

The
Corning
Museum
of Glass
Annual
Report
2013

Cover:

Continuous Mile, *detail*.

Opposite:

Continuous Mile, *glass beads; cotton*. Liza Lou (American, b. 1969), Republic of South Africa, Durban, KwaZulu-Natal, and U.S., Los Angeles, CA, 2006–2008. H. 80 cm, D. 140 cm (2013.9.1).

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‡ Deceased, July 26, 2013
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The Fellows of The Corning Museum of Glass are among the world's leading glass collectors, scholars, dealers, and glassmakers. The objectives of this organization are (1) to disseminate knowledge about the history and art of glassmaking and (2) to support the acquisitions program of the Museum's Rakow Research Library. Admission to the fellowship is intended to recognize accomplishment, and is by invitation.



The Corning Museum of Glass Annual Report 2013

An educational institution
dedicated to the history,
art, and science of glass

Chartered by the Board
of Regents of the University
of the State of New York
April 27, 1951
(6026)



Accredited by the American
Alliance of Museums
1973, 1986, 1999, 2010

The Year in Review

For The Corning Museum of Glass, 2013 proved in many ways to be a year of significant change. Much of that change had to do with arrivals and departures of staff, some planned and others unexpected. Most significant for us all was the death of former executive director David Whitehouse. Soon after he received a diagnosis of cancer, he passed away on February 17, 2013.

Whitehouse joined The Corning Museum of Glass as chief curator in 1984. He became director in 1992, then executive director and curator of ancient and Islamic glass in 1999. He remained in those roles until 2011. Whitehouse had a profound impact on the Museum and on the advancement of the scholarship and understanding of glass. He embodied the Museum's mission to tell the world about glass. That mission drove everything that he did, from the founding of the Museum's glass-making school to the numerous publications, educational programs, and exhibitions that he developed. Whitehouse oversaw the growth of The Corning Museum of Glass during a

Dr. David Whitehouse.



critical period in its history, while continuing to position the institution as a global leader in its field.

During his tenure as executive director, the Museum's campus underwent a major renovation and expansion, adding 218,000 square feet of public space and spacious new quarters for the Rakow Research Library, the world's foremost library of glass-related materials. Under Whitehouse's direction, nearly 20,000 acquisitions were added to the Museum's glass collection, nearly doubling its holdings. As a scholar, Whitehouse understood the importance of having the world's best research library on glass, and he led the Rakow Library's growth and expansion. Additions to the library under his leadership included not only books but also rare manuscripts, as well as archives from artists and glass companies around the world.

He also conceived of and established The Studio of The Corning Museum of Glass in 1996. His vision was to provide a state-of-the-art glassmaking school that would train future generations of artists working in glass and provide a creative resource for the region. Each year, thousands of students take classes at The Studio, and tens of thousands of Museum visitors make their own glass.

One of the foremost scholars of ancient and Islamic glass in the world, Whitehouse published more than 500 scholarly papers, reviews, monographs, and books—including three volumes of *Roman Glass in The Corning Museum of Glass* and the first volume of *Islamic Glass in The Corning Museum of Glass*—in addition to serving as an adviser to various academic journals. He was editor of the Corning Museum's annual *Journal of Glass Studies* from 1988 to 2011. In 1990, he co-authored with the artist and scholar William Gudenrath several revelatory articles on the manufacture and ancient repair of the Portland Vase.

Whitehouse curated numerous exhibitions at the Museum, including "Reflecting Antiquity: Modern Glass Inspired by Ancient Rome" (2008), "Botanical Wonders: The Story of the Harvard Glass Flowers" (2007), and "Glass of the Sultans" (2001). In 1987, he co-curated the groundbreaking "Glass of the Caesars" exhibition with The British Museum in London and the Römisch-Germanisches Museum in Cologne, a show that introduced ancient Roman glass to thousands of visitors for the first time.

In his time at the Corning Museum, Whitehouse catalogued nearly the entire collection of ancient glass. In 2011, he left his position as executive director and became the Museum's senior scholar, focusing on writing and publishing additional volumes on Islamic glass, as well as a book on Roman cage cups. The last two volumes of the Islamic catalog, as well as the book on cage cups, are in progress, and we intend to see these volumes through to publication. We continue to miss David but cherish the legacy he left behind in the great institution this Museum has become.

Another important departure was the retirement of Jane Shadel Spillman as the Museum's curator of American glass in April 2013. Spillman joined the Museum in 1965, and in 1978 she was appointed to the position of curator of American glass. Spillman has published numerous articles and books, including *European Glass Furnishings for Eastern Palaces* and *The American Cut Glass Industry: T. G. Hawkes and His Competitors*. She currently serves as editor of *The Glass Club Bulletin*. She also curated many important exhibitions at the Museum, including "Glass of the Maharajahs" (2006), "The Queen's Collection: Danish Royal Glass" (1996), "Dining at the White House: Two Centuries of Presidential Tableware" (1989), and "Glass from World's Fairs, 1851-1904" (1986).

In her 47 years at the Museum, Spillman undertook a variety of tasks and responsibilities. But it is her curatorial work that has left its mark on the Museum. The American collection grew expansively during her tenure, and it is now regarded as one of the finest collections of American glass in the world. An acknowledged expert in her field, Spillman regularly consulted with other museums and glass associations, and she was sought after as a lecturer and teacher. We thank her for her many years of service to the institution, and we look forward to welcoming her back on many occasions.

Accompanying these departures were many important arrivals, most notably in the collections areas. James Galbraith joined the Museum at the end of March as our new chief librarian at the Rakow Research Library. His experience with other library special collections made him the perfect candidate for the position, given the ever-expanding holdings of artists' archives and related materials being collected at the Rakow Library. In May, Dr.



The Museum celebrated the retirement of Jane Shadel Spillman (above), who had served as curator of American glass since 1978, and the addition of James Galbraith (chief librarian, Rakow

Research Library), Audrey Whitty (curator of European glass), Kelly Conway (curator of American glass), and Marvin Bolt (curator of science and technology).



Audrey Whitty arrived from Dublin, Ireland, as our new curator of European glass. She joined us from the National Museum of Ireland, where she was in charge of an extensive decorative arts collection, including ceramics, glass, and other materials.

In September, we were joined by Kelly Conway as our new curator of American glass. She came to Corning from the Chrysler Museum of Art in Norfolk, Virginia, where she held the position of the Carolyn and Richard Barry Curator of Glass. An expert in American glass of the 19th century, she is looking forward to building on the legacy of her illustrious predecessor, Jane Shadel Spillman. And in early November, the Museum welcomed its first curator of science and technology, Dr.



Objects displayed in the Museum's special exhibition "Life on a String: 35 Centuries of the Glass Bead" included a varied selection of Native American beaded items.

Marvin Bolt. He joined us from the Adler Planetarium in Chicago, and he is an expert in 17th- and 18th-century optics and optical equipment. As the Museum's first curator in this role, he will be responsible for the displays in the Glass Innovation Center, and for historical material in the Museum's collection related to developments in science and technology.

We extend a very warm welcome to them all and look forward to great projects and initiatives in the years ahead.

This was also the year of the glass bead at The Corning Museum of Glass. Our major exhibition, "Life on a String: 35 Centuries of the Glass Bead," enabled us to draw on our extensive collection of glass beads and beaded material to organize a show that encompassed the entire history of glassmaking. The scope of the exhibition also allowed us to take a global view of glass because almost all cultures around the world either make glass beads or employ them in the manufacture of beaded items such as clothing, baskets, and other objects. I am very grateful to the institutions and

individuals that lent precious objects to our exhibition. We took the opportunity presented by the show to prepare new educational material, including a new video presenting the various techniques by which beads are made. Our hot-glass demonstrations also referred to the exhibition, and at our flameworking booth, beads were created in front of our visitors' eyes. Beads were also the subject of the Seminar on Glass, and the global view taken in the exhibition was shared by the presenters, demonstrators, and participants who attended.

Our hot-glass programs continue to be our best ambassadors, and new geographic milestones were reached this year. Our Hot Glass at Sea program completed its circumnavigation of the globe with the deployment of *Celebrity Solstice* to Seattle. The Museum took the opportunity of the ship's arrival to host a celebratory luncheon on board *Solstice* while it was in dock. It was a great opportunity for us to connect with our colleagues on the West Coast, and in particular with our partners in Seattle, another glass-rich community. Somewhat farther abroad, the Museum partnered with the Musée des Arts Décoratifs in Paris to host a week-long deployment of GlassLab. In the shadow of the Louvre, our glass artists worked with leading European designers to explore the medium of glass and to share it with the community of Paris.

All of these activities coincided with the ongoing construction of our new gallery for contemporary glass and the large hot-glass demonstration theater on the north side of our campus. We have all watched with amazement as these buildings have been emerging from the ground. The entire Museum is currently engaged in planning for the opening of these spaces in early December 2014. The installations have been determined, the hot-glass equipment has been purchased, and the anticipation is building. Part of our construction is the development of a newly redesigned entrance for our international motorcoach tour visitors that celebrates the attractions and beauty of the Finger Lakes region. The Corning Museum of Glass International Motorcoach Entrance Project was a priority project of the Regional Economic Development Council of the Southern Tier, and was awarded a \$1.5 million grant from Empire State Development in the 2013 New York State funding competition. We are eagerly anticipating the completion of our building project and look

forward to welcoming you all to Corning for our grand opening!

The achievements outlined in this *Annual Report* were the result of the excellent work done by the Museum's staff. These activities could not have occurred without the full support of our Board of Trustees and the Museum's Leadership Team, as well as the generous financial support of Corning Incorporated. And all that we do is supported throughout the year by our temporary staff and our army of devoted docents and volunteers who generously give us the gift of their time and energy. I thank them all for everything they do to support our Museum.

Karol Wight
Executive Director



The Corning Museum of Glass partnered with the Musée des Arts Décoratifs to present GlassLab, the Museum's design program, in Paris.

The walls of the Museum's new contemporary glass gallery begin to take shape as the North Wing expansion project continues.



Selected Additions to the Glass Collection*

European

Venini Cup, blown, hot-worked. Venice, second half of the 16th century. OH. 19.8 cm, D. 11 cm (2013.3.15). Purchased with funds from the estate of Richard Andradi.

Cast glass gem, *Agrippina Sitting on the Ground and Leaning Her Head on the Urn*. England, London, designed by Nathaniel Marchant (English, 1739–1816) and made by James Tassie (Scottish, 1735–1799) and William Tassie (Scottish, 1777–1860), late 18th century–first half of the 19th century. H. 2.5 cm, W. 2.2 cm (2013.3.9). Gift of Dwight and Lorri Lanmon.

Cast glass gem, *Apollo*. England, London, designed by Edward Burch (English, 1730–1814) and made by James Tassie (Scottish, 1735–1799) and William Tassie (Scottish, 1777–1860), late 18th century–first half of the 19th century. H. 2.5 cm, W. 2 cm (2013.3.8). Gift of Dwight and Lorri Lanmon.

Venini Cup, blown, hot-worked. Venice, second half of the 16th century. OH. 19.8 cm, D. 11 cm (2013.3.15). Purchased with funds from the estate of Richard Andradi.

Obelisk, cast, painted; wood, ormolu. Germany, Berlin, Werner and Mieth, 1800–1810. H. 69.2 cm, W. 19.6 cm (2013.3.13).

* For more information about many of these acquisitions, see *The Corning Museum of Glass: Notable Acquisitions 2013* (May 2014) or visit www.cmog.org.

Cast glass gem, *Cupid Guiding Two Panthers, or Lions, Drawing a Car*. England, London, James Tassie (Scottish, 1735–1799) and William Tassie (Scottish, 1777–1860), late 18th century–first half of the 19th century. H. 1.9 cm, W. 2.4 cm (2013.3.10). Gift of Dwight and Lorri Lanmon.

Obelisk, cast, painted; wood, ormolu. Germany, Berlin, Werner and Mieth, 1800–1810. H. 69.2 cm, W. 19.6 cm (2013.3.13).

Deckelpokal, blown, applied, ground, cut, gilded, acid-etched, engraved; gilded brass, turquoise, amethyst. Germany, Berlin, Werner and Mieth, probably designed by Karl Friedrich Schinkel (German, 1781–1841), about 1820. OH. 34 cm, D. 16.9 cm (2013.3.11). Gift of the Ennion Society.

Pokal, *Four Seasons*, blown, tooled, applied, enameled. Italy, Venice, Salviati & C., about 1878–1881. H. 84.9 cm, D. 31.5 cm (2013.3.18).





Covered goblet, *Coppia Guggenheim*, blown, tooled, hot-worked. Italy, Venice, Salviati & C., probably Giuseppe Barovier, about 1885. H. 47.6 cm, D. 10.4 cm (2013.3.19). Purchased in part with funds from the F. M. Kirby Foundation.

Fountain with fairy lamps, blown, gilded, enameled, pressed, assembled; marble base. England, Thomas Webb & Sons, probably made by Samuel Clarke and Joseph Storer, about 1886–1890. H. about 67 cm, W. about 53 cm, D. (base) 30 cm (2013.2.1). Gift in part of John N. Whitenight and Frederick M. LaValley in honor of Peter and Barbara Avrea; purchased with funds from the Martha J. Herpst Estate.

Vase, blown, tooled, applied. Italy, Venice, Francesco Ferro e Figlio, probably Isidoro Seguso, about 1895. H. 33.5 cm, W. 23.7 cm (2013.3.20).

American

Ink bottle, mold-blown. U.S., possibly Massachusetts or Pennsylvania, 1825–1875. H. 6.4 cm, D. 5 cm (2013.4.3).

Oil lamp, blown, pressed. U.S., probably Massachusetts, 1827–1835. H. 14.9 cm, D. 9 cm (2013.4.27). Purchased with funds from the Westchester Glass Club and Marvion E. and Esther Ashburn.

Covered dish, pressed. U.S., probably Sandwich, MA, probably Boston and Sandwich Glass Company, about 1829–1830. OH. 11.5 cm, D. 12.2 cm (2013.4.32).



Covered sugar bowl in “Roman Rosette” pattern, pressed, ground, polished. U.S., probably Pittsburgh, PA, probably Bakewell, Page & Bakewell, 1830–1840. OH. 16.1 cm, D. 16.2 cm (2013.4.26). Purchased with funds from the Gladys M. and Harry A. Snyder Memorial Trust.

Compote, blown, engraved, cut, gilded. U.S., possibly Sandwich, MA, Boston and Sandwich Glass Company, or East Cambridge, MA, New England Glass Company, 1850–1875. H. 22.1 cm, D. 23.4 cm (2013.4.28). Purchased with funds from the Martha J. Herpst Estate.

Decanter with stopper and six wineglasses, blown, engraved, silver-stained. U.S., probably Sandwich, MA, probably Boston and Sandwich Glass Company, about 1860–1875. Decanter: OH. 28.9 cm, D. 10.2 cm; wineglasses: H. 12.6 cm, D. 6.4 cm (2013.4.24). Purchased with funds from Kenneth R. Treis.

Agata Morgan vase, blown, hot-worked. U.S., East Cambridge, MA, New England Glass Company, about 1886–1887. H. 21 cm, D. 8.1 cm (2013.4.30). Purchased with funds from the Jones Museum of Glass and Ceramics Fund and the Gladys M. and Harry A. Snyder Memorial Trust.

Modern

Reading lamp with dragonflies and water flowers, blown glass, acid-etched; cut glass, iridized; assembled with lead came and copper foil; bronze foot; bronze fittings for shade and fuel reservoir; (later) electrical fittings. Clara

Covered dish, pressed. U.S., probably Sandwich, MA, probably Boston and Sandwich Glass Company, about 1829–1830. OH. 11.5 cm, D. 12.2 cm (2013.4.32).

Decanter with stopper and six wineglasses, blown, engraved, silver-stained. U.S., probably Sandwich, MA, probably Boston and Sandwich Glass Company, about 1860–1875. Decanter: OH. 28.9 cm, D. 10.2 cm; wineglasses: H. 12.6 cm, D. 6.4 cm (2013.4.24). Purchased with funds from Kenneth R. Treis.

Pierce Wolcott Driscoll (American, 1861–1944) for Louis Comfort Tiffany (American, 1848–1933), U.S., Corona, NY, Tiffany Glass and Decorating Company, 1899. H. 50.8 cm, D. (shade) 41 cm (2013.4.4).

Collection of 124 pieces of Mexican glass tableware, blown, mold-blown, optic-molded. Mexico, 1925–1980. Dimensions vary (2013.5.1–103). Gift of Eason Eige.

Necklace, *Dahlia et rondelles plates* (Dahlia and flat rings), pressed glass beads; modern elastic. René Lalique (French, 1860–1945), France, Combs-la-Ville or Wingen-sur-Moder, Lalique et Cie, designed in 1927. D. 18 cm, W. 2 cm (2013.3.6). Purchased in part with funds from Elaine and Stanford Steppa.

“Pipa pescatore” (Pipa the fisherman) vase, blown, hot-applied decoration and handles. Antoni Clavé (Spanish, 1913–2005) with the assistance of Egidio Costantini (Italian, 1912–2007), Italy, Murano, Fucina degli Angeli, about 1957. H. 41 cm, D. (body) 35.6 cm (2013.3.5). Gift of Donna and Neil Weisman.

Constellation, hot-sculpted glass, cast lead glass; cast bronze, handmade Nepal paper. Kiki Smith (American, b. Germany, 1954) with the assistance of Pino Signoretto (Italian, b. 1944) and Linda Ross (American, b. Japan, 1957), U.S., New York, NY; Italy, Murano;

and U.S., Boston, MA; 1996. Installation dimensions vary (2013.4.38). Gift in part of Kiki Smith and Pace Gallery, New York.

Continuous Mile, glass beads; cotton. Liza Lou (American, b. 1969), Republic of South Africa, Durban, KwaZulu-Natal, and U.S., Los Angeles, CA, 2006–2008. H. 80 cm, D. 140 cm (2013.9.1).

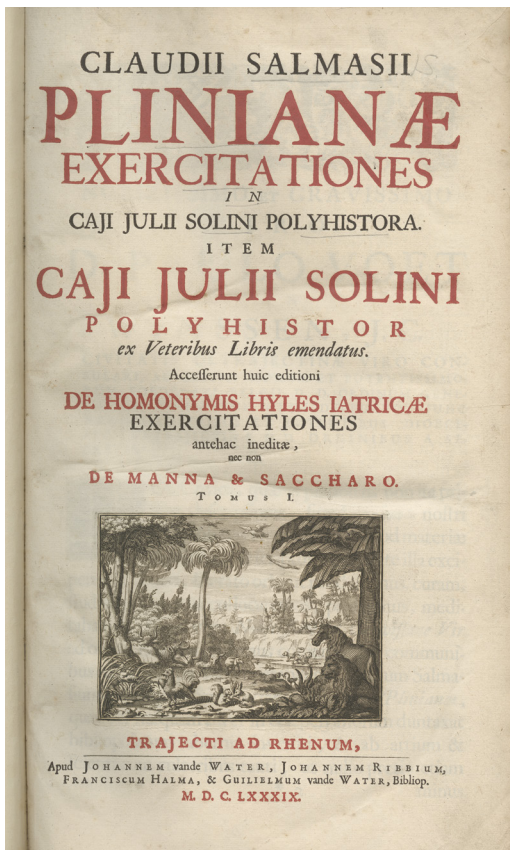
Evening, glass chandelier (made by Galliano Ferro, Murano); flat screen monitor, Morse code unit, computer. Cerith Wyn Evans (British, b. 1958), U.K., London, 2008–2013. Chandelier: H. 85 cm, D. 130 cm (2013.2.2).

Ghost Walk under Infinite Darkness, blown and mirrored glass; fused, hot-worked, and cut *murrine* cane; applied dichroic glass; two-way mirrored box, wood pedestal, light-emitting diode (LED) light. Andrew K. Erdos (American, b. 1985) with the assistance of Lorin Silverman (American, b. 1987), U.S., Brooklyn, NY, and Corning, NY, the 28th Rakow Commission, 2013. H. 185.4 cm, W. 112.1 cm (2013.4.39).

Like Moths to a Flame, blown; mixed media. Einar de la Torre (American, b. Mexico, 1963) and Jamex de la Torre (American, b. Mexico, 1960), Mexico, Ensenada, Baja California, and U.S., San Diego, CA, 2013. H. 76.2 cm, W. 121.9 cm (2013.5.104).

Constellation, hot-sculpted glass, cast lead glass; cast bronze, handmade Nepal paper. Kiki Smith (American, b. Germany, 1954) with the assistance of Pino Signoretto (Italian, b. 1944) and Linda Ross (American, b. Japan, 1957), U.S., New York, NY; Italy, Murano; and U.S., Boston, MA; 1996. Installation dimensions vary (2013.4.38). Gift in part of Kiki Smith and Pace Gallery, New York.





Claude Saumaise (French, 1588–1653), *Plinianae exercitationes in Cajii Julii Solini Polyhistora*, 3 vv. in 1, Utrecht: Apud Johannem vande Water, Johannem Ribbium, Franciscum Halma, & Guilielmum vande Water, 1689. H. 41 cm, W. 5 cm (CMGL 136005). Gift of Susan W. Schwartz in memory of David Whitehouse.

Peter Dollond (English, 1730–1820) and John Dollond II (English, 1746–1804), *Description of a Double Reflecting Microscope, Made by P. and J. Dollond, Opticians, in St. Paul's Church-Yard, London*, [London: s.n.], 1769–1804. H. 27 cm, W. 19 cm; 4 pp., [2] leaves of plates (CMGL 136560).

Land indenture executed by the English glass manufacturer Samuel Parker and the Philadelphia merchant James Cowles Fisher, iron gall and red ink on parchment. U.S., Philadelphia, PA, 1797. H. 67 cm, W. 86 cm (CMGL 133977).

Portraits of Amory Houghton Sr. (1812–1882) and his wife, Sophronia Mann Oakes Houghton (1814–1880). U.S., Corning, NY, Hillman, about the 1870s. H. 17 cm, W. 11 cm (CMGL 134305 and 134306).

Albert Hartshorne (English, 1839–1910), “Wine Glasses and Goblets, Seventeenth and Eighteenth Centuries,” 2 vv., England, 1889. H. 33 cm (CMGL 131820).

Watercolor for enamel-on-copper covered box with dandelions, watercolor, pencil, and ink on paper. U.S., Corona, NY, Stourbridge Glass Company, 1900–1902. H. 14 cm, W. 23 cm (CMGL 134733).

Photograph of the glassworker Henning Overstrom at the bench at Steuben Glass Works. U.S., Corning, NY, Steuben Glass Works, about 1903 (from the Steuben archive, 2013). H. 36 cm, W. 28 cm (CMGL 137372).

Hopi Kachina Dancer, pencil on paper; mat board. Paul Marioni (American, b. 1941), U.S., Seattle, WA, 1985 (from the Paul Marioni archive). H. 87 cm, W. 38 cm (CMGL 137429).

Michael Glancy: Infinite Obsessions, 1996–2011, New York, NY: Barry Friedman Ltd., and Stuttgart: Arnoldsche Art Publishers, 2011. H. 28 cm, W. 30 cm; 228 pp. (CMGL 123028). Gift of the artist. This edition has a glass inlay on its cover, titled *Almost Perfect*, which incorporates a piece of German sign glass on which the artist cut and applied electroformed copper in his signature style.

Selected Additions to the Library Collection

Title page, Plinianae exercitationes in Cajii Julii Solini Polyhistora, Claude Saumaise (French, 1588–1653), 1689 (CMGL 136005). Gift of Susan W. Schwartz in memory of David Whitehouse.

Photograph of the glassworker Henning Overstrom at the bench at Steuben Glass Works. U.S., Corning, NY, Steuben Glass Works, about 1903 (CMGL 137372, from the Steuben archive, 2013).



Exhibitions and Loans

Special Exhibition

Life on a String: 35 Centuries of the Glass Bead

Changing Exhibitions Gallery
May 18, 2013–January 5, 2014

Other Exhibitions

The Flood of '72: Community, Collections, and Conservation

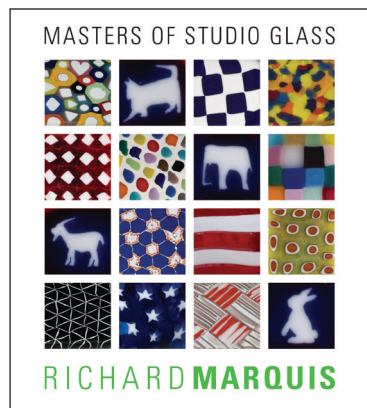
Rakow Research Library
Through January 3, 2014

Masters of Studio Glass: Erwin Eisch

Focus Gallery
Through February 3, 2013

Masters of Studio Glass: Richard Marquis

Focus Gallery
February 16, 2013–February 2, 2014



“Masters of Studio Glass: Richard Marquis” featured 30 objects from the Museum’s collection and spanned 45 years of the artist’s career (from 1967 to 2012).



Glass on Loan

In 2013, the Museum had 72 objects on loan to eight exhibitions in the United States and Europe. These loans are listed below in chronological order.

“Carlo Scarpa, Venini, 1932–1947,” Le Stanze del Vetro, Venice, Italy, through January 6, 2013; 23 objects.

“Beauty and Belief: Crossing Bridges with the Arts of Islamic Culture,” Indianapolis Museum of Art, Indianapolis, IN, through January 13, 2013; three objects.

“Louis C. Tiffany and the Art of Devotion,” Museum of Biblical Art, New York, NY, through January 20, 2013; one object.

“Inventing the Modern World: Decorative Arts at the World’s Fairs, 1851–1939” (traveling exhibition co-organized by The Nelson-Atkins Museum of Art, Kansas City, MO, and the Carnegie Museum of Art, Pittsburgh, PA), Carnegie Museum of Art, through February 24, 2013; New Orleans Museum of Art, New Orleans, LA, April 14, 2013–August 4, 2013; The Mint Museum, Charlotte, NC, September 22, 2013–January 19, 2014; six objects.

“Traveling the Silk Road: Ancient Pathway to the Modern World” (traveling exhibition organized by the American Museum of Natural History, New York, NY), Azienda Speciale Palaexpo, Rome, Italy, through March 24, 2013; six objects.

“Renaissance Remix,” Memorial Art Gallery, Rochester, NY, through June 2017; seven objects.

“Links: Australian Glass and the Pacific Northwest” (traveling exhibition organized by the Museum of Glass, Tacoma, WA), Museum of Glass, May 1, 2013–January 26, 2014; four objects.

“Venetian Glass by Carlo Scarpa: The Venini Company, 1932–1947,” The Metropolitan Museum of Art, New York, NY, November 5, 2013–March 2, 2014; 22 objects.

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Library Material on Loan

“Louis C. Tiffany and the Art of Devotion,” Museum of Biblical Art, New York, NY, through January 20, 2013; one design drawing.

Adult Programs

American Brilliant Weekend (hosted by the Museum and presented by chapters of the American Cut Glass Association), May 4 and 5

Carder Steuben Club: A Man and His Glass: A Sesquicentennial Celebration (13th annual symposium, co-hosted by the Museum), September 19–21

Hot Glass Programs

Demonstrations at the Museum and in Corning

Corning, NY, GlassFest (fourth annual), May 23–26 (gaffers: Annette Sheppard, Lewis Olson, Tom Ryder, G. Brian Juk, and Filippo Del Bravo from Industria Vetraria Valdarnese, a glass factory in San Giovanni Valdarno, Corning's sister city in Italy)

Beadmaking, Flameworking, Glass Breaking, How'd They Do That?, Optical Fiber

The Late Show

You Design It; We Make It!

GlassLab

Glass Design Workshop: Liquid Fusion, Domaine de Boisbuchet, Lessac, France, September 8–14 (leader: Paul Haigh; gaffers: Steven Gibbs, George Kennard, Carl Siglin, Verena Schatz, Amy Kruger)

Musée des Arts Décoratifs, Paris, France, October 22–27 (gaffers: Eric Meek, Steven Gibbs, Chris Rochelle, Adam Holtzinger, Charlotte LeMaire, Karin Forslund)

Hot Glass Show

Hot Glass Roadshow

SOFA Chicago, Chicago, IL, October 31–November 3 (gaffers: Carl Siglin, George Kennard, Robert Swidergal)

Hot Glass at Sea

Presented live narrated demonstrations in “Blow Glass at Sea” program on *Celebrity Eclipse* (gaffers: Ryan Doolittle, Ian Schmidt, Everett Hirche, George Kennard, G. Brian Juk, Dan Alexander, Helen Tegeler, Diane Stendahl, Tom Ryder, Lauren Hunt, Alli Klopp, Annette Sheppard, Aaron Jack, Jamie Perian), *Celebrity Equinox* (gaffers: Laurie Kain, Diane Stendahl, Aric Snee, Ryan Mellinger, Brandy Miller, Catherine Ayers, Taryn Bertolino, Charlene Reynolds,

Dane Jack, Brandyn Callahan, G. Brian Juk, Stephen Cox, Ryan Doolittle), and *Celebrity Solstice* (gaffers: Chris Rochelle, Lauren Hunt, Tom Ryder, Annette Sheppard, Aaron Jack, Jamie Perian, Carl Siglin, Ian Schmidt, Robert Swidergal, Ryan Mellinger, Dan Alexander, Everett Hirche, Helen Tegeler) *Celebrity Solstice* reception, Seattle, WA, July 19 (presenters: Steven Gibbs, Dan DeRusha, Karol Wight, and Marie McKee)

“Meet the Artist” Lectures

Richard Marquis, March 14

Michael Glancy, June 20

Andrew Erdos (Rakow Commission artist), November 14

Members' Events

Preview tour of “Masters of Studio Glass: Richard Marquis,” February 23

Reception with Richard Marquis (Meet the Artist), March 14

“Conversations” series lecture with William Gudenrath, April 13

Preview of “Life on a String” and reception, May 17

Ennion Society trip to Prague, Czech Republic, May 22–30

Tour of “Life on a String,” June 1

Reception with Michael Glancy (Meet the Artist), June 20

“Conversations” series lecture with Audrey Whitty, September 28

“Conversations” series lecture with Stephen Koob, November 9

Reception with Andrew Erdos (Meet the Artist), November 14

Education and Public Programs

Gaffers George Kennard (left) and Lewis Olson (right) shape a bowl during a Hot Glass Show demonstration.





“Meet the Artist” events featured renowned glass artists Richard Marquis (top, left) and Michael Glancy (right), as well as Andrew Erdos (above), recipient of the 28th annual Rakow Commission, who stands next to his work Ghost Walk under Infinite Darkness after its unveiling.

Seminar on Glass (52nd annual): “Beads: Life, Trade, Ritual,” October 18 and 19

Lectures

October 18

“Bits of Glass, Pieces of the Past: Beads and Beadworking in West Africa,” Christopher R. DeCorse

“Chevron Bead Stories,” Mary Mullaney

“Explaining Historic Beads through Contemporary Glass Techniques,” Robert Liu

“From Basket Making to Beadworking: An Examination of the Evolution of an Indigenous Art Form in the 19th-Century Pacific Northwest,” Alice Scherer

“Souvenir Beadwork of the Six-Nations Iroquois,” Karlis Karklins

“Welcome and New Acquisitions,” Karol Wight

October 19

“Bedazzled: Bead Embroidery in 20th-Century French Haute Couture,” Michele Majer

“Diverse Artistry of Contemporary Beadmaking,” Kristina Logan

“Life on a String and Art in the Round: Contemporary Beaded Sculpture,” Tina Oldknow

Demonstrations

Beadmaking demonstration by Kristina Logan

“Breakfast and Beadmaking,” Caitlin Hyde (dynamic surface pattern techniques in glass beading)

“Creation of Chevron Beads, from Bubble to Bead,” Ralph Mossman and Mary Mullaney

Other Events

Add-a-Bead Art Walk, Gaffer District, downtown Corning

“BEADazzling Festivities,” Museum Galleries

“Make Your Own Bead” sessions, The Studio

2300°

“Finger Lakes Finest,” January 17

“Hot Blues,” February 21

“Girlfriends,” March 21

“GlassFest Bead Extravaganza,” May 23

“Red Hot,” November 21

“Holiday Groove,” December 19

Family Programs

Bead It!, June 8, September 21, and November 16

Family Exploration Series

“Families Explore: Space” (planetarium show, comet encounters, flight simulator), February 17

“Families Explore: Music” (glass instruments, local musicians, theremin), March 17

“Families Explore: Beads” (exhibition tour; bead decorating, trading, and making), October 27

“Families Explore: Science” (robots, periscopes, careers), November 17

Family Night at the Museum, March 8 and September 27

Fun with Glass

Holiday Open House, December 7 and 8

Make Your Own Glass

Children’s Programs

Glass Camp: Amazing Accidents (ages 9–11), July 8–12

Glass Camp: Art Experts (ages 12 and 13), August 5–9

Little Gather (storytelling, ages 3–10)

Super Scientific Circus: The Science of Magic, July 10



Doc Possum: Sing-Along, July 17

Mega Bubble Man: Wonderful World of Bubblopolis, July 24

Tom Knight Puppets: Fun with Puppets, July 31

Susan Rozler: Instruments around the World, August 7

Prismatic Magic: Space Science Spectacular, August 14

Youth Programs

Beginning Glassblowing for Teens (with Jeremy Unterman), August 5–9

Explainers

Fire Up Your Future, January 11 (with Amanda Kritzeck)

Junior Curators (included exhibition “Life’s Memories”), June 7–December 31

Junior Scientists, February 26–June 11

Youth programs such as Glass Camp (bottom, left), Junior Curators (below), and Junior Scientists (bottom, right) offer hands-on opportunities to learn about the art, history, and science of glass.



- Scout Programs
 - All Scouts
 - Fun with Glass
 - Super Scout Saturday, November 2
 - Boy Scouts
 - Art
 - Geology
 - Science
 - Girl Scouts
 - Advanced Bead It! March 23 and October 5
 - Art
 - Bead It! March 23 and October 5
 - Science
 - Scout Activity Sheets
 - Beads, Gems, and Jewelry from Around the World
 - Explore Local Lore
 - Light and Sound Travelers

Tour Assistants (summer volunteer program)

School Programs

- Glass: It's Art, History, Science, and More! (attended by 10,861 children)
- Immersion in Glass Studies
 - Hendrick Hudson High School, Montrose, NY, April 5 and 6

The Studio's Immersion in Glass Studies program provides an intensive and expanded introduction to glass and glassworking techniques, including demonstrations, tours of the Museum's collections, and hands-on classes.



- Bird Street Community Center, Dorchester, MA, August 16
- Academe of Aurora, West Falls, NY, December 17–19
- Student Art Show (45th annual), April 12–16

Teacher Program

Evening for Educators, March 21 and November 21

Educational Tours

- Adventures in Glass: Art, History, Science (all grades/interdisciplinary or subject-focused)
- Ancient Civilizations (middle school and up)
- Architecture (high school and college)
- Be a Designer (all grades)
- Chemistry (high school)
- Exploring Shapes and Colors (pre-kindergarten and kindergarten)
- Glass and Our Community (third grade)
- Glass: It's All Shapes and Sizes (first and second grades)
- Glass Matters! (fifth grade)
- Geology (Scouts, middle school and up)
- International Baccalaureate Program: Chemistry and World History Interdisciplinary Study
- Introduction to the Rakow Library: Services and Collections (all grades/interdisciplinary or subject-focused)
- Measurement (third grade)
- Mixtures and Solutions (fifth grade)
- Museum Careers (high school and college)
- Pebbles, Sand, and Silt (first grade)
- Travel and Tourism (high school)
- Uses of Glass (elementary school)

Guided Tours and Gallery Activities

- Docent tours of "Life on a String" exhibition
- Family Hidden Treasures tours
- Gallery tours on Museum's Mobile App
- Glass Detectives (scavenger hunts)
 - Garden Gallery Hunt (Glass Collection Galleries)
 - Harvest Hunt (Glass Collection Galleries)
 - Searching for Animals (Glass Collection Galleries)
 - What Inspired Frederick Carder? (Carder Gallery)
 - Winter Wonders Hunt (Glass Collection Galleries)
- Hidden Treasures tours

Journey through Glass (summer youth tours)
 Meet the Museum (adult groups)
 Museum Explainers' Gallery Carts
 Ancient Glass
 Bead Techniques
 Caneworking and *Murrine*
 Casting Techniques
 Glass Recipes and Cameo Glass
 Optics
 Pressed and Cut Glass
 Stained Glass
 Science tours
 Tours of Rakow Research Library, including
 "The Flood of '72" exhibition
 "Kids' Top 10" (self-guided tour, Museum
 Collection)
 "Science Top 10" (self-guided tour, Museum
 Collection)
 "Top 10 Favorites" (self-guided tour, Museum
 Collection)



The Studio

Intensive Courses

January 7–12

"An In-Depth Introduction to Venetian Techniques" (glassblowing), William Gudenrath
 "Paperweight Techniques and Inclusions" (flameworking), Victor Trabucco
 "Under Construction" (glassblowing), Raven Skyriver
 "The Yin and Yang of Kiln Forming," Ki-Ra Kim

January 14–19

"Advanced Floral *Murrine*" (flameworking), Loren Stump
 "Enamel/Engrave: Images in Glass," Cappy Thompson and Max Erlacher
 "Large-Scale Kiln Casting," Milon Townsend
 "Next Steps in Glassblowing," Jordana Korsen

January 21–26

"Cold Construction," Martin Rosol and Pavel Novak
 "Color Working Techniques" (glassblowing), Alex Brand
 "Contemporary Painting on Glass," Joseph Cavalieri
 "Flameworking for Everybody," Emilio Santini

January 28–February 2

"Engraving and Cold-Working Techniques," Max Erlacher



"Explorations in Flameworked Cast Panels," Paul J. Stankard and Lucio Bubacco
 "From the Kiln to the Hot Shop (and Back Again)," Mark Ditzler and Harry Seaman
 "Graphic and Color Systems in Glass" (glassblowing), Mark Matthews

February 4–9

"Beadmaking with an Introduction to Glass Buttons" (flameworking), Heather Trimlett
 "Beginning Glassblowing," Ben Dombey
 "Fusing with Recycled Float Glass" (kiln working), Nikki O'Neill
 "An In-Depth Introduction to Venetian Techniques" (glassblowing), William Gudenrath

February 11–16

"Flamework Glass Sculpting: Solid and Blown Forms," Hugh Salkind
 "The Graphic Image: Sandblasting and Painting," Denise Stillwaggon Leone

May 13–18

"Kiln-Formed Landscapes Using Di Fiore's Technique," Miriam Di Fiore

June 3–8

"Beginning Glassblowing," Amanda Gundy
 "Engraving and Printing," April Surgent and Marshall Hyde
 "Exploration: Imagery in Glass" (kiln working), Douglas Randall
 "Flower Marbles" (flameworking), John Kobuki

Each summer, many high-school and college students serve as Museum Explainers, teaching visitors about the art, history, science, and technology of glass by manning themed educational carts and conducting youth tours in the galleries.



Davide Salvatore shows how to create and use murrine in glassblowing.

- June 10–15*
 “Beadmaking: Jewelry Components, Pendants, Buttons, and Beyond” (flameworking), Stephanie Sersich
 “Fantastic Fused Fish, Flowers, and Fauna” (kiln working), Mark Ditzler
 “A Foundation for Success” (glassblowing), Boyd Sugiki and Lisa Zerkowitz
 “An In-Depth Introduction to Venetian Techniques” (glassblowing), William Gudenrath

- June 17–22*
 “A Casting Foundations Sampler” (kiln working), Judy Hill
 “Exploration in Cold-Working Glass,” Jiyong Lee
 “Flameworking Using Ultimate Details,” Loren Stump
 “Kill Your Darlings” (glassblowing), Beccy Feather and Alexander Rosenberg

- June 24–29*
 “The Definitive Erosive Art: Shading Sandblasting Glass,” Denise Stillwaggon Leone

- June 24–July 5*
 “Creating and Using Murrine” (glassblowing), Davide Salvatore
 “Flameworking for Everybody,” Emilio Santini and Simone Crestani

- “Shaping Color: From Raw Materials to Finished Sculpture” (kiln working), Heike Brachlow

- July 8–13*
 “Finding Form” (kiln working), Nathan Sandberg
 “Flameworking Natural Forms,” Wesley Fleming
 “Glass Engraving,” Katharine Coleman
 “Hot-Glass Sculpting” (glassblowing), Ross Richmond

- July 15–20*
 “Flameworking Cocktail,” Karina Guévin and Cédric Ginart

- July 15–26*
 “Form and Surface: An Anatomy Lesson” (glassblowing), Ethan Stern
 “Pâte de verre” (kiln working), Shin-ichi and Kimiake Higuchi
 “Refining and Solidifying Your Techniques” (glassblowing), William Gudenrath

- July 29–August 3*
 “Advanced Venetian Glassblowing,” Davide Fuin
 “Flamework Glass Sculpting: Solid and Blown Forms,” Suellen Fowler
 “Geometric Patterns in Glass” (kiln working), Gayla Lee

- August 12–17*
 “Make What You Like” (flameworking), David Willis

- August 12–23*
 “Blowing and Sculpting inside the Bubble,” Martin Janecky
 “Cold Construction,” Martin Rosol and Pavel Novak

- August 26–31*
 “Beyond Basic Fusing” (kiln working), Alyssa Oxley
 “Cold Working and Engraving,” Martin Rosol and Pavlína Čambalová
 “Flameworking in the Venetian Style,” Cesare Toffolo
 “Making Glass Colors” (glassblowing), Richard Golding

- September 2–7*
 “Introduction to Flameworking,” Tim Drier

“It’s Cold (Working) on the Outside,” Harry Seaman
“Next Steps in Glassblowing,” Lorin Silverman
“The Skin of Objects” (kiln working), Silvia Levenson

Ten-Week Courses (one session each week)

Spring

“Beginning Flameworking,” Quinn Doyle
“Continuing Glassblowing,” Jeremy Unterman
“Fusing with *Murrine*,” Janet Dalecki

Fall

“Beginning Flameworking,” Quinn Luestner
“Beginning Glassblowing,” Ross Delano
“Continuing Glassblowing,” Jeremy Unterman
“Kitchen Table Casting” (kiln working), Jessi Moore

Weekend Workshops

Spring

Glassblowing

“Beginning Glassblowing,” Lee Babbitt, Ross Delano, Lauren Hunt, Chrissy Lapham
“Introduction to Caneworking,” Jeremy Unterman
“Let’s Tumble into Spring with Tumblers,” Kurt Carlson
“Next Steps in Glassblowing,” Lorin Silverman, Jeremy Unterman
“Paperweights at the Furnace,” Ross Delano

Flameworking

“Bead Basics: Introduction to Flameworked Beads,” Linda McCollumn, Jen Zitkov
“Beginning Flameworking,” Quinn Doyle
“Marble Making,” Quinn Doyle
“Ocean Life,” Elijah Schwartz
“Raking and Masking Techniques—Soft Glass,” Amy Waldman-Smith
“Seasonal Beads and Sculptures in Soft Glass,” Elijah Schwartz
“Tubing,” Jim Byrnes

Kiln Working

“Beginning Fusing,” Gladys West
“Introduction to Glass Decals,” Janet Dalecki
“Introduction to Small Kiln-Cast Glass,” Gayla Lee
“Next Steps in Fusing,” Gladys West

Other

“Beginning Stained Glass,” Tony Serviente
“Fusing Flameworking Crossover” (flameworking and kiln working), Gayla Lee and Janet Dalecki
“Graphic Possibilities” (sandblasting and enameling), Denise Stillwaggon Leone
“Painting on Glass,” Denise Stillwaggon Leone
“Photosandblasting Glass” (cold working), Denise Stillwaggon Leone



Gayla Lee explains how to use geometric patterns in glass during a class on kilnworking.



Students work on their flameworking skills during “Flameworking for Everybody,” taught by Emilio Santini and Simone Crestani.

Fall

Glassblowing

- “Beginning Glassblowing,” Lee Babbitt, Brenna Baker, Kyle Laverly
- “Hot Blown Glass Sculpting,” Lorin Silverman
- “Introduction to Caneworking,” Jeremy Unterman
- “Paperweights at the Furnace,” Ross Delano
- “Pumpkins and Gourds,” Chris Giordano
- “Solid Glass Sculpting,” Lorin Silverman

Flameworking

- “Bead Basics: Introduction to Flameworked Beads,” Linda McCollum
- “Beginning Flameworking,” Jim Byrnes, Quinn Luestner
- “Next Steps in Flameworking,” Jim Byrnes
- “Raking and Masking Techniques in Soft Glass,” Amy Waldman-Smith
- “Seasonal Beads and Sculptures in Soft Glass,” Elijah Schwartz

Kiln Working

- “Fused Gingerbread Houses,” Nonnie Lyketos
- “Fusing with Components,” Janet Dalecki

- “Inclusions in Glass,” Gayla Lee
- “Introduction to Fusing,” Gladys West
- “Introduction to *Pâte de verre*,” Jessi Moore
- “Next Steps in Fusing,” Gladys West
- “Vitrigraph Stringers,” Gayla Lee

Other

- “Photosandblasting Glass” (cold working), Denise Stillwaggon Leone

One-Day Workshops

Spring

- “Introduction to Cloisonné Enameling,” Yvonne Cupolo
- “Paperweights at the Furnace” (glassblowing), Chris Giordano
- “Pendants at the Torch” (flameworking), Beth Hylen
- “Springtime Sculpting at the Furnace” (glassblowing), Chrissy Lapham

Fall

- “Encasing: Add Depth and Color to Your Beads” (flameworking), Becky Congdon
- “Half Full or Half Empty: Hollow Beads and Miniature Vessels on Mandrels” (flameworking), Jen Zitkov
- “Introduction to Cloisonné Enameling,” Yvonne Cupolo
- “Marble Making” (flameworking), Quinn Luestner
- “Paperweights at the Furnace” (glassblowing), Chris Giordano

GlassFest Workshops

- “Is This Glass?” (flameworking), Kate Fowle Meleney, May 24–26
- “Vessels” (glassblowing), Lorin Silverman, May 24–26
- “Writing for Glass Artists,” Dara Riegel, May 24 and 25

Other

- “Veterans Day Glassblowing,” Kurt Carlson, Chris Giordano, Jessi Moore, Christa Westbrook, November 9

To the Museum

Certificate of Excellence award by TripAdvisor for hospitality excellence
Grant from New York State to support the creation of a new international motorcoach entrance

From the Museum

Residencies

Artists in Residence

Maria Bang Espersen (Denmark), March
Melinda Willis (Australia), March
Anna Mlasowsky (Germany), April
Scott Benefield (Ireland, b. U.S.), May
Charlie Stern (Sweden, b. U.K.), May
Barbara Idzikowska, Corning/Kohler resident artist (Poland), October
Kristina Logan (U.S.), October
Jen Blazina (U.S.), November
Shelley James (U.K.), November

Instructor Collaborative Residencies

Lance Friedman (U.S.) and Jonathon Chapman (U.S.), September
Amy Rueffert (U.S.), Carmen Lozar (U.S.), and Jennifer Umphress (U.S.), September

Other Awards

GlassLab Fellowship: David Strauss
Rakow Commission: Andrew Erdos
Rakow Grant for Glass Research: Souen Fontaine and Rainer Richter
Student Art Show scholarships: Amanda Murray (Corning Christian Academy), Nicholas Parrish (Corning–Painted Post East High School), and Astrid Schirmer (Corning–Painted Post West High School)

Awards



The 45th annual Student Art Show featured works by more than 2,000 elementary-, middle-, and high-school students in the Corning area.

Kristina Logan explores the combination of flame-working, pâte de verre, and metal on glass vessels and containers during her residency in October.

Andrew Erdos (right), recipient of the 28th annual Rakow Commission, works on the Commission piece, Ghost Walk under Infinite Darkness, at The Studio.

Professional Activities

Reading lamp with dragonflies and water flowers, blown glass, acid-etched; cut glass, iridized; assembled with lead came and copper foil; bronze foot; bronze fittings for shade and fuel reservoir; (later) electrical fittings. Clara Pierce Wolcott Driscoll (American, 1861–1944) for Louis Comfort Tiffany (American, 1848–1933), U.S., Corona, NY, Tiffany Glass and Decorating Company, 1899. H. 50.8 cm, D. (shade) 41 cm (2013.4.4).

Publications

- Bardhan, Gail P. Contributor to *The Corning Museum of Glass: Notable Acquisitions 2012*, Corning: the museum, 2013 (hereafter, *Notable Acquisitions 2012*).
- . “Breaking the Glass Ceiling: Women Working with Glass,” www.cmog.org/article/breaking-glass-ceiling-women-working-glass, 2013.
- Brumagen, Regan. Contributor to *Notable Acquisitions 2012*.
- . “Children in a Research Library? Creative Projects for K–12 Students at the Rakow Research Library of The Corning Museum of Glass” (with Beth Hylen), in *Bringing the Arts into the Library*, ed. Carol Smallwood, Chicago: ALA Editions, 2013.
- See also Rakow Research Librarians.
- Chatterjee, Nivedita. “Katharine Lamb Tait, 1895–1981,” *Glass Art*, v. 28, no. 1, January/February 2013, pp. 45–47.

- De Simone, Amy. “Tracing Eye Beads through Time” (with Adrienne V. Gennett), *The Flow*, v. 11, no. 1, Spring 2013, pp. 24–26.
- Elliott, Kelley J. Contributor to *Notable Acquisitions 2012*.
- Fiedler, Katherine E. “Favorite Things,” *The Gather*, Fall 2013/Winter 2014, p. [19].
- Galbraith, James A. See Rakow Research Librarians.
- Gennett, Adrienne V., with contributions by Tina Oldknow. *Glass Beads: Selections from The Corning Museum of Glass*, Corning: the museum, 2013.
- See also De Simone, Amy.
- Gudenrath, William. “David Whitehouse: An Appreciation,” *Journal of Glass Studies*, v. 55, Corning: The Corning Museum of Glass, 2013 (hereafter, *JGS*), pp. 265–269.
- Hylen, Beth. Contributor to *Notable Acquisitions 2012*.
- See also Brumagen, Regan.
- Kabelac, Julie. Contributor to *Notable Acquisitions 2012*.
- Koob, Stephen P. Associate editor, *Studies in Conservation*.
- . “New Developments for Casting Paraloid B-72 for Filling Losses in Glass” (with N. Astrid R. van Giffen and Robin O’Hern), in *Recent Advances in Glass, Stained-Glass, and Ceramics Conservation 2013: ICOM-CC Glass and Ceramics Working Group Interim Meeting and Forum of the International Scientific Committee for the Conservation of Stained Glass (Corpus Vitrearum-ICOMOS)*, ed. Hannelore Roemich and Kate van Lookeren Campagne, Zwolle, the Netherlands: Spa Uitgevers, 2013, pp. 53–60.
- Murray, David R. “Favorite Things,” *The Gather*, Spring/Summer 2013, p. [19].
- Oldknow, Tina. Contributor to *Notable Acquisitions 2012*.
- . “A Century of Glass,” in *Ten Squared: 10 Artists, 10 Decades, 100 Years of Glass*, ed. Clare Belfrage, Canberra: Canberra Glassworks, 2013, pp. 2–3.



- . “Collecting Modern and Contemporary Glass at Corning,” in *The Collective Vision: The 16th AusGlass Conference, Wagga Wagga, 5–7 April 2013, Conference Papers*, Melbourne: Australian Association of Glass Artists Ltd., 2013, pp. 7–21.
- . “Dale Chihuly: A Selective Biography,” www.cmog.org/article/chihuly, 2013.
- . “Fresh Directions in Design” (with Paul Haigh, Michael Rogers, and Robert Zollweg), *Glass Art Society Journal*, 2013, pp. 142–145.
- . “In Memoriam: Jane Osborn-Smith (1952–2013),” *Glass: The Urban Glass Art Quarterly*, no. 133, Winter 2013/2014, pp. 14–15.
- . “Jury Statement” and “Note: The Rakow Commission,” *New Glass Review* 34, Corning: The Corning Museum of Glass, 2013, pp. 67–70 and 96–98 respectively.
- . “The Righteous Shall Receive a Crown of Glory,” www.cmog.org/article/righteous-shall-receive-crown-glory, 2013.
- . “Shaping History: Looking at the Past and Present in Glass,” in *Glasklar: Festschrift für Helmut Rieke*, ed. Dedo von Kerssenbrock-Krosigk, Petersberg, Germany: Michael Imhof Verlag, 2013, pp. 174–187.

See also Gennett, Adrienne V.

Rakow Research Librarians. “Did You Know? Facts on Glass Education from the Rakow Library” (written by Regan Brumagen, with contributions by James A. Galbraith and Tracy L. Savard), *GAS News* (Glass Art Society), v. 24, issue 3, Fall 2013, pp. 4–5.

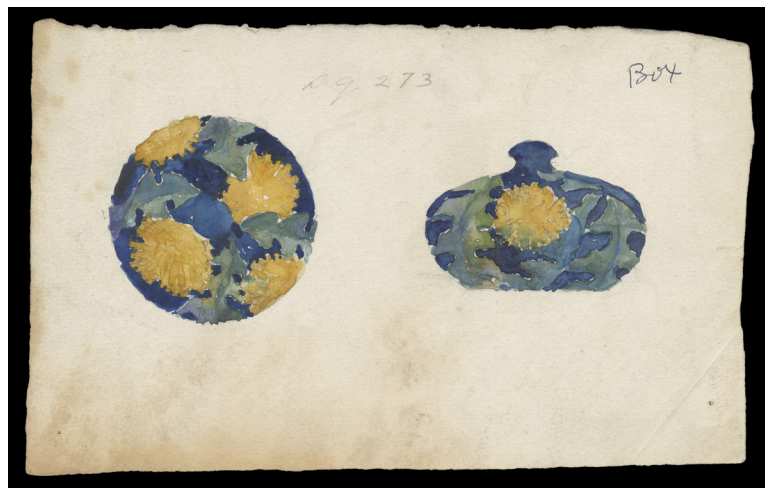
Savard, Tracy L. Contributor to *Notable Acquisitions 2012*.

See also Rakow Research Librarians.

Spillman, Jane Shadel. Editor, *The Glass Club Bulletin*, no. 223, Spring/Summer 2013 (hereafter, *GCB*).

- . Contributor to *Notable Acquisitions 2012*.
- . “*Gillinder & Sons Glassware: A Catalog. Part 2*,” *GCB*, pp. 5–19. Review of Willy van den Bossche, *Bibliography of Glass: From the Earliest Times to the Present*, in *GCB*, p. 22.

Van Giffen, N. Astrid R. See Koob, Stephen P.



Whitehouse, David B. “A Basin Attributed to George Ravenscroft” (with John P. Smith), *JGS*, pp. 101–106.

- . “Early Islamic and Byzantine Silver Stain” (with Lisa Pilosi), in *New Light on Old Glass: Recent Research on Byzantine Mosaics and Glass*, ed. Chris Entwistle and Liz James, Research Publication 179, London: The British Museum, 2013, pp. 329–337.

Whitty, Audrey M. “CultureCraft,” in *CultureCraft—Culture in the Making (An Exhibition of Contemporary Craft)*, Dublin: CultureCraft, 2013, pp. 26–29.

Wight, Karol B. Contributor to *Notable Acquisitions 2012*.

- . “David B. Whitehouse (1941–2013),” *JGS*, pp. 263–265.
- . “Director’s Letter,” *The Gather*, Spring/Summer 2013 and Fall 2013/Winter 2014, p. 1.

Lectures

Bardhan, Gail P. “In Carder’s Words” (with Regan Brumagen), annual symposium, Carder Steuben Club, Corning, NY.

Brumagen, Regan. See Bardhan, Gail P.

Cassetti, Robert K. “Adventures in Glass,” Rochester Institute of Technology, Rochester, NY.

- . “Maximizing Communications” and “Value Proposition,” Museum Institute at Sagamore, Raquette Lake, NY.

Watercolor for enamel-on-copper covered box with dandelions, watercolor, pencil, and ink on paper. U.S., Corona, NY, Stourbridge Glass Company, 1900–1902 (CMGL 134733).



Compote, blown, engraved, cut, gilded. U.S., possibly Sandwich, MA, Boston and Sandwich Glass Company, or East Cambridge, MA, New England Glass Company, 1850–1875. H. 22.1 cm, D. 23.4 cm (2013.4.28). Purchased with funds from the Martha J. Herpst Estate.

- Fuller, Lori A. “Collection Records, Digitization, and the Web at The Corning Museum of Glass” (with Brandy L. Harold), New York Association of Local Government Records Officers, Corning, NY.
- Galbraith, James A. “The Whitefriars Stained Glass Project” (with Tracy L. Savard and Audrey M. Whitty), The Park Church, Elmira, NY.
- Gudenrath, William. “Rediscovering the Technical Roots of the La Ragnatela Collection,” Bellarmine Museum of Art, Fairfield University, Fairfield, CT.
- . “Venetian Glass ca. 1600, Low-Countries *Façon de Venise* Glass, and Venetian Glass in the 19th Century and Later: Some Comparisons,” symposium hosted by Istituto Veneto di Scienze, Lettere ed Arti, Venice, Italy.
- . “Where Did It All Begin? Early Eastern and Western Glassblowing: The Evidence and the Processes,” “Conversations” series, The Corning Museum of Glass.
- . Lecture on historical glassworking practices, Glen Echo Park Partnership for Arts and Culture Inc., Glen Echo, MD.
- Harold, Brandy L. *See* Fuller, Lori A.
- Hylen, Beth J. “From Bellows to Lathes: The Legacy of Contemporary Flameworking,” Gathering, International Society of Glass Beadmakers, Rochester, NY.
- Koob, Stephen P. “Care and Conservation of Glass Objects,” Conservation Savvy: From Expert to DIY, McFaddin-Ward Historic House Conference, Beaumont, TX.
- . “Colors in Glass,” American Brilliant Weekend, American Cut Glass Society, Corning, NY.
- . “For the Love of Glass: Conservation Projects at The Corning Museum of Glass,” “Conversations” series, The Corning Museum of Glass.
- . “For the Love of Glass: Glass Cleaning and Glass Adhesives,” Academy of Natural Sciences of Drexel University, Philadelphia, PA.
- Mills, Mary Cheek. “Carder Steuben in American Interiors,” annual symposium, Carder Steuben Club, Corning, NY.
- . “European Glass of the 15th–19th Centuries,” History of Decorative Arts M.A. Program, Smithsonian Associates and George Mason University, Washington, DC.
- . “Glass in Early America,” Road Scholars, Coopers Plains, NY.
- . “History and Technology of American Glass,” Sotheby’s Institute of Art, New York, NY.
- . “Imports and Industry: Glass in Early America,” Winterthur Institute, Winterthur Museum, Garden, & Library, Winterthur, DE.
- . “Narratives in Historic Glass,” Rochester Institute of Technology, Rochester, NY.
- Oldknow, Tina.* “Collecting Modern and Contemporary Glass at Corning,” keynote lecture, 16th Biennial AusGlass Conference, Wagga Wagga, New South Wales, Australia.
- Savard, Tracy L. *See* Galbraith, James A.
- Schwartz, Amy J. “Fresh Perspectives in Glass: Artist Residencies at The Studio of The Corning Museum of Glass,” International Craft Biennale, Cheongju, Republic of Korea.
- . “Studio Programming and Museum Travel,” The Corning Museum of Glass.
- Spillman, Jane Shadel. “Dining in Style: Table Settings in the American Home,”

Greenwich Antiques Society, Bruce Museum, Greenwich, CT.

Van Giffen, N. Astrid R. “New Developments for Casting Paraloid B-72 for Filling Losses in Glass,” Recent Advances in Glass, Stained-Glass, and Ceramics Conservation, a joint conference of the International Council of Museums (hereafter, ICOM) Committee for Conservation (ICOM-CC) Glass and Ceramics Working Group interim meeting and the Forum of the International Scientific Committee for the Conservation of Stained Glass (Corpus Vitrearum-ICOMOS), Amsterdam, the Netherlands.

Whitty, Audrey M. “All Things Irish: Glass and Related Decorative Arts from Ireland, 17th Century to the Present,” “Conversations” series, The Corning Museum of Glass.
———. “Frederick Carder: The Early Years. An Exploration of Carder’s Years at Stevens & Williams,” annual symposium, Carder Steuben Club, Corning, NY.
———. “Irish Glass: From the Middle Ages to Modern Times,” New York Metropolitan Glass Club, St. Michael’s Church, New York, NY.

See also Galbraith, James A.

Wight, Karol B.* “The Corning Museum of Glass: Who We Are, What We Do, Where We’re Going,” Norfolk Society of the Arts, Norfolk, VA, and Rotary Club, Corning, NY.
———. “Traveling the World for Glass,” The Corning Museum of Glass.

Williams, Nicholas L. “Behind the Image,” annual symposium, Carder Steuben Club, Corning, NY.

* For lecture at Seminar on Glass, see page 12.

Other Activities

Berry, Sally K. Member, board of directors, U.S. Travel National Council of Attractions, Washington, DC.

Bolt, Marvin P. Member, international executive committee, The Conferences on the Inspiration of Astronomical Phenomena.

Brumagen, Regan. Chairman, membership and outreach committee, Arts Section, and

member, teaching methods committee, Instruction Section, Association of College & Research Libraries.

Cassetti, Robert K. President, Museum Association of New York; panelist (with Steven T. Gibbs and Karol B. Wight), “The Corning Museum of Glass: Who We Are, What We Do, Where We’re Going,” Elmira College, Elmira, NY; juror, New York State Council on the Arts panel discussion, New York, NY; panelist, “Through a Glass, Brightly: Developing New Audiences,” SOFA Chicago, Chicago, IL.

Conway, Kelly A. Director, National American Glass Club.

Corradini, Ellen D. Secretary, Leadership and Management Network, American Alliance of Museums.

Ghost Walk under Infinite Darkness, blown and mirrored glass; fused, hot-worked, and cut murrine cane; applied dichroic glass; two-way mirrored box, wood pedestal, light-emitting diode (LED) light. Andrew K. Erdos (American, b. 1985) with the assistance of Lorin Silverman (American, b. 1987), U.S., Brooklyn, NY, and Corning, NY, the 28th Rakow Commission, 2013. H. 185.4 cm, W. 112.1 cm (2013.4.39).



Covered goblet, Coppa Guggenheim, blown, tooled, hot-worked. Italy, Venice, Salviati & C., probably Giuseppe Barovier, about 1885. H. 47.6 cm, D. 10.4 cm (2013.3.19). Purchased in part with funds from the F. M. Kirby Foundation.



Duane, Elizabeth M. Board member, Gaffer District and Finger Lakes Wine Country, Corning, NY; member, Path through History work group, Southern Tier Regional Economic Development Council.

Gennett, Adrienne V. Co-curated (with Karol B. Wight) "Life on a String: 35 Centuries of the Glass Bead," The Corning Museum of Glass.

Gibbs, Steven T. Presenter at Liquid Fusion workshop, Domaine de Boisbuchet, Lessac, France; Musée des Arts Décoratifs, Paris, France (with Eric Meek); and Designgalleriet, Stockholm, Sweden. *See also* Cassetti, Robert K.

Gudenrath, William. President, The Fellows of The Corning Museum of Glass; member, International Advisory Committee, Urban-Glass, Brooklyn, NY; co-chairman, technical committee, Istituto Veneto di Scienze,

Lettere ed Arti, Venice, Italy. Taught master class in advanced glassblowing techniques, University of California, Davis. Demonstrated glassblowing techniques at wood-fired furnace at the Provinciaal Archeologisch Museum, Velzeke, Belgium. Worked on technical part of Waddesdon Bequest gallery with staff members at The British Museum, London, U.K. Completed text for David Whitehouse's forthcoming book *Cage Cups: Late Roman Luxury Glasses*.

Hylen, Beth J. Co-chairman, history committee, Glass Art Society.

Koob, Stephen P. Chairman, Technical Committee 17 (TC 17), International Commission on Glass; co-chairman, Conservation and Site Preservation Committee, Archaeological Institute of America; national peer, General Services Administration for the Design and Construction Excellence Programs and Art in Architecture Program; member, Public Art Committee, City of Corning, NY; member, Archaeological Advisory Committee, America for Bulgaria Foundation. Co-organized and moderated "Integrating Conservation and Archaeology: Exploration of Best Practices" workshop, Archaeological Institute of America annual meeting, Seattle, WA. Organized and conducted "Archaeometry of Glass I, II" workshop, 23rd International Congress on Glass, Prague, Czech Republic. Taught "Conservation of Glass," one-week course co-sponsored by The Corning Museum of Glass and International Academic Projects; taught and supervised two student conservators from the New York University Conservation Program for three weeks at the Samothrace Museum, Samothrace, Greece; taught and supervised (with N. Astrid R. van Giffen) four interns at the Corning Museum: one from the conservation program at the State University of New York College at Buffalo, one from the University of Amsterdam (the Netherlands), one from Artesis University College (Belgium), and one from the Winterthur Conservation Training Program at the University of Delaware.

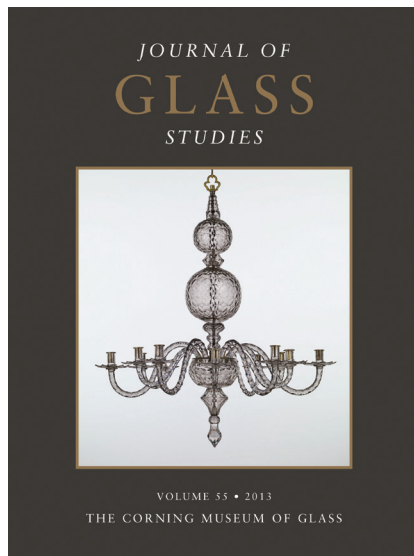
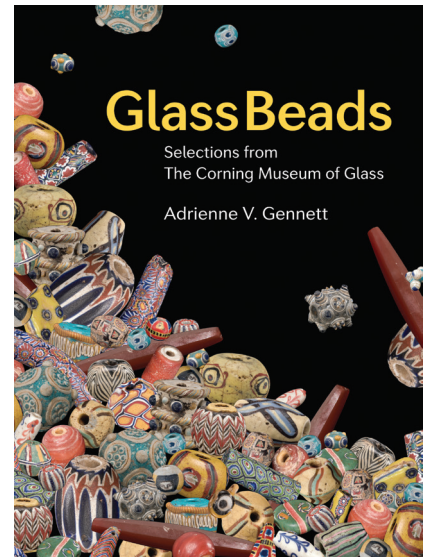
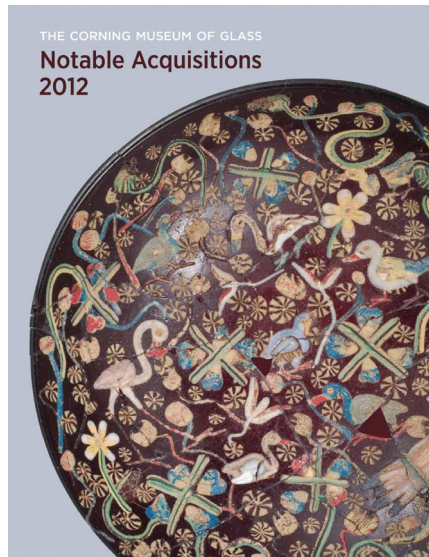
Martinez, Miriam. Vice chairman, NY Finger Lakes chapter, Association of Fundraising Professionals; vice president, Fund for Women of the Southern Tier Inc., Corning, NY.

- Meek, Eric T. *See* Gibbs, Steven T.
- Miller, Kerry. Board member, Steuben County Convention and Visitors Bureau, Corning, NY; member, marketing committee, Finger Lakes Tourism Alliance, Penn Yan, NY.
- Mills, Mary Cheek. Trustee, Neustadt Collection of Tiffany Glass, New York, NY; chairman, nominating committee, National American Glass Club. Directed hands-on workshops “Glass in 18th-Century America,” DeWitt Wallace Decorative Arts Museum, Colonial Williamsburg, Williamsburg, VA; “Techniques of Glassworking,” Sotheby’s Institute of Art, New York, NY; and “Understanding Glass Technology,” Winterthur Institute, Winterthur Museum, Garden, & Library, Winterthur, DE. Taught “American Glass” and “Introduction to Glass Materials and Techniques” for Winterthur Program in American Material Culture, Winterthur Museum, Garden, & Library, Winterthur, DE. Vetted Winter Antiques Show, New York, NY.
- Nace, Aprille C. Board member, chairman of personnel committee, and member of executive council, South Central Regional Library Council, Ithaca, NY. Peer reviewer for *Art Documentation*, Art Libraries Society of North America. Member, 12NY: Outcomes and Assessment working group, Ithaca, NY.
- Oldknow, Tina. Chairman, advisory council, North Lands Creative Glass, Caithness, U.K. Member, editorial advisory committee, *GLASS: The UrbanGlass Art Quarterly*, Brooklyn, NY; advisory committee, Glass Art Society, Seattle, WA; and International Council, Pilchuck Glass School, Stanwood, WA. Panelist, “Is There Life after 50? Exploring the Role Museums Could/Should/Will Play in the Future of Studio Glass,” and recipient of Millville Rose Society Award, GlassWeekend ’13, Wheaton Arts and Cultural Center, Millville, NJ. Moderator, “Michael Glancy: Almost Perfect,” and panelist, “Graduated Glass: Perspectives on the Emerging Artist,” SOFA Chicago, Chicago, IL. Curated “Masters of Studio Glass: Richard Marquis,” The Corning Museum of Glass.
- Public Services Team, Rakow Research Library. Welcomed 4,100 visitors, worked with 56 groups, and answered 4,000 reference questions; LibAnswers, the Museum’s online reference management system, received 22,000 hits. Collected eight oral histories and participated in glass identification clinic at GlassFest, Corning, NY; held open house for Elmira Regional Arts Society.
- Schwartz, Amy J. Member, international advisory committee, International Craft Biennale, Cheongju, Republic of Korea; member, advisory board, Fine Arts and Design Program, Corning Community College, Corning, NY. Board member and chairman of grants committee, Fund for Women of the Southern Tier Inc., Corning, NY; board member and chairman of technology committee, Alternative School for Math and Science, Corning, NY. Hosted Ennion Society members’ trip to Prague, Czech Republic. Panelist, “Is It as Good for You as It Is for Me?,” SOFA Chicago, Chicago, IL.
- Spillman, Jane Shadel. President, National American Glass Club; vice president, American Cut Glass Association (until July); secretary, Glass Committee, ICOM.
- Tshudy, Sheila A. Member, certificate of achievement review board, New York State Library Assistants Association.
- Van Giffen, N. Astrid R. Assistant coordinator in charge of glass deterioration, ICOM-CC, Glass and Ceramics Working Group. Member, scientific organizing committee for Recent Advances in Glass, Stained-Glass, and Ceramics Conservation, Amsterdam, the Netherlands. *See also* Koob, Stephen P.
- Whitty, Audrey M. Member, International Academy of Ceramics, UNESCO.
- Wight, Karol B. Member, Association of Art Museum Directors. Trustee and Fellow, The Corning Museum of Glass. Board member, Association Internationale pour l’Histoire du Verre. Member, advisory committee, Intercollegiate Center for Classical Studies, Rome, Italy; and glass subcommittee, ICOM. *See also* Cassetti, Robert K. *and* Gennett, Adrienne V.

Publications

*The Corning Museum of Glass:
Notable Acquisitions 2012*
79 pp., 72 color illustrations

*Glass Beads: Selections from
The Corning Museum of Glass*
Adrienne V. Gennett, with
contributions by Tina Oldknow
87 pp., 57 color illustrations



Journal of Glass Studies
Volume 55
290 pp., illustrations



New Glass Review 34
128 pp., 226 color illustrations



Master Class Series, Volume 9:
Casting Glass with Daniel Clayman
30-minute color video (DVD)

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Robert K. Cassetti
*Senior Director, Creative Services
and Marketing*

Ellen D. Corradini
*Director, Human Resources and
Safety*

Elizabeth M. Duane
*Director, Marketing
and Community Relations*

Nancy J. Earley
*Senior Director, Administration
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E. Marie McKee
President

Amy J. Schwartz
*Director, Education
and The Studio*

David R. Togni Jr.
Director, Finance

Karol B. Wight
*Executive Director and Curator
of Ancient and Islamic Glass*

❖ ❖ ❖

Daniel L. Alexander
*Hot Glass Cruise Ship Demonstrator/
Narrator*

Catherine L. Ayers
*Hot Glass Cruise Ship Demonstrator/
Narrator*

Lyman C. Babbitt
*Make Your Own Glass Workshop
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Reference and Research Librarian

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GlassMarket Area Coordinator

Sally K. Berry
Tourism Sales and Marketing Manager

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Facilities Technician

Kimberly A. Carlisle-Locey
Executive Assistant

Kurt B. Carlson
*Make Your Own Glass Workshop
Team Leader, The Studio*

Matthew J. Collins
Maintenance Supervisor

Museum Staff

Staff as of
December 31, 2013



Cast glass gem, Apollo. England, London, designed by Edward Burch (English, 1730–1814) and made by James Tassie (Scottish, 1735–1799) and William Tassie (Scottish, 1777–1860), late 18th century–first half of the 19th century. H. 2.5 cm, W. 2 cm (2013.3.8). Gift of Dwight and Lorri Lanmon.

Rebecca A. Congdon
*Development and Special Projects
Coordinator*

Kelly A. Conway
Curator, American Glass

Christy L. Cook
Assistant Registrar – Collections

Julia A. Corrice
Serials Assistant

Stephen P. Cox
*Hot Glass Cruise Ship Demonstrator/
Narrator*

Lynn M. Creeley
Retail Operations/Inventory Associate

Laurie J. Derr
Collections Management Assistant

Daniel G. DeRusha
*Hot Glass Logistics and Ship
Supervisor*

Ryan F. Doolittle
*Hot Glass Cruise Ship Demonstrator/
Narrator*

Allison M. Duncan
Special Projects Manager, The Studio

Matthew K. Eaker
Maintenance Team Leader

*Oil lamp, blown,
pressed. U.S., probably
Massachusetts, 1827–
1835. H. 14.9 cm, D. 9
cm (2013.4.27). Pur-
chased with funds from
the Westchester Glass
Club and Marvion E.
and Esther Ashburn.*

Kelley J. Elliott
Curatorial Assistant, Modern Glass

Shirley K. Faucett
GlassMarket Area Coordinator

Mieke L. Fay
Youth and Family Programs Educator

Katherine E. Fiedler
Guest Services Associate

Kathleen D. Force
Storage Facility Coordinator

A. John Ford
Narrator/Interpreter

Andrew M. Fortune
*Photographer/Digital Imaging
Supervisor*

Lori A. Fuller
*Associate Librarian, Collections
Management*

James A. Galbraith
Chief Librarian

JoAnne M. Gargano
*GlassMarket Store and Customer
Service Supervisor*

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Senior Manager, Hot Glass Programs

William J. Gilbert
Safety Manager

Eric S. Goldschmidt
*Innovation Center Programs
Supervisor*

Zachary S. Gorell
*Hot Glass Cruise Ship Demonstrator/
Narrator*

William Gudenrath
Resident Adviser, The Studio

Bonnie L. Hackett
Customer Service Specialist

Stacy E. Harkin
*Guest Services Lead Group Tour
Associate*

Brandy L. Harold
Registrar

Myrna L. Hawbaker
*Volunteer Program Coordinator/
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Stephen Hazlett
Preparator/Mount Maker

Everett M. Hirche
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Outreach Librarian

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GlassMarket Area Coordinator

Lauren S. Hunt
*Hot Glass Cruise Ship Demonstrator/
Narrator*

Caitlin B. Hyde
*Technical Interpreter/Glass
Demonstrator*



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*Hot Glass Cruise Ship Demonstrator/
Narrator*

Dane T. Jack
*Hot Glass Cruise Ship Demonstrator/
Narrator*

G. Brian Juk
*Hot Glass Cruise Ship Demonstrator/
Narrator*

Nedra J. Jumper
Administrative Project Planner

Julie M. Kabelac
Acquisitions and Serials Supervisor

Kala G. Karden
*Volunteer and Internship Program
Supervisor*

George M. Kennard
*Hot Glass Show and Roadshow Team
Leader/Gaffer*

Allyson N. Klopp
*Hot Glass Cruise Ship Demonstrator/
Narrator*

Chelsea J. Knapp
Guest Services Associate

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Executive Secretary

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Chief Conservator

Valerie M. Kretschmann
Accounting Associate

Amanda S. Kritzeck
Content and Media Specialist

David A. Kuentz
*Innovation Center Technician/
Preparator*

Ashley C. LaRocque
Guest Services Associate

Kyle A. Lavery
Facility Coordinator, The Studio

Allison S. Lavine
Digital Photography Assistant

Suzette L. Lutcher
*GlassMarket Purchasing
and Sales Associate*

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Member Services Specialist

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*Hot Glass Cruise Ship Demonstrator/
Narrator*

Julian S. Maturino
*Hot Glass Cruise Ship Demonstrator/
Narrator*

Linda R. McCollumn
*Make Your Own Glass Workshop
Assistant, The Studio*

Michael A. McCullough
Assistant Controller

Alexandra M. Mearman
Event Planner

Eric T. Meek
Hot Glass Show/GlassLab Manager

A. Ryan Mellinger
*Hot Glass Cruise Ship Demonstrator/
Narrator*

Karen A. Metarko
Financial Analyst

Brendan L. Miller
*Hot Glass Cruise Ship Demonstrator/
Narrator*

L. Kerry Miller
Tourism Sales Specialist

Maureen L. Miller
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Stephanie A. Miller
*Marketing and Communications
Supervisor*

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Accounting Associate

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*Special Projects Team Leader,
The Studio*

Timothy L. Morgan
Maintenance Technician

Timothy M. Morgan
*Inventory Control and Storage Facility
Team Leader*

David R. Murray
Operations Manager

Aprille C. Nace
Associate Librarian, Public Services

Victor A. Nemard Jr.
GlassMarket Merchandise Manager

Francis R. Ochab
Preparator

Tina Oldknow
Curator, Modern Glass

Lewis R. Olson
Hot Glass Technical Team Leader

Jamie M. Perian
*Hot Glass Cruise Ship Demonstrator/
Narrator*

El L. Peterson
Maintenance Technician

Shelley M. Peterson
Merchandise Team Manager

Donald G. Pierce
Hot Glass Team Leader/Gaffer

Martin J. Pierce
Digital Photography Technician

Cynthia J. Price
*School and Docent Programs
Coordinator*

Richard W. Price <i>Head, Publications Department</i>	Emily E. Smith <i>Assistant Registrar – Loans</i>	Jennifer VanEtten <i>GlassMarket Sales Associate</i>
Charlyn M. Reynolds <i>Hot Glass Cruise Ship Demonstrator/ Narrator</i>	Kara R. Smith <i>Event Planner</i>	Randy T. Vargason <i>Information Technology Manager</i>
Christopher A. Rochelle <i>Hot Glass Projects/Cruise Ship Team Leader</i>	Megan E. Smith-Heafy <i>Digital Designer/Developer</i>	Karen L. Vaughn <i>Student and Instructor Services Coordinator, The Studio</i>
Melissa M. Rose <i>Tour Reservations and Sales Coordinator</i>	Tina S. Snow <i>Marketing and Event Coordinator</i>	Regina L. Wagner <i>Guest Services Manager</i>
Alexandra M. Ruggiero <i>Curatorial Assistant</i>	Mark A. Sorensen <i>GlassMarket Sales Associate</i>	Ling Wang <i>Database Administrator/Programmer Analyst</i>
Stephanie M. Russell <i>GlassMarket Area Coordinator</i>	Sara L. Squires <i>Accounting Associate</i>	Diane E. Webster <i>Guest Services Lead Studio Associate</i>
Thomas J. Ryder <i>Hot Glass Cruise Ship Demonstrator/ Narrator</i>	Diane D. Stendahl <i>Hot Glass Cruise Ship Demonstrator/ Narrator</i>	Gladys M. West <i>Make Your Own Glass Workshop Manager, The Studio</i>
Jacolyn S. Saunders <i>Publications Specialist</i>	Yvette M. Sterbenk <i>Senior Manager, Communications</i>	Melissa J. White <i>Collection Database Specialist</i>
Tracy L. Savard <i>Cataloguing Specialist, Original Artwork and Books</i>	Robert V. Swidergal <i>Hot Glass Cruise Ship Demonstrator/ Narrator</i>	Audrey M. Whitty <i>Curator, European Glass</i>
Ian M. Schmidt <i>Hot Glass Cruise Ship Demonstrator/ Narrator</i>	Helen M. Tegeler <i>Hot Glass Cruise Ship Demonstrator/ Narrator</i>	Tina M. Wilcox <i>Accounting Associate</i>
Harry E. Seaman <i>Facility Manager, The Studio</i>	Jason M. Thayer <i>Audiovisual and Production Team Leader</i>	Nicholas L. Williams <i>Photographic Department Manager</i>
Debra C. Sharretts <i>Human Resource Coordinator</i>	Jill Thomas-Clark <i>Rights and Reproductions Manager</i>	Nicholas C. Wilson <i>GlassMarket and Guest Services Technical Coordinator</i>
Aaron P. Sheeley <i>Desktop Coordinator</i>	Timothy C. Thompson <i>Information Technology Operations Supervisor</i>	Violet J. Wilson <i>Administrative Assistant, Curatorial Department</i>
Annette R. Sheppard <i>Hot Glass Cruise Ship Team Leader</i>	Sheila A. Tshudy <i>Cataloguing Specialist, Trade Catalogs and Audiovisual Materials</i>	Bonnie L. Wright <i>Gallery Educator</i>
Carl A. Siglin <i>Hot Glass Cruise Ship Team Leader</i>	Jeremy I. Unterman <i>Facility Team Leader, The Studio</i>	
Damon V. Smith <i>Network Administrator/System Analyst</i>	N. Astrid R. van Giffen <i>Assistant Conservator</i>	

The Museum's 82 docents led 1,876 tours in 2013 (a total of 3,040 hours).

Our docents, and their years of service to the Museum, are:

Laura Acuto, 1	Virginia Hauff, 13
Anita Adelsberg, 5	Kaori Heberle, 2
Jerry Altilio, 8	Bianca Heldt, 3
Malinda Applebaum, 7	Toni Hinchcliff, 2
Roger Bartholomew, 3	Roberta Hirliman, 8
Melissa Bauco, 8	Janis Hobbs-White, 7
Karen Biesanz, 9	Meg Horn, 1
Andrea Bocko, 1	William Horsfall, 11
Louise Bush, 5	Christine Hoyler, 3
Richard Castor, 13	Joanne Izbicki, 1
Zung Sing Chang, 11	Albert Johnson, 12
Sharon Colacino, 8	Margaret Kish, 6
Joseph Coletta, 3	John Kohut, 9
Ann Congdon, 4	Jean Krebs, 11
Barbara Cooper, 8	Eileen Kremer, 7
Martha Custer, 3	Jennifer Kuhn, 2
Kimberly Cutler, 5	Barbara Kurcoba, 3
Anne Darling, 9	Pam Lally, 2
Lindy DiPietro, 1	Steven Levine, 8
Richard Dreifuss, 1	Lenore Lewis, 15
Shirley Edsall, 13	Elizabeth Lisk, 3
Charles Ellis, 12	Dennis Lockard, 8
Dee Eolin, 8	Tricia Louiz, 6
Sherry Gehl, 13	Mary Margeson, 9
Michael Geiger, 6	Sophie Mayolet, 5
Nathalie Gollier, 8	Connie McCarrick, 8
Gretchen Halpert, 5	James McCarthy, 1
Thomas Hart, 12	William Mecum, 6

In 2013, our volunteers worked a record number of hours—8,698—as they served at special events and helped many Museum departments.

Volunteers in 2013 were:

Dawn Evans Able	Whitney Birkett	Karyn Cepek	Marilyn Denson
Elaine Acomb	Marissa Brannick	Janice Chorazy	Sharon DeRusha
Hilda Allington	Meghan Brewster	Grace Clark	Abigail Dolan
Leslie Antos	Susan Brown	Mary Clarke	Juliet Downie
Dorothy Behan	Shirley Brzezinski	Deborah Cooper	Cynthia Dunnenberger
Molly Behan	Nancy Burdick	Jeanette Currie	Shirley Edsall
Lois Benjamin	Annette Bush	Alec Cutler	Charles Evans
Billie Jean Bennett	Louise Bush	Kimberly Cutler	Nancy K. Evans
Sam Bickham	Tammie Cain	Sadie Cutler	Milton French
Helen Bierwiler	Betsy Carisetti	Beverly Dates	Moira French
Karen Biesanz	Margaret Carter	Shelby Davis	Caren Gardner
Gloria Bingaman	Florence Cecce	Erin Dempsey	Sherry Gehl

Docents and Volunteers

Honorary docents, who have given more than 15 years of service to the Museum but are no longer able to provide tours, are:

Josephine Bickford
Eloise Hopkins
Mary Ellen Ivers
Lucille Richter

In September 2013, we were joined by a class of 13 docents-in-training:

Dawn Evans Able
Elizabeth Berliner
Caroline Bissmeyer
Nadine Farrell
Pamela Fraboni
David Kallenborn
Jennifer Kulcavage
Les Malcovitch
Edwin Marosek
Sandra Mentuck
Nancy O'Loughlin
Rebecca Potash
Susan Weibel

Peter Dollond (English, 1730–1820) and John Dollond II (English, 1746–1804), Description of a Double Reflecting Microscope, Made by P. and J. Dollond, Opticians, in St. Paul's Church-Yard, London, [London: s.n.], 1769–1804. H. 27 cm, W. 19 cm; 4 pp., [2] leaves of plates (CMGL 136560).



Marge Nieber
 Rachel Norris
 Jemi Ong
 Valerie Oppenheim
 Kavita Patil
 Janet Perdue
 Connie Petro
 Meredith Rector
 Roxanne Reed
 Anna Rice
 Caitlyn Riehle
 Amy Robbins
 Caroline Robinson
 Bethanie Rogers
 Jake Russell
 Alexander Sabia
 Pat Sabol
 Betty Santandrea
 Kacey Scheib
 Susan Scorza
 Connie Scudder
 Barbara Serdula
 Adam Setzer
 Indira Sharma
 Jussi Sistonen-Lonnroth
 Deborah Smith
 Gisela Smith
 Victoria Squires
 Pat Starzec
 Laura Storms
 Sydney Strong
 Joseph Stutzman
 Maria Stutzman
 Shao-Fung Sun
 Myroslava Svyrydenko
 Makenna Thomas
 Steve Tong
 Prema Vaddi
 Mackenzie Vargason
 Allison Wagner
 Emily Wagner
 Victoria Wagner
 Jiafan Wang
 Joanne Wang
 Eileen Warren
 Judy Whitbred
 Lauren Witmer
 Radha Wusirikka
 San San Yee
 Yizhou Zhang

Susan Goodrich
 Anita Goodwin
 Terri Grace
 Owen Gudenrath
 Sophia Gudenrath
 Loghan Guiles
 Margo Gustina
 Sara Hart
 Virginia Hauff
 Katie Hayden
 April Heckman
 Marlene Heikkila
 Janis Hobbs-White
 Thomas Hogrefe
 Sakib Hoque
 Barbara Hornick-Lockard
 Connie Hou

Nikolai Humphrey-Blanco
 Awanda Hunt
 George Hunt
 Kasia Kieli
 Margaret Kish
 Kathleen Knopf
 Glenn Kohnke
 John Kohut
 Marianne Kosty
 Robert Kosty
 Claire Koval
 Jean Krebs
 Josie Kubrich
 Jerry Laughlin
 June Laughlin
 John Lehman
 Kaitlyn Lembo

Earl Leonard
 Earl Leonard Jr.
 Jill Lewis
 Les Lewis
 Connie Li
 Jean Linn
 Nina Listopadzki
 Ashley Locey
 Tricia Louiz
 Vanessa Major
 Ray Margeson
 Alex Mattingly
 Bailey McOwen
 Mildred Miles
 Julie Miller
 Kyle Mingle
 Susan Naylor

Development

Donor Support

The Corning Museum of Glass gratefully acknowledges the many donors, Museum Members, foundations, and corporate contributors that supported its initiatives in 2013. Eighteen new individuals and couples joined the Museum's patron group, the Ennion Society, expanding the group to 138 households by the end of the year.

Ennion Society members donated \$294,100 to the 2013 campaign. These gifts were used to add a *Deckelpokal* (goblet with cover), dating from about 1820, to the Museum's collection. The acquisition was voted upon by members of the Directors, Curators, Sustainers, and Collectors Circles of the Society.

One of the highlights of the year was the annual Ennion Society dinner, held on October 17 in the Museum's auditorium. One hundred seventy-eight members of the Society and guests attended this elegant event. It included a presentation by the contemporary artist and 2002 MacArthur Foundation Fellow Liza Lou, who created *Continuous Mile*, a work added to the Museum's collection in 2013. The dinner was graciously hosted by James B. Flaws, chairman of the Museum's Board of Trustees, and his wife, Marcia D. Weber. The annual sale of glass objects at the dinner raised \$22,300 for The Studio's Scholarship and Artist-in-Residence Fund, and additional contributions provided \$5,500 for funding visits to the Museum by students in area schools.

Other Ennion Society events in 2013 included private dinners with "Meet the Artist" lecturers Richard Marquis, hosted at the Museum by Marie McKee and her husband, Robert Cole Jr., and Michael Glancy, hosted by Mary and Jack Cleland at their home. In addition, the "Conversations" series of lectures was initiated for Ennion Society members and Museum Members at the Supporting and Patron levels. These lectures featured engaging and informative one-hour talks presented in an intimate, informal setting by our curatorial, conservation, and Studio staff.

In May, Ennion Society members traveled to the beautiful city of Prague in order to experience the Czech Republic's rich history of glass. The tour was hosted by William Gudensrath and Amy Schwartz, and was organized by Ennion Society members Katya and Doug

Heller, owners of the Heller Gallery in New York City and experts in the field of glass.

Throughout the year, a portion of the Ennion Society members' donations and other donations added \$284,600 to the Museum's glassmaking scholarship funds. This includes proceeds from glass auctions on three of Celebrity Cruises' Solstice-class ships, totaling \$193,100, and from the December Studio Holiday Open House weekend, which raised \$51,200.

The Museum also has a very active consortium of Fellows. This group is made up of recognized glass collectors, scholars, dealers, and artists. Their membership dues support acquisitions by the Rakow Research Library. In 2013, the group contributed \$20,300 to the Fellows Fund for library acquisitions.

Planned Giving

In addition to the generous support for acquisitions from Ennion Society members and the Fellows, the Museum was the recipient of a generous gift from the estate of Richard G.

Development and Membership

Deckelpokal, blown, applied, ground, cut, gilded, acid-etched, engraved; gilded brass, turquoise, amethyst. Germany, Berlin, Werner and Mieth, probably designed by Karl Friedrich Schinkel (German, 1781–1841), about 1820. OH. 34 cm, D. 16.9 cm (2013.3.11). Gift of the Ennion Society.





Members of the Ennion Society traveled to Prague, Czech Republic, to experience the country's rich history of glass.

Andrasi, an active Member since 2001. The Museum received the bulk of his estate, which Mr. Andrasi wanted to be used for the purchase of European glass. We respect his love of the Museum, his planning, and his legacy. Funds from this gift were used to purchase the Venini Cup, made in Venice during the second half of the 16th century, for our collection.

The Museum greatly appreciates the generosity of our benefactors for glass and library acquisitions, education and Studio programs, and numerous special interests. We thank them all for their continued support.

Grants

Grants awarded in 2013 totaled \$1.6 million, thanks to significant support from New York State (NYS) for the creation of a new international motorcoach entrance and reception area.

Grants Awarded in 2013

- \$1,500,000
Empire State Development – NYS
International motorcoach entrance
- \$40,000
NYS Council on the Arts
General operating support
- \$21,000
Samuel H. Kress Foundation
Creation of a digital resource on historical Venetian glassmaking techniques

- \$15,000
F. M. Kirby Foundation
General operating support
- \$4,100
The Triangle Fund
The Studio's glassblowing and flameworking program with the Corning–Painted Post High School Learning Center
- \$3,250
The Triangle Fund
Junior Scientists program
- \$4,000
F. Ross and Laura Jean Birkhill Family Foundation
Borosilicate color for use in the flameworking shop
- \$3,000
New York Council for the Humanities
“Life and Death in Pompeii and Herculaneum” lecture

\$1,590,350 Total Grants

During 2013, the Museum applied for grants to supplement the generous financial support of Corning Incorporated. The grants awarded (see above) make unique programs and initiatives possible. The Museum greatly appreciates the continuing endorsement and support of the granting organizations.

Nancy J. Earley
Senior Director, Administration and Finance

✦ ✦ ✦

Membership

As the Museum continues to build a successful membership program, we are grateful for the support our Members provided in 2013. Their participation and engagement demonstrate that our programs do indeed meet their expectations.

During the summer campaign, we welcomed more than 650 new Members, and we recorded an all-time high of 957 new Members for the year. This was made possible with the help of our warm and committed associates, who are located throughout the Museum. Their role is to welcome our visitors and Members, and to answer questions that they have. The associates direct and assist wherever they are needed. The Museum's Web site has proved to be a “go-to” place for those who are planning a visit to the Museum or interested in becoming a Member.

We recently produced a video showing our executive director, Karol Wight, talking about the membership program and the wonderful relationship our Members have with the three segments of the Museum: the galleries, the Rakow Research Library, and The Studio (www.cmog.org/get-involved/membership).

Our Members had an opportunity to meet the artists Michael Glancy and Richard Marquis at Members-only receptions preceding the artists' lectures. Glancy, whose abstract vessels explore nature, science, and metaphysics, studied with Dale Chihuly at the Rhode Island School of Design. Marquis's "Masters of Studio Glass" exhibition attracted Members from as far away as Virginia and California. Marquis is admired for his understanding of color and form, as much as for his humor and willingness to experiment.

In 2013, the Museum welcomed its new curator of European glass, Dr. Audrey Whitty, who came to us from the Republic of Ireland. We were delighted to have her participate in our "Conversations" series, talking about her native land and past work, including the study of Irish glass. She discussed the role of Irish glass, both historical and contemporary, in the larger context of decorative art objects. The 2013 series started with William Gudenrath, adviser to The Studio, discussing the evidence and processes of early glassmaking, which spread from the eastern Mediterranean westward as the Roman Empire expanded. He showed a video, based on his own research, which demonstrated some possible methods by which early blown vessels were fashioned. The last presentation in the 2013 series was by Stephen Koob, the Museum's chief conservator. He shared stories and images of several projects: reconstructing a Tiffany lamp, repairing an 18th-century French mechanical theater, and reassembling blue beakers from the late 12th and early 13th centuries. Attending programs in the "Conversations" series is a benefit for Members, beginning at the Supporting level.

Two programs for Members were inaugurated during the summer. With the Membership Passport, Members were given a passport card each time they visited the Museum, and with their fourth visit, they received a copy of the book *Glass Beads: Selections from The Corning Museum of Glass*, which was written by Adrienne V. Gennett and Tina Oldknow to supplement our 2013 special exhibition, "Life

on a String: 35 Centuries of the Glass Bead." The second program offered "behind the scenes" tours of the Rakow Library with our chief librarian, James Galbraith. Members were taken to parts of the library that are normally open only to staff members, and they were able to see antique books.

The opening of our special exhibition, "Life on a String," was attended by almost 200 Members. This show presented, for the first time, many important works from the Museum's large historical glass bead collection, as well as objects on loan from seven institutions. The opening began with Members receiving a focal bead and a cord, and they were invited to make their own necklace by visiting various tables with beads located throughout the Museum. At the end of the evening, two beautiful bead necklaces created by the artist Caitlin Hyde were raffled off. The winners were Julia Albertalli and Shirley Edsall.

Our membership year came to a close with another program in our "Meet the Artist" series. Members were introduced to Andrew Erdos, recipient of the 28th Rakow Commission, at a private reception. This event featured a first look at the artist's commissioned work, titled *Ghost Walk under Infinite Darkness*.

We extend to our Members a gracious thank-you for their continued commitment to the Museum, and we look forward to an exciting year in 2014, which will include the opening of our new gallery for contemporary art in glass.

Miriam Martinez
Member Services Specialist

During the opening of the special exhibition, "Life on a String: 35 Centuries of the Glass Bead," Museum Members had the opportunity to make their own beaded necklace.



Donors to the Museum

Left to right: *Goblet and vase, Mexico, about 1960–1980 (2013.5.82, .60); compote with lid, Avalos Glassworks, Mexico, Jalisco, Guadalajara, about 1960–1970 (2013.5.15); pitcher in the form of a male head, Mexico, Puebla, about 1930–1960 (2013.5.7); and decanter with “Gothic” arches and stopper, Mexico, Puebla, about 1925–1930 (2013.5.2). Gift of Eason Eige.*



Donors to the Glass Collection

The generosity of 42 donors allowed the Museum to add 197 objects to the collection during the year.

American Cut Glass Association, Arlington, TX (donated by Sharon and Raymond Eliggi in memory of Walter F. Germer)

Tiger lily vase. U.S., probably Corning, NY, probably T. G. Hawkes and Company, about 1903–1920.

Estate of Richard Andradi (funds)

Venini Cup. Venice, second half of the 16th century.

Marvion and Esther Ashburn, Irvine, PA (funds)

Cup plate. U.S., Toledo, OH, Libbey Glass Company, 1893.

See also Westchester Glass Club.

Lee Baldwin, Corning, NY

Vase. U.S., Donald G. Hartman, 1974.

Renee Bolling, Haskell, NJ (gift of the Ester Family)

Butter dish in “Cosmos” or “Daisy” pattern. U.S., Coraopolis, PA, Consolidated Lamp and Glass Company, 1900–1902.

Gena Bond, Troy, PA (in memory of Helen Windgate)

Eight-socket Christmas light festoon battery set with seven bulbs. U.S., about 1910.

Corning Incorporated, Corning, NY

Trophy cup blank. U.S., Corning, NY, Steuben Glass Inc., designed by George Thompson, about 1950–1954.

Vase blank with polishing notations. U.S., Corning, NY, Steuben Glass Inc., designed about 1975–1985.

Thomas P. Dimitroff Family, Corning, NY

Photosensitive glass plaque in wood stand. U.S., Lakewood, OH (image processing), and Corning, NY, Corning Glass Works (glass), about 1950–1955; process invented by Stanley Donald Stookey.

Eason Eige, Albuquerque, NM

Collection of tableware (124 pieces). Mexico, 1925–1980.

Ennion Society of The Corning Museum of Glass, Corning, NY

Deckelpokal (goblet with cover). Germany, Berlin, Werner and Mieth, probably designed by Karl Friedrich Schinkel, about 1820.

Martha J. Herpst Estate, Titusville, PA (funds)

Lacy compote in “Plume” pattern. U.S., probably Massachusetts, probably Boston and Sandwich Glass Company, possibly New England Glass Company, about 1830–1940.

Compote. U.S., possibly Sandwich, MA, Boston and Sandwich Glass Company, or East Cambridge, MA, New England Glass Company, 1850–1875.

See also John N. Whitenight.

Beth Hysten, Painted Post, NY, and Pete Hysten, Lexington, KY (in memory of Ruth and Richard Hysten)

Two water goblets and two cocktail glasses in “Cambridge Square” pattern (Design #3797). U.S., Cambridge, OH, Cambridge Glass Company, about 1951–1952.

Mary Ellen and Robert L. Ivers, Big Flats, NY

Vase. U.S., Toledo, OH, Tom McGlauchlin, 1975.

Whopper Vase. U.S., Seattle, WA, Dante Marioni, 1990.

Jones Museum of Glass and Ceramics Fund and the Gladys M. and Harry A. Snyder Memorial Trust, Rochester, NY (funds)

Agata Morgan vase. U.S., East Cambridge, MA, New England Glass Company, about 1886–1887.

Carol Jordan, Beaver Creek, OH (in memory of Alma Brill)

Necklace with “Seed Engraving.” U.S., Corning, NY, Steuben Glass Inc., designed by Eric Hilton in 1975 and made in 1975–1977.

Robert W. Kincheloe, Mount Rainier, MD

Moldavite specimen. Found in the Czech Republic.

Keith and Sylvie King, Paris, France

Flameworked shrimp. Italy, Venice, Bruno Amadi, possibly 2009–2010.

F. M. Kirby Foundation, Morristown, NJ (funds)

Plated Amberina lily vase. U.S., East Cambridge, MA, New England Glass Company, about 1886–1887.

F. M. Kirby Foundation, Morristown, NJ (funds, purchased in part)

Covered goblet, *Coppa Guggenheim*. Italy, Venice, Salviati & C., probably Giuseppe Barovier, about 1885.

Dwight and Lorri Lanmon, Santa Fe, NM

Three cast glass gems: Agrippina, Apollo, and Cupid/Eros. England, London, James and William Tassie, late 18th century–first half of the 19th century.

Double old-fashioned glass, *Leo*. Austria, Kufstein, Tiroler Glashütte KG and Riedel Crystal, Claus Josef Riedel, about 1968.

Pendant. Czechoslovakia, Bratislava, Václav Cigler, 1974.

Frederick M. LaValley, Philadelphia, PA

See John N. Whitenight.

Robert E. and Carol J. Nelson Steuben Glass Animal Collection, Oak Brook, IL

Sculpture, *Great Whale*. U.S., Corning, NY, Steuben Glass Inc., designed by Paul Schulze, 1969.



Necklace with “Seed Engraving,” cast lead glass, engraved, polished; 18-karat gold. Eric Hilton (British, b. Scotland, 1937), U.S., Corning, NY, Steuben Glass Inc., designed in 1975 and made in 1975–1977 (Steuben design no. 0164; edition of 25). Pendant: H. 6.5 cm, W. 5 cm; neckpiece: H. 20.9 cm, W. 14.6 cm (2013.4.47). Gift of Carol Jordan in memory of Alma Brill.

Robert E. and Carol J. Nelson Steuben Glass Collection, Oak Brook, IL

Olive dish. U.S., Corning, NY, Steuben Glass Inc., designed by John Dreves, 1939.

Covered candy dish with ram’s head finial. U.S., Corning, NY, Steuben Glass Inc., designed by Irene Benton, 1943.

Candelabrum. U.S., Corning, NY, Steuben Glass Inc., designed by George Thompson, 1952.

Six ashtrays with sloping bowls. U.S., Corning, NY, Steuben Glass Inc., designed by David Hills, 1952.

Spiral bowl. U.S., Corning, NY, Steuben Glass Inc., designed by Donald Pollard, 1954.

Compote with snail stem. U.S., Corning, NY, Steuben Glass, designed by David Dowler, 1992.

Pace Gallery, New York, NY

See Kiki Smith.

The Rev. James R. Pearce, Arkport, NY

Set of eight “Fréjus” drinking glasses. France, Wingen-sur-Moder, Lalique et Cie, designed by Marc Lalique in 1956 and made in 1956–1975.

Bolo tie. U.S., Muskogee, OK, Bacone College, Pat Spinks, Choctaw (Oklahoma), about 1974.

Pendant. U.S., Muskogee, OK, Bacone College, Celestina Kessay Rivers, White Mountain Apache Tribe (Arizona), about 1974.



“Pipa pescatore” (Pipa the fisherman) vase, blown, hot-applied decoration and handles. Antoni Clavé (Spanish, 1913–2005) with the assistance of Egidio Costantini (Italian, 1912–2007), Italy, Murano, Fucina degli Angeli, about 1957. H. 41 cm, D. (body) 35.6 cm (2013.3.5). Gift of Donna and Neil Weisman.

Pendant and bolo tie. U.S., Muskogee, OK, Bacone College, Alice Spinks, White Mountain Apache Tribe (Arizona), about 1974.

Sharon Rosenblum, Haiku, HI

Pod Necklace. U.S., Fayetteville, AR, and Portland, ME, Stephanie Sersich and Dustin Tabor, 2008.

John Slayter, Sault Sainte Marie, MI (in memory of Dr. Games Slayter)

Commemorative patent model, *Apparatus for the Manufacture of Bottles and Other Glass Hollowware.* Probably Italy, about 1930.

Kiki Smith and Pace Gallery, New York, NY (gift in part)

Installation, *Constellation.* U.S., New York, NY; Italy, Murano; and U.S., Boston, MA; Kiki Smith with the assistance of Pino Signoretto and Linda Ross, 1996.

Gladys M. and Harry A. Snyder Memorial Trust, Rochester, NY (funds)

Covered sugar bowl in “Roman Rosette” pattern. U.S., probably Pittsburgh, PA, probably Bakewell, Page & Bakewell, 1830–1840.

See also Jones Museum of Glass and Ceramics Fund.

Elaine and Stanford Steppa, Rockville, MD (funds, purchased in part)

Necklace, *Dahlia et rondelles plates* (Dahlia and flat rings). France, Combs-la-Ville or Wingen-sur-Moder, Lalique et Cie, designed by René Lalique, 1927.

Steuben Glass Employees, Corning, NY

Eagle ornamental. U.S., Corning, NY, Steuben Glass LLC, designed by James A. Houston, 1964; blown by Kris Townsend, Keith Walushka, Jason Rose, and Brenna Baker, 2011.

American flag that was displayed over the glory holes in the Steuben factory.

Lydia Sudick Fine Art Ltd., Hobe Sound, FL

Goblet, *Osiris.* Germany, Nuremberg, Metallwarenfabrik für Kleinkunst Walter Scherf & Co., about 1900–1901.

Kenneth R. Treis, Milwaukee, WI (funds)

Decanter with stopper and six wineglasses. U.S., probably Sandwich, MA, probably Boston and Sandwich Glass Company, about 1860–1875.

Donna and Neil Weisman, New York, NY

“Pipa pescatore” (Pipa the fisherman) vase. Italy, Murano, Fucina degli Angeli, Antoni Clavé with the assistance of Egidio Costantini, about 1957.

Westchester Glass Club and Marvion E. and Esther Ashburn, Irvine, PA (funds)

Oil lamp. U.S., probably Massachusetts, 1827–1835.

John N. Whitenight, Philadelphia, PA, and Frederick M. LaValley, Philadelphia, PA (gift in part, in honor of Peter and Barbara Avrea); Martha J. Herpst Estate, Titusville, PA (funds)

Fountain with fairy lamps. England, Thomas Webb & Sons, probably made by Samuel Clarke and Joseph Storer, about 1886–1890.

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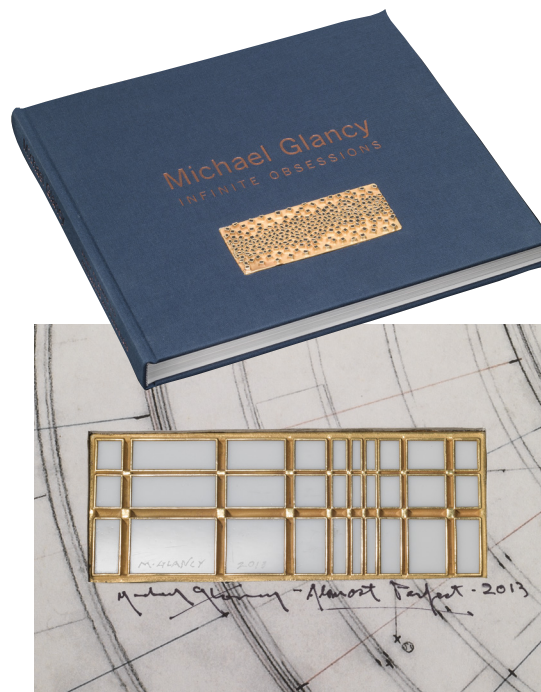
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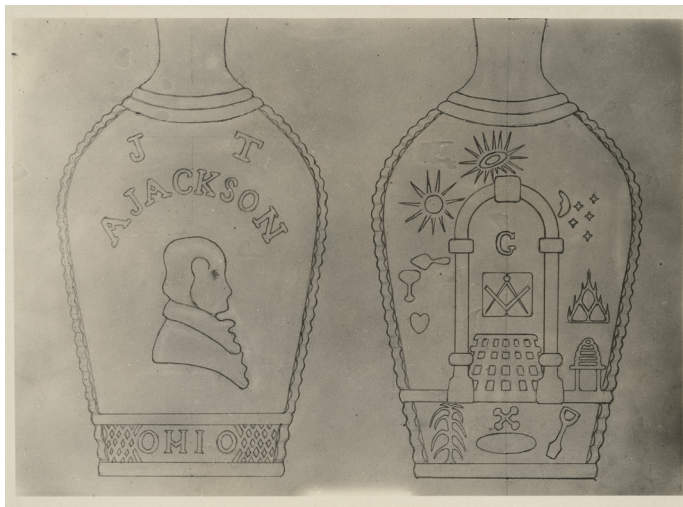
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Michael Glancy: *Infinite Obsessions*, 1996–2011, New York, NY: Barry Friedman Ltd., and Stuttgart: Arnoldsche Art Publishers, 2011 (CMGL 123028). Gift of the artist. This edition, created by Glancy specifically for the Rakow Library, has a glass inlay on its cover, titled *Almost Perfect*, which incorporates a piece of German sign glass on which the artist cut and applied electroformed copper in his signature style. The glass itself had been given to Glancy by Dale Chihuly when Glancy was studying with Chihuly at the Rhode Island School of Design between 1974 and 1980.



Photograph of a drawing by Harry Hall White, whose research around 1925 on American bottles and flasks and the glass factories that produced them became the leading source of information on the subject. His archive contains correspondence with glass companies, photographs, trade catalogs, newspaper clippings, and advertisements documenting glassware and factory production (CMGL 134861). Gift of John Lane.

- Fenton Art Glass Company, Williamstown, WV
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 Ralph Finch, Farmington Hills, MI
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*Pokal, Four Seasons,
 blown, tooled, applied,
 enameled. Italy, Venice,
 Salviati & C., about
 1878–1881. H. 84.9 cm,
 D. 31.5 cm (2013.3.18).*



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*Agata Morgan vase,
 blown, hot-worked.
 U.S., East Cambridge,
 MA, New England
 Glass Company, about
 1886–1887. H. 21 cm,
 D. 8.1 cm (2013.4.30).
 Purchased with funds
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Harry Seaman, facility manager at The Studio (right), assists a participant in the Junior Scientists program. The students investigated glass properties by creating and breaking Prince Rupert's drops.



“2300°: Hot Blues”
 featured glassmaking
 by Sam Drumgoole
 (right).

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*Covered sugar bowl in
 "Roman Rosette" pat-
 tern, pressed, ground,
 polished. U.S., probably
 Pittsburgh, PA, probably
 Bakewell, Page & Bake-
 well, 1830–1840. OH.
 16.1 cm, D. 16.2 cm
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Ink bottle, mold-blown. U.S., possibly Massachusetts or Pennsylvania, 1825–1875. H. 6.4 cm, D. 5 cm (2013.4.3).



Necklace, Dahlias et rondelles plates (Dahlias and flat rings), pressed glass beads; modern elastic. René Lalique (French, 1860–1945), France, Combs-la-Ville or Wingen-sur-Moder, Lalique et Cie, designed in 1927. D. 18 cm, W. 2 cm (2013.3.6). Purchased in part with funds from Elaine and Stanford Steppa.

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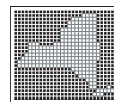
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Fountain with fairy lamps, blown, gilded, enameled, pressed, assembled; marble base. England, Thomas Webb & Sons, probably made by Samuel Clarke and Joseph Storer, about 1886–1890. H. about 67 cm, W. about 53 cm, D. (base) 30 cm (2013.2.1). Gift in part of John N. Whitenight and Frederick M. LaValley in honor of Peter and Barbara Aorea; purchased with funds from the Martha J. Herpst Estate.





Like Moths to a Flame, blown; mixed media. Einar de la Torre (American, b. Mexico, 1963) and Jamex de la Torre (American, b. Mexico, 1960), Mexico, Ensenada, Baja California, and U.S., San Diego, CA, 2013. H. 76.2 cm, W. 121.9 cm (2013.S.104).

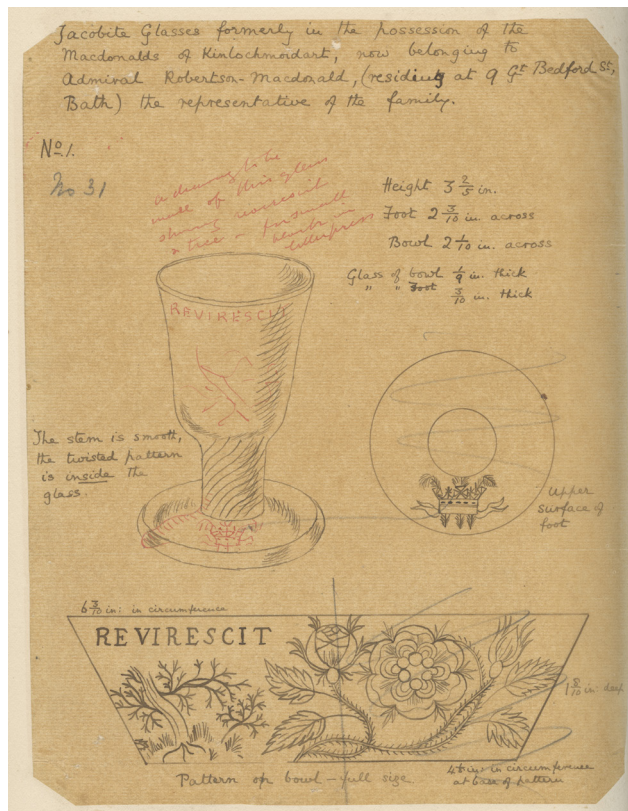
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 Rick Gallagher and Christine Seel-Gallagher
 Edward R. Galus and Andrea A. Cotner
 Fred Gass and Sheila Conboy
 Dr. Anthony E. Gerbasi
 William and June Gilligan
 Grace and Victor Goldman
 Eugene and Anita Goldstein
 Jorge and Diana Gomez-Juarez
 Mr./Mrs. Carl F. Gortzig
 Stephen P. Gracin and Sue Nicholson
 David Graeber
 Dr. Edward J. Grandt
 Clay Granoff
 Tammy and Eric Green
 Don Greenglass
 Dianne Gregg
 Mr./Mrs. John Grunden
 Ingrid Haaijer and John J. McMahon
 Charles Hall
 Janet J. Hallahan
 Bill and Mary Hallinan
 Betsy Harding
 Darlene and John Harris
 Orville P. and Patricia T. Harris

Sandra Harris and Monte Becker
 Hedy Hartman and Andrew Chait
 Holly M. Hatch and Meghan D. Bunnell
 John Hatch and David Henderson
 Ann Hayes and Neal Gummoe
 Geoffrey S. and M. Joan Heywood
 Douglas and Helen Hill
 Melissa Hines
 Joy Hoffman and James Norton
 Pauline P. Holbrook
 Curt and Rosemary Hooey
 Andi Hook and Fay Chan
 Katherine Hope and Ron Blackman
 Judith Hope-Klessig and Daniel F. Klessig
 Michael Horan and Jeremy Brumbaugh
 Amy and Brent Irvine
 Hope and Bruce Irvine
 Patricia Jackson
 Daniel L. Jensen
 Mr./Mrs. Hank Jonas
 Janet Jones and Ben Marsh
 Linda P. and Edward L. Kabelac
 Kimberly and James Kaffenbarger
 Rodney and Christine Kaiser
 Ernestine and Franklin Kamp
 Mr./Mrs. Marcus E. Kantz
 Carl Kass and Della Lee Sue

Page 126 from "Wine Glasses and Goblets, Seventeenth and Eighteenth Centuries." Albert Hartshorne (1839-1910), 2 vv., England, 1889. H. 33 cm, W. 14 cm (CMGL 131820).



Joan and Louis Kaufman
 James and Mary Katherine Kearns
 Mr./Mrs. Richard B. Klein
 Tracey and Brian Knapp
 Richard Kniffin
 Mr./Mrs. Stuart Komer
 David and Rosemary Kopczynski
 Jean K. Krebs
 Brandy W. and James C. Kreisler
 Mildred C. Kuner
 Michael J. Kuryla and Lisa Gallagher
 Ernestine W. and Roy A. Kyles
 Neil Lacombe and Debbie Stadnyk
 Bryan and Melissa Ladner
 Marilyn and Arnold Lampert
 Mr./Mrs. Brian Landis
 Lynne Landmesser and Connie Sharer
 Camille LaParra and Stephen Goodman
 Dr./Mrs. Milton C. Lapp
 Randall Leaf and Gretchen Pallack
 Scott Ledbetter
 Linda and Rudolf Lienhard
 Edward and Carol Lincoln
 Gene W. and Margaret A. Little
 Charlene Lonmo
 Blanche Love
 Emily C. and James W. Lowery
 Richard and Ellen Luce

Dr./Mrs. Edward J. Lukomski
 Virginia Lupi
 Nonnie Lyketsos
 Mr./Mrs. Merrill Lynn
 Michael and Patricia MacDonald
 Martha and Tom Macinski
 Douglas Mack
 Malcolm N. MacNeil
 Paula and Richard Mandel
 Audrey A. Mann
 Laura L. and Douglas A. Mann
 Bernard Margolis and Amanda Batey
 Becky and Joe Marinelli
 Thomas E. Mark and Amyjane Rettew
 Drs. William and Phyllis Martin
 Shirley A. Marvel
 Matthew and Mary Maslyn
 Mariquita Masterson
 Dr./Mrs. Joseph Mathey
 James I. and Bonnie Matteson
 Samantha and Katharine H. McBride
 James and Christie McCarthy
 Sue McMaster
 Karen E. Mead, M.D.
 Laurie Mefford
 Jennifer and Mrugendra Mehta
 Martha and Dady Mehta
 Dr./Mrs. Kenneth K. Meyer
 John and Pamela Miliotto
 Matthew Miller and Aubrey Slaughter
 Mary Cheek Mills
 Maureen Mines and Mark W. Holman
 Joan Mintz and Robinson Markel
 Dan Mirer and Chrissy Lapham
 Mr./Mrs. George Misnick
 Bruce and Normajeanne Mitchell
 Cecilia and Lawrence Moloney
 Evelyn Monsay and Thomas Tudron
 Laura Mooney
 Rhonda Morton
 Nathan and Miriam Munz
 Cheryl and Howard Naslund
 Natasha Natale
 Kirk Nelson
 Richard and Cynthia W. Nelson
 Patricia Nilsen and Brian Eldridge
 Charles G. and Mary Lammon Nitsche
 Doug and Kathy Nortman
 Mark Norton and Brigid Cassidy
 Patricia and John Nozell
 Jeffrey and Cynthia Nucciarone
 Ellen B. O'Brien
 George and Theresa O'Connell
 Leo and Elizabeth O'Connor
 Daniel J. and Connie M. O'Herron

*Vase, blown, tooled,
 applied. Italy, Venice,
 Francesco Ferro e Figlio,
 probably Isidoro Seguso,
 about 1895. H. 33.5 cm,
 W. 23.7 cm (2013.3.20).*



Constantina Oldknow
Dr./Mrs. John F. Olmstead
Margaret M. Ostermann
Michael O'Sullivan Sr. and Michael
O'Sullivan Jr.
J. A. Oszvar
Joseph O'Toole and Matthew Clingerman
Kenneth Overman
Mr./Mrs. Robert D. Oyler
David Paar and Eric Avery
Mitchell and Karen Padnos
Ron Palmer
Gary and Katie Parker
James Parker Jr. and Judith Buchanan
Sheila and Michael Parks
Susan and William Peck
Robert and Janet Peper
Kristine and James Perle
Michael Plummer and Linda Voss-Plummer
Felicia Poes
Ken Polakowski and Kay Wenger
Roy and Barbara Pollock
James Polus and Jane Mueller
Anne and Warren† Price
David and Judy Quattrone
Christopher and Elizabeth Quinlan
Evelyn Quinn
Michael and Marisa Rau
Mr./Mrs. William G. Rau
Andrew Reeves and Michelle Boucher
Georgia A. Reynolds
Rita Rhodes and Felix P. Kapron
Mr./Mrs. Edward Richie
Marlon and Dory Rimando
Michael and Bette Rogers
April Holly Rogoyski
James B. and Sharon S. Rose
Eric D. Rosenberg
Liz Rosenberg and David Bosnick
Mark and Karen Rozek
Victor A. Russo
Marian Ruty
Dr. Naoyuki G. Saito and Richard P. Jasper
Dr. Philip A. Sandberg and Dr. Susan M.
Brown-Sandberg
Carl and Dru Sanford
Amy Sarno
Dorothy Saxe
Heather and Jeff Scherb
Christa and Dieter Scherer
David and Sandra Schimmel
Mark A. Schlechter and Christine Valkenburgh
John Schoonover and Joan Coveleskie
Mark and Dana Schwartz
Richard and Mary K. Seager

Sonja M. Shay and Eugene F. Sensel Jr.
Bill Sheriff
Matthew and Rachel Sherman
Linda A. and John F. Short
Michael J. Sinkew and Eric G. Murillo
Brenda J. Smith
Dana Smith
Doug and Paula Smith
Dr. J. D. Smith
Paul Smits
Gail and Louis Snitkoff
Jon Sonnenblick
Dr./Mrs. William A. Sorber
Andrew and Lisa Spittal
H. Charles and Ellan Spring
Simon A. and Mary St. Laurent
Dr. Ken and Mrs. Eva Steadman
Brenda J. and Joseph E. Stearns
Aafke and Tammo Steenhuis
Peter Steinberg
Geraldine Storch
Mark Stoughton
Connie and Russell Striff
Steven P. and Betty J. Suttle
Elaine Swiler
Vincent Tancredi
Dr. Wayne C. Templer
Patrick Tepesch and Kate Paterson
Christal and Andrew Tharp
Leo C. and Judith A. Thomas
Patrick and Donna Thrush
Mr./Mrs. August V. Titi
A. A. Trinidad Jr.
Mr./Mrs. William C. Ughetta
Rupesh Kumar Varadarajan and Priya
Chandran
Philip and Elizabeth Varker
Wallace and Norma Jean Venable
Mr./Mrs. William G. Venema
Paul Wakem and Richard J. Jefferson
Fritz F. and Linda C. Wasser
Paul Wasserott
Jamie S. Weiner, M.D., FACP
Janice Weisenfeld
David and Martha Wilbur
Evalyn A. Wilkes
Duane Willis and Barbara Millier-Willis
Bob and Barb Wood
Mr./Mrs. Kogo Yamaguchi
Stephanie Yavorchak
Connie Zehr
David and Judith Zucker

*Gift matched by a corporate matching gift

† Deceased

Financial Report

Operating Results

The Museum ended fiscal year 2013 with annual operating revenues exceeding operating expenses by \$4.1 million because of the continued growth in visitation and earned revenues over last year, and managing expenditures to less than the amount budgeted. The abbreviated version of the Museum's operating results shown below reflects 2013 year-end results for the general operations and acquisitions in comparison with last year.

	<u>2013</u>	<u>2012</u>
Total revenues and other funding	\$ 46,952	\$ 44,658
Total expenses and acquisitions	42,846	43,131
Net cash surplus	<u>\$ 4,106</u>	<u>\$ 1,527</u>

Other important results for 2013 were:

1. Museum visitation increased four percent above 2012 attendance to 423,000.

A total of 380,000 guests toured the Museum in 2013. Individual and family visitation was up four percent over 2012, and tour groups were up five percent. In addition, 11,000 school-children visited the Museum for curriculum-related tours, and 32,000 people attended a rich series of education programs and public programs.

2. Visitor revenues were up 11 percent over last year to \$11.4 million.

GlassMarket sales continue to be half of the visitor revenues at \$5.7 million, 13 percent ahead of 2012. The other major components of visitor revenues were admissions of \$3.1 million, up five percent, and Studio Make Your Own Glass experiences, up five percent to \$1.2 million, with close to 54,000 guests making glass. Food services revenue increased 27 percent to \$1.4 million. The Café served a greater percentage of the Museum's international motorcoach visitors, many of whom had adjusted their itineraries to arrive before lunch.

3. Other earned revenues increased 13 percent over last year to \$3.3 million, with the continued strength of The Studio, Celebrity Hot Glass at Sea, and other program revenues.

4. Additional contributions for acquisitions, programs, and operating support totaled \$992,500 in 2013, marking a very strong year of development activities and donor support.

Ennion Society members contributed \$242,600 toward glass acquisitions, and the Fellows contributed \$20,300 for library acquisitions. In 2013, estate and trust gifts provided an additional \$321,300 for glass acquisitions.

Glass auctions on Celebrity cruises raised \$193,100 for Studio scholarships, and donors contributed an additional \$91,500 for Studio scholarships and education programs.

Other operating support totaled \$87,100, and operating grants (see pages 33–34) provided \$29,900 in support of specific initiatives.

5. Also included in the 2013 financial results were cash contributions and in-kind contributed services from Corning Incorporated that totaled \$28.3 million. An additional \$1.5 million of administration expenses related to the Museum's expansion project was provided by Corning Incorporated.

6. Operating expenditures increased three percent over 2012 to \$41 million. Expenses related to program services were up four percent, support services rose eight percent, and facility expansion administrative expenses decreased 34 percent.

7. Total glass and library acquisition spending decreased 47 percent to \$1.8 million, and donations to the Museum's collections were valued at \$735,600.

8. The Museum Operating Reserve Fund (MORF) balance at the end of the year was \$27.1 million, up from \$24.4 million at the end of last year. The fund recorded investment gains of \$3.4 million, received a deposit from prior-year surpluses of \$1.3 million, and the Museum withdrew \$2.0 million for 2013 operations.

The Corning Museum of Glass
Consolidated Statement of Activities
Years Ended December 31, 2013 and 2012
(Dollars in Thousands)

The following comparative list consolidates the Museum's unrestricted, temporarily restricted, and permanently restricted activities (2013 unaudited).

	<u>2013</u>	<u>2012</u>
Revenue, gains, and other support:		
Contributions from Corning Incorporated	\$ 29,839	\$ 29,908
Admissions	3,089	2,944
Sales from merchandising and food service	7,967	6,565
Studio, education, and outreach	3,158	3,224
Other revenues and contributions	1,569	1,365
Interest and dividends	562	552
Net appreciation (depreciation) of investments	2,859	1,779
Total revenue, gains, and other support	<u>49,043</u>	<u>46,337</u>
Expenses:		
Program services:		
Curatorial and exhibitions	5,642	5,439
Studio, education, and outreach	6,876	7,019
Library services	1,795	1,886
Publications	323	351
Visitor services	2,562	2,409
Merchandising and food services	4,754	4,222
Cost of sales from merchandising and food	3,651	3,226
Total program services	<u>25,603</u>	<u>24,552</u>
Support services:		
General administration	9,857	9,036
Marketing and media relations	2,668	2,598
Information services	1,377	1,226
Total support services	<u>13,902</u>	<u>12,860</u>
Acquisitions:		
Purchases for the glass collection	1,598	3,082
Purchases for the library collection	224	350
Total acquisitions	<u>1,822</u>	<u>3,432</u>
Facility expansion project	1,510	2,272
Total expenses	<u>42,837</u>	<u>43,116</u>
Other changes in net assets (related to post-retirement benefits)	<u>(2,561)</u>	<u>(943)</u>
Change in net assets	8,769	2,278
Net assets at beginning of year	<u>32,017</u>	<u>29,740</u>
Net assets at end of year	<u>\$ 40,786</u>	<u>\$ 32,018</u>

The Museum concluded 2013 with consolidated financials reporting a 27-percent increase in net assets of \$40.8 million. The Museum's net assets at December 31 are categorized as follows:

	<u>2013</u>	<u>2012</u>
Unrestricted	\$37,818	\$29,269
Temporarily restricted	1,459	1,240
Permanently restricted	<u>1,509</u>	<u>1,509</u>
Total net assets	<u>\$40,786</u>	<u>\$32,018</u>

Looking Forward

The Museum is well positioned to move into 2014 with a continuing focus on preserving core mission operations, managing resources to the annual projected revenue, and ensuring the future stability of the institution by protecting the MORE. However, the Museum's primary focus is on opening the new wing in late 2014 and starting operations of the expanded campus.

The Museum's three-year strategic plan provided guidance for the 2014 budget process, and the operating budget has been set with expectations for continued growth in visitation, earned revenues, and support from Corning Incorporated. The 2014 budget includes expenses associated with opening the new wing of the Museum. In addition, the operating surplus generated in 2013 is available for equipment and fixtures for the new wing, and for unanticipated start-up expenditures. Operating and acquisition expenditures are expected to total \$50 million, a 16-percent increase over 2013.

Audited Financial Statements

The complete financial records of the Museum are audited on an annual basis. Upon completion of the audit, the 2013 audited financial statements and accompanying notes to the financial statements will be available on the Museum's Web site, www.cmog.org, or upon request from the Director of Finance at (607) 937-5371.

Nancy J. Earley
*Senior Director, Administration
and Finance*



The Corning Museum of Glass
Corning, New York 14830-2253

www.cmog.org