation for the residency, I was researching the confluence of art and science around weather. I think an increasing number of artists are gaining a better understanding of science and phenomenology to extend their range. For my residency, that’s what I’m hoping—whatever I learn and start to understand will extend my perceptual range and my ability to perceive and understand as an artist.
Global Cities

Norwood Viviano (American, b. 1972), Pablo Soto (American, b. 1979), assistant

United States, Plainwell, Michigan, and Penland, North Carolina, 2015

2017.4.4

Global Cities transforms global population statistics into an immersive landscape of information. Rather than inert data on a page, Norwood Viviano’s installation presents the concept of population change as a series of delicately blown glass forms that hover above a map of the world. The angles, curves, and color of each form represent the history of population change over time in the city they pinpoint on the map.

In a printed graphic on the wall, Viviano presents the same information in a different way. Here, the cities are arranged by age rather than geography and are cross-referenced with a list of global events along the far edge.

Susie Silbert
Curator of Modern and Contemporary Glass

Now on view in the Special Projects Gallery.
Objects in Focus

World Kitchen Archive


CMGL 169392

Pyrex, Corelle, CorningWare. These names evoke images of measuring cups, casserole dishes, and table settings—memories of home and family dinners. These world-famous brands, developed and cultivated by Corning Incorporated, and maintained and continually reimagined by World Kitchen, have been flagships of the companies’ product lines for decades.

Donated to the Rakow Library in April 2017, the World Kitchen Media and Design Archive documents these brands with design drawings, trade catalogs, sales sheets, advertisements, photographs and films of commercials, television clips, and interviews. This rich archive enhances our collections and helps us tell the history of glass and glassmaking in Corning. The archive will be cared for in perpetuity, ensuring that this valuable information is available to researchers and glass enthusiasts worldwide.

Jim Galbraith
Chief Librarian

Fragment from Stanford Memorial Church Mosaic Cycle

Erède Dott. A. Salviati and Company
Italy, Venice, 1903–1905

2017.3.13

The American railroad magnate Leland Stanford (1824–1893) was a governor of California and later a U.S. senator. He became a client of Antonio Salviati, owner of the celebrated Salviati workshops in Venice, during a trip to Europe with his wife, Jane, in the early 1880s. After Leland’s death, Jane commissioned a church within the campus of Stanford University as a memorial to her husband. In 1900, she commissioned Salviati to create many mosaics for the interior and exterior walls of the church. The cycle was completed in 1905, the same year Jane Stanford died.

In 1906, a powerful earthquake struck the San Francisco Bay Area, causing the church’s 80-foot bell tower to collapse and the exterior mosaic gable to topple. Some interior mosaics were spared. The church was rebuilt, with the omission of the bell tower. Useless fragments of mosaic were dumped into a nearby creek. Some were later retrieved. Others, including this example, were salvaged by local souvenir hunters.

Christopher Maxwell, Ph.D.
Curator of European Glass


**Chocolate Set**

Beaker: attributed to Anton Wilhelm Mäuerl (1672–1732), Germany, Nuremberg, about 1720–1730, Tray: Elias Adam (1669–1745), Germany, Augsburg, 1745, Cup and cover: Germany, Saxony, Meissen, about 1725–1728

2017.3.7

During the 18th century, the drinking of “hot liquors” was fashionable among the wealthy. The articles associated with this practice were frequently the finest examples of craftsmanship in various materials, including metal, ceramic, and glass.

The Museum has a few objects related to tea, coffee, and chocolate drinking, primarily tea bowls and chocolate cups in lattimo (“milk” glass) imitating porcelain vessels. This chocolate set consists of a porcelain cup and cover, used for the chocolate, a silver sweetmeats bowl to accompany the beverage, and a glass tumbler to hold water. Glass beakers were an important part of drinking chocolate because water was habitually served to accompany the rich and flavorful beverage. Sweetmeats often constituted the costliest course of a dinner because of the spices and sugars used to make them. Every element of this chocolate tray would have been considered a luxury.

Christopher Maxwell, Ph.D.
Curator of European Glass

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**Glass Ribbon Machine**

Keller Technology Corporation
United States, Buffalo, New York, 1998
Gift of Ledvance LLC

2016.8.411

After Thomas Edison developed a practical and durable light bulb filament in 1879, a new product—an inexpensive, sturdy glass envelope—was required to surround the filament. When Edison commissioned Corning Glass Works to manufacture these envelopes in the early 1880s, skilled glassblowers could produce just two bulbs per minute.

The ribbon machine, conceived in 1907, produces a constant stream of bulbs by moving a ribbon of glass across a sequence of orifice plates and molds, into which air is blown to form the light bulb envelope. By 1926, the Corning Ribbon Machine could produce up to 300 light bulbs per minute. Continuing innovation led, in 1998, to a ribbon machine able to make more than 1,600 bulbs per minute. As late as the 1970s, almost every light bulb in the world was produced by just 15 ribbon machines scattered around the globe.

Marvin Bolt, Ph.D.
Curator of Science and Technology

View the video of this ribbon machine in action.

[cmog.org/ribbon](http://cmog.org/ribbon)
Karlyn Sutherland, Ph.D. is a Scottish emerging artist who creates evocative sculptures, fused wall pieces, and site-specific installations that explore the emotional power of place. In early August, she was awarded the 2017 Rakow Commission, an honor bestowed annually on an artist who explores innovative ideas and whose work is not yet represented in the Museum’s collection.

“Throughout our collection, we’re always asking, ‘What can glass say that other materials can’t?’” said Susie Silbert, curator of modern and contemporary glass. “Sutherland is among the most expansive thinkers of the current generation of young artists working in glass. She creates critically engaged, highly refined glassworks that expand our understanding of the material.”

Sutherland earned her Ph.D. in architecture from the University of Edinburgh in 2014. It was her doctoral research into the bond between people and places that led her to glass.

To better understand her own sense of attachment to place, Sutherland returned to her hometown of Lybster, Caithness, in the north of Scotland, which is also home to the North Lands Creative glass school. There she enrolled in a kiln-forming master class, intending to be only an observer. Instead, Sutherland became entranced by glass as a material and has since engaged with glass in increasingly ambitious ways.

Though much of her work investigates attachment to place, Sutherland’s Rakow Commission is part of a series dealing with detachment. Harbour Road, Lybster was inspired by the momentary emotional disconnect she experienced after returning to her childhood home following an artist’s residency in Canberra, Australia. Waking up to the cool winter light of Scotland after months under the intense Australian summer sun, her parents’ home seemed at once familiar and strange. The cozy reading nook formed by the deep windowsills in the living room—once her favorite spot in the house—now appeared cold and inaccessible.

Sutherland’s Rakow Commission recreates the spatial relationship of the living room windows and a picture frame that hangs beside them. Three stark black-and-white fused panels that make up the piece are dimensionally flat, but appear to project beyond the wall.

“All the perspectival pieces are about that feeling of being a little uncertain and in between—of being anchored somewhere but feeling kind of detached at the same time,” Sutherland said. “Like looking at somewhere from the outside.”

“I was intrigued by what it might mean to have work in our collection that stretches our perceptions so far that you can’t comprehend it just by looking at a representation,” said Silbert. “I hope that when people walk into the gallery and see Karlyn’s piece, they have to do a double take. Her piece is visually vexing—it requires viewers to look longer and more intensely to try to understand what these pieces are, what they might be made of, and what they might mean.”

Last spring, Sutherland spent a month at The Studio of The Corning Museum of Glass as an Artist-in-Residence.

“To learn in the midst of the residency that I had been selected for the Rakow Commission made my first visit to Corning all the more special,” said Sutherland. “It’s a huge honor and a very surreal feeling to be joining such an illustrious list of names, both in terms of previous recipients and the lineup of other artists whose work is also held within the Museum’s collection.”

Sutherland’s commission is now on view in the Contemporary Art + Design Galleries.

cmog.org/sutherland
When he was young, Ennion Society Member Mark Rogus collected sea glass as it washed ashore near his childhood home in Maine. For the first time, he saw glass through an artistic lens. He didn’t know it then, but Mark would later become heavily involved with The Corning Museum of Glass and eventually a collector of much more.

After graduating from Clemson University in South Carolina, Mark embarked on a career in finance that moved him around the U.S. and London before eventually settling in Corning with his wife, Kay. They were anticipating the arrival of their triplet daughters, Natalie, Emma and Charlotte, and the beautiful scenery of Upstate New York appealed to them as the perfect location to start a family. Corning Incorporated had been an early client of Mark’s, and he was familiar with the executive team and impressed by Corning’s remarkable history of innovation. It proved to be a perfect fit. He joined Corning Inc. in 1996 as manager of corporate finance and became senior vice president and treasurer in 2004. Mark is retiring from Corning this year after 21 years of service.

In Corning, Mark’s appreciation for glass took root. He routinely visited Corning Inc.’s research labs and became interested in the technological applications of the material. After Mark and Kay were introduced to Amy Schwartz and Bill Gudenrath from The Studio, they joined the Ennion Society to become more engaged with the Museum and its activities. But it was the gift of a Steuben holiday ornament from Mark’s supervisors that was the genesis of their personal collection, which now boasts many of Gudenrath’s Venetian-style works, Josh Simpson’s planets, and pieces by Richard Satava.

Mark was soon involved with the Museum as an officer and later, treasurer. He is currently a member of the board of trustees and serves as chair of the finance and audit committee. He also sits on the acquisitions committee, helping to guide the institution on the selection of work for the collection. “The Museum has been a terrific opportunity to learn more about glass as an art form,” he said. “What better place than the world’s leading authority on the subject?”

Each of Mark and Kay’s daughters have begun their own careers with summer jobs at the Museum, keeping the family’s connection to glass strong. As Mark’s childhood sea glass collection gets consigned to memory, the collecting bug has been inherited by his daughter Charlotte, who has developed her own interest in scavenging for this material that has been sculpted by nature. “It must be in her DNA!” Mark joked.
Museum News

After a combined 60+ years of service to The Corning Museum of Glass, two invaluable members of our team retired this fall. We thank both Nancy and Gail for their many years of service and dedication to the Museum, and we wish them well in their retirements.

Nancy Earley

On August 31, Nancy Earley, the Museum’s deputy chief operating officer, retired after 23 years at the Museum, preceded by 14 years in corporate accounting at Corning Inc. Nancy has spent her career making sure that everything stays on track.

When she took a computer programming job at then Corning Glass Works in 1979, it was during the days when people punched cards for computer programs and data. In 1994, Nancy was approached to bring her financial system skills to The Corning Museum of Glass. In addition to having oversight and responsibility for all of the Museum’s financial books, Nancy’s technical skills soon led her to manage the Museum’s IT team, then the HR staff, and as the Museum continued to grow, she also began overseeing the facilities on the Museum campus.

“Nancy has created an incredible legacy of leadership at The Corning Museum of Glass,” said Alan Eusden, chief operating officer. “She has led numerous strategic projects that have affected all aspects of this organization. During her tenure, she has operated rationally and logically with a solitary focus: What’s best for the Museum? Maybe most important, Nancy has created many of the principles and policies that became the foundation for the Museum’s future success. Under her guidance, the Museum has grown substantially, sustainably, and with clear vision and purpose.”

In retirement, Nancy has plans to travel with her husband, Ron. They became RV enthusiasts in 2011 and are looking forward to extended trips traveling across the country. She has also spent a great deal of time volunteering with youth organizations in the Corning area and plans to continue that meaningful work.

Gail Bardhan

On September 29, Gail Bardhan retired as the Rakow Library’s reference and research librarian, leaving behind a legacy of thousands of answered reference questions, collection inventories, bibliographies, publications, and—most important—happy patrons. She’d worked at the Rakow since 1977.

Imagine mailboxes opening around the world, filled with envelopes from The Corning Museum of Glass. Inside the envelopes is information about beer steins, beads, lacy glass, stained glass, eyeglasses, telescopes, and hundreds of other subjects. Attached to the photocopied pages is a Post-It Note with a short message: “Found these. Thought you might enjoy them. Gail.”

“If you added it up, Gail must be the single most thanked person in all of glass-related literature published in the last few decades,” said Kelly Conway, curator of American glass.

Gail began her career as the Rakow’s acquisitions and film librarian when the collection was located downtown at an old Acme warehouse. For one of her first projects, Gail tackled organizing the Rakow’s large collection of slides. As her knowledge of images in the Library’s collection developed, she continued expanding the boundaries of her expertise, learning about images in the various archives and collections, in vertical files, and other, often obscure, locations.

A frequent refrain in the Library, especially when looking for images, is, “Have you asked Gail?”

Throughout her career, Gail made connections and strengthened the Rakow Library’s ties to glass collectors and scholars. She enriched their knowledge of the fantastic collections at the world’s library of record on glass.

“Gail is regarded in the glass world as someone who can answer any question, however obscure,” said Karol Wight, president and executive director.
My Favorite Thing

Gail Bardhan
Former Reference and Research Librarian

From 1980 to 1999, my responsibility in the Rakow Library was oversight of the audiovisual collection—slides, photos, films, and videos. Images became my focus, and requests for images from historians and glass artists, especially of old glass factories and workers, led me to utilize our prints collection as well.

The collections development staff in the Library began acquiring individual prints in the 1960s. The goal was to document in visual fashion the manufacture of glass, glassworkers, and the use of glass (“eating, drinking, and making merry”), as well as the display of glass in showrooms and at world’s fairs, and the selling of glass. The collection includes illustrations from books, advertisements, broadsides and trade cards.

Dr. Syntax in the Glass House was published in Tour of Doctor Syntax, volume 2, written by Thomas Rowlandson (London: 1820). Dr. Syntax was a fictional 19th-century English clergyman; the books were a satire on William Gilpin’s series of “picturesque” journeys to different parts of England. In the image of Dr. Syntax visiting a glass house, the humor and proximity of the onlookers should not diminish for the modern viewer the importance of the scene at the furnace, most likely based on a late-18th century or early-19th English glass house. The print is actually featured in a serious review of images of 18th-century glass houses of the time.

Dr. Syntax in the Glass-House
Thomas Rowlandson (English, 1756–1827)
Probably London: probably R. Ackermann, probably 1820
CMGL 93676; 149762

High Tech at The Studio

The Studio is about to get a bit more tech savvy. Upon receipt of a grant from the Robert Lehman Foundation for Digital Technology for the Glass Artist, The Studio plans to create a technology lab that would be useful to artist and students working in glass.

“We’ve already begun experimenting with 3-D printing during two-week classes in the last year,” said Amy Schwartz, director of The Studio. “Students created 3-D printed positives, made molds from them, and then filled them with glass. Our Artists-in-Residence are becoming very interested in using technology.”

The new technology space will include a 3-D scanner, upgrades to existing 3-D printers, a resist cutter to create computer-customized sandblasted etchings, and a computer numerical control (CNC) machine that will be used to mill graphite for molds for hot glass casting. The project will be completed by mid-2018.

Steuben Creates INDYCAR Trophy

In September, the INDYCAR Grand Prix at The Glen awarded the top driver a custom Steuben Glass trophy. The unique piece was designed and handcrafted locally, continuing a legacy of awarding truly meaningful trophies to winners and champions at Watkins Glen International. In addition to the Steuben trophy, the Museum provides the trophy for the NASCAR race each August.

“The Corning Museum of Glass has provided stunning pieces for us to distribute to winners,” said Watkins Glen International President Michael Printup. “If the drivers needed additional motivation, a quick peek at what will be waiting for them in victory lane should do it.”

Doctor Syntax in the Glass-House
Thomas Rowlandson (English, 1756–1827)
Probably London: probably R. Ackermann, probably 1820
CMGL 93676; 149762
MEMBER MOMENTS

Photo highlights from events over the past year, including Tiffany’s Glass Mosaics, Curious & Curiouser: Surprising Finds From the Rakow Library, and the 2017 Ennion Society Dinner.
The Museum’s success relies on your generous contributions. cmog.org/give
CORNING MUSEUM of GLASS
ENNION SOCIETY

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. cmog.org/ennion
AUSTRALIA
2018 ENNION SOCIETY TRIP

The Ennion Society will journey Down Under!
More details coming soon.

MEMBERS SHOPPING MONTH

Don’t forget Members-only Holiday Shopping Month, now through December 31. Save 25 percent on non-sale items in the Museum Shops and online.

SAVE 25%
LAST CHANCE TO SEE
Tiffany’s Glass
Mosaics
On view through
January 7, 2018

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