

# the Gather

MEMBERS' MAGAZINE SUMMER 2015



CORNING  
MUSEUM  
OF GLASS



Matt Whitney

# Dear Members,

Since its recent opening, the Contemporary Art + Design Wing has been an undisputed hit. Not only do we continue to see visitors in awe of the architecture and the artwork, but we have also received rave reviews from the media.

The raves about the building and the collection are flattering. Even more meaningful to us are the comments about the important impact our Museum has on our visitors and community, and the observations about our very obvious commitment to engaging with people who come to us from a diversity of interests and backgrounds.

*The Financial Times* observed that the Museum "achieves the ultimate aim of the modern museum" by "uniting populism (and genuine popularity) and deep scholarly engagement." Several weeks earlier the *Wall Street Journal* noted that the "Corning Museum of Glass is the first-ever or nearly first museum experience for about half of all visitors. That's a serious responsibility."

It is a serious responsibility, and it's also a privilege, to share our love and understanding of glass with new audiences every day. Our new spaces enhance our already rich offerings, and they give us yet another way to tell the world about glass, to engage with our communities, and to provide new opportunities for artists.

Already, we've hosted several guest artists in our new Amphitheater Hot Shop, including our first Specialty Glass Resident Artist, sculptor Albert Paley, who spent four days working with metal and glass sculpture during public glassmaking sessions. Paley's visit was followed shortly thereafter by Bertil Vallien, who cast two impressive pieces in the space during another public glassmaking session.

On the heels of this immense success, I recently announced the retirement of our senior curator of modern and contemporary glass, Tina Oldknow. Tina has curated a stunning array of exhibitions at the Museum, from a comprehensive survey of Czech Glass to focused shows of Studio Glass artists.

Her strong relationships with artists and with collectors like Ben Heineman Sr. have enriched the Museum's offerings, and her magnificent recent installation of the new Contemporary Art + Design Galleries, as noted in the last issue of *The Gather*, is the exclamation point to her career here. We will all miss her.

The glass on view in the contemporary wing was designed and created based on generations of glassmaking knowledge and artistry. Two special exhibitions on view through the end of the year tell two compelling stories about glass history, one about rare ancient works, and the other about a kind of glass so ubiquitous that likely all of us have a piece in our own homes. Read more about *Ennion and His Legacy: Mold-Blown Glass from Ancient Rome* on p. 5 and *America's Favorite Dish: Celebrating a Century of Pyrex* on p. 7. Then plan to visit!

**Karol B. Wight**  
President and Executive Director

## Meet the Museum's Chief Scientist, Dr. Glen Cook

In January, Dr. Glen Cook was appointed chief scientist for The Corning Museum of Glass after 16 years at Corning Incorporated as a senior research associate, conducting research in inorganic materials processing and composition.

As chief scientist, Dr. Cook is responsible for researching and sharing scientific and technical topics in glass. He informs exhibitions, programs and publications, and also serves as a technical resource for the broader museum community, museum guests and the general public, as well as artists working in glass today.

In 2013, Dr. Cook's outstanding record was recognized with Corning Incorporated's prestigious Stookey Award for cutting-edge exploratory and applied research, as well as in recognition of being the named inventor on more than two dozen patent applications.

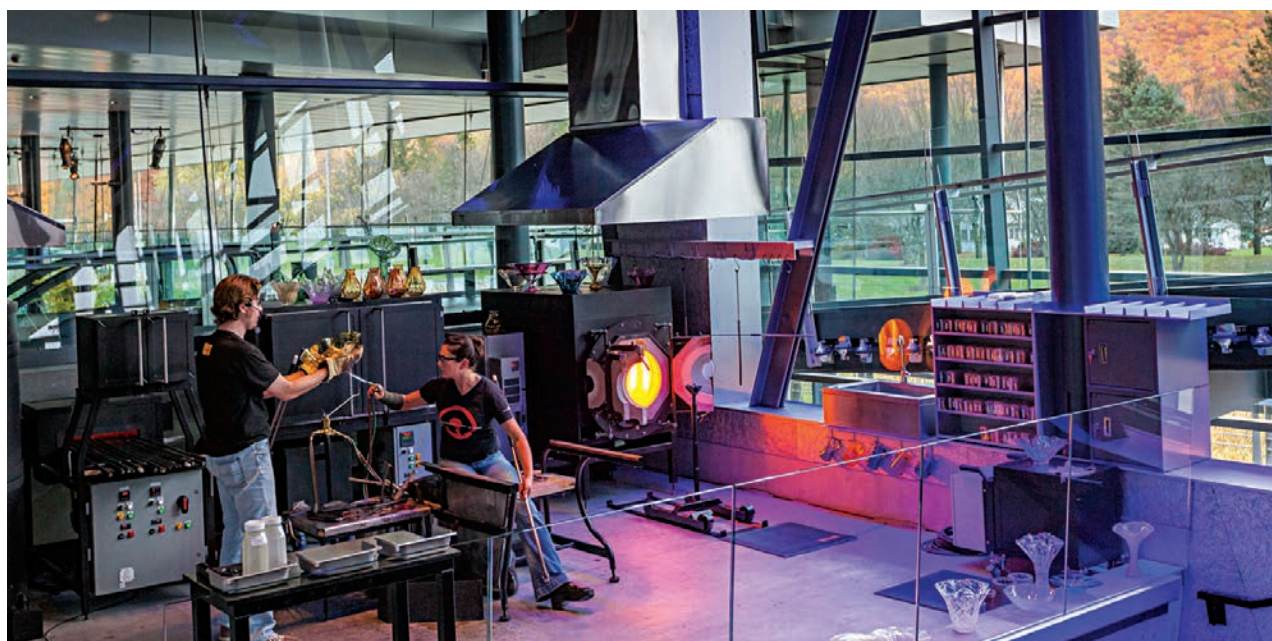
From 2012 to 2014, Dr. Cook collaborated closely

with Museum glassmakers in glass forming process research. Cook is also the technical advisor to the new Specialty Glass Residency Program that is jointly managed by Corning Incorporated and The Corning Museum of Glass.

Dr. Cook holds a PhD and MS in metallurgical engineering from the University of Wisconsin-Madison and a BS in materials engineering from the New Mexico Institute of Mining and Technology.



Matt Wittmeyer



Gary Hodges

## The Corning Museum of Glass and Spiral Arts Receive Patent for Electric Hot Shop

The Corning Museum of Glass recently received a recognition that only a handful of museums have earned: a patent. Both the Museum and Spiral Arts, a Seattle-based manufacturer and distributor for glass furnaces and tools, were awarded US Patent No. 8891582 on November 18, 2014, for the electric glass hot shop system. The inventors on the patent were Steve Gibbs, the Museum's senior manager of hot glass programs, and Fred Metz, founder and president of Spiral Arts.

The all-electric hot shop includes a furnace, glory hole (reheating chamber), pipe warmer, a pick-up box, a color box, an auxiliary furnace, and a standard

electric annealer. The system operates in silence, unlike gas furnaces that emit a roar of combustion. The electric hot shop enables glassblowing in unusual venues—like Celebrity Cruise ships for the Museum's Hot Glass Show at Sea program, and on the retrofitted Innovation Hot Shop.

"This patent continues the history of The Corning Museum of Glass being innovators," said Karol Wight, president and executive director. "Telling the story of glass history is exciting and at the core of what we do, but we are also a museum that is reaching out, innovating, and exploring the future."

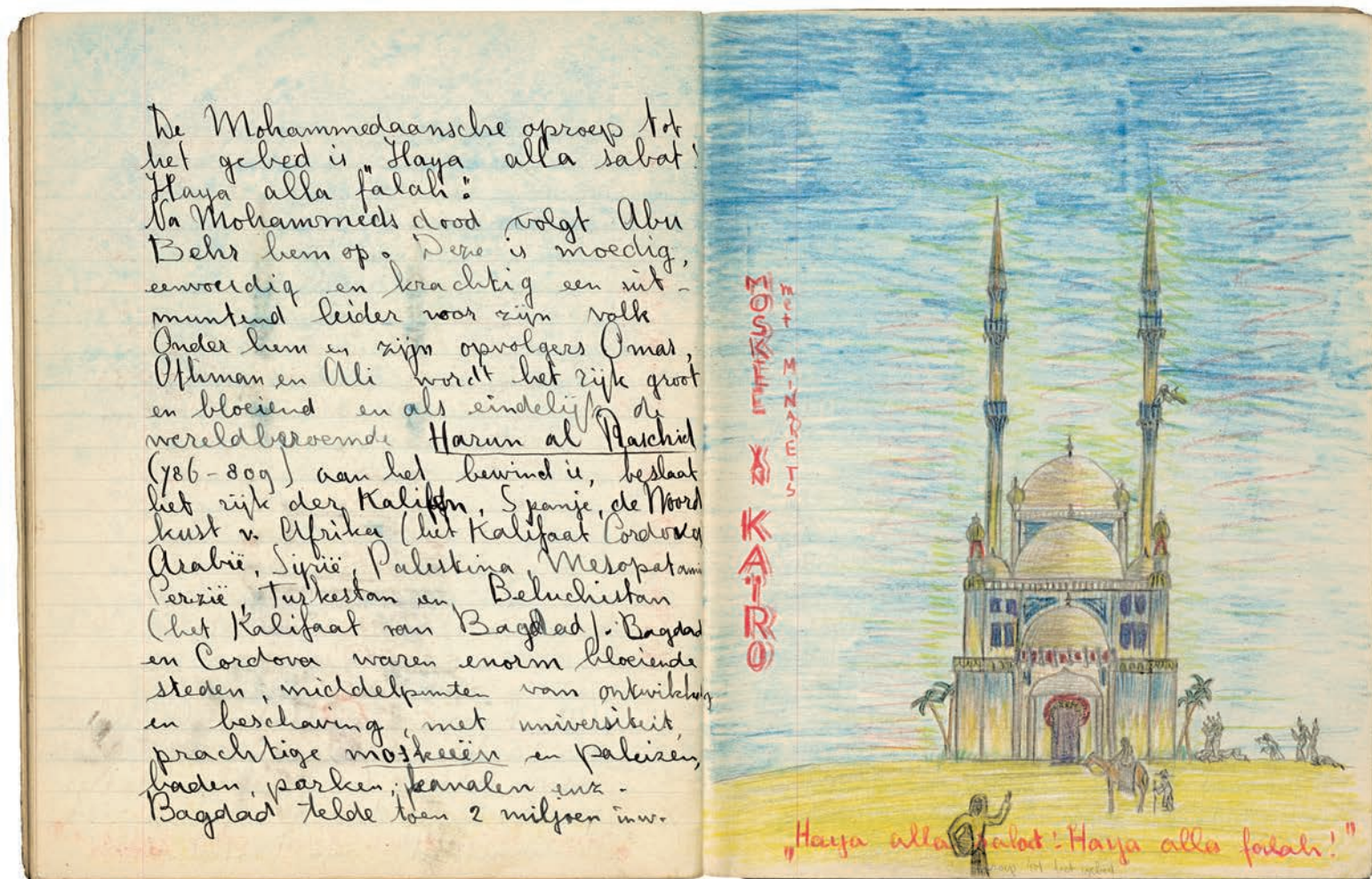
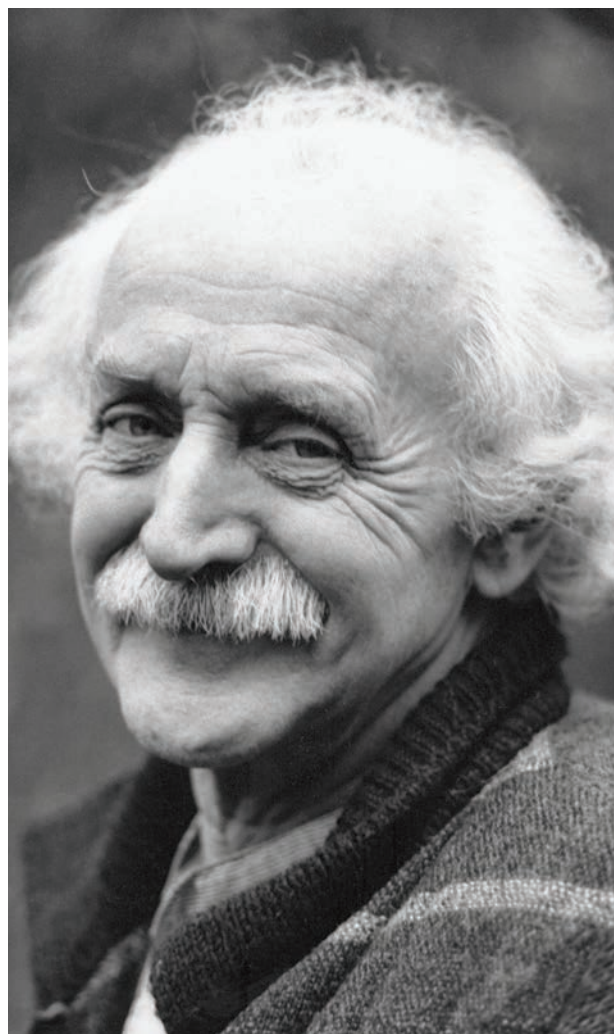
## Collaborative Project: Digitizing the Sybren Valkema Archive

Over a year ago, the RKD-Netherlands Institute for Art History began working on a collaborative digital project with the Rakow Research Library with the goal of digitizing the complete archive of Sybren Valkema, currently housed at the RKD. By digitizing and disseminating this archive, the RKD and the Rakow Library will be able to make this invaluable primary material accessible to artists and researchers worldwide.

The archive documents the professional life of glass artist Sybren Valkema (1916-1996). Valkema, one of the founders of the Studio Glass movement, has a distinguished place in the pantheon of European glass artists. He organized the first European exhibition of Free Glass. He also founded the glass department at the Gerrit Rietveld Academy in Amsterdam. In recognition of his contributions to the international glass movement, Valkema received the Lifetime Achievement Award from the Glass Art Society in 1994.

The Sybren Valkema archive, which consists of notes, drawings, correspondence, and slides relating to his career, is currently undergoing re-housing, cataloging, and conservation in preparation for its digitization.

After digitization, the Foundation Vrij Glas will further enhance the archive by providing detailed metadata, adding deeper insight for researchers and those interested in learning more about Valkema. The Valkema Project is the RKD's largest collaborative digitization project to date and the Rakow's first international digital collaboration.



Valkema's notebook from history class. Undated but possibly from 4th grade.

## Rakow Grant for Glass Research Divided Among Three Recipients

This year's Rakow Grant for Glass Research awards will be divided among Victoria Sainsbury, who is pursuing her doctorate in archaeological science at the University of Oxford (U.K.); Šárka Jonášová, a student at the Institute of Geology, Czech Academy of Sciences, in Prague; and Karli Wurzelbacher, a specialist in the history of 20th-century American art at the University of Delaware in Newark.

Sainsbury is preparing her dissertation on changes in glass sourcing in Britain during the Late Roman and early Anglo-Saxon periods, which she says will "fill a gap in our understanding of the fourth- to sixth-century glass in Britain." She is assembling a database consisting of analyses of many British and other European and Mediterranean glasses, to which she will add new microprobe analyses of fragments from Dorchester-on-Thames, Oxfordshire, and Lyminge, Kent.

Jonášová is conducting an archaeometric survey of luxury and utilitarian glasses found in a cesspit at Salm palace in Prague. The finds themselves are well documented, but their chemical composition and production technology are not. Jonášová's analyses are expected to be published in 2016.

The focus of Wurzelbacher's research is the reverse paintings on glass of Marsden Hartley (1877-1943), dating from the 1910s. These works will be studied in relation to the vernacular glass painting of New England, examples of which are part of the Garbisch Collection at The Corning Museum of Glass. This research will foster new knowledge on the multivalent role of glass in modern American painting, Wurzelbacher says.



Gary Hodges

## GAS Returns to Corning in 2016

Having played host for six previous conferences, Corning's Gaffer District will once again welcome the Glass Art Society (GAS) for next year's conference. With the completion of the Contemporary Art + Design Wing, executive director of GAS, Pamela Koss, says there's no better time to come to Corning.

"We are absolutely thrilled to return to Corning and to be the first major conference in the newly expanded CMOG campus," she said in a press release. "The new 500-seat hot shop, new galleries, and facilities will give attendees a whole new experience."

The theme for the conference, "Creating Context: Glass in a New Light," directly references the overhead natural light in the new Contemporary Art + Design Wing—a way in which glass has never

before been displayed.

"We believe it creates a context that inspires glass artists of the next generation," said Steve Gibbs, the Museum's senior manager of hot glass programs and co-chair of the GAS 2016 planning committee. "The new light will lead the conference to an entirely new place. We'll do things here in the Crystal City that can't be done anywhere else in the world."

Karol Wight, president and executive director of the Museum, says that GAS "infuses our glass-focused community with even more energy, creativity and passion."

Programming for the June conference is being planned, and nearly 100 proposals for demos and lectures are being reviewed by the GAS board.



Gary Hodges

# Ennion and His Legacy: Mold-Blown Glass from Ancient Rome

By Dr. Karol Wight, President and Executive Director



Ewer, Ennion, probably Syria; possibly Palestine, 25-75. 59.1.76.

At the end of the first century B.C., glassmakers working in the environs of Jerusalem made a revolutionary breakthrough in the way glass vessels were made. They discovered that a gob of glass could be inflated at the end of a hollow tube. This technical achievement—glassblowing—made the production of glass vessels much quicker and easier, and allowed glassmakers to develop new shapes and decorative techniques. One technique, inflating glass in molds carved with decorative and figural designs, was used to create multiple examples of a variety of vessel shapes with high-relief patterns.

Glass was not the first material to be shaped in a mold. For many centuries, clay vessels, architectural elements, and figurines were formed in molds and then fired. And bronze, silver, and gold vessels were also shaped by casting in molds. Glass itself had been shaped in molds since the material was first made in the second millennium B.C., but the manufacturing process of mold-blowing enabled vessels to be made more quickly, and the designs were ultimately more elaborate because of the capabilities of hot glass to take on intricate designs.

Much of what scholars know today about mold-blown glass is drawn from careful observation of the vessels themselves, noting where the mold seams are located, and using these same seams to identify how many parts of a mold were used to shape the glass. Very few glass molds have survived from antiquity, thus today modern glassmakers have attempted to recreate ancient techniques by using the designs of ancient vessels to replicate molds and to create glass vessels with them.

The molds used to shape the glass are diverse in size, shape, and decoration.



Bottle with two faces, Eastern Mediterranean; probably Syria; possibly Palestine, 100-199. 66.1.256.



Some mold designs have direct links to religion, mythology, and literature, while others contain images and inscriptions that identify gladiators in combat and were sold as souvenirs of the arena. They provide us with a glimpse of the richness of life in Roman times, and, as with other types of mold-blown vessels sold as souvenirs, can be linked directly to consumer practices that are very familiar to us today.

By their very nature, mold-blown glass vessels are examples of serial production—works of the same design being made in multiples. As such, ancient mold-blown vessels were valuable in the marketplace both to the seller and to the buyer. We take it for granted today that milk cartons contain a quart or a liter, but in antiquity, capacity could vary. The uniformity of mold-blown vessels ensured that the consumer was getting what they paid for.

The mold-blown glass vessels of ancient Rome can tell a wealth of stories about the ancient world, from gladiators to perfume vessels, from portraits of a Roman empress to oil containers marked with the image of Mercury, Roman god of trade. Their diversity is remarkable, and they provide us with a sense of what it was like to live in ancient Rome.

Among the earliest workshops to design and create mold-blown glass was one in which a man named Ennion worked. Ennion was the first glassmaker to sign his glass vessels by incorporating his name into the inscriptions that formed part of the mold's design, and thus he stands among a small group of glass workers whose names have come down to us from antiquity. But who was Ennion? Beyond his name, almost nothing is known of him, and there are only a few clues as to where he may have worked and lived.

The language used for the inscriptions that form part of the designs in Ennion's molds is Greek. This fact suggests that Ennion lived and worked in the eastern part of the Roman Empire, very likely in the region along the eastern shores of the Mediterranean Sea, where Greek was commonly spoken. The city of Sidon (in modern-day Lebanon) was noted by ancient writers as a center of glass production at the time and it is tempting to think that Ennion may have lived and worked there.

Archaeologists working in different parts of the Mediterranean basin and beyond have found both fragmentary and nearly complete works by Ennion. One of the most enigmatic archaeological finds is a magnificent pitcher that was badly damaged when the building in which it was

located burned down in Jerusalem in A.D. 70, during the siege of the city, led by the future Roman Emperor Titus.

Most of the excavated pieces of Ennion's glasswares have come from ancient burials located around the ancient Mediterranean basin, from Cadiz, Spain, to Panticapaeum in the Crimea. This excavated evidence suggests that in addition to being widely traded, Ennion's glassware was highly valued since some examples accompanied their owners to the afterlife by being placed in their graves.

Ennion's works stand apart from the larger corpus of mold-blown glass for their elegant shapes, refined designs, and delicate decorative patterns. The beauty of his glassware set a high standard that his competitors attempted to emulate, but were unable to do so.

On view through January, 4, 2016, the exhibition *Ennion and His Legacy* is composed of mold-blown master works by Ennion and other Roman glassmakers. The works are drawn from the Corning Museum's collection of Roman glass, one of the finest in the world. Within the larger exhibit is a smaller show organized by The Metropolitan Museum of Art, *Ennion: Master of Roman Glass*, which focuses specifically on works made by Ennion. Composed of loans from a number of international institutions and private collections, this exhibit within an exhibit brings together many of the known examples of Ennion's wares and will be on view through October 19, 2015. ④



Cup with gladiators, Roman Empire; Northern Italy; Rhineland; Gaul, 25-75. 54.1.84.

# A Century of Pyrex

By Regan Brumagen, Emily Davis and Aprille Nace, Rakow Research Library staff, and Kelley Elliott, Former Assistant Curator, Modern and Contemporary Glass



Pyrex mixing bowl set, "Primary Color," Corning Glass Works, Charleroi, PA, 1946-1977. 2010.4.533A-D.

**America's Favorite Dish: Celebrating a Century of Pyrex**, on view through March 17, 2016, celebrates the 100 year anniversary of Pyrex, developed by Corning Glass Works in 1915. Born out of scientific discoveries in glass and the emerging science of home economics, Pyrex was shaped not only by designers and engineers in Corning, but also by women consumers around the country. America's favorite dish is showcased in this exhibition through Pyrex-brand dishes on display alongside colorful advertisements, primarily drawn from the Museum's collections.

The production of Pyrex began with the development of temperature-resistant borosilicate glass for railroad lantern globes. The new glass was marketed in 1909 as Nonex or CNX (Corning Non-Expansion). A few years later, Corning began to look for other uses for this glass. Bessie Littleton, wife of Jesse T. Littleton, a Corning scientist, baked a sponge cake in a sawed-off Nonex battery jar. Her experiment revealed that cooking times were short, baking was uniform, the glass was easy to clean, and, since the glass was clear, the cake in the oven could be monitored—all advantages over metal bakeware. Initially, Corning produced twelve ovenware dishes under the brand name Pyrex, and kicked off a new Corning Glass Works division focused on consumer products.

At the same time Corning introduced Pyrex, home economics was emerging as a profession. Corning Glass Works hired several home economists, including Sarah Tyson Rorer, an editor at *Ladies Home Journal*. Rorer's cooking demonstrations at department stores around the country helped boost name recognition of Pyrex. By 1919, Corning had sold over 4 million pieces of Pyrex to consumers across America from a line that included 100 dish shapes and sizes.

After its initial success, sales of Pyrex began to stagnate. In response, Corning asked the J. Walter Thompson Company, a pioneer in market research, to help them understand the problems. Primary among them were the post-World War I recession and relatively high prices of Pyrex. Corning improved the design of Pyrex with "new features, new colors, and lightweight." A new manufacturing process automated the production of Pyrex dishes by machine-pressing glass into molds, lowering production costs.

Corning also hired a full-time home economist in 1929—Dr. Lucy Maltby. A Corning native and a home economics professor, Maltby's primary mission was to manage the company's new consumer services office that responded to complaints and suggestions. Maltby established a test kitchen at Corning Glass

Works to evaluate the design of products, assess consumer reviews, suggest design innovations, and as a result, sell more Pyrex.

In 1936, Corning Glass Works merged with MacBeth Evans Glass Company in Charleroi, PA, producers of an opal-glass tableware. Corning used the manufacturing equipment in Charleroi to produce tempered soda-lime opal glass, first used for military messware in the 1940s. One of the first products made for the public with this new Pyrex opal glass was a set of nested mixing

Good Housekeeping Magazine October 1915 Moneyback Advertisements

## Bake in Glass!

### ★ PYREX Glass Dishes for Baking

Trade Mark Registered ("FIRE - GLASS")

*The newest method—swift, clean, economical*

The alert and capable housewife will greet the picture of the dishes shown above with a genuine little "thrill" of surprise and pleasure. Away with the drudgery of scouring and scrubbing, the fruitless and endless efforts to clean things which seem to resist all cleaning! Away with slow, tedious baking! Away with unrightfulness in the kitchen and sore trials to the temper!

Pyrex is a new-process glass that withstands the heat of the hottest oven. It is transparent, strong, will not chip or craze, will stand up under constant long use—thoroughly practical, effective and economical for baking utensils. With Pyrex you bake faster and better; these glass dishes cook at a higher temperature than earthenware or metal.

You bake and serve in the same dish. You use fewer dishes. You clean Pyrex dishes with the utmost ease—polish them to a brilliant sheen. You save work, time, fuel (money) pantry space. Every woman with the interests of her home at heart should give Pyrex a trial. Booklet on request showing the wide range of dishes that may be baked and served in Pyrex.

**Mrs. Rorer uses PYREX exclusively**

2 qt. Baking Dish (Casserole) and Cover.....	\$1.75
1 qt. Baking Dish (Casserole) and Cover.....	1.20
1 pt. Baking Dish (Casserole) and Cover.....	.85
Bread Pan (8 1/2 x 4 1/2 ins.).....	.75
Pie Plate 8 1/2 ins. ....	\$0.75; 8 ins. .... .65
Shirred Egg Dish 7 ins. ....	.65; 5 1/2 ins. .... .45
Oval "Au Gratin" Dish (6 x 8 ins.).....	.70
Oval Individual Baker (4 x 6 ins.).....	.35
Custard Cup 3 1/2 ins. ....	.20; 3 ins. .... .15

Ask your department or china store to get these Pyrex Glass Dishes for you—or write to any of the following stores and they will supply you:

Hochschild Kohn & Co., Baltimore	Denver Dry Goods Co., Denver	Gimbel Bros., New York City	Famous & Barr Co., St. Louis
Jordan Marsh & Co., Boston	J. S. Hudson & Co., Detroit	Orchard & Willetts Co., Omaha	Kelth-O'Brien & Co., Salt Lake City
Frederick & Lozier Co., Brooklyn	L. S. Ayres & Co., Indianapolis	Gimbel Bros., Philadelphia	Nathan-Dobmann Co., San Francisco
Wm. Heister Co., Buffalo	Emery Bird Thayer, Kansas City	Kaufmann Store, Pittsburgh	Frederick & Nelson, Seattle
Marshall Field & Co., Chicago	Bullock's, Los Angeles	Meyer Frank & Co., Portland, Ore.	Spokane Dry Goods Co., Spokane
John Shillito Company, Cincinnati	Gimbel Bros., Milwaukee	Miller & Rhoades, Richmond, Va.	Dry Bros., Syracuse
The May Company, Cleveland	Bamberger's, Newark, N. J.	Sibley, Lindsay & Curr, Rochester	

CORNING GLASS WORKS, EST. 1868, CORNING, N. Y., U. S. A.

The ★ marking indicates technical analysis of household apparatus, foods and toilet preparations only

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"Bake in glass! Pyrex glass dishes for baking," Corning Glass Works, Corning, NY, published in Good Housekeeping, October 1915, CMGL 140302.





Eight of the first twelve pieces of Pyrex-brand ovenware, Corning Glass Works, Corning, NY, 1915-1919. Gifts of Jerry E. Wright. 96.4.167-175.

bowls. The exterior of each bowl was enameled with a different solid color. The enameled surface was a perfect canvas for patterned decorations. Between 1956 and 1987, Corning Glass Works released over 150 different patterns on Pyrex opalware.

Decade by decade, Pyrex advertisements reflect Corning Glass Works' responses to American changing social values and tastes. The advertisements of the 1920s evoke a sense of romance through richly colored illustrations of fairy tales and well-dressed women serving formal dinners and having tea. The ads from the 1930s, in a more muted color palette of red, white and black, reflect practical sensibilities by addressing Pyrex's virtues of cleanliness, efficiency, and lower costs. The 1940s Pyrex ads express ideas of patriotism due to World War II.

The 1950s advertisements reflect conservative values and emphasize being the best cook and a gracious hostess. In the 1960s, references to international and space travel were seen as the space race heated up and global travel became more commonplace. Although Pyrex advertising began to wane by the 1970s, ads feature collective values of creativity and nostalgia. And the 1980s Pyrex advertisements appealed to busy working families by showcasing microwave safe products.

Pyrex was the first brand name manufactured by Corning's Consumer Products Division. But there were several different products manufactured by this division over the last century including Flameware, CorningWare, Corelle, and Visions. In 1998, Corning began to focus primarily on scientific and technical glass and sold its Consumer Products Division to a company now known as World Kitchen, which continues to produce the Pyrex brand today.

Pyrex has become an icon in most American homes. Layered into the history of the Pyrex brand are the personal histories of families and individuals who have used, loved, gifted, and collected America's favorite dish over the last 100 years. 🕒

**Next: Horizon Blue Pyrex Ware**

Blue is what's new. And blue is what you'll be seeing just about everywhere... in fashion, in home decorating, in accessories. But you'll find the newest blue of all in Pyrex® Ware. It's Horizon Blue. Beautiful, bold and brilliant. And all yours in casseroles, mixing bowls, refrigerator-storage sets . . . in short, an entire kitchen full of the pretty and the practical. The prices are very practical too. So see your favorite dealer and scan new Horizon Blue Pyrex Ware. It's sure to make your universe a little bit nicer.

**CORNING**  
Cooking  
in the 70's

PYREX is a registered trademark of Corning Glass Works, Corning, N.Y.

"Next: Horizon Blue Pyrex Ware," Corning Glass Works, Corning, NY, published in McCall's, October 1969. CMGL 141829.

# 2015 Artists-in-Residence

The artists will provide free public lectures during their residencies, describing their artistic inspirations and their work at The Studio. For details on the lectures, visit [cmog.org/studio](http://cmog.org/studio).

## APRIL



### Livvy Fink and Shari Mendelson

For UK-based artist Livvy Fink, glass is about what lies beneath the surface. She is inspired by the material's depth, volume, and "frozen moments" existing somewhere between its liquid and solid states. Fink has become interested in the similarities between the process of scientific experimentation and the creative and technological aspects of glassmaking. During her residency, Fink carried out a series of controlled experiments, looking at the effect of time, temperature, and density within predefined experimental boundaries. She experimented with the movement of bubbles within primary shapes, watching how they could be moved and controlled during the casting process.

Shari Mendelson draws inspiration from the past. Using found plastic bottles, she creates small sculptures inspired by ancient Greek, Roman, and Islamic glass and ceramic vessels, as well as animal artifacts. She has been doing this for six years—and is just starting to branch out into glassmaking after a visiting artist fellowship at Urban Glass last summer. During her residency at The Studio, Mendelson worked on a series of mold-blown Roman and Islamic vessels.



## MAY



### Justin Ginsberg and Yuka Otani

With a material as fragile and unpredictable as glass, artists need to be flexible—and it's exactly that flexibility that intrigues Justin Ginsberg. A visual artist, Ginsberg investigates the "unusual properties" of glass, and its "extraordinary ability to flex and bend when made very thin." His work exploits the aesthetic qualities of the material while investigating new ways to think about glass as sculpture. During his residency at The Studio, he explored how polarized film and light can assist in revealing hidden stresses in glass, which appear as color, light distortions, and patterns.

You might not look at glass and candy and think they have similar properties, but Yuka Otani does. During her residency, she combined glass and hard candy to create a series of stemware, with the stem and foot of each goblet made of cast clear glass, and the cup made of cast Isomalt. A Rhode Island School of Design graduate, Otani has long been experimenting with clear materials, and is inspired by glass, water, melted sugar, and light. She loves the elusiveness of the materials, and how they are poised for change.



# SEPTEMBER

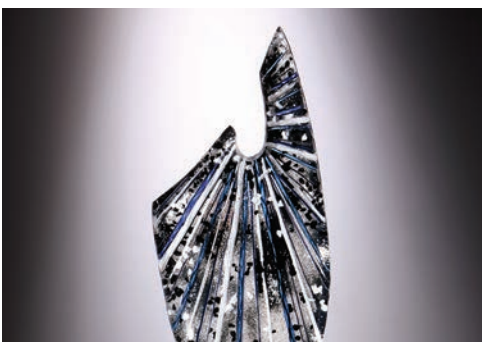


## Helen Millard and Allister Malcolm

Helen Millard puts her own twist on traditional cameo glass through stunning color combinations and her love of nature. Allister Malcolm relies on traditional glassmaking techniques to create abstract art.

Both UK artists draw inspiration from their shared Stourbridge heritage—something they will explore during this year's Instructor Collaborative Residency.

Together, they will step out of their comfort zones and use glass "like a canvas" to create padded cameo glass, involving multiple overlays in a variety of colors. This technique was used briefly in Stourbridge, and both artists are excited to explore its potential.



# OCTOBER



## Emma Stein and Mariken Dumon

Emma Stein is inspired by patterns and circularity as they relate to nature and human history. As a teenager, she visited The Corning Museum of Glass, where she witnessed glassblowing for the first time. It ignited a passion that led to a life of exploring the material, focusing her work on the dichotomy between the fragile, light, and ephemeral qualities of glass and the hard, sharp, and definitive qualities. She is currently creating an installation for St. Ann & the Holy Trinity Church in Brooklyn, NY, in which she hopes to re-examine historical references of the rose window in places of worship. She will focus on reinterpreting a traditional rose window into a three-dimensional form during her residency.

Belgian artist Mariken Dumon has long been fascinated by glass—from the shaping of the material in its hot, liquid state, to the unlimited qualities and possibilities that working with glass provides. With more than a decade of glassmaking experience, Dumon is convinced there are "unexplored" facets in the process. The goal of her residency at The Studio is to discover some of them. Dumon is calling her residency project "embodied knowledge of glassmaking," for which she'll explore "glass as bodily art."



# NOVEMBER



## Jackie Pancari and Helen Tegeler

Jackie Pancari loves discovering the ways glass and light interact. She thinks of her studio as "a laboratory where curiosity and imagination lead to experimentation and discovery." Pancari has exhibited her work across the U.S. and in Japan, even teaching workshops at the Toyama City Institute of Glass in 2003. During her 2015 residency, Pancari will continue working on her Reflective and Refractive Index Series. The Reflective Index Series plays with reflections of patterns in double-walled mirrored bowls, while the Refractive Index Series explores the refractive index of liquids and glass, and the consequent shadows that are produced.

Helen Tegeler is inspired by the transitional properties of plants, and strives to replicate them in her work. From growth patterns and branching to surface textures and patterns, she feels there are infinite design possibilities when interpreting plants in glass. She loves exploring seeds, and the potential they hold for great change. She draws particular inspiration from the work of Lalique and the Blaschkas. During her residency, Tegeler hopes to expand her techniques—trying kiln working for the first time—using fused glass powders to replicate the physical and visual textures of seeds.





Cartoon of the Eastman Memorial Window designed for Park Church in Elmira, NY.

# Grant Allows Rakow Research Library to Preserve Whitefriars Stained Glass Cartoons

The Rakow Research Library recently received a National Leadership Grant for Libraries; Collaborative Planning Grant from the Institute for Museum and Library Services (IMLS) to help conserve and digitize the Whitefriars Collection of stained glass cartoons. A cartoon is a full-scale drawing used to plan a stained glass window.

IMLS National Leadership Grants for Libraries support projects that address challenges faced by the library and archive fields and have the potential to improve library services nationwide.

The Rakow Library used their grant to develop an innovative methodology for preserving, digitizing, and making accessible a collection of approximately 5,000 to 7,000 large-scale, paper-based designs of historical significance.

James Powell and Sons, more popularly known as Whitefriars, was among England's oldest and most prominent glass companies, operating for more than 250 years before closing its stained glass business in 1973, and the rest of the company in 1980. The Museum of London acquired the Whitefriars' extensive collection of design drawings and cartoons, but due to the impressive size of some of the works (more than 20 feet long in certain cases), storage proved to be an issue, and the Museum of London offered the cartoon collection to the Rakow. The gift was made in 2008, consisting of 1,800 rolls of cartoons, which contained between 5,000 and 7,000 works.

"Because we are the world's leading museum on glass, and the library of record for glass, the Museum of London generously gave them to us," says Jim Galbraith, chief librarian at the Rakow. "It's unique to have a collection of a company's work that is so complete."

Since the Whitefriars Collection is the largest of its kind owned by the Rakow, the conservation process will be an undertaking like no other project the Library has ever done.

"The cartoons arrived in plastic containers in a tractor trailer," says Galbraith. "These cartoons are templates for the actual work of art, so they are life-size pieces that the artists would use to install the stained glass windows. Since these were working design documents, once the company was done using them, there was no reason to store them in optimal conditions. We are happy the company had the foresight to save them."

Galbraith notes that some of the cartoons they have already examined are pierced



with small holes from being pinned to walls in the factory, display handwritten notes in the margins from the artists as they were working, and even have coffee ring stains.

The Rakow has separated the planning grant into three stages. The library is currently in phase one, which involves working with the Museum of London to select the first set of rolls to be preserved and digitized—roughly 15 rolls containing about 150 works. This will be determined based on important artists and installations, as well as local pieces of interest for

both the Museum of London and the Rakow. Phase two will entail preserving the selected rolls, a process that will take approximately three months, then testing and evaluating the overall process. Finally, phase three will focus on planning a website for the digitized works, and a crowd-sourced database where people can share information about the collection.

When going through the list of the contents of the rolls, it was discovered that there were several cartoons from stained glass windows in Park Church in nearby Elmira, NY, which was affiliated with the abolitionist movement and several well-known personalities in the 1800s including Mark Twain and Thomas K. Beecher, brother of Harriet Beecher Stowe.

"There's a community feel to this collection," says Galbraith. "Because there are so many different installations, and so many countries represented—roughly 30—it's an opportunity, if we share the information, to have communities around the world trace the history and creation of these iconic art pieces."

The Rakow began working last spring with West Lake Conservators to unroll the 15 pre-determined rolls in a temperature- and humidity-controlled environment installed at the library.

A goal of this project is to provide a roadmap for museums and libraries on how to connect their digital collections with other

institutions, diverse audiences, and their local communities—which aligns with the strategic goals of the IMLS.

"Once the cartoons have been digitized, we'll make them available via a website, so that hopefully people at institutions around the world that have these stained glass windows installed will send pictures to us," says Galbraith. "We want to connect the images of the real glass to the cartoons, and then to the presentation drawings that are held by the Museum of London. It's an exciting process of discovery." 📍



## Senior Curator of Modern and Contemporary Glass, Tina Oldknow, to Retire

Senior curator of modern and contemporary glass Tina Oldknow is recognized by her colleagues and peers as one of the most respected experts in her field. In fact, in 2014, she was chosen by her peers in the art and craft community to be an Honorary American Craft Council Fellow, recognizing her excellence and experience in the field.

For the past 15 years, Tina, who will retire in September, has brought this experience and excellence to The Corning Museum of Glass where she's been responsible for all curatorial aspects of the glass collections dating from 1900 to the present.

"Tina's impact on our organization has been tremendous," said president and executive director Karol Wight. "She has transformed the displays and collections of the Museum, curated numerous popular exhibitions, and is simply a marvelous colleague. Her magnificent recent installation of our new Contemporary Art + Design Galleries is the exclamation point to her

career here and a gift to all who love contemporary art in glass."

Tina has curated numerous special exhibitions at the Museum, notably: *Czech Glass: Design in an Age of Adversity 1945-1980* (2005), *Curiosities of Glassmaking* (2007), *Making Ideas: Experiments in Design at GlassLab* (2012), as well as focus exhibitions on influential studio glass artists, including Harvey K. Littleton, Erwin Eisch, Richard Marquis, and Toots Zynsky.

In 2005, she facilitated the donation of the Ben W. Heineman Sr. Family collection, one of the largest and finest collections of contemporary studio glass in the United States, and subsequently curated the popular exhibition *Voices of Contemporary Glass: The Heineman Collection* (2009-2011).

Tina has written extensively on contemporary artists and their work and she has authored many publications. Her most recent was *Collecting Contemporary Glass: Art and Design*

after 1990 from *The Corning Museum of Glass* (2014). She also edits the Museum's long-running annual journal, *New Glass Review*.

Her selection of artists for the annual Rakow Commission, which supports the development of new works of art in glass, has both built the collection with important works by emerging and established artists, and has highlighted the careers of the artists honored with this commission.

"The Corning Museum of Glass has been a dream institution," said Tina. "I have worked with incredible colleagues to tell the story of art in glass. I have been privileged to work with today's leading artists and collaborate on meaningful commissions for the museum. The completion of the new Contemporary Art + Design Wing is an important milestone and one that I think is the perfect note to exit on. I look forward to staying involved in glass as an independent curator, writing about art and artists, and continuing my work on various advisory boards." 📍



## “POPPY” INKSTAND

Clara Pierce Wolcott Driscoll

Tiffany Studios, Corona, NY, about 1901

*Favrile glass tesserae; pressed glass; bronze*

Overall H: 7.3 cm, Diam (max): 10.4 cm

2014.4.79

In 1901, Clara Driscoll, manager of the women’s glass cutting department at Tiffany Studios, designed a glass and bronze inkstand inspired by the poppy flower. She created three sections of colorful inlaid glass tesserae with a bronze framework of spiky poppy leaves. A pressed inkwell insert and cap comprise the petals and pistil, and the choice of bright orange and dark blue Favrile glass closely approximate the coloring of the live flower.

Under the artistic direction of Louis Comfort Tiffany, Driscoll skillfully balanced administrative duties with creative product design. Her influence included the successful development of leaded glass lampshades and bases, and a range of small household and office accessories that could be produced at lower price points for a wider range of consumers. Known as “fancy goods,” these metal objects were made primarily of bronze or brass, and were decorated with gold plating, glass, or left plain.

Desk accessories became increasingly popular around the time that Tiffany Studios opened a metal foundry in 1897. Inkstands could be part of a matching suite that included blotters, picture frames, and letter trays. This inkstand was more expensive than plain metal inkstands and retailed for \$30 in 1906 (around \$800 today).

-Kelly Conway, Curator of American Glass

## UNTITLED\*

Roni Horn

New York, NY, and Duryea, PA, 2013

*Solid cast glass with as-cast surfaces, oculus top.*

Purchased with special funds provided by Corning Incorporated in honor of the opening of the Contemporary Art + Design Galleries, March, 2015.

H. 47 cm, Diam. 91.5 cm

2015.4.2

Roni Horn lives and works in New York City and Reykjavik, Iceland. A sculptor, writer, and photographer, she began making large glass sculptures in the 1990s. While a student at the Rhode Island School of Design, she traveled to Pilchuck Glass School during the summer of 1972. There, in a muddy encampment, she was introduced to glass. Although she did not work regularly with the material until nearly 20 years later, she may be considered a pioneer—along with artists such as Stanislav Libenský and Jaroslava Brychtová and Howard Ben Tré—in the creation of large sculptures formed out of solid glass.

Animated by the presence and absence of light, Horn’s sculptures rely on natural elements, such as the weather, to manifest qualities such as color, lightness and weight, and solidity and fluidity. Some of her sculptures appear almost as if they are pools of water; all of them remind us to be aware of how we experience the passage of time and changing conditions around us.

Literary themes appear throughout Horn’s work. The subtitle of this sculpture is an excerpt from an interview with Flannery O’Connor. In the interview, O’Connor describes her family’s dairy farm, Andalusia, outside Millidgeville, GA. For pleasure, she raised pheasants, swans, Muscovy ducks, and other birds: the sculpture’s subtitle refers to O’Connor’s pet peacocks.

-Tina Oldknow, Senior Curator of Modern and Contemporary Glass



\*("The peacock likes to sit on gates or fenceposts and allow his tail to hang down. A peacock on a fencepost is a superb sight. Six or seven peacocks on a gate is beyond description, but it is not very good for the gate. Our fenceposts tend to lean and all our gates open diagonally.")



**THE PORTLAND PANELS:** Choreographed Geometry  
**Klaus Moje**

Portland, OR, 2007

*Kiln-formed glass, diamond-polished*

*Each panel: H: 189.5 cm, W: 119.9 cm, D: 1.3 cm*

Gift in part of David Kaplan and Glenn Ostergaard and purchased with funds from James B. Flaws and Marcia D. Weber

2015.4.1

Klaus Moje’s work is based on historical glass mosaic techniques, which he has expanded conceptually and technically. With the bowl, shallow plate, and wall panel as his canvas, he has pushed himself and glass beyond traditional, technical skills into the realm of abstract art.

Moje became involved with glass in the early 1950s, when he

trained as a glass cutter at his family’s workshop in Hamburg. By the late 1960s, he was running a successful craft and design studio, and by the late 1970s, he had begun to exhibit his unique vessels internationally. In addition to his career as an independent artist, Moje is also a well-known educator. In 1982, he moved from Germany to Australia, where he established what is now an internationally recognized glass program at the Australian National University’s School of Art in Canberra.

*The Portland Panels: Choreographed Geometry* was created as the centerpiece of Moje’s retrospective exhibition at the Portland Art Museum in 2008. Assembled from thousands of strips of cut glass, each panel was fired four times. Moje made the panels, which were ground and polished with diamond pads after cooling, with a team of eight assistants at the Bullseye Glass factory in Portland, OR.

-Tina Oldknow, Senior Curator of Modern and Contemporary Glass



**“DIE WANDERSCHAFT DES GLASERGESELLEN GUSTAV FRIEDRICH FAASSEN . . .”**

(The wanderings of the glazier journeyman Gustav Friedrich Faassen . . .)

**Gustav Friedrich Faassen, 1845**

*H. 21 cm; 428 pp., illustrations, two color maps (folded)*

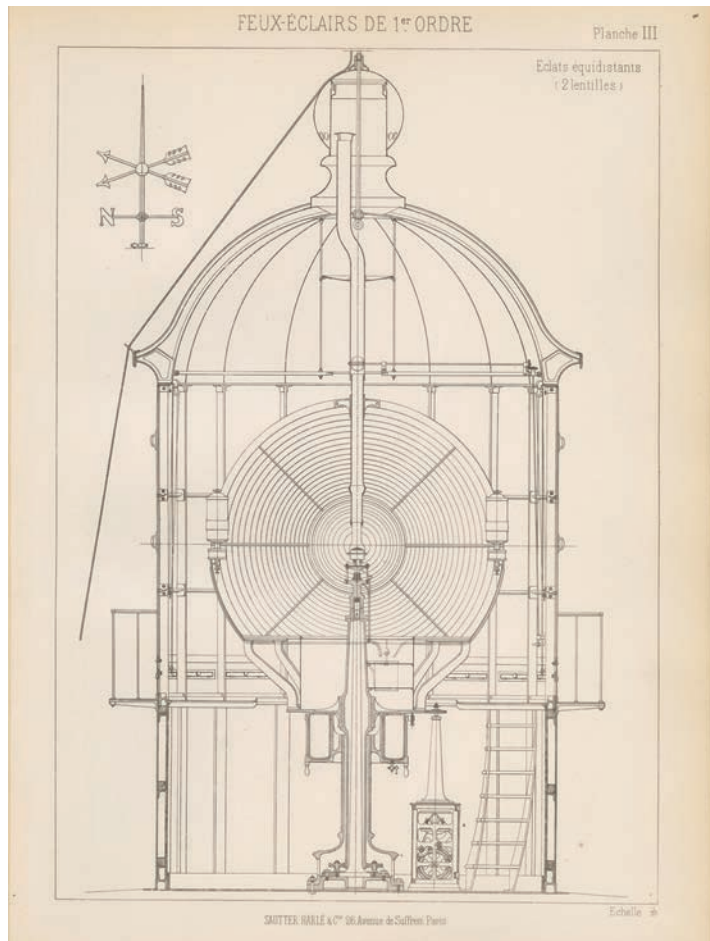
Purchased in part with funds provided by Jay and Micki Doros, CMGL 140012.

Beginning in the fifteenth century, going on the road was mandatory training for young men preparing to become master craftsmen. After first completing an apprenticeship, a young craftsman could rise to the level of journeyman and travel from town to town to learn his chosen craft from masters before returning home to become a master himself. Journeys became unofficial ways of communicating new methods and techniques, as young craftsmen gathered and distributed knowledge learned throughout their travels.

In 1842, Gustav Friedrich Faassen, a glazier trainee, began his three-year travel. This manuscript is the documentation of Faassen’s journey. He recorded a log of each city and town visited during his journey, providing a comprehensive look into the life of a nineteenth-century journeyman. Along with Faassen’s written text are hand-drawn and water color maps, including one that documents his entire journey: beginning in Fürth and traveling through Germany, Austria, and Poland. A beautifully written frontispiece is accompanied by a pencil sketch of Faassen approaching a country inn.

-Alexandra Ruggerio, Curatorial Assistant





## NOTICE SUR LES FEUX-ÉCLAIRS À L'HUILE ET À L'ÉLECTRICITÉ: suivie d'un tarif descriptif des appareils construits par MM. Sautter, Harlé & Cie

Jean Rey

Paris, France; [Lille: Impr. Lefebvre-Ducrocq], 1896

H. 37; 153pp, [4], xvii plates: illustrations

CMGL 140249

From ancient times, lighthouses usually marked the entrance to port rather than warning against hazards. Two developments made lighthouses more widely effective and more common. The Argand lamp (1782), which provides a consistent, smokeless light, served as the standard light source for the next century. The second innovation, the Fresnel lens, takes light emitted in different directions and focuses it into a directional beam visible for miles. Used first in 1823, Fresnel lenses and variations are still used today. As the twentieth century approached, lighthouse technologies varied considerably; various electric, oil, and gas light sources succeeded Argand's design, while metallic reflectors also beamed their light outward.

*Notice sur les feux-éclairs à l'huile et à l'électricité* surveys that range of technologies, and lists lighthouse systems built by Sautter, Harlé, and Company, which specialized in making Fresnel lenses. Jean Rey, who served as that firm's chief engineer for 45 years and specialized in designing lighthouse lamps, wrote extensively about lighthouses (including a comparative study of the use of glass vs. metallic reflectors in lighthouses), optics, and the mechanics of lighting.

The Corning Museum of Glass proudly displays two large (fourth-order) Fresnel lenses in the Optics section of its Innovation Center.

-Marv Bolt, Curator of Science and Technology, and Jim Galbraith, Chief Librarian

## RUAH. TO SPIT

Judy Tuwaletstiwa

Galisteo, NM, 2014

Fused glass; acrylic paint, adhesive, canvas

H. 182.8 cm, W. 121.9 cm

Purchased with funds from E. Marie McKee and Robert H Cole Jr., in honor of McKee's tenure at the Museum and in recognition of Museum staff. 2015.4.3.

Judy Tuwaletstiwa has worked with many materials, and her background as a writer, painter, and weaver give her an unusual perspective on—and approach to—glass. Her work is deeply informed by the observation and investigation of her environment and her psyche.

Tuwaletstiwa was introduced to glass at Pilchuck Glass School in 2001, but blowing glass did not interest her. In 2010, she was invited to work at Bullseye Glass in Portland, OR, and she fell in love with kiln working. While some of her paintings made with glass look like textiles, others evoke monochromatic minimalist paintings. Her original technique is one that can be developed in endless ways.

The title reflects Tuwaletstiwa's interest in words and language. While *ruah* is the Hebrew word for breath or spirit, the verb to spit is one of the oldest recorded words. In 2013, a study of ultra-conserved words was published by Mark Pagel, a British evolutionary theorist. Starting with 200 words that linguists know to be the core vocabulary of all languages, Pagel and his team made thousands of comparisons among the cognates of seven language families to discover the most ancient words, such as you, mother, hear, ash, worm, and surprisingly, spit.

-Tina Oldknow, Senior Curator of Modern and Contemporary Glass



# MEMBERS

## Ennion Society Annual Dinner

OCTOBER 15, 2014



Elijah and Gail Baity with  
Kim and Jamie Kaffenbarger



Lisa Francesca-Rogerson  
and Phil Rogerson

All photos by Gary Hodges



Carole and John Allaire



Mark Landin, Bonnie Sirianni, John Sirianni and Beth Landin



Thérèse Arliguie and  
Xavier Lafosse

## Unveiling of the 2014 Rakow Commission by Amber Cowan

NOVEMBER 13, 2014



Doug Heller, Amber Cowan and Katya Heller



Mary Helen and Fran Olmstead



Connie Zehr, Rita Rhodes and Felix Kapron



Karyn L. Cepek, Mieke Fay and Jeff Evenson

## Donor Profile

### Paul and Elmerina Parkman

Paul and Elmerina Parkman have been coming to The Corning Museum of Glass since the early 1970s, when they first began collecting American Studio Glass.

"We like to learn," says Paul. "When my mother died, she passed on to us several pieces of antique glass. We made a list of the glass and began researching."

Around the same time, Elmerina saw an ad in the local paper for a woman offering classes in her home about glass. She went, and began to learn about glass of different time periods reflected in the woman's collection.

"It was wonderful," she recalls. "But it was when I saw a contemporary piece by Dominick Labino that I really got excited."

The idea of collecting work by contemporary artists appealed to the Parkmans. "We felt we ought to have the courage to live within our generation—to buy and collect things made today," says Paul.

The Parkmans became active in learning about and supporting craft. Over the years, they have been founding members of the Art Alliance for Contemporary Glass and the James Renwick Alliance. Elmerina was also a member of the Maryland Craft Council, and now serves on the Advisory Council of The Textile Museum in Washington, DC.

"Glass is what really appeals to us, though," she says.

Over the years, the Parkmans have donated Studio Glass works like *Architectural Symbol* (1975) by Robert Willson and *Teapot Goblet #83* (1989) by Richard Marquis to The Corning Museum of Glass as well as catalogs, periodicals and other material to the Rakow Library, which has been an important resource to them.

Recalling great moments in their relationship with the Museum, Elmerina cites the exhibition *New Glass 1979* and the Glass Art Society (GAS) Conference held in Corning the same year as "a big event in our lives. We met Harvey Littleton and it was thrilling."

Paul recounts working with curator of 20th-century glass William Warmus in the early 1980s on a show about Emile Gallé's glass. Paul is an expert on infectious disease, whose work led to the development of the rubella vaccines. "Bill asked me to help him to interpret some imagery on the *Pasteur Coupe* (named for Louis Pasteur)," he says. It was a truly unique opportunity for him to merge his interests in medicine, history, and glass.

From the time they first began to interact with staff members in the 1970s to the most recent opening of the new Contemporary Art + Design Wing, the Parkmans feel that the Corning Museum has been something wonderful in their lives, a place that is special to them, but also makes them feel special. "It's clear everyone is pulling in the same direction," says Paul. "We are so proud to be a part of it."



## THE ENNION SOCIETY

Due to the generous support of our donors, this year's fundraising campaign has raised \$395,000 to-date towards glass acquisitions and other special interests. The Museum wishes to especially thank 19 households for their increased giving which will enable us to acquire and display a work of art to commemorate the opening of the contemporary glass gallery.

And the Museum is pleased to welcome the following new Members to the Ennion Society, who have joined since the last printing of *The Gather*.

Mr. and Mrs. Roger G. Ackerman

Lisa and Dudley Anderson

Mr. Mark Astheimer

Laura Ball and Chris Hickok

Richard and Carolyn Barry

Mr. and Mrs. Michael J. Burns III

James Carpenter and Toshiko Mori

Mr. and Mrs. Gilbert C. Chorosz

Scott and Chris Cook

Mr. and Mrs. Ryan Disch

Mr. and Mrs. Eric D. Elder

Louise M. Erskine

AJ Fratarcangelo

Robert Gordon

Edward Hayes and Setlana Putinseva

Mr. Ben W. Heineman Jr. and Ms. Cristine Russell Heineman

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Liza McKee-Cole

Mr. and Mrs. Eric S. Musser

Mr. and Mrs. David Naylor

J. Douglas and Patricia Perry

Jim Schantz and Kim Saul

James and Susan Schuppert

The Honorable Robert Whiting and  
Mrs. Audrey J. Randall Whiting

# CORNING MUSEUM OF GLASS

Corning Museum of Glass  
One Museum Way  
Corning, NY 14830

www.cmog.org  
1.800.732.6845

Address Service Requested

The Corning Museum of Glass is located in the Finger Lakes region of New York State. The Museum is open daily from 9 am to 5 pm, and until 8 pm all summer long (Memorial Day weekend through Labor Day). An adult Day Pass to the Museum is \$18.00. Kids and teens (17 and under) are admitted free. Museum members always receive complimentary admission.



ON THE COVER: Two-handed cup signed by Ennion, Roman Empire, from Cuora (near Adria), Italy, 1-50. 66.1.36.



## My Favorite Thing by Tina Oldknow

Emile Gallé's extraordinary vase, titled *Les Pins* (Pines), is a work that I return to over and over. Although it was acquired by the Museum many years before I arrived, I have a strong attachment to it. I think it is a magnificent object artistically and technically and that it is significant, historically, for the story of the evolution of glass as a material for fine art.

Gallé is known for his striking pieces using natural motifs, such as the Museum's coupe, *La Libellule* (Dragonfly), and for his vessels with compelling political messages, such as the vase, *Les Hommes noirs* (The Dark Men). We know from period photographs that Gallé's vases were not necessarily meant to hold flowers, and if they held anything at all, they might have a flowering branch or greenery, or perhaps in this case, a pine branch that might shed its needles around the vase.

The decoration of *Pines* suggests the soft, moist, and crunchy floor of a pine forest, carpeted with layers of needles and pinecones. The rim and base of the vase are sculpted with elements shaped like pinecone bracts that are hot-applied and embedded into the surface of the glass. Other elements similarly applied using the glass marquetry technique include the pinecone and branchlike motifs. This technique, derived from the marquetry used for wood furniture, was patented by Gallé in 1898.

For me, *Pines* is not a vase but an evocative, poetic object that is

experienced like a sculpture. Contemporary critics who admired Gallé's floral designs did not like *Pines* because it is not beautiful. Unlike other glassmakers of his time, however, Gallé wanted to create art in glass—and not just art glass—that was expressive rather than lovely, and powerful rather than decorative.



*Les Pins* (Pines), Emile Gallé, Cristallerie Emile Gallé, Nancy, France, 1903. Purchased with funds from the Clara S. Peck Endowment, the Museum Endowment Fund, and a special grant. 88.3.31.