Dear Friends,

As we approach the end of an eventful year, we celebrate the many ways the Museum has inspired visitors from around the world to see glass in a new light in 2018.

Many activities centered around the celebration of the 150th anniversary of glassmaking in Corning. In May, we reopened the Crystal City Gallery, featuring iconic objects from the Museum’s collection of cut and engraved glass that led to Corning’s emergence as the “Crystal City.” We spent the summer on New York’s waterways, commemorating the 1868 relocation of the Brooklyn Flint Glass Company to Corning with the four-month GlassBarge tour. We visited 29 communities and shared the wonder of glassmaking with more than 50,000 guests.

Our special exhibition, Glass of the Architects: Vienna, 1900–1937, remains on view through January 6. Created through collaboration with the MAK – Austrian Museum of Applied Arts / Contemporary Art and Le Stanze del Vetro in Venice, this exhibition explores the notion of architect as designer and presents a captivating period of glass design and production in Austria. I encourage you to visit while you have the opportunity to see these stunningly designed works.

The year 2019 ushers in the year of new glass. New Glass Now, a curated international survey of contemporary glass, will be presented in the Contemporary Art + Design Galleries. New Glass Then, a complementary installment in the Rakow Library, will pay tribute to our groundbreaking exhibitions in 1959 and 1979, which first documented contemporary glass on a global scale.

On behalf of everyone at The Corning Museum of Glass, I wish you a happy holiday season. We are grateful for your ongoing support, and we look forward to seeing you at the Museum soon.

Karol B. Wight, Ph.D.
President and Executive Director
This is the story of a vase that sat at the back of a china cabinet, hidden from view for almost 50 years. Its story went untold until a moment of serendipity led its owner to reawaken her family’s past—a moment that would forever change her own life.

The vase was donated to The Corning Museum of Glass in 2017 by Roberta B. Elliott of New Jersey and Arizona, and displayed in the 2018 exhibition Glass of the Architects: Vienna, 1900–1937, a cooperation of the MAK – Austrian Museum of Applied Arts /Contemporary Art (Vienna) and Le Stanze del Vetro (Venice). The vase had been in Roberta’s family for close to a century, passed down from her grandmother to her father and finally to Roberta, “bearing witness to an incredible tale of craftsmanship, persecution, and resilience,” said Alexandra Ruggiero, the Museum’s assistant curator of modern glass.

The vase’s journey begins in a region of Europe formerly known as Bohemia. Here, at the intersection of present-day Germany, Austria, and the Czech Republic, the vase was designed by the technical school K. & K. Fachschule für Glasindustrie Haida and manufactured by Karl Meltzer & Co. between about 1914 and 1920. It is tall, with wavy exterior walls cut to create the optical illusion of thin red lines running from top to bottom. Shortly after its production, the vase was sent to Vienna and purchased by Roberta’s grandparents, Elisabet and Hugo Engel.

The story takes a sinister turn when, in 1938, German forces invaded and occupied Austria under the pretense of unifying the two countries. In the months that followed, Jewish homes and businesses were attacked by Nazi soldiers and Austrian Nazi sympathizers.

The Engel family soon learned that their names had been placed on the Nazi Schutzstaffel’s (SS’s) list for deportation. Roberta’s father, Franz, made the decision to hide the family’s valuable possessions and flee Vienna. A non-Jewish business associate was willing to risk his own life to help. Leaving behind everything they owned, the Engel family undertook the arduous journey across Europe to Portugal, where only the Atlantic Ocean separated them from freedom. With relatives in the United States willing to sponsor them, the family boarded a ship destined for America.

Arriving in New Jersey on December 7, 1941, they were welcomed with the headline that Japan had bombed Pearl Harbor and the U.S. had entered World War II. Distraught that the war had found them again, they were nonetheless resolute to start a new life.
In 1946, Roberta’s father returned to Europe to serve as a translator during the Nuremberg Trials. As the trials ended, he successfully contacted the business associate with whom he had entrusted his family’s possessions eight years earlier. Remarkably, everything the family had packed and hidden away had escaped the Nazi plunder and survived without a scratch. Franz shipped everything, including the vase, back to America.

For the next 50 years, the vase lived safely with the family. Roberta’s mother, Esther, a practical woman, thought the vase was too straight and narrow for displaying flowers and consigned it to the back of a cabinet, where it was largely forgotten. In 2001, when Roberta inherited the cabinet and all its belongings, the vase remained hidden. Her cherished childhood memories of staring at the endless lines in the unique cut glass pattern had all but faded.

A year later, all that changed when Roberta discovered that the Cooper-Hewitt, National Design Museum in New York was hosting an exhibition called Glass of the Avant-Garde: From Vienna Secession to Bauhaus. “I was totally absorbed in the exhibit,” Roberta remembers. “I was going from case to case when all of a sudden I had this bizarre premonition that I was going to see something I recognized.”

And there, in the very next case, was a vase identical to her own, only it was blue! Stunned, she ran to find her husband, who happily agreed that this was surely an identical piece.

In the days that followed, the Cooper-Hewitt Museum put Roberta in touch with the collector who owned the piece on display, and as luck would have it, he would soon be visiting New York and agreed to meet with her. When her vase was authenticated, Roberta learned that it was only the third known surviving example of the design, joining the one on display in New York and another red vase in the collection of the MAK.

Astonished that such a treasure had been hidden for so long, Roberta was eager to discover the history of everything else she had inherited. She enrolled in a master’s program in the history of decorative arts and became an enthusiastic student of glass, the Vienna Secession, and the Austrian arts at the turn of the 20th century.

It was during this time that Roberta’s connection to The Corning Museum of Glass was formed. She discussed her vase with curators and other scholars, helping her position it within the larger historical narrative. Along the way, Roberta recognized the value of sharing its story with the world, and in 2007, she lent the vase to the Museum. Ten years later, the object was donated to the Museum in time for the opening of the Glass of the Architects exhibition.

“When these things happen, I can only think of what my father would think,” Roberta concludes. “He worked so hard to preserve the family’s heirlooms. What would he think seeing one of the pieces that he personally rescued in the world’s leading glass museum? It really moves me to tears when I think about it.”

This article is excerpted from two posts written for the Museum’s blog.

As Glass of the Architects: Vienna, 1900–1937 demonstrates, Austrian glass of that period emerged from a confluence of ideas, individuals, and cultures. Advanced in large part by the support of Jewish patrons, these works captured a newfound modern spirit. The year 2018 marks the 80th anniversary of Kristallnacht, a horrific night of destruction aimed at Austrian and German Jews, effectively signaling the end of this innovative period of artistic production.

To read the full story, visit blog.cmog.org.
Q&A:
MARK PEISER
2019 Specialty Glass Resident
The celebrated glass sculptor Mark Peiser (American, b. 1938) has been selected for the 2019 Specialty Glass Residency, a collaboration between Corning Incorporated and The Corning Museum of Glass. A pioneer in his field, Peiser has worked with glass for more than 50 years and has produced a body of work that is notably unique from project to project. He follows Karen LaMonte into the residency as the sixth artist to be granted access to Corning’s patented materials, as well as its engineers and scientists, along with the Museum’s collections, staff, and resources. His residency will last throughout 2019.

On hearing of his nomination, Peiser said: “I don’t yet know enough about the residency to form plans, other than to make the most of the possibilities. This is a very special opportunity, and I thank Corning and all those involved that will make it happen. I’m sure it will be a memorable experience.”

We took Peiser on a trip down memory lane to look at the evolution of his career and asked him to ponder what may lie in store as he prepares for this next exciting challenge.

**Q: When did you first start working with glass, and what drew you to it?**

**A:** One day, my wife brought home a leaded glass table lamp she’d bought from a secondhand store. She thought it was pretty, but I thought it was beautiful and amazing! I thought of making leaded glass lamps for a living. How hard could that be? There then ensued a series of coincidences, completely unforeseen, that resulted in my taking a glass class at Penland School in 1967.

P.S. I still have that lamp!

**Q: When you discovered glass, you embraced it very quickly. Why do you think that was?**

**A:** Driving to Penland, my only expectation was to get away and try to reenvision my future. Twenty minutes after I arrived, I knew it was a place unlike anything I’d ever experienced. A freedom filled the air. It was a three-week course during which I saw just one glass piece made with what appeared to be competence. But in that one demonstration piece, I saw how direct and elegant the blowing process could be. Should be. I knew I could do that!
“I’VE ALWAYS WANTED TO SEE GLASS AS ATMOSPHERE. PERHAPS LIKE SMOKE IN A BOX, OR MIST IN A BOTTLE, OR THE HAZE ON THE BLUE RIDGE MOUNTAINS.” – MARK PEISER
Q: The Corning Museum of Glass has been a significant place for you over the years. Can you talk about that a bit?

A: Over time, I’ve found Corning to be the best and most complete source for information on glass and have come to rely on it many times. The Rakow [Research Library], for example, is a priceless gift.

Q: What was it about the Museum’s 200-inch disk that first captivated you?

A: When I first saw the failed 200-inch disk in 1976, I felt like the apes seeing the monolith in the movie 2001: A Space Odyssey. It blew my mind! It demonstrated to me the expressive power of the material. It remains my favorite piece on earth! Much later, I read The Glass Giant of Palomar, from which I perceived parallels with my own glass experiences and with the Studio Glass movement, and that led to my “Palomar” series.

Q: What inspires your work today?

A: I’ve always wanted to see glass as atmosphere. Perhaps like smoke in a box, or mist in a bottle, or the haze on the Blue Ridge Mountains. I’ve spent a lot of effort trying to accomplish that. There have been some successes, and many more near misses and failures. I would not be surprised to find a Corning glass that could inspire further development in this direction.

Q: Your working process is all about experimentation and perfection. How do you see that evolving at Corning?

A: Perfection is always a goal, but also a moving target. I never think of achieving perfection—since I’ve never made a perfect piece—but I do demand a level of quality in my work.

In 1970, I asked [Dominick] Labino to offer opinions on some glass formulas of mine. He replied: “You can’t tell anything from a formula. You have to test it!” Consequently, I have run thousands of tests. What I know, I’ve learned by trial and error—I call it the “Egyptian Method.” I trust Corning has moved beyond that. Maybe something will rub off on me.

Q: What has glass taught you about being an artist?

A: I didn’t go to school long enough to learn that to be an artist all you had to do was say you were one. I’ve never claimed to be one. I’ve called myself a glassworker, a sculptor, or an object maker. But in my experience, to succeed at any of those endeavors with glass, you must learn to collaborate.

I’ve learned glass is a tough lover. Stubborn, unforgiving, with no imagination or hidden agenda of its own. If you force it into something it doesn’t want to do, you’re in for a world of hurt. But if you learn its disposition, its inclinations, and can come up with a project that shows and exploits both of your interests, glass can be the belle of the ball.
NEWGLASS

Looking Back

In 1959, less than 10 years after The Corning Museum of Glass opened, it organized a survey of global glass production. The show was juried, not by glass experts, but by a panel of leading design theorists and practitioners who were familiar with glass, including Gio Ponti, the Italian designer and editor of the influential magazine Abitare, and George Nakashima, the consummate American designer-craftsman renowned for his furniture design.

Glass 1959 featured hundreds of objects, with a primary emphasis on industrial design (cups, stemware, vases) and a smaller emphasis on works by artists directly manipulating glass. The exhibition traveled to museums across the country, including The Metropolitan Museum of Art in New York City and The Art Institute of Chicago, putting the Corning Museum and contemporary glass on the map.

Defining the Field of Contemporary Glass

Sometimes, in order to know where you’re going, you must take a look at where you’ve been. That’s why the Museum’s 2019 special exhibition, an international survey of contemporary glass, has two parts, celebrating the glass of today and yesterday. New Glass Now, the first-ever special exhibition to be installed in the Contemporary Art + Design Galleries, is being organized by Susie Silbert, curator of modern and contemporary glass, and a panel of guest curators. New Glass Then, which will be installed in the Rakow Library, will be co-curated by Silbert and Colleen McFarland Rademaker, the Museum’s associate librarian for special collections.

Together, the complementary exhibitions celebrate the 40th anniversary of the Museum’s flagship contemporary glass publication, New Glass Review, an annual exhibition-in-print cataloguing the incredible growth in the field of glass every year since 1979. New Glass Then also pays tribute to the Museum’s landmark exhibitions, Glass 1959 and New Glass: A Worldwide Survey (1979), giving visitors a behind-the-scenes look at their creation and curation.

“The simultaneous look at contemporary glass today alongside the context of these precursor exhibitions is a novel approach, both for the Museum and for glass exhibitions in general,” said Silbert. “New Glass Now celebrates the innovation and dexterity of artists, designers, and architects around the world working in the challenging material of glass today. At the same time, we recognize and highlight the role that Glass 1959 and New Glass: A Worldwide Survey (1979) played in creating the field of contemporary glass.”

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“Glass 1959 represented a critical step in the Museum’s early history,” said Rademaker. “By exhibiting and promoting the current work of glass manufacturers other than Corning Glass Works or Steuben, the Museum sought to cement its reputation as a sincere and serious cultural heritage institution with curatorial independence from its corporate benefactor.”

Twenty years later, in 1979, the Museum held a follow-up exhibition, demonstrating just how far the field had advanced in two decades. New Glass: A Worldwide Survey promoted a bold new aesthetic in contemporary glass, reflecting the seismic shift from factory-produced glass to studio glass, which brought glass into the hands of artists and craftsmen in the early 1960s. After debuting in Corning, the show traveled to New York City, Toledo, Washington (D.C.), San Francisco, London, Paris, and Tokyo.

“Between the 1959 and 1979 exhibitions, the whole world of glass objects changed,” said Rademaker. “Together with the publication that ultimately became New Glass Review, the Museum demonstrated an institutional commitment that stretched far beyond collecting. The 1979 exhibition successfully introduced the Studio Glass movement to the public, while the publication disseminated information about studio glass to artists, collectors, and curators, spurring an enthusiasm and excitement for contemporary glass that had never been seen before.”

Learn more at cmog.org/newglass and look for all the details about New Glass Now in the summer issue of Gather.

Many significant works featured in Glass 1959 and New Glass: A Worldwide Survey were added to the Museum’s permanent collection.
Problematica (Foam Rock), Sarah Briland
United States, Richmond, Virginia, 2016
Foam, Aqua Resin, glass microspheres, steel, concrete stand
Museum News

Hundreds of Travel Bloggers Flock to The Corning Museum of Glass

In September, the Museum hosted TBEX (Travel Blog Exchange), the largest international gathering of the most influential travel writers and content creators in the travel industry, covering topics ranging from luxury experiences and arts and culture to budget-friendly and green travel. Each year, a TBEX conference is held in North America, Europe, and typically one other part of the world. The 2018 North American conference was held in Corning and the Finger Lakes.

A total of 627 attendees traveled to Corning from 26 countries and 40 states. In addition to two days of conference sessions held at the Museum, travel bloggers spent two days on tours throughout the region. Many attendees arrived early or stayed late to explore and gather more content for stories, spending on average 10 days in a host destination.

“We are blown away by how friendly the staff is, how educational the museum is, and the overall experience of the conference,” said Elisa Perry, owner of the blog The Wannabe Gypsy. “We discovered a love for the Corning area through this event that we didn’t know we had. We can’t wait to come back with our children so they can discover The Corning Museum of Glass and the surrounding area.”

“Travelers trust bloggers implicitly, and want to emulate their experiences. Smaller, under-the-radar destinations such as the Finger Lakes have the most to gain from this type of exposure,” said Kim Thompson, the Museum’s media and public relations manager, who has attended five TBEX conferences since 2013, and spoke at the conference this year.

“The heightened awareness that will come out of TBEX will add Finger Lakes Wine Country and The Corning Museum of Glass to countless bucket lists. We are excited to see the coverage produced and shared by visiting influencers, and we look forward to hosting any and all of their followers who decide to visit our region as a result,” Thompson added.

The TBEX conference hashtag, #myflxtbex, made 5.6 million impressions during the conference. Attendees are planning coverage, and we can expect to see Finger Lakes content on travel blogs for the foreseeable future.

Top: Instagram posts from TBEX attendees. Bottom: Bloggers enjoy lunch in Museum Courtyard.
Top: Conference hashtag prominently displayed above the stage in the Auditorium.
Bottom: Museum Public Relations Manager Kim Thompson welcomes attendees.

“This is very much one of the best museums in the country. I could literally share every exhibit at the Corning Museum of Glass, but it is best you just go there. Social media shares do not do it justice!” — Jeremy Jones, LIVINGTHEDREAMRTW.COM
This spring and summer, The Corning Museum of Glass spent 123 days traversing the waterways of New York State. Part of the Museum’s year-long celebration of a very special anniversary: 150 years since glassmaking came to Corning from Brooklyn via canal barges that moved along the Hudson River, Erie Canal, and Finger Lakes. Although the anniversary was our driving motivation, GlassBarge allowed us to share the story of glass across our home state in a unique, innovative way, inspiring people to want to learn more—people who may never have heard about The Corning Museum of Glass, or who would perhaps not have made the trek to Corning without GlassBarge planting the seed of intrigue.

This monumental project took a village. From the Hot Glass Demo and marketing teams that traveled with the barge serving as ambassadors, to behind-the-scenes accounting, reporting, and logistics efforts—virtually every Museum department played some part in the successful four-month tour. Cultural partners provided maritime expertise and helped engage audiences, while state funding sources and port sponsors defrayed project costs and made the journey possible.

Following are a few of the exciting numbers that came out of the GlassBarge tour.

**GLASSBARGE BY THE NUMBERS**

- Tour stops: 29
- Visitors to GlassBarge: 50,821
- Hot glass demonstrations: 488
- Glassmakers on the journey: 16
- Pounds of glass used: 3,000
- Sponsors who supported us: 111
- GlassBarge interactions and engagements on Facebook: 525,053
- Morning TV shows that broadcast from GlassBarge: 15
- GlassBarge news stories: 425
- People reached through news stories: 400 million+
- Miles driven by CMoG employees to and from GlassBarge ports: 20,000
- Visits to PastPort, a web app created to complement the GlassBarge tour: 4,970
- Items sold by Museum Shops in four GlassBarge ports: 909
- GlassBarge attendees who visited the Museum later in the year: 1,247
Museum to Release Sequel to Popular Gudenrath e-Book

In February 2016, the Museum released an electronic resource, *The Techniques of Renaissance Venetian Glassworking*, by the glassmaker and scholar William Gudenrath. As the Museum’s first e-book, it included 35 instructional videos detailing the long-held mysteries of Renaissance Venetian techniques. An international news article called Gudenrath a “glass detective.”

Nearly three years later, the story continues as the Museum will release the sequel, featuring 20 brief instructional videos and offering a deeper dive into the work that has consumed three decades of Gudenrath’s life. Together, these digital resources provide extensive details about techniques used to make glass on Murano—and glass in Venetian style elsewhere in Europe—between 1500 and 1700, a period known as “the golden age of Venetian glass.”

“The story of the spread of Venetian-style glassworking during the Renaissance is a narrative of intellectual-property loss and of bold entrepreneurship,” writes Gudenrath. “This e-book focuses on the idiosyncratic techniques developed by these Venetian craftsmen, newly untethered from their homeland, and explores their artistic creativity and technical innovation.”

*The Techniques of Renaissance Venetian-Style Glassworking* will be published on February 4, 2019, and can be accessed at renvenetianstyle.cmog.org. To review the first book, visit renvenetian.cmog.org.

Glass Innovation in Automotive Design

Parked on the Museum’s West Bridge, this concept car shows how glass can shape the design and function of automobiles, inside and out. The car, made by Corning Incorporated, includes Gorilla® Glass, the company’s chemically tempered glass used in many smartphones.

Gorilla® Glass is strong enough to meet automotive safety standards and thin enough to reduce the car’s overall weight, which improves fuel economy and saves money. Less weight also lowers the car’s center of gravity, reducing the risk of a rollover, increasing the driver’s control, and enhancing the car’s performance.

The tempered sunroof and back window are covered with a film that contains suspend nanoparticles. Using a touchpad menu on the car’s console, the driver or passenger can send electrical signals that align the film’s nanoparticles and change the window’s tint. The result blocks sunlight to reduce air-conditioning and fuel costs, and increase passenger comfort.

The concept car is on display now until December 8, 2019.
Objects in Focus

*space resonates regardless of our presence (Wednesday)*

Olafur Eliasson (Danish–Icelandic, b. 1967)
Germany, Berlin, 2017
Glass, stainless steel, brass, paint, LED bulb, cable, ballast, assembled
H. 312 cm, W. 73 cm
2017.3.16

Like many of Olafur Eliasson’s works, *space resonates regardless of our presence (Wednesday)* is designed to evoke wonder. Building on two 19th-century scientific discoveries by Augustin-Jean Fresnel, the whole piece consists of just four elements: a light, a shade, a prismatic glass ring, and an arm to hold them. The rest—including the complex pattern of light and shadow on the wall—is the magic of light and glass.

Susie J. Silbert
Curator of Modern and Contemporary Glass
**Mining Industries: Corning**

Norwood Viviano (American, b. 1972)  
United States, Plainwell, Michigan, 2018  
Kiln-cast glass from 3-D printed model; steel, mirrored glass, transparencies  
H. 48 cm, W. 85 cm, D. 58 cm  
2018.4.10, gift of James B. Flaws and Marcia D. Weber

Growing up in Detroit sparked Norwood Viviano’s lifelong interest in the relationship between industry and place. In *Mining Industries: Corning*, Viviano turned his attention to our town, creating a layered cast glass sculpture that juxtaposes a miniaturized rendering of Corning as we experience it today with maps and photographs of the past. Layering the past and the present—and mediating them through the material of glass—Viviano’s piece offers new insights into our town’s history and evolution.

Susie J. Silbert  
Curator of Modern and Contemporary Glass

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**Vase**

Josef Hoffmann (Austrian, 1870–1956), designer (glass form); possibly Leopoldine Kolbe (Austrian, 1870–1912), designer (decoration); Wiener Werkstätte, manufacturer; Joh. Oertel & Co., manufacturer  
Austria, Vienna, Bohemia or Czechoslovakia, Nový Bor (Haida), 1918  
Frosted black “Satín” glass; white and red enamel decoration  
H. 15.7 cm, Diam. 16.5 cm  
Enamelled: “LK,” “WW”  
2018.3.4

The simple yet elegant silhouette of this glass form made it popular for a range of colorful ornament and patterns. Members of the Wiener Werkstätte—co-founded by Josef Hoffmann in 1903—regularly collaborated on products. Artisans in the glass decorating department, for example, often designed decorative surface treatments for the workshop’s glass forms. This dynamic floral decoration, possibly designed by Leopoldine Kolbe, was applied to Hoffmann’s iconic vase form.

Alexandra Ruggiero  
Assistant Curator of Modern Glass
Mirror in Gilded Wood Frame

Frame after a design by Thomas Chippendale (English, 1718–1779), and carving attributed to William Mathie (Scottish, fl. 1739, d. about 1761), about 1760; mirror plate probably made in London, about 1730–1760
Mercury-tin amalgam mirror; wood, gilding
H. 169 cm, W. 108 cm
2018.2.8

By the 18th century, mirrors (or looking glasses) were no longer small personal accessories; instead, they were luxurious fixtures in fashionable interiors. Large, polished plates of mirror glass were frequently the greatest expense when decorating and furnishing a room. The frame’s exuberant and organic form epitomizes the rococo style, then favored by Britain’s aristocratic elite. It is directly inspired by the design drawings published in 1754 by Thomas Chippendale. This acquisition is especially meaningful because 2018 marks the 300th anniversary of Chippendale’s birth.

Christopher Maxwell, Ph.D.
Curator of European Glass

Drawing for Harbour Road, Lybster

[illuminated white window with four panes]
Karlyn Sutherland (British, b. Scotland, 1984)
United Kingdom, 2016
Graphite on paper
H. 55 cm, W. 37 cm
CMGL 714037, gift of the artist

In 2016, Karlyn Sutherland sketched plans for Harbour Road, Lybster, the 2017 Rakow Commission, now on view in the Contemporary Art + Design Galleries. The work re-creates a corner of the home in which Sutherland grew up. In 2018, the artist donated her preparatory drawings to the Rakow Research Library. Each of the nine drawings illustrates a section of the work, in stark white and haunting strokes of graphite. Sutherland’s precision in rendering angles and perspective is strikingly apparent in these drawings, as is her ability to convey a wealth of emotion on a minimalist canvas.

Regan Brumagen
Associate Librarian
Metalliforme Vase

Salviati dott. Antonio
Italy, Venice/Murano, about 1880
Blown iridized glass; applied handle
H. 32.4 cm, W. 10.4 cm, D. 10 cm
2018.3.2

In 1878, the Venetian firm Salviati dott. Antonio introduced Murano’s first examples of iridescent glass. Usually deep purple to black with a metallic sheen, these vessels were dubbed *metalliformi*. They proved particularly popular among U.S. customers, who were able to purchase Salviati’s wares through Tiffany & Co. The popular 19th-century appellation “tear collector” is a common misnomer. The shape is derived from Middle Eastern rose water sprinklers, examples of which can be found in the Museum.

Christopher Maxwell, Ph.D.
Curator of European Glass

The Covehithe Pendant

England, 650–700
Twisted, applied, and marvered glass; gilded silver
H. 3.7 cm, W. 2.6 cm, Th. 0.6 cm
2018.1.1, gift of the Ennion Society

One spring day in 1993, Alan Wright was walking along the eastern coast of England when he spotted this pendant glinting in the soil. Thirteen hundred years ago, its maker pressed twisted canes of blue, white, and colorless glass into an amber glass background, creating a basket-like pattern. The elaborate gilded silver mount points to the declining availability of gold in post-Roman England.

Katherine Larson, Ph.D.
Assistant Curator of Ancient and Islamic Glass
MEMBER MOMENTS

Photo highlights from events over the past year, including openings of the Crystal City Gallery and Glass of the Architects: Vienna, 1900–1937, the 2018 Ennion Society Dinner, and the Ennion Society trip to Australia.
The Museum’s success relies on your generous contributions. cmog.org/give
My Favorite Thing

Richard Urban, Digital Asset Manager and Strategist

When I was asked to write about my favorite thing, I immediately thought of the Glass Ribbon Machine (CMG 2016.8.411); however, like many industrial objects its beauty is best appreciated when in motion, which you can see on the Museum’s website at cmog.org/ribbon. In its place, I’ve chosen this related and iconic Maxfield Parrish-designed lightbulb tester.

Compared to other favorite objects my colleagues have written about in past issues, this might seem a little prosaic. To me this object marks an important turning point which brought Corning and my histories together. When I decided to join the Museum’s Digital Media Department in 2016, I knew little about the history of glass, despite a background in 19th and 20th history. I dove into corporate histories of Corning and devoured related materials in the Museum.

For Corning, incandescent lightbulbs were just the beginning of their role behind the scenes of modern media and digital culture. Lightbulbs evolved into radio tubes. Radio tubes into the cathode-ray tubes that first powered television and then the early computer era. Today, glass shapes the flow of information across fiber-optic networks to put information under our fingertips.

As Digital Asset Manager, it is my privilege to harness the power of these innovations to disseminate the Museum’s collections through the website, including, just possibly, some of your favorite things.

Top: Light Bulb Tester
Parrish, Maxfield; (American, 1870-1966); Designer. 1924-1934. 95.4.261
“It was a boyhood disease,” Dwight Lanmon said of his early love of glass. “I was haunting antiques shops by the time I was in high school.” You might then say it was destiny that brought Dwight and his wife Lorri to Corning, where Dwight spent 19 years working at The Corning Museum of Glass, culminating in his time as director from 1981-1992.

Although Dwight’s career started in an entirely different field—he first worked as a research engineer in the aerospace industry in Southern California—he was always drawn to glass. Dwight began to form a collection. He recalls buying his first piece of Carder-Steuben glass: a gold Aurene-lined calcite compote. He later added Tiffany glass and the occasional piece of Carnival glass.

In Los Angeles, he began to focus on 18th-century English drinking glasses. To feed his interest in antiques, he took night classes at the University of California at Los Angeles where he met a Curator of Decorative Arts at the Los Angeles County Museum who would later become his mentor. Gradually, he realized that he could find far greater satisfaction working as a museum curator than in his aerospace work.

In 1966, Dwight entered the Winterthur Program, a two-year master’s program for scholars interested in American arts and culture, jointly sponsored by the Winterthur Museum and nearby University of Delaware. The next year, his future wife entered the program on sabbatical leave from teaching history of decorative arts and architecture at Cornell University. They married in 1970 and moved to Corning in 1973.

Dwight became involved with The Corning Museum of Glass during his first year at Winterthur, attending the 1966 Seminar on Glass, and giving his first lecture in 1970. During the 1972 flood in the Corning valley, Dwight was working as a curator at the Winterthur Museum and was given two weeks off to help the team at Corning reopen the Museum. Bob Brill, then director of the Museum, invited Dwight to join the staff as chief curator and curator of European glass in 1973. Lorri continued teaching the history of architecture at Cornell, Ithaca College, and Elmira College.

“My primary focus was working toward a new Museum, which opened in 1981,” he said, describing the Gunnar Birkerts addition that now houses the 35 Centuries of Glass Galleries. During his tenure, Dwight curated exhibitions like The Great Paperweight Show (1978), and acquired many significant objects for the collection. Notable were the Roman cage cup, the Corning Ewer, and the Russian glass table.

Dwight returned to Winterthur Museum as the director in 1992 where he remained until retiring in 1999. Dwight and Lorri now live in Phoenix, Arizona. Together, their contributions have resulted in the acquisition of more than 74 objects for the Museum’s permanent collection.

“Glass has been at the center of my life for so long,” Dwight said. “It is satisfying to have been associated with the greatest museum and library of that material.”

Cut Glass Table, Thomas de Tomon, designer
Imperial Glassworks (Russia, 1777-1917)
Russia, Saint Petersburg, about 1808
74.3.129, purchased with funds from the Museum Endowment Fund

Donor Profile
Dwight and Lorri Lanmon
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.

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† Deceased
The Ennion Society heads to the Land of the Rising Sun. More details coming soon!

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Learn more at cmog.org/members
GATHER EVENTS CALENDAR: DECEMBER 2018 – MAY 2019

2300°
December 20, 2018 | 6:00–8:00 pm

Holiday Break Activities
December 26–January 5, 2019

Behind the Glass: Bandhu Dunham
January 10, 2019 | 6:30–7:30 pm

2300°
January 17, 2019 | 6:00–8:00 pm

Behind the Glass Lecture: Karen LaMonte
February 14, 2019 | 6:30–7:30 pm

Winter Break Activities
February 16–February 23, 2019

Marvelous Marble Day
February 17, 2019

2300°: Fire & Ice
February 21, 2019 | 6:00–8:00 pm

Family Night
March 1, 2019 | 6:00–8:00 pm

2300°
March 21, 2019 | 6:00–8:00 pm

Behind the Glass Lecture: Rui Sasaki
March 28, 2019 | 6:30–7:30 pm

Behind the Glass Lecture: Dava Sobel
April 11, 2019 | 6:30–7:30 pm

Spring Break Activities
April 13–20, 2019

New Glass Now + Then
May 12, 2019–January 5, 2020

Visit cmog.org/events to learn more about these and other upcoming activities