The Corning Museum of Glass has unveiled the preliminary design for an expansion that will create a new North Wing, featuring light-filled galleries for its collection of contemporary works in glass, as well as one of the world’s largest facilities for glassblowing demonstrations and live glass design sessions.

Designed by architect Thomas Phifer and Partners, the 100,000-square-foot expansion will dramatically enhance the visitor experience for the Museum’s growing domestic and international audiences. The $64 million project—fully funded before groundbreaking by major benefactor Corning Incorporated—is scheduled for completion in 2014.

“We are the world’s leading art museum dedicated to glass,” said Karol Wight, executive director of The Corning Museum of Glass. “Over the past decade, we’ve experienced tremendous growth: in our collections; in our increasingly diverse audiences; and in the breadth and ambition of our public programs, especially those that allow visitors to experience the energy of artists and designers at work. This is a transformative design that responds to those demands and further enables us to bring glass to life for the 400,000 people who visit our campus each year.”

Phifer’s design creates 26,000 square feet of gallery space specifically engineered to showcase the Museum’s growing collections of large-scale contemporary works of art and design in glass. The new gallery building—which will be the largest space anywhere dedicated to the presentation of contemporary art in glass—will feature filtered natural daylight using a sophisticated light-filtering system. The wing will also accommodate a new temporary exhibition gallery devoted exclusively to contemporary art and design.

“Contemporary glass loves light, especially natural light, and space,” said Tina Oldknow, the Museum’s curator of modern glass. “The new daylighting system represents a dramatic change in how contemporary works in glass are viewed, and the Museum’s monumental sculptures will have an exhibition space appropriate to their size. This is the first large-scale presentation of contemporary glass that takes advantage of natural light.”

The design also includes an innovative renovation of the iconic ventilator building of the former Steuben Glass factory, which is adjacent to the Museum’s current building. The renovation provides a new venue for the Museum’s signature live glassmaking presentations. The new glassmaking space will accommodate 500 people through retractable banked seating, as well as a gallery-level balcony running around the perimeter of the venue and offering 360-degree views of the glassmaking below.

The new energy-smart hotshop will support daily demonstrations, guest artists, and glass design sessions. Phifer’s design exposes the beauty of the historic ventilator structure by stripping the façade down to its lightweight frame and restoring the use of glass on both the north and south walls.

The contemporary gallery façade will be made of white aluminum, with perpendicular blades of ultra-thin specialty glass. Inside, visitors will encounter soaring, light-filled spaces as they move seamlessly from the admissions lobby, through the contemporary galleries, and into the new glassmaking demonstration venue. The new North Wing will juxtapose the clean white aluminum and glass façade of the new contemporary gallery building with the black exterior of the restored ventilator building.

The Museum is also working with landscape architecture firm Reed Hilderbrand Associates to design new outdoor gathering areas for the public, including a 1-acre campus green that will provide views into the luminous new gallery and glassmaking spaces. The green will be defined by the 1951 Harrison & Abramowitz Corning Incorporated building on the north side and, on the south side, by the Museum’s 2001 Smith-Miller + Hawkinson façade and new North Wing designed by Thomas Phifer and Partners.

A 150-foot-long window wall on the façade of the contemporary gallery building will provide views out to the campus green and into the galleries, unifying the indoor and outdoor experience. The glassmaking space will open up to outdoor areas to allow for indoor/outdoor programs, and the transparent façades will animate the new campus green and existing Museum courtyard with the glassmaking activity inside.

“For us, learning the way light and glass work together has been truly rewarding. Glass is performance art...from its fluidity to the way it scatters light in space. We are making spaces to put people in touch with the magic of glass,” Phifer said.

Corning Museum of Glass, One Museum Way, Corning, NY (800) 732-6845 www.cmog.org
President’s Letter

Dear Friends,

The 28th annual NAGC Seminar in Harrisonburg, VA is now history. Thanks to the planning assistance and generous hospitality of our local hosts Beverley and Jeff Evans, the gathering was a resounding success. The 66 members and guests attending the Seminar enjoyed beautiful weather and the opportunity to socialize.

A special treat for those participating was the reception at the Sites House, Beverley and Jeff’s home, and the opportunity to view and discuss their extensive collection of American glass and Shenandoah Valley decorative arts. Following the Seminar some of us attended the auction of 18th and 19th century glass and lighting at Jeff’s gallery, while others took the opportunity to do some additional local sightseeing.

Our appreciation for the success of the Seminar is also due to Seminar Liaison Ellen O’Brien and Treasurer John Kohut. Those members attending the annual meeting approved the Providence/ Newport, RI area for the 2013 Seminar, and Ellen has already begun planning for this event. She would welcome your suggestions for potential speakers and local sightseeing tours that would be of interest to our members.

Chairman of the Nominating Committee Mary Cheek Mills announced the election results, and we are happy to welcome new Director Kevin Sives of Apalachin, NY and Directors Kelly Conway and Ellen O’Brien, who are both staying on for second terms. Mary and I want to stress the need for your assistance in the search for capable and interested members willing to serve as NAGC officers and directors. With the exception of the Secretary, in 2013 we will need to elect an entirely new slate of officers and three directors. This will be a significant transition, and we want it to go as smoothly as possible.

In another project that Mary undertook at the request of the NAGC Board, this year we honored Doug Reed and Nancy and Bill Sheriff under the Distinguished Member Recognition Program (DMRP). We have been privileged to be the beneficiaries of many years of service by these outstanding members. Although we offered scholarships to the 2012 Seminar under the DMRP and through a donation from the Amelung Chapter in honor of members Dorothy Camp and Barbara Lessig, we had no applicants. The Board has approved an alternative proposal Mary has made to honor these members by using the DMRP funds to assist in paying the expenses of a suitable glass research project being conducted by one or more graduate students (costs of copying, photography, etc.). I will be contacting the Amelung Chapter to suggest this alternative, and if they approve, their donation will be added to the funds NAGC provides.

Plans for holding the 2014 Mega-Glass Convention in Corning, NY have been changed. Consideration is now being given to holding the Convention in Indianapolis, IN or some other suitable location. We support the efforts to continue this joint event. Best wishes for an enjoyable summer with plenty of glass-related experiences.

Ken Depew, President

Huntington Museum of Art

The 50th anniversary of studio glass art in America is being observed in 2012. To celebrate this milestone and recognize talented artists, the Art Alliance for Contemporary Glass (AACG), a not-for-profit organization whose mission is to further the development and appreciation of art made from glass, has initiated more than 100 glass demonstrations, lectures and exhibitions that will take place in museums, galleries and art centers across the country throughout 2012. The Huntington Museum of Art will participate in this celebration with a small exhibit on now through November 18, 2012 in the Museum’s Glass Gallery of six early glass sculptures by Harvey Littleton from the Museum’s permanent collection.

The American Studio Glass movement began with two glass workshops held at the Toledo Museum of Art in 1962. The workshops were taught by Harvey K. Littleton, who, along with scientist Dominick Labino, introduced a small furnace built for glassworking that made it possible for individual artists to work in independent studios. Glass programs were then established by Littleton at the University of Wisconsin, at the California College of the Arts and by Marvin Lipofsky, and later at the Rhode Island School of Design (RISD), led by artist Dale Chihuly, to name but a few.

To learn more about the observations of the 50th anniversary of studio glass art in America, visit http://contempglass.org/2012-celebration
The Huntington Museum of Art, 2033 McCoy Road, Huntington, WV 25701 (304) 529-2701 http://www.hmoa.org

Opportunity Trap, 1970 by Harvey K. Littleton
Diego area on Aug. 20
Sun, Sand, Surf and Sparkle. There
Marriott Mission Valley 8757 Rio San
Diego Drive, San Diego, CA 92108.
Hotel (619) 692-3800, for reservations
(800) 228-9290. For rules and
restrictions for the convention visit
the ACGA website at www.cutglass.
org or contact Judy Manginella at
judysuem@cox.net
Make your reservations today

September 15 & 16, 2012
The Sandwich Glass Museum will
host its 25th Annual CAPE COD ANTIQUE & COLLECTIBLE GLASS SHOW & SALE at St. Theresa’s Hall, Corpus Christi Church, located at 324 Quaker Meetinghouse Road, East Sandwich, MA, 02537 - Exit 3 off Route 6. Nationally-prominent glass dealers will offer unique antique and collectible American and European glassware from the 18th to the 21st century. Visitors will have the opportunity to see, examine and acquire glass of practically every age and description. Come and learn about the Cape Cod Glass Club. Meet the dealers and discuss all aspects of glass collecting. Free Glass Identification will be available to glass show patrons. Reference books on glass available.

October 18 - 20, 2012
51st ANNUAL SEMINAR ON GLASS, Corning Museum of Glass, One Museum Way, Corning, NY (800) 732-6845 www.cmog.org
Join colleagues from around the world as we continue the year-long celebration of the 50th anniversary of American studio glass. Guest speakers James Carpenter, Martha Drexlern Lynn, Paul Marioni, Ginny Ruffner, Toots Zynsky will each share a unique perspective on the history of studio glass. A special panel of collectors and gallerists will join curators Jane Adlin and Tina Oldknow in a discussion about the early days of collecting and selling American studio glass. Italian maestro Lino Tagliapietra, who influenced the careers of many American artists working in glass, will be making work at The Studio and he will give a special glassblowing demonstration for Seminarians.
2012 NAGC Seminar

Delightful weather, good fellowship and amazing glass seemed to be the consensus opinion of participants in the 28th Annual NAGC Seminar held in Harrisonburg, VA May 16-18. On May 16 enthusiastic participants gathered for the Seminar traveled by bus from our hotel in Harrisonburg to the historic city of Staunton, founded in 1747, and known for its significant architecture (as well as its notable watering can and flowerpot sculptures). Following a glassblowing demonstration at Sunspots Studio, we all had the chance for a leisurely lunch and exploratory stroll through the town and its shops, including the 1903 bank building with its domed stained glass skylight by the Kokomo Glass Co. After lunch we enjoyed a short lecture on and tour of Trinity Episcopal Church, the oldest church in Staunton, and its 12 Tiffany stained glass windows. The day of sightseeing closed with a visit to Rocky’s Antique Mall, where those who didn’t buy enjoyed the opportunity to look.

Thursday activities began with an early morning bus departure for Monticello, home of our third president, Thomas Jefferson. After enjoying Monticello, we made a stop for a substantial lunch at historic Michie Tavern, and then proceeded on to Ash Lawn-Highland for a tour of the home of our fifth president James Monroe. We made a brief stop at the Rolling Hills Antique Mall in Harrisonburg, before the day culminated with what many felt was the highlight of the Seminar—the reception held at the Sites House, home of Jeff and Beverley Evans, where we were privileged to tour their amazing collection of glass and Shenandoah Valley decorative arts.

On Friday we had a change of pace with a day of educational lectures at the Jeff Evans auction gallery and a gallery walk with Jeff to view and discuss the glass to be sold in his Saturday auction. The lecturers included Jane Spillman, who spoke on “Glass in the American Home,” Dean Six on “Trade Catalogs and the Commerce of American Glass,” Jeff Evans on “The History of Glass Collecting in America,” and Art Reed (who brought an exceptional display of tools and glass) on “Glass Making in 19th Century America.” After the Annual Meeting, the Seminar concluded with a banquet at Panos Restaurant.

On Saturday, before returning to our homes and reluctant to let our enjoyment of our Seminar experiences fade too quickly, some of us attended the Evans catalogued auction of 18th and 19th century glass and lighting, some went to the Shenandoah Antiques Expo in Fishersville, VA and some took the opportunity to do additional local sightseeing.
Museum of Glass Visting Artists Series

Museum of Glass Presents Eleventh Annual Visiting Artists Summer Series presented in conjunction with Pilchuck Glass School. 1801 Dock Street Tacoma, WA 98402 www.museumofglass.org 1-866-4MUSEUM The Museum will host fourteen artists over thirteen weeks during the 11th Annual Visiting Artists Summer Series. Beginning this month, a different artist will be featured for a five-day artist residency each week through Labor Day weekend.

Each summer, the Museum invites emerging, established, and internationally-renowned artists to the Hot Shop to experiment, innovate and create with molten glass. The artists work with the Museum’s Hot Shop Team, exploring and demonstrating various glassmaking techniques and styles. Some of these artists use glass as their primary medium while others look to the Hot Shop Team for the technical expertise to translate their designs into glass.

The 2012 Summer Series marks the tenth year of collaboration between the Museum of Glass and Pilchuck Glass School. This partnership allows artists who are coming to the Pacific Northwest to work or teach at Pilchuck to extend their stay for an additional week. “We are fortunate to have so many organizations in the region that promote glass as an art form and foster the Studio Glass movement,” comments Museum of Glass executive director Susan Warner. “By pooling our resources, we can present a very attractive experience for the artists who participate in our programs and also provide our patrons with exposure to some of the most exciting happenings in contemporary art.

“The 2012 Visiting Artists Summer Series also coincides with the Museum’s 10th Anniversary,” continues Warner. “In the coming months, we have invited back some of our earliest Visiting Artists from 2002 and 2003. Gronk and Cappy Thompson are two of these artists, and their residencies will take place during the Summer Series. Watch for more familiar faces this fall as well!”

Glass enthusiasts can also experience the action in the Hot Shop remotely. During Museum hours, the Museum website broadcasts footage of the artists working live via streaming video, extending visitors’ Hot Shop experience with a sneak peek before they arrive and continuation of the work after they leave. Online viewers can also submit questions electronically to the Hot Shop emcee who will answer them over the live feed.

Learn more about each Visiting Artist: http://www.museumofglass.org/glassmaking/visiting-artists

NAGC Founders' Chapter & Josh Simpson

On April 25, 28 members and friends of the Founders Chapter (Boston) of the NAGC spent a wonderful day together on a very special trip to Western Massachusetts to visit world-renowned glass artist Josh Simpson and his crew in his studio. Josh gave us a complete tour of his space, starting with his large, red, barn, the main reason he had bought the property years ago.

We moved on to see glass rods in the full spectrum of colors, and then had an overview, literally, of the main workspace. After we descended the stairs to the shop floor, he gave a complete tour of the polishing, shipping, pulling and other ancillary spaces they use. We saw the so-called “quiet room”, used for thinking; it was filled with drawer upon drawer of treasures. Before and after lunch, Josh and his colleagues gave demonstrations of glass magic; we were all mesmerized. They had set up chairs for us, some of us sitting about three feet from the glory hole and “toaster oven”, and the path to the annealing ovens was directly through our seats! What a thrill! During lunch, Josh and his wife, astronaut and space station veteran Cady Coleman, moved around the room chatting with all of us.

After our thorough visit to the studio, we met Josh at Salmon Falls Artisans Gallery in Shelburne Falls, which sells his work as well as that of other talented crafters in a variety of media. The Gallery offered us wine and cheese, and Josh kindly autographed items and explained his collaboration with different people on particular pieces. As we rode back to Boston, we all commented on how personable, forthcoming, and welcoming Josh had been. It truly was an unforgettable day. Thank you, Josh Simpson!

Kindly submitted by Peggy Hooper, Founders’ Chapter President
Research, Publication & Glass News

New Bedford Museum of Glass

After three years of dedicated effort, the New Bedford Museum of Glass has become a reality! Fifty monumental display cabinets stand proudly, a final coat of paint glistens, and track lighting shines down with delicate precision. The galleries are filled with beautiful glass and the research library door is open. Now we need your help with some spring cleaning.

Remarkably, only $6,500 of gallery renovation expense remains unpaid. As the new museum works to get established, it is important for us to raise this amount and enter the summer season with a clean slate. Please help with your tax-deductible contribution!

Newly installed track lighting illuminates the galleries, including examples from the Michael B. Rukin bequest of contemporary glass. In the past month more than a dozen important sculptures by modern artists have found a new home at NBMOG! Please help to sustain this remarkable new museum!

Goal: To raise $6,500
Deadline: September 15th, 2012
How You Can Help: Visit our Fundraising Page and make a contribution!

All donors will receive special recognition on our website. Donors of $500 or more will be honored with a display case commemorative plaque.

You can make a difference!
The New Bedford Museum of Glass, 61 Wamsutta St., New Bedford, MA 02740 (617) 984-1666 nbmog.org

“Ceremonial Spear” and “Kadzvoro Bird Staff” sculptures by Seattle artists Jenny Pohlman and Sabrina Knowles.

Bequest of Michael B. Rukin

Oklahoma City of Art
Organized by the Oklahoma City Museum of Art, 415 Couch Drive, Oklahoma City, OK 73102 www.okcmoa.com FUSION [A New Century of Glass] will feature 47 works from the twenty-first century that embrace the diversity and depth of the human experience. This profound and thought-provoking exhibition will include examples by 20 contemporary artists working nationally and internationally who have engaged the medium of glass. The objects reflect a range of subject matter and style and relate to concerns of the present day. Artists explore themes of social isolationism, paranoia, the passage of time, and also address the impact of technology on humanity and the environment, while exploring the dichotomy of utopian ideals and the realities of modern daily existence. The safety and sacredness of the home, family life, gender roles, and interpersonal relationships are also questioned. Artists offer a new context for historical models and art forms, contrasting the inherent beauty and intrigue of glass with the artists’ introspective and personal approaches to the medium.

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