This is part two of my notes about the Museum’s first 60 years.

Having survived the flood of 1972 and outgrown its original home, the Museum moved into a new building in 1980. Designed by Gunnar Birkerts, the building housed the glass collection and the Library upstairs (beyond the reach of another flood) and the offices at ground level. The “Birkerts Building” has an asymmetrical, flower-like plan. The galleries contain a hierarchical display of masterpieces, secondary objects (many of which are wonderful!), and study material. Mirrors set at 45˚ above and below the windows provide panoramic views from the interior, but shield the exhibits from direct sunlight. At the center was the Library: the repository for information about the art and history of glass and glassmaking.

The Museum and its collections grew apace until, in 1996, after two years of planning, we embarked on an ambitious program of renovation and expansion. Wholly funded by Corning Incorporated, the “Glass Center 2000” project set out to rejuvenate the Glass Center and the Museum. By the end of the project, the Museum was transformed. New facilities included the Admissions Lobby, the Innovation Center, the West Bridge, the GlassMarket, and the Hot Glass Show. The galleries in the Birkerts Building were redesigned and the entire collection (except the Tiffany window, which we were afraid to move) was reinstalled.

While the Glass Center 2000 project proceeded, we added two new facilities. In 1996, we opened The Studio and, in 2000, we moved the Library to its present home. Five hundred guests attended the opening ceremony at The Studio, which immediately took its place among the leading schools of glassmaking. At the Library, we at last had space and state-of-the-art environmental conditions to accommodate our rapidly expanding collection of information about glass in all media.

The most profound change of all, however, was the decision, in 1998, to merge the Glass Center with the Museum, turning the entire complex into a single, not-for-profit organization dedicated to telling the world about glass.

In the last decade, the Museum has flourished. The Hot Glass Roadshow and GlassLab have taken live glassworking demonstrations and experiments with design literally worldwide, while nearly 400,000 visitors walk through the front door annually.

I am writing surrounded by boxes and empty bookshelves as I prepare for the next phase of my career at the Museum. The next letter will be written by Dr. Karol Wight, our new executive director. Dr. Wight, who comes to us from the J. Paul Getty Museum, is an old friend of the Museum (she and I co-curated Reflecting Antiquity in 2008). The whole staff extends a warm welcome and wishes her every success in the years to come.

I am pleased to welcome Dr. Karol Wight as the Museum’s new executive director, taking the place of David Whitehouse, who, in addition to his role as curator of ancient and Islamic glass, has been executive director of the Museum since 1999.

Dr. Whitehouse joined The Corning Museum of Glass in 1984 as chief curator, and, during his 27 years here, has helped the organization and the field of glass research through immense growth. Here are some staggering numbers about his tenure:

- The collection has grown by more than 40 percent. 18,597 objects were added to our collection.
- The Museum has undergone a major renovation and expansion, adding 217,946 square feet of construction.
- Almost 10 million visitors have passed through the doors.
- When Dr. Whitehouse began in 1984, there were 34 employees. Now there are 132.
- He has written 20 books and 360 articles, and curated six exhibitions.

But the numbers only tell part of the story. Dr. Whitehouse’s dedication and passion for glass is truly magnificent. Those who have heard him lecture on any topic know what an amazing storyteller he is, and how he can bring a deeper understanding of any glass topic to any visitor.

I’m pleased that Dr. Whitehouse will not be leaving the Museum, but assuming the role of senior scholar, focusing on a number of research projects, including writing and publishing additional volumes on Islamic glass.

I offer my sincerest thanks, as I’m sure many of you do, to Dr. Whitehouse, for his dedication to, and leadership at, the Museum. Under his leadership, the Museum has grown by leaps and bounds, leaving us in an excellent state—in our 60th anniversary year—and we are looking forward to continued growth.

It is the perfect moment to welcome Dr. Wight as the next executive director. We look forward to working with her, and growing under her direction.
Karol Wight Becomes the Museum’s New Executive Director

New executive director, Dr. Karol Wight, comes to The Corning Museum of Glass from the Getty Villa, the J. Paul Getty Museum’s site in Malibu, CA, dedicated to the study and display of its antiquities collection. Wight is formerly head of the department of antiquities at the Getty, where, in addition to her curatorial duties, she oversaw the development of changing exhibitions and public programs at the Getty Villa.

An internationally renowned specialist in Roman glass, Wight received her Ph.D. from the art history department at the University of California, Los Angeles. She started at the Getty 26 years ago as a graduate intern, and grew into her recent role as a senior curator of antiquities. Over the years, she has spent much time at The Corning Museum of Glass.

“I have been studying the ancient Roman glass collections at the Corning Museum since I began my dissertation research in the late 1980s, and have known the talented staff there for years,” says Wight. “After the Getty, Corning has always been my second museum home.”

A Fellow of The Corning Museum of Glass and an active member of several international associations for the study of glass, Wight has organized numerous exhibitions exploring glass from antiquity and its enduring impact. In 2007, she collaborated with Dr. David Whitehouse to co-curate the major exhibition Reflecting Antiquity: Modern Glass Inspired by Ancient Rome, which was presented both here in Corning and at the Getty Villa. She has published widely on the topic: her book on ancient glassmaking techniques, Molten Color, Glassmaking in Antiquity, was published by the Getty this past May.

Wight also brings extensive leadership experience. In 2005, she helped to direct a $275 million renovation and expansion of the Getty Villa, and the subsequent reinstallation of the collection. She also was instrumental in recently modifying the Getty’s acquisitions policy to improve its collecting practices for antiquities, and, in response to concerns by the Italian government about the ownership of some important objects in the Getty’s collection, she played a key role in facilitating improved cultural exchanges of works of art, exhibition development, conferences, and conservation projects.

“As one of the foremost experts in the field, Dr. Wight brings experienced leadership, a keen curatorial eye, and deep knowledge of the artistry and history of glass to her new position,” says Museum president Marie McKee. “Many of our staff have worked with her over the years and have huge respect for her. The decision to hire her as the Museum’s next executive director was unanimous across the organization.”

Says Wight, “I was drawn to this position, not only because of the Museum’s exceptional collections, but also because of its innovative public programs, on site and in the field, that help bring glass to life. The Museum has created a truly dynamic and engaging experience for visitors, and I look forward to working closely with my new colleagues to continue sharing the wonders of glass with the world.”

Members are invited to meet Dr. Karol Wight at 2:30 p.m. on Saturday, November 19, at a special Members Only event in the Museum’s Auditorium. Wight will provide a short presentation, followed by light refreshments and signing of her new book, Molten Color, Glassmaking in Antiquity.
MUSEUM NEWS

New Publications

The Corning Museum of Glass: Notable Acquisitions 2010
Notable Acquisitions 2010 presents the 50 most remarkable additions acquired by The Corning Museum of Glass and its Rakow Research Library during 2010. Beautifully illustrated, the book includes valuable details about each object. $14.00 (Member’s price: $11.90)

New Glass Review 32
The Museum’s annual journal features 100 important works in glass made between October 1, 2009, and October 1, 2010, chosen this year by jurors Tina Oldknow, curator of modern glass at The Corning Museum of Glass; Diane Charbonneau, curator of contemporary decorative arts, Musée des beaux-arts de Montréal; Richard Harned, director of the Ohio State University Glass Program; and Mark Zirpel, assistant professor of glass at the University of Washington. $10.00 (Member’s price: $8.50)

Journal of Glass Studies 2011
The newest volume of the annual Journal of Glass Studies includes 11 articles on subjects ranging from a glass statuette owned by Pharaoh Amenhotep II and other early Egyptian glass inscribed with royal names, to the designer Pietro Chiesa and the language of modern glass in interwar Italy. $40.00 (Member’s price: $34.00)

Holidays at the Museum

The giant ornament tree is back, this year accompanied by two new six-foot-tall glass snowmen (or rather, a snowman and woman!) made by George Kennard and a team from the Hot Glass Show. Check www.cmog.org for other holiday activities, like the Annual Studio Glass Sale, Holiday Open House, and more.

Don’t miss out on special Members Holiday Shopping, December 1–31. All Museum Members receive an extra 10 percent off regularly priced purchases at the GlassMarket—for a total savings of 25 percent.

60th Anniversary Celebration

On May 19, the Museum celebrated the 60th anniversary of the day it opened to the public in 1951. The Museum offered free admission and stayed open until 8:00 p.m., kicking off the day with a breakfast for past and current staff, and then a welcome ceremony for the first Museum visitors. An unsuspecting couple, Bruce and Anna Hewitt from Ohio (who were coincidentally celebrating their own 50th wedding anniversary) were given a ride from the Museum’s I-86 Welcome Center in a vintage car, handed flowers and a bowl made at the Hot Glass Show, and were provided with complimentary Make Your Own Glass tickets. The day ended with a private reception for Members, Trustees, and Fellows and the opening of the Mt. Washington and Pairpoint exhibition.

If you haven’t already, we encourage you to explore a special 60th anniversary series of videos on our YouTube channel (www.youtube.com/corningmuseumofglass) and information about 60 highlights of the Museum (www.cmog.org/sixty).
Mary Cheek Mills was a graduate student in the decorative arts at the Winterthur Museum in the 1990s when she shared her desire to specialize in glass with Winterthur’s then director, Dwight P. Lanmon. “If you are serious about glass,” he responded, “you should plan to go to the Seminar on Glass at The Corning Museum of Glass.”

Today, as the Corning Museum’s education programs manager, Mills oversees the Seminar, which celebrates its 50th anniversary this year. The Museum’s Seminar on Glass is the oldest and premier international educational event for scholars, collectors, and students interested in the history and art of glass.

Seminar began in 1960 in conjunction with Corning Community College. It was spearheaded by the late Thomas S. Buechner, founding director of the Museum; Paul Perrot, the Museum’s second director; and the late John Martin, director of the college’s library. The community college was a co-sponsor through 1964.

Seminar has been held every year since 1960, except for 1979 and 1999, when major Museum expansion projects were underway. Seminar was even held in October of 1972, just four months after a devastating flood poured 26 feet of water into the Museum, causing major damage to the Museum’s galleries and its Library holdings.

In 1975, as the American Studio Glass movement was gaining strength, artist and scientist Dominick Labino, co-founder of the movement, appeared on the Seminar program, and lectures began to focus on contemporary glassmaking in addition to the rich history of glass. Since 1978, the theme of Seminar has been linked to major exhibitions at the Museum. (That year, Seminar was devoted to the widely heralded exhibition, The Great Paperweight Show.) Every year since 1985, Seminar has incorporated the presentation of the Rakow Commission, the Museum’s annual commission to a living artist working in glass.

Lecture topics deal with various aspects of glass history, as well as the use of glass in contemporary art and architecture. There also are presentations on conservation and scientific research in glass, as well as gallery tours with curators, glassmaking demonstrations, and social events.

Louise Maio, the Museum’s public programs planner, has been organizing the program for 34 years. She loves the ongoing relationship she has with attendees who are regulars—many coming for 20 to 30 years. But she also is excited by the growing number of young students attending for the first time each year. Age doesn’t matter. “Seminar is all about meeting people who share a common interest: glass.”

“There are many glass collectors’ meetings,” says Mills, “but Seminar is the only event where scholars, artists, and collectors can share ideas and experiences about all facets of glass. It’s still the event you should attend if you are serious about glass.”

Didn’t make it to this year’s Seminar? Visit www.cmog.org/live to see the videos of the lectures that were live streamed online.
In 1962, Harvey K. Littleton, a Cranbrook-trained ceramist and professor at the University of Wisconsin at Madison, and Dominick Labino, a glass research scientist at the Johns-Manville plant near Toledo, OH, led two historic glassblowing workshops at The Toledo Museum of Art. The aim of the workshops was to introduce artists to the use of hot glass as a material for contemporary art. These workshops marked the “birth” of the American Studio Glass movement, which celebrates its 50th anniversary in 2012.

Harvey K. Littleton
Born in 1922 and raised in Corning, NY, Littleton had many opportunities as a child to observe glassworking processes and to learn about glass. His father, Dr. Jesse T. Littleton, was the first physicist to join the newly established research team at the Corning Glass Works headed by Dr. Eugene C. Sullivan. The properties of glass were common dinnertime conversation, and Saturday morning visits to the Glass Works were routine for young Littleton.

In 1936, he witnessed Corning’s first attempt to cast a 200-inch mirror for the Hale Telescope at Mt. Palomar in California.

Littleton’s mother, Bessie Cook Littleton, was instrumental in developing Corning’s Pyrex cookware, experimenting with modified battery jars made with Corning’s low-expansion borosilicate glass to bake cakes. Her success led to the development of Corning’s Pyrex housewares.

In 1957, Littleton took a leave from teaching to study ceramics in Europe. In Paris, he visited artist Jean Sala. Although Sala no longer worked in glass, “he mixed his batch, founded his glass, blew it, and decorated it at the furnace single-handed” for Littleton. This visit was a turning point for him, as it proved that the idea of studio glassworking, outside the factory, was indeed possible.

Later, Littleton traveled to Venice, visiting nearly 60 small glassworks on the island of Murano, where he also bought blowpipes and other tools that a hot glass studio would require.

Glass 1959 and Preparation for the Toledo Workshops
Upon seeing the exhibition, Glass 1959: A Special Exhibition of International Contemporary Glass, organized by The Corning Museum of Glass, Littleton was dissatisfied with the work in the exhibition and the state of American design.

Later that year, he attended the national conference of the American Craft Council, where he spoke about his trip to Europe and his own experiments with glassblowing. Littleton left the conference challenged by other members to make the potential of glassblowing in the studio a reality. That summer, he built his first glass furnace.

At the American Craft Council conference the following year, Littleton announced his intention to attempt to “take a group of five graduate students in independent study...in 1962–1963...and explore some of the glassworking methods...within the framework of the graduate program of the University of Wisconsin.” To prepare for this program, Littleton approached Otto Wittmann, director of The Toledo Museum of Art, with the idea of holding two experimental glass workshops at the Toledo Museum in March and June of 1962. Wittmann
agreed, and American studio glassblowing became a reality.

**The 1962 Toledo Museum of Art Workshops**

Littleton and Labino’s secret for successful studio glassworking was a small furnace, which Labino helped to develop, and a low-temperature melting-point glass, which Labino supplied.

Littleton introduced the first university program for glass in the United States at the University of Wisconsin in Madison in 1973. He encouraged his graduating students to find academic employment and start more glass programs.

One of those students, studio glass pioneer Marvin Lipofsky, started glass programs at the University of California at Berkeley in 1964 and at the California College of Arts and Crafts in Oakland in 1967. Another student, internationally known artist Dale Chihuly, went to study at the Rhode Island School of Design after leaving Madison. After graduating, he developed and headed the glass department there, from 1969 to 1980.

With Littleton’s active encouragement and promotion, glass programs sprang up at universities, art schools, and summer programs across the country during the late 1960s and early 1970s. From the 1970s through the 1980s, the American Studio Glass movement became an international phenomenon.

**Dominick Labino**

Born in Pennsylvania in 1910, Labino was a prolific inventor and research scientist, as well as a well-respected artist. He held more than 60 patents over his lifetime in the United States. Three of his developments for glass fibers, having to do with insulation against extremes in temperatures, were used in the Apollo space craft.

After the 1962 workshops, Labino made available his technical knowledge on the formulation of glass and on the design and construction of practical furnaces for studio artists. Like Littleton, he also was dedicated to education. He helped set up glassblowing classes at colleges and universities and consulted on their studio planning. He also occasionally taught classes.

The year after the Toledo workshops, Labino began to work with hot glass as an artistic medium. On his farm near Grand Rapids, OH, he set up a studio. He designed and built his own furnaces, annealing ovens, glassblowing tools, and finishing equipment and he created a laboratory for testing the properties of glass. He formulated his own glass compositions, achieving rich and unique colors.

Labino was very interested in the history of glass. In 1968, he authored the book, *The Visual Art in Glass*, covering glass history from “sand-core vessels” to “the artist and glass.”

**Learn More**

Read more about the beginnings of American Studio Glass at www.cmog.org/founders.

A Members Only tour of the exhibit, *Founders of American Studio Glass: Harvey K. Littleton*, led by exhibition curator Tina Oldknow, will be offered to Members at the Friend level and above on Saturday, November 19, at 11:00 a.m. and 1:00 p.m.

**Studio Glass Anniversary 2012 Exhibitions**

Organizations across the country will mount glass exhibitions and host special events to celebrate the 50th anniversary of American Studio Glass. For a full listing of activities, visit the Art Alliance for Contemporary Glass website, www.contempglass.org.

Exhibitions at The Corning Museum of Glass celebrating the anniversary:

**Founders of American Studio Glass: Harvey K. Littleton**

West Bridge
November 17, 2011 – January 6, 2013

This focus show will feature works from the 1960s through the 1980s, drawn from the Museum’s collection and the artist’s personal collection. It is the Museum’s first solo exhibition of the artist.

**Founders of American Studio Glass: Dominick Labino**

Rakow Research Library
November 17, 2011 – January 6, 2013

The Rakow Library will display glass from the Museum’s collection and photographs, letters, drawings, and other materials drawn from Dominick Labino’s archives, which are housed in the Library’s collection.

**Masters of Studio Glass: Erwin Eisch**

Focus Gallery
March 15, 2012 – February 3, 2013

See iconic sculptures and vessels by Eisch, who had a profound influence on the development of American, as well as European, studio glass. Eisch’s objects are tradition-breaking, and his radical thoughts about art reflect the unorthodox approach to glass that has characterized his work throughout his career.

**Making Ideas: Experiments in Design at GlassLab**

Changing Gallery
May 19, 2012 – January 6, 2013

The Museum honors the spirit of freedom and experimentation with artistic process that characterized the early years of the American Studio Glass movement with this exhibition on new glass design. Design prototypes, or “sketches,” in glass are featured, in addition to process videos, of 30 prominent international designers who have worked with the Museum’s signature GlassLab program.

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Last May, members of the Museum’s Ennion Society flew into the Marco Polo International Airport in Venice, Italy, for a week of travel, discovery, and adventure in what Venetians call La Serenissima, the most serene of Italy’s cities, built on water, with canals instead of streets and boats instead of buses.

A water taxi whisked us from the airport to the glassmaking island of Murano, where we met up with other members of our group. We checked into the hotel, enjoyed a quick lunch, and began two days of visits to artist studios.

Our first stop was at the studio of Davide Fuin. Watching Davide turn molten glass into a paper-thin goblet was a perfect introduction to the magic of glassmaking on Murano. Our next stop: watching Dino Rosin sculpt an almost life-size horse’s head from molten, multi-colored, calcedonio glass. This was form and color on a grand scale.

As we walked from studio to studio, Amy Schwartz, director of development, education, and The Studio, and Bill Gudenrath, resident adviser at The Studio, explained the geography of this magical island. We rested for a while, and then maestro Lino Tagliapietra and his wife Lina welcomed us at their home for appetizers and a look at Lino’s most recent work.

Then it was off to a neighborhood osteria for a traditional Muranese supper: a glorious seafood extravaganza of eyes, fins, and tentacles. The walls of the restaurant were hung with pictures of Davide, Dino, and Lino, and of artists we had yet to meet. The evening ended with a glass of fine wine, some risotto, assorted sea creatures, a sip of limoncello, and a gentle stroll through the quiet streets to our hotels to rest and anticipate the adventures of day two.

Day two was amazing. We fit into a single day: a demonstration by Davide Salvadore, a tour of Murano’s Museum of Glass (the oldest glass museum in the world), a quick stop at Lucia Santini’s home, a visit to Cesare Toffolo’s gallery, and, oh, by the way, an hour or two watching Pino Signoretto sculpting hot glass. To top it off: an impromptu water taxi ride to the opening of a show by American glass artist Richard Jolley, crowned by sunset over the Venetian Lagoon as we made our way back to Murano.

Breakfast on the rooftop terrace of our Hotel Danieli was the perfect start to day four. We took in a spectacular view of Venice, followed by an introduction to La Serenissima’s canals, narrow passages, and landmarks. Lunch under an arbor draped with wisteria was terrific. Fortified by—you guessed correctly—wine and risotto, we made our way to the Scuola di San Rocco, and were overwhelmed by acre upon acre of Renaissance painter Tintoretto’s stunning canvases. We returned to the hotel.
through exuberant crowds, who had attended a mass celebrated by the pope in St. Mark’s basilica. In the evening, Mr. and Mrs. David Landau invited us to enjoy their collection of Venini and Cappellin glass at their apartment overlooking the Grand Canal.

On day five, Lino Tagliapietra guided us through a private visit of a retrospective exhibition of his work. We were accompanied by Rosa Barovier Mentasti, the most distinguished of all historians of Venetian glass, whose ancestors were already making cristallo in the 15th century. We each had the amazing experience of walking through one of Lino’s installations of suspended boatlike forms: they reminded me of the Corning Museum’s own Endeavor. Rosa then took us to see a private collection of 19th-century Venetian glass, where our hosts, Mr. and Mrs. Boos-Smith regaled us with tales of their collecting, accompanied by ice cream and prosecco.

The following day was built around an inland excursion to see two Palladian villas in Veneto: the Villa Emo, and La Rotonda. A stop in the ancient hill town of Asolo provided wonderful views of the countryside and a picturesque place for lunch. That evening, we had an unforgettable treat: as we entered the darkened basilica of St. Mark, the lights were gradually turned on and organ music filled the awesome space—a private performance just for us. After the recital, we toured the church, including the crypt, which is normally closed to the public. All in all, a breathtaking experience.

We visited the Venetian scholar Giovanni Sarpellon, who shared with us his unique collection of murine, one of which, no larger than a dime, displays not one, but three portraits of 19th-century dignitaries.

We spent a morning at the Guggenheim Museum to see the wonderful collection that Peggy Guggenheim created. After lunch, in Vittorio Costantini’s diminutive shop on a diminutive street, we entered a world of diminutive creatures, so realistic that we had to touch them to convince ourselves they were made of glass. The rest of the afternoon was given over to last-minute shopping and photographs—and (of course) just one more gelato. Our final evening, we again enjoyed the generosity and hospitality of the “glassy” community of Venice at a reception in the home of Marino and Marina Barovier. After a chorus of “thank yous,” we returned to our hotel to pack for morning departures.

Once more at Marco Polo International Airport, we looked back on eight memorable days of travel, discovery, and adventure. Throughout our stay, scholars, collectors, and artists had made us welcome and shared their passion for glass—and left us wishing we could do it all again.

This trip was open to Ennion Society Members: patrons who donate $1,200 or more to the Museum. The next trip, a visit to the Czech Republic, will take place in May 2013. If you’re interested in the trip, or in becoming an Ennion Society Member, contact 607.438.5555 or ennionsociety@cmog.org.
If you’ve walked through the Museum’s galleries or attended a family program in recent years, you’ll notice an increase in the number of teens helping at events, leading tours, or teaching visitors in the galleries about glass. This year, you’ll even discover teens taking special, age-appropriate glassmaking classes in The Studio.

That’s thanks to the Museum’s growing number of education programs aimed at teenagers and college students, designed to foster life-long learning about museums and glass.

**Junior Curators**

The Junior Curator program, which began in 1958, has evolved over time into a program in which students in grades 8 through 12 learn how a museum operates and curate their own exhibit.

Junior Curators experience the behind-the-scenes work that goes into creating an exhibition, through discussion with the Museum’s expert curators, conservators, registrar, and others. They then develop a theme, and work as a team to create their own group exhibit showcasing objects made by artists who teach at and use The Studio. Mary Cheek Mills, education programs manager at the Museum, emphasizes the importance of the teamwork aspect to the success of the program. “We bring together teens from a variety of age ranges, backgrounds, and areas in the region and help them work together,” says Mills.

Bonnie Wright, the Museum’s gallery educator, meets with students weekly, March through June, to teach them about glass and to help them hone their exhibit focus and their choice of objects. “I was so impressed by what amazing ideas churn out of these teens,” says Wright. “This year, they developed the theme ‘Collision! Nature Meets Industry.’ It was a serious topic and they truly gave it the consideration it deserved when choosing objects for the show.”

Several Junior Curator participants also join the Tour Assistant or Explainer programs, expanding their foundations in glass.

**Museum Explainers**

The highly successful Museum Explainer program has grown from a group of eight high school students when it first started in 2005, to a group of more than 20. Students, high school through college, participate in a rigorous training program during the school year, learning the history of glass from the Museum’s curators and other experts, volunteering at family events, and studying the art and science of glass at the Museum.

Select Explainers then go on to share their knowledge with visitors from around the world, by staffing hands-on educational carts in the galleries during the summer months and select school breaks. Participants also lead tours for groups of children who visit during the summer.

Kim Price, the communications manager at the Steuben County Conference & Visitors Bureau in Corning, NY, started at the Museum as a youth volunteer during her sophomore year of high school. She soon began training as an Explainer,

“We ultimately want students to understand their options and to keep an open mind when going out into the career world. You just never know where life can take you!”

Mary Cheek Mills, Education Programs Manager
which she continued to do through her college years.

“Being an Explainer at The Corning Museum of Glass was really the jumping-off point for everything I’m doing now,” says Price. “Until I began working as an Explainer, I was painfully shy. But eight hours on the American cart (cut vs. pressed glass) will cure you of that quickly!”

**Tour Assistant Program**

Offered for the first time this past summer, the Tour Assistant program is geared toward students ages 14 – 16 who are interested in gaining more in-depth knowledge about the Museum’s collection.

These students commit to a one- or two-week period during the summer to help at family events, and assist Explainers with tours for children and at their hands-on gallery carts.

“Tour Assistants get an opportunity to see what being an Explainer is like and to see how the front lines of the Museum operate,” says Meike Fay, the Museum’s youth and family programs educator. “It’s a fantastic way for students to be introduced to working with the public while learning from those who have been here for a while.”

The expectation is that those involved as Tour Assistants will go on to the Museum Explainer or Junior Curator programs during the school year if they’re interested.

**Glassmaking Class for Teens**

In August, The Studio offered its first Beginning Glassblowing and Flameworking for Teens workshop, taught by artists Tim Rogers and Jeremy Unterman. Aimed at ages 14 – 16, this five-day class offered a safe, hands-on opportunity for teens to work with molten glass, surrounded by their peers.

“As expected, the students started off rather quiet and reserved,” says Unterman, “but about halfway through day one of the class, everyone started warming up to each other. In the hot shop portion of the class we stressed the importance of clear communication and teamwork to create a successful piece of glass. It was truly rewarding to see how they came together to work as a team and supported each other as they worked.”

**Fire Up Your Future!**

The Museum relies on local school teachers to encourage students to participate in these programs, but also communicates directly to teens through Fire Up Your Future! events offered twice each year.

These events give students an opportunity to meet teens already involved in the programs, and to hear from a different guest speaker each time, including artists, archaeologists, Museum registrars and curators, and others associated with art, history, science, and more.

“Students are given an opportunity to learn how complex the Museum is, and how many diverse skills it takes to keep it running smoothly,” says Mills. “We ultimately want students to understand their options and to keep an open mind when going out into the career world. You just never know where life can take you!”

The next Fire Up Your Future! event will be held Friday, January 6, featuring guest speaker, Warren Bunn, who is an artist, musician, and the Museum’s collections and exhibitions manager. Contact fireup@cmog.org or 607.438.5113 for more information or to register.
Ann Gardner:
Recipient of the 2011 Rakow Commission

Through subtle color gradations and modeling with reflection and shadow, Ann Gardner’s sculptures, covered in shimmering glass tiles, continuously transform space in the changing light, from dawn to dusk and from summer to fall. Seemingly at one with the surrounding architecture, the transitions appear natural, created by small, individually cut, colored glass tiles backed with metal foil, which are pressed into curved shapes that reflect light in a dramatic, yet restrained, way. Despite the fact that her sculptures can be quite large (one piece is composed of 12-foot-long pendants dangling 100 feet in the air), Gardner describes her work as quiet and simple.

Born in Eugene, OR, Gardner studied painting, ceramics, and drawing at the University of Oregon and at Portland State University before moving to Seattle in 1979. She initially created hand-painted ceramic tile and shard mosaics, but she soon became acquainted with artists working in glass, and she was invited to Pilchuck Glass School in Stanwood, WA, as an artist-in-residence.

“One of the first things I did when I went to Pilchuck was to blow glass into clay molds,” says Gardner. “My impulse was to be able to affect the glass by touching it, which is what you do with clay. Clay is really about your hands, and your hands showing up in that material—and glass is not.” Some of her first glass castings were blown into cages lined with clay, in an effort to capture that tangible connection to the material.

Gardner considers that time in her life as “pretty influential, not just because of the material, but because of the atmosphere at Pilchuck. Your vision widens because you see so much that’s going on.” It was during her residency there that she experimented with patternning in glass pieces assembled from found and made objects, and she began to use glass mosaic as a skin over sculptural forms.

Gardner is the first mosaic artist to be awarded a Rakow Commission. “Ann’s method of integrating mosaic into sculptural forms is unique,” says Tina Oldknow, curator of modern glass at the Museum. “I think her combination of minimal shape and decorative surface is very appealing.” Oldknow chose Gardner as this year’s artist because of her ability to take the craft of glass mosaic beyond the two-dimensional, noting that her works make use of reflected light and shadow to create volume. Says Gardner, “Light and shadow are more and more important to me in subtle ways. Glass is something that transmits light. There is no other material like that.”

For the Rakow Commission, Gardner will be presenting Five Pods to the Museum. Almost seven feet in diameter, the sculpture is a universal symbol, a circle. Whether or not that represents time, says Gardner, is up to the viewer. “My hope is that the work transcends periods; that the idea of it would stay alive as time moved on.” In this piece, as in most of her work, Gardner strives for simplicity. Only one color of glass was used in Five Pods, yet the convex forms create multi-tonal reflections.

“I am so happy that the Corning Museum is acquiring this sculpture,” says Gardner. “It’s one of my favorite pieces, and it has such a quiet presence.”

Five Pods was presented on Friday, October 21, during the Museum’s Annual Seminar on Glass. Gardner’s lecture was live streamed on the web. Learn more at www.cmog.org/live.
Meet the Artist: Klaus Moje

For Klaus Moje (pronounced Mo’ yeh)—founder of modern kiln-formed glassmaking and a giant in the Studio Glass movement—a dive into Jordan’s Gulf of Aqaba in the 70’s was a career-changing and prescient moment. Yet the power of that experience would not be fully realized until years later, when he had overcome daunting technical hurdles with fusing glass and could develop the visual language he sought. One moment he was standing on parched, empty land, said Moje in a recent interview from his home on Australia’s south coast. Next, “there was an explosion of color.” He was in the waters of a coral reef teeming with brilliantly hued tropical fish. “I was bombarded with color and movement.” Both have been defining elements of his work for the past several decades.

Today his fused and carved sculptural vessels and monumental wall panels are known for their pure and resonant color, gestural effects that are abstract and painterly, and lack of solidity created by the precise way he cold works multiple layers of color-saturated, intricately patterned fused glass. Recognized for his technical innovations, as well as his teaching and mentoring of younger artists, Moje has, over the course of 50 years, succeeded at combining ideas from modernist painting with the meticulousness of a journeyman’s training, bringing fresh vigor to the world of glassmaking.

Born in Hamburg, Germany, in 1936, he began working with glass at age 15 in his father’s glass cutting and grinding shop. Attending industrial glass schools, he came to value precision and control, which have guided his glassmaking since.

After experimenting with three-dimensional effects in stained glass windows, a chance occurrence led Moje to explore more intense colors. On a glass buying trip, he purchased colored glass rods, or canes, which had been used for mosaic glass starting in ancient Rome but were new to him. He began cutting up and fusing the rods, creating modernist geometric patterns, then carving, grinding, and polishing surfaces. But he was frustrated by the small number of colors that were compatible, that is, colors that would adhere to each other in the fusing process. The problem severely limited the palette available to him.

Three other events would shape his career. In 1979 Dale Chihuly invited him to teach a course at the Pilchuck Glass School. Moje not only introduced fusing, but encountered the free-wheeling, exuberant experimentation of the American glassblowers. He began to allow himself greater freedom. That same summer he met the founders of Bullseye Glass, who promised to develop a broader range of compatible colors. Two years later, Moje was amazed to find a box of glass from Bullseye on his doorstep. The array of compatible colors was dazzling. The third event, at a time when Moje was sensing the “restrictive atmosphere” of German glassmaking, was an invitation to establish a glassmaking school in Canberra, Australia, in 1982.

There he experienced what he calls a “spiritual” interaction with the colors and radiant light of the country. His “shield” series is a respectful tribute to Aboriginal art. Overall, his glass has become more daring and gestural, his recent wall panel canvases exploding with color and rhythm.

Klaus Moje will discuss his glassmaking at a Meet the Artist event in the Museum’s Auditorium on November 9, at 6:00 p.m. After his short lecture, he will join Tina Oldknow, the Museum’s curator of modern glass; and Dan Schwoerer and Lani McGregor, owners of Bullseye Glass Company in Portland, OR, for an informal discussion and questions from the audience. The event will be live streamed (more info at www.cmog.org/live).

Museum Members at the Donor level and above are invited to come at 5:15 p.m. for a private reception with the artist. If you would like to upgrade your membership, visit www.cmog.org/members or call 607.438.5600.
Disk with falconer

A horseman rides across the disk and turns to look at us. He wears an elaborate headdress, a caftan fastened with a sash or a belt, and knee-length boots. A falcon perches on his fist. In the foreground, a hound pursues a hare. A second bird completes the scene.

This translucent purple glass disk is 3½ inches across. The decoration, in low relief, was created with a stamp.

At least six disks with falconers, possibly made with the same stamp, are known. Similar disks show eagles, lions attacking gazelles, and birds of prey catching hares. The Museum has an example decorated with a musician playing a lute.

All of these images were popular in the Islamic world in the Middle Ages, and this is where and when the disks were made. Several are inscribed with the names of 12th-century rulers. In the 1930s, archaeologists discovered similar disks set in a plaster window grille in a medieval palace at Termidh, Uzbekistan. The Museum’s disk is a miniature window pane made in or about the 12th century.

Kohl tube

Kohl is a cosmetic preparation used to darken the eyelids. Traditionally, in North Africa and the Middle East, kohl consisted of powdered lead sulfide mixed with oil or fat. (Today, because absorbing lead is a risk to health, manufacturers use carbon.)

In early Islamic times, kohl was kept in tubes and extracted with an applicator shaped like a rod or miniature spoon. This four-inch tall tube was formed around a mandrel, probably coated with kiln wash to facilitate extraction. The base and the bands of red and white ornament were applied.

Only two other tubes with almost identical decoration are known to exist. None of the tubes are from a datable archaeological context, but the simple decoration suggests that they were made in the seventh or the eighth century.

Kohl has a long history. Paintings in tombs show that it was used in ancient Egypt. Rod-formed glass tubes were made in Iran between the sixth and the fourth centuries B.C. In Roman and Byzantine times, glassblowers in parts of the Middle East made single, double, even quadruple kohl tubes, and tubes on the backs of glass animals. The Museum displays examples of all these objects.
Decanter, cut in the "Fisher Diamond" pattern

One of the earliest examples of Mt. Washington cut glass in the Museum’s collection, this decanter was made between 1875 and 1883. We can date it closely because it is shown in the earliest Mt. Washington catalog in the Rakow Research Library collection, which we know was printed between 1875 and 1883.

The pattern is called “Fisher Diamond” and was clearly made earlier than the cut glass pieces that were popular around the turn of the century (1890 – 1910). It is lighter in weight than the later pieces and does not use the hobstar (one of the most common decorative motifs found on later cut glass) as part of the decoration.

This acquisition can be seen in the Mt. Washington and Pairpoint exhibition, on view through December 31, 2011. It is one of the earliest objects in the show.

Ruby-cased disk, engraved with Lady Liberty, and an American eagle and shield

This disk is probably part of a kerosene lantern, meant to be carried in parades. It’s in the Bohemian style, which was popular in the mid-19th century and marketed as “Americo-Bohemian glass” by some importers. Drinking glasses in this category show views of American scenery, and a parade lantern for a New York Volunteer Fire Company in the Museum’s collection shows the coat of arms of New York State, which includes Lady Liberty.

Because this pane is non-lead glass, it seems most likely to have been made in Bohemia and exported to the United States in the mid-19th century. Lady Liberty is shown with a Liberty Cap as well as the American eagle and shield. The original lantern probably had four discs, each with a different design, and possibly with different colors. Lady Liberty, the symbol of the United States, was especially popular in the third quarter of the 19th century, before and after the Civil War.

Purchased with a grant from the Greater Milwaukee Foundation, Kenneth R. Treis Fund.

Beaker with enameled mount

Mounted in gilded bronze, this beaker is reminiscent of later Biedermeier and reoccurring Neo-Gothic styles. Produced around 1840, the beaker is made of colorless glass gathered over first white, then light blue glass, most of which was cut away to create pointed gothic-like arch lines decorating precisely executed medallions.

This glass vessel is set within an open-work ormolu (from the French, “ground gold”) mount embellished with cabochons, or polished gems. Whereas in this period cut and pressed Neo-Gothic glass existed in various forms and colors, the revival style and, by affiliation, its church-like character, is intensified by the mount. The artistic metalwork, like in so many gold and silver chalices of this period, is indicative of the sumptuous Gothic and Renaissance vessels made from precious metals, mounted hardstones, ivories, and other exotica that also often display carefully chosen precious stones. This beaker may have had a similarly decorated lid that further emphasized its reliquary-like character.

Jardinière

This 19th-century Bohemian jardinière beautifully exemplifies the opulent taste and rich materials, as well as the imitative qualities and ambitions, of the late 19th-century Belle Epoque.

The jardinière is made of an onyx or light-colored chalcedony opaque white glass with wavy brown lines—in imitation of veined marble. Although no quarried marble could have been carved so thinly into a stable and functional vessel, it was the fashion for bronze-mounted semi-precious stones that guided the famous glasshouse of Johann Loetz Witwe (1836–1947) in Klostermühle, Bohemia, to create such a piece. The decorative glass and floral garland mounts are reminiscent of styles found in decadent rich bourgeois interiors of the rising middle class, who emulated the grand style of 18th-century aristocratic homes.
From 1948 to 1955, the renowned artist Pablo Picasso lived in Vallauris, near Cannes, France, which was known for its production of ceramics. There, he became interested in clay and, over the next 20 years, he produced more than 4,000 ceramic works. Inspired by ancient Greek pottery, Picasso made several series of nymphs and fauns in ceramic. Later, he developed this subject in glass.

Picasso’s glass nymphs and fauns were made from the mid 1950s to the mid 1960s with Egidio Costantini, the founder of La Fucina degli Angeli (Forge of the Angels) glassworks on the island of Murano. Costantini was introduced to a coterie of elite artists by the art collector Peggy Guggenheim, including Picasso, Jean Arp, Marc Chagall, Jean Cocteau, and Max Ernst. However, Picasso was not directly involved in the production of this work. Instead, he sent Costantini sketches of nymphs and fauns to be made in glass.

Donna (Woman) from the “Nymph and Faun” series (1956) edition 1/5
Pablo Picasso and Egidio Costantini

The form of the vase is a traditional Venetian “mountain” shape. Tagliapietra named this series of vessels after Japan’s famous snow-topped Mt. Fuji, a volcanic mountain that many view as sacred. Another vessel in the Museum’s collection—Tagliapietra’s Stromboli—also is inspired by a volcano.

An internationally acclaimed Venetian artist, Tagliapietra is the foremost glassblower in the world. His exceptional talent, knowledge, and teaching ability have given direction to the careers of many international artists working in glass.

Fuji HG31119 (2011)
Lino Tagliapietra

Lino Tagliapietra’s most recent work explores the Italian technique of murrine romane, or “Roman mosaic” glass. In this unusual technique, the glassblower uses his hot gather of glass to pick up the murrine block in the center of the complex pattern, rather than by rolling the gather along its edge. Picking up the fused murrine in the center makes it much more challenging to shape into a blown glass vessel.

Seventeenth-century Dutch painters often employed interior scenes to create idyllic portraits of daily life. This sketch of a lampworker plying his craft bears the characteristic hallmarks of that celebrated pictorial genre: the hearth and window, the decorative but utilitarian furniture, and the distinctive details of fashionable Dutch attire. A diorama gives this otherwise simple composition an element of mystery. Essentially a scene within a scene, it leaves us to wonder about the sailing ships and the exotic city that seems to offer safe harbor.

The reverse of the drawing indicates that it was most likely executed by Jacob de Gheyn II (c. 1565–1629). He received some of his training from his father, a glass painter, engraver, and draftsman. The Netherlands of de Gheyn was a prosperous nation in which home, commerce, and art converged against a backdrop of early modern urbanity. Here is a moment from that golden age, charmingly captured on a small rectangle of paper.
**Les Hommes noirs, a masterpiece**
by Emile Gallé and Victor Prouvé

The Museum has recently acquired an extraordinary work: a large vase, titled *Les Hommes noirs* (The Dark Men), designed by Emile Gallé (French, 1846 – 1904) and his childhood friend, the painter and sculptor Victor Prouvé (French, 1858 – 1943).

Emile Gallé was born and raised in the town of Nancy, in eastern France. After apprenticing at the glass and ceramics factory owned by his father, Charles Gallé, the young Gallé eventually took over the business, expanding it into a flourishing art industry by the end of the 19th century.

*Les Hommes noirs* was made by Gallé as a call for justice, for civil rights, and for the defense of the unjustly accused. Its subject refers to the intense political, judicial, and social scandal that surrounded a French Jewish military officer named Alfred Dreyfus (1859 – 1935). The Dreyfus Affair (1894 – 1906) involved a false accusation of treason and a subsequent cover-up that divided French society for more than a decade. Gallé, who was deeply disturbed by the case, commissioned Prouvé to design a special vase for Gallé’s display at the 1900 world’s fair in Paris. Gallé intended for the vase to expose “fanaticism, hatred, lies, prejudice, cowardice, selfishness, and hypocrisy.”

The triple-overlay, acid-etched vase is signed by both artists and dated 1900. It is inscribed “Hommes noirs d’où sortez-vous? Nous sortons de dessous terre.” (Dark men, from where do you come? We come from beneath the earth.) Prouvé’s design shows monstrous creatures rising from the darkness of the depths of the earth or from Hell, noxious dark men who illustrate the evils of anti-Semitism and calumny. One is a crone-faced, bat-winged creature with a tail made of snakes. Another has huge deformed claws for hands. A wavy-haired youth, representing “Truth,” looks out with a hurt expression.

The play of darkness and light in glass was a frequent metaphor used by Gallé to symbolize the battle between good and evil. The three large lilies, painted with silver stain, represent Dreyfus’ innocence.

*Les Hommes noirs* is a rare work in early 20th-century glass, and in decorative arts in general, in that it goes beyond the concept of the vase as a decorative vessel. As is characteristic of Gallé’s greatest works, the glass vase has become a work of art, an object that stimulates thought and discussion, and inspires noble ideas.

The most successful works of art are those that resonate across time and place. *Les Hommes noirs* is one of the rare art works in glass to accomplish just that. At over a century old, its theme—protesting false accusation, ethnic profiling, and political cover-ups—is still relevant and meaningful.

The vase is now on view in the Modern Gallery.

Donor + Member Events

1) Meet the Artist: Susan Plum  February 10, 2011
   1) (Left to right) Steve Gibbs, Bill Gudenrath, and Mark Matthews
   2) Paddy and Tim Welles
   3) Roger and Pauline Cary

2) 60th Anniversary Celebration  May 19, 2011
   4) Elmerina and Paul Parkman

3) Mt. Washington Member Tour  May 21, 2011
   5) Curator of American glass, Jane Shadel Spillman, gives Museum
      Members a private tour of Mt. Washington and Pairpoint

4) Meet the Artist: Dennis James  June 23, 2011
   6) Samantha Castillo-Davis and Jay Yedvab
   7) Michael and Mary Kohan
   8) Michael and Frances Mohr

Photos by Gary Hodges
My introduction to the world of glass occurred in the early 1970s through Minna and Sidney Rosenblatt, noted antique dealers who inspired and ultimately mentored me. At that time, the American Studio Glass movement was young and, even though the Rosenblatts dealt mainly with work from the Art Nouveau period, studio artists were contacting them for representation. While Minna and Sidney found this “new glass” laudable, they did not think they should represent it and they suggested that their son, my good friend Joshua, and I work with these young artists. We agreed, and in 1973 we began representing John Nygren, Mark Peiser, Roland Jahn, and James Lundberg.

One of the Rosenblatts’ assignments in my glass education was visiting The Corning Museum of Glass to learn about ancient and historical work so I could better understand contemporary glass. Several years later, in 1979, the Museum’s landmark exhibition New Glass: A Worldwide Survey caused a profound change in my approach to the business, which was focused on American glass. New Glass included a lot of contemporary European work, especially Czech glass. I drove back to New York City transformed. Once home, I wrote to all the exhibitors and told them about the impact their work had on me. Soon I received a host of replies, and it was the beginning of relationships that last to this day.

Fifteen years later, another life-altering event occurred for me in Corning at the 1994 Libenský/Brychtová exhibition. That was when I met my wife Katya, who at the time was the Libenský’s interpreter. During the opening ceremonies she interpreted at a lecture I attended, and it was an extraordinary experience for me because I felt that throughout the talk she was speaking to and looking at only me.

So it should be understandable that The Corning Museum of Glass is a special place for me. Over the years, I have always felt welcome in Corning, and the web of relationships I’ve made has been gratifying and embracing. Making friends and community building through organizations like the Fellows and the Ennion Society is something that Corning does particularly well. The Museum’s depth of commitment and overall level of excellence inspires people. Corning is unique in the glass world, and people want to be a part of it.

When I spend time in Corning, I feel exhilarated and infused with the belief that my work is part of something worthwhile. The Museum is an organization that casts a long shadow. It honors the past, promotes the present, and helps ensure that in the future glass will continue to be recognized for the extraordinary role it plays in civilization.

- Doug Heller
I admire the precision and inspiration that goes into each object in the Museum’s collection, and there are several pieces that particularly grab my attention. However, the object that stands out for me above all others is *Incantatrice* (Sorceress).

This is a glass vase created by Toots Zynsky in 2007. This was one of the first pieces she created using the technique of fusing glass threads. From a distance, this appears to be a typical handkerchief vase, but upon closer inspection, you can see that it’s a complicated, thoughtful collection of glass fibers and colors.

To make *Incantatrice*, Zynsky layered thousands of multi-colored glass threads onto a fiberboard plate. The glass threads were then fused, and, while the glass threads were still hot, the piece was slumped several times. Each time the piece was slumped, it stretched and got taller. Zynsky then used heat-resistant gloves to form the vase by hand, giving the piece movement and complimenting the colors in the glass threads. Her inspiration comes from listening to music. When she listens to music, she translates the music into color.

I am awestruck by the deep, bold colors in Zynsky’s work. The individual glass fibers and bold colors speak to me. You can see the individual pieces that make the whole object. It reminds me of beautiful, rich fabric. This piece makes me think of a flag blowing in the breeze: each fiber folding and bending precisely.

Zynsky’s work stands alone and she truly is a master.