The Fellows of The Corning Museum of Glass

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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
2008

An educational institution dedicated to the history, art, and science of glass
Executive Director’s Report

It was an exciting year at the Museum. We accomplished our goals in both collecting and preserving, which constitute our core responsibilities. The glass collection and the holdings of the Rakow Research Library were enhanced by notable acquisitions, while work proceeded on digitizing paper-based and audiovisual materials in the Library. At the same time, we completed plans to expand the Conservation Department. Another core activity is telling diverse audiences about the art and history of glass. Here, too, programs grew, and we extended our outreach on land, on the Internet, and at sea.

Numerous donations and purchases enriched the glass collection in 2008. The most interesting medieval Islamic object was a circular medallion decorated in relief with a fantastic animal, which may have decorated a window in Central Asia in the 12th or 13th century. The acquisitions of European glass extended from a Renaissance façon de Venise ewer to a set of drinking glasses designed by Christopher Dresser. The ewer was made in Catalonia, Spain, between about 1475 and 1550. It was blown from two gathers, and it has pattern-molded and applied decoration. We are aware of just three other ewers of this type. Later acquisitions included an early 17th-century wineglass that was made in Venice or, more probably, the Low Countries. It is engraved with a leaf scroll under the rim and other ornament near the bottom of the bowl; presumably, the plain midsection was intended to receive an inscription or coat of arms. An unexpected addition to the collection was a spitoonlike vessel made in London at the Savoy glasshouse of George Ravenscroft between about 1676 and 1679. The object appeared in a London salesroom, misidentified as Indian and of the 18th century. The design for the glass and silver decanter set by Christopher Dresser was registered in 1881, and the hallmarks on the silver indicate that the mounts were made in London in 1882.

Among the additions to the American collection were fine examples of late 19th- and early 20th-century Art Glass donated by our Fellow Barbara Olsen. We also acquired an important group of 45 glasses made by the Union Glass Company of Somerville, Massachusetts, which we purchased from the DeCordova Museum and Sculpture Park. Other acquisitions included a pair of whale oil lamps made between 1830 and 1840 and attributed to the Bakewell company in Pitts-
burgh; a lily-pad pitcher from the Marlboro Street Glass Works in Keene, New Hampshire; and a pair of pressed green glass vases made at the Boston and Sandwich Glass Company or the New England Glass Company in the 1840s or 1850s.

The long list of acquisitions of modern glass begins with an important gift from the Bullseye Glass Company: Dale Chihuly’s *Erbium Chandelier* of 1993, and a gift in honor of Chihuly by Heinz and Elizabeth Wolf: a *Navajo Blanket Cylinder* that the artist made in 1976. We were delighted to acquire a group of *pâte de verre* figurines and other objects made by, or associated with, the French glass manufacturer Georges Desprez between about 1900 and 1910. Other objects of similar date included an extraordinary Islamic-style vase designed by Emile Gallé about 1890 and a cased and mold-blown vase made by Daum Frères about 1908.

The Rakow Research Library not only made important acquisitions of paper-based materials but also added more than 11,000 files to our digital library. Artists Marvin Lipofsky and Paul Stankard began working with us to create collections of digital images documenting their life’s work. Together with Pilchuck Glass School, the Art Alliance for Contemporary Glass, and the Museum of Glass in Tacoma, Washington, we funded the digitization of films that document leaders of the Studio Glass movement at the beginning of their careers. Meanwhile, Nicholas Dawes donated his encyclopedic collection of images of works by René Lalique.

The Library also acquired two unique paper-based collections. The Museum of London transferred ownership of some 5,000 20th-century drawings and cartoons for stained glass windows manufactured by the Whitefriars glassworks in London. In addition to documenting windows in churches all over the world, the drawings reflect changes in the development of stained glass over a period of almost 80 years.

The second major collection was acquired with money from the Norma Jenkins Fund and the Juliette K. and Leonard S. Rakow Library Endowment Fund. It consists of the first half of the archives of the National Association of Manufacturers of Pressed and Blown Glass. This association, which was formed in 1893, united manufacturers in their negotiations with the American Flint Glass Workers Union. These archives are a mine of information for students of early 20th-century American social and economic history.

Thanks to the generosity of Jay and Micki Doros, the Library acquired a rare pamphlet, *The American Art of Glass*, by John La Farge. Other notable acquisitions include five original...
drawings for figural sculptures made by Fulvio Bianconi between 1947 and 1949, a pattern book from the firm of Vetri Soffiati Muranesi Venini & C., and Album d’appareils à gaz ancienne, a catalog of 232 lighting devices published around 1850 by Melon and Lecoq in Paris.

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In 2008, the Museum mounted three temporary exhibitions in the galleries and three exhibitions in the Rakow Library. In the Glass Collection Galleries, we presented “Reflecting Antiquity: Modern Glass Inspired by Ancient Rome” and “Glass of the Alchemists: Lead Crystal–Gold Ruby, 1650–1750.” “Reflecting Antiquity” was produced jointly with The J. Paul Getty Museum. It explored some of the ways in which modern (mostly 19th-century) glassmakers were inspired by the glass of ancient Rome. Approximately half of the 114 objects were Roman originals, including the Lycurgus Cup from The British Museum, the Portland Vase base disk, and the Daruvar cage cup from the Kunsthistorisches Museum in Vienna, Austria. Among the modern objects were replicas of the Portland Vase by John Northwood and Joseph Locke, Venetian gold glass, and some of the first artificially iridized glasses. The exhibition was accompanied by a catalog, also titled Reflecting Antiquity.

“Glass of the Alchemists” broke new ground. The exhibition focused on developments in glassmaking in the period of transition between medieval alchemy and modern experimental science. In the late 17th century, some European glassmakers developed brilliant colorless lead glass that resembled rock crystal, while others used gold to produce transparent red glass that looked like rubies. “Glass of the Alchemists” turned the spotlight on some of the alchemists (often known as “chymists”) who created these innovations and dazzled users of luxury glass all over Europe.

The third exhibition in the galleries, mounted on the West Bridge, was the latest in a series of one- or two-person shows on leading contemporary artists and designers. “Masters of Studio Glass: František Vízner” presented 40 works by this acclaimed Czech artist, dating from 1962 to 2003. The exhibition included both unique sculptural vessels, made by Vízner working alone, and early production pieces he designed for glass factories in Teplice and Škrdlovice.

Meanwhile, the staff of the Rakow Library highlighted some of the Library’s rare holdings. Original drawings by Frederick Carder and René Lalique were featured in “Perfume Bottles: From Design Table to Dressing Table.” Materials relating to the Portland Vase and imitations of ancient Roman vessels were the subject of “Antiquity Rediscovered,” which mirrored the exhibition “Reflecting Antiquity.” Finally, rare books and prints adorned “The Science of Glassmaking: Eight Centuries of a Magical Art,” which complemented “Glass of the Alchemists.”

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Top: Entrance to the “Reflecting Antiquity: Modern Glass Inspired by Ancient Rome” exhibition.

Bottom: Visitors to the special exhibition, “Glass of the Alchemists” investigate how heat and light make glass samples appear to change color.
The Museum’s educational initiatives are divided between the Education Department and The Studio. The Education Department is responsible for a wide spectrum of activities. Two hundred fifty school groups comprising 13,000 students visited the Museum for curriculum-based programs. These programs are gaining momentum, thanks in part to semiannual Evenings for Educators that, in 2008, familiarized more than 100 teachers with the Museum’s offerings.

Other programs attract different audiences. Families Explore involves Museum staff and members of various communities in the Corning area. Families used some of our glass from Africa, China, ancient Rome, and India as starting points for discovering other cultures. The Little Gather, our story hour for families with small children, attracted more than 4,000 participants during its nine-week summer season.

Also during the summer, our young Explainers were present in the Glass Collection Galleries and—for the first time—in the Glass Innovation Center, where they engaged visitors with information, conversation, and hand-on activities. The Explainers and our long-established Junior Curators programs encourage teenagers to become involved in the Museum and to consider careers in museums, art, and history.

The Education Department continued to participate in the organization and interpretation of exhibitions. Both “Reflecting Antiquity” and “Glass of the Alchemists” included audio tours, short films, and activities for young visitors.

The Studio offered more than 110 courses, each lasting from one day to two weeks, for students of all ages and levels of expertise. Highlights of the year included a flameworking class taught by Gianni Toso, who has only recently begun to share his extraordinary skills with students, and our Glassworking through the Ages course.

Special programs included five month-long residencies for artists. The High School Learning Center program, which teaches glassworking and personal skills to students at risk of not graduating from high school, flourishes. The ever popular Fun with Glass program attracted more than 4,000 participants, while almost 47,000 people (nearly 25 percent of all individual and family visitors!) worked one-on-one with instructors to make their own glass.

Finally, The Studio released its second “Glass Masters at Work” video, in which...
Academy and Emmy Award–winning filmmaker Robin Lehman explored the work of Lino Tagliapietra.

The marketing campaigns of 2008 began with “Reflecting Antiquity” and progressed to a summer promotion of Wizards of Glassmaking that went hand-in-hand with “Glass of the Alchemists.” In the fall, visitors created pumpkins in the Make Your Own Glass workshop. The year ended with the traditional Holiday Open House, an exhibition of holiday ornaments made of glass, and a glass holiday tree made by the staff of the Hot Glass Show.

The Student Art Show celebrated its 40th anniversary by filling the auditorium with works by more than 2,000 local students. The Museum awarded a scholarship to the most outstanding artist in the senior class.

The Ennion Society supports acquisitions for the Museum’s glass collection and programs at The Studio. We were delighted to welcome 19 new members of the society in 2008. One hundred fifty members attended the annual dinner. James B. Flaws, chairman of the Museum’s Board of Trustees, and his wife, Marcia D. Weber, hosted the event. A sale of glass objects to benefit The Studio’s Scholarship and Artist-in-Residence Fund raised nearly $30,000. Tina Oldknow, curator of modern glass, announced that the society would acquire, in 2009, a large kiln-cast sculpture made by Daniel Clayman in 2003.

Ennion Society members attended Meet the Artist lectures by Thérèse Lahaie, Karen LaMonte, and Tom Patti.

The Museum welcomed 350 new Members, and almost 300 of our 3,000 Members attended the opening reception for our exhibition “Glass of the Alchemists.”

Grants received in 2008 included $50,000 from the New York State Council on the Arts, $10,000 from the F. M. Kirby Foundation that supported our Seminar on Glass, and $3,550 from The Triangle Fund for students at the High School Learning Center to study at The Studio.

The Hot Glass Show and related programs were among the ways we educated visitors to the Museum and other venues about glassmaking. At the Museum, we increased the number and variety of glassmaking demonstrations, offering more than 40 programs daily during the busy summer months. In addition to demonstrations of glassblowing, we showed visitors some of the properties of glass and the art of flameworking. During the “Reflecting Antiquity” exhibition, we showcased ancient Roman techniques of making glass.
Outside the Museum, the Hot Glass Roadshow traveled to Chicago’s Museum of Science and Industry to participate in an exhibition about the history and science of glass. The Roadshow returned to Chicago later in the year for the Sculpture, Objects, and Functional Art (SOFa) exposition. Meanwhile, the GlassLab, a traveling workshop that offers designers an opportunity to prototype their work in glass, visited two locations: the Cooper-Hewitt, National Design Museum, Smithsonian Institution, in New York City, and Design Miami/Art Basel Miami.

In November, the Hot Glass Show began to offer live narrated demonstrations on the top deck of the *Celebrity Solstice* cruise ship, utilizing a custom-built hot glass studio staffed by three glassmakers. These presentations have educated and delighted viewers as they travel to international ports of call. Beginning in 2009, objects made during these shows will be sold at auction at the end of each cruise, and proceeds from these sales will benefit the Celebrity Cruises Glassblowers Scholarship Fund. This fund will provide money for students to take classes at The Studio. Some travelers have reported that they are already making plans to visit the Museum as a result of their introduction to glassmaking on the ship.

At the end of May, Dr. Robert H. Brill retired after managing the Museum’s program of scientific research on the history of glass and glassmaking for nearly 50 years. Fortunately, Dr. Brill will continue to work with us as a consultant with the title research scientist emeritus. The focus of his activity will be the completion of the third volume of his *Chemical Analyses of Early Glasses*.

The 2008 Rakow Grant for Glass Research was awarded to two scholars. Susan M. Rossi-Wilcox, the recently retired administrator of the Glass Flowers collection at the Botanical Museum of Harvard University, is preparing a comprehensive study on the botanical models created for the university by Leopold and Rudolf Blaschka, a father-and-son team of lampworkers from Dresden, Germany. Frances Liardet, a doctoral candidate at Cardiff University, is researching continuity and change in craft practices in the ancient world. Her dissertation will focus on the tradition of Mediterranean core-formed vessels.

Zora Palová, who works in large-scale cast glass in Bratislava, Slovakia, was the recipient of the 23rd Rakow Commission. The sculpture *North Sea Waves*, which was inspired by the time the artist spent on the English coast while teaching at the University of Sunderland, was unveiled during the Seminar on Glass.

Our acquisitions and activities are supported by many institutions and individuals. Their names appear on pages 17–20, 23–26, 34, 35–36, and 46–49.

Docents and volunteers provided more than 8,600 hours of service to the Museum in 2008. Docents, who graduate from a 10-week training program, led more than 1,500 tours in 2008 (a total of nearly 3,100 hours). Volunteers supported such programs as 2300°, Families Explore, the Little Gather, and the Holiday Open House.

From the beginning, however, our principal supporter has been Corning Incorporated (formerly Corning Glass Works). The extent of Corning’s support is unprecedented for a museum, and many of our programs depend on the generosity of the corporation. As always, we acknowledge that generosity with gratitude.

David Whitehouse
Executive Director
Islamic

The Museum’s acquisitions of Islamic glass include a roundel stamped with a circular medallion containing a griffin, a fabulous animal with the head and wings of an eagle and the body and limbs of a lion. Surrounding the griffin is an Arabic or Persian inscription in the cursive script known as nashk. The glass is almost colorless, but it is covered with dark gray weathering.

Roundels of this type have been known since the excavation of a medieval palace at Old Termez, Uzbekistan, in the late 1930s. There, the excavators recovered fragments of plaster window frames glazed with colored glass roundels with stamped decoration. One of them had an inscription naming either a 12th-century ruler of Ghazni, Afghanistan, or an early 13th-century ruler of Termez with the same name. The inscription on an example in the al-Sabah Collection in Kuwait names a Ghaznavid ruler of the period 1160–1186. With luck, the inscription on our roundel (which has yet to be deciphered) will provide us with a name and, consequently, a date.

David Whitehouse
Executive Director

European

The 2008 acquisitions of European glass run the gamut from a 15th- to 16th-century façon de Venise ewer to a set of drinking glasses designed by Christopher Dresser. The ewer was made in Catalonia, Spain, between about 1475 and 1550. It was blown from two gathers of deep blue glass, and it has pattern-molded and applied decoration. The body has vertical mold-blown ribs pinched to form a pattern of nipt-diamond-waies. The foot also has mold-blown ribs, and the ribs on both the body and the foot have broken opaque white trails. The handle has pinched, earlike decorations at the top and the bottom, and there is similar decoration on the spout, which has an opaque white lip wrap. We are aware of just three other ewers of this type, and we were very fortunate to be able to add this fourth specimen to our collection.

A wineglass with diamond-point engraved decoration was made in Venice or, more probably, the Low Countries in the early 17th century. It is engraved with a leaf scroll under the rim and bands of draperylike ornament at the bottom of the bowl and on the foot.
Presumably, the plain midsection of the bowl was intended to receive an engraved inscription or coat of arms. The wineglass was probably part of the stock in trade of a glass seller, who would have customized the decoration for the buyer.

We were pleased to acquire a spittoonlike object made in London at the Savoy glasshouse of George Ravenscroft between about 1676 and 1679. The exterior is decorated with 16 evenly spaced ribs, which radiate from the center of the base and terminate at the rim. A glass bit stamped with a raven’s head adorns the lower part of the vessel. This identifies the object as a product of Ravenscroft’s factory. Ravenscroft applied such seals to his glasses after he believed that he had rectified the formula for lead crystal, the first examples of which crizzled. While some sealed Ravenscroft vessels are not crizzled, others (like this one) do exhibit the effects of crizzling. Ravenscroft advertised that he was applying seals to his new products in 1676, and in the following year his contract with the Worshipful Company of Glass Sellers stipulated that his glasses must bear seals. In August 1678, Ravenscroft gave the company six months’ notice of his retirement from business. The spittoon was acquired from an unexpected source: a London salesroom, where it was misidentified as Indian and of the 18th century.

Two stipple-engraved Dutch marriage goblets were made in the third quarter of the 18th century. The larger goblet is decorated with the arms of the Gevers and Van Neck families, together with cupids bearing a banner with the names of the bride and groom, and the date November 9, 1763. The smaller goblet
has the arms of the Gevers and Lohmann families, cupids with a banner inscribed with the names of the bride and groom, and the date March 28, 1775. Both goblets are finely engraved; indeed, the smaller one has been attributed to the master engraver David Wolff. The goblets are linked by the unusual—perhaps unique—fact that they were made for two marriages of the same person: Adriaen Gevers Deynoot.

We also acquired an English lead glass beaker that was engraved at Utrecht in the Netherlands. The principal decoration is a self-portrait of Adrianus Hoevenaar (1764–1832), a sea captain and talented amateur glass engraver. He signed the beaker “AH” and added the number 40 and the date September 11, 1804, to mark his 40th birthday. The object interests us because it represents the end of the golden age of Dutch stipple engraving.

A handsome clock takes us from the Low Countries to France. It consists of three sections of blue opaline glass with an ormolu face and elaborate ormolu mounts. The clock is an outstanding example of opaline glass, which was developed in France in the 1820s and remained in vogue for some 30 years. The object is signed by Auguste Boussard, a clockmaker in Toulouse, southwestern France, whose activity is documented between 1826 and 1835. It is, therefore, an early and eminently displayable example of opaline glass combined with opulent ormolu mounts.

Barbara Olsen is a Fellow of the Museum, and she, with her late husband, John (also a Fellow), assembled an outstanding collection of English and American Art Glass. Over the last few years, Barbara has donated parts of this collection to the Museum in John’s memory. The object illustrated on page 17 is just one of a group of gifts in 2008. It is a perfume bottle in the shape of a falcon’s head, made in England by Thomas Webb and Sons toward the end of the 19th century.

Finally, we acquired a glass and silver decanter set designed by Christopher Dresser in 1881 and made in England in 1882. The set consists of a decanter with an ebony handle and four tumblers, all with silver mounts. The glasses are in their original red leather case with a silk and velvet interior. Dresser’s design for the set was registered in May 1881. The silver mounts have hallmarks including the leopard’s head, which denotes London, and a date letter indicating 1882. As far as we know, only one other complete set exists, but without its original case.

David Whitehouse
Executive Director
American

The Museum made a number of important additions to the American collection in 2008, both by gift and by purchase. Our generous Fellow Barbara Olsen gave us another group of late 19th- and early 20th-century glasses, including five English cameo and Art Glass objects and 19 American pieces from the Tiffany Glass and Decorating Company, the Steuben Division of Corning Glass Works, the Mt. Washington Glass Company, and several other firms. All of them represent important types, and we are pleased to be able to add them to our collection.

Another important group of glasses, most of them from the Union Glass Company of Somerville, Massachusetts, was acquired by purchase from the DeCordova Museum and Sculpture Park in Lincoln, Massachusetts. The Union firm was founded in 1854 by Amory and Francis Houghton, who sold it 10 years later. At the turn of the 20th century, it was owned and operated by Julian de Cordova, who introduced Venetian-style glassware with gold flecks, as well as Kew Blas glassware, an iridescent Art Glass similar to Tiffany’s Favrile and Steuben’s Aurene. Union also specialized in making blanks, which were sold to various cutting shops, and it produced some cut glass of its own. When de Cordova died, he left his house in Lincoln as a museum, as well as his collection of Union products and other glassware. The museum, which opened in 1950, has focused on contemporary art by New England artists, and most of its glass collection is in storage. With the exception of the Kew Blas glassware, Union glasses are usually not signed, but the group of 45 objects we purchased includes well-documented examples of a variety of types. The Venetian-style glassware is particularly significant because it was made for only a short time. The only other museum with a substantial group of Union glasses is the Smithsonian Institution’s National Museum of American History, which received 61 objects from de Cordova in 1905.

We also added several very important pieces of early American glass to the collection. One is a beehive creamer, a type of blown glass attributed to the Boston and Sandwich Glass Company on Cape Cod. There are relatively few examples of this type, and it is probable that only one group of blowers knew how to produce them because they required considerable skill to make and they are found only in New England. Another acquisition is a pair of whale oil lamps that can be reliably attributed to the Bakewell firm of Pittsburgh. The Museum has an excellent collection of Bakewell glass, including gifts from one member of the Bakewell family, but it contains nothing like these lamps. They were made between 1830 and 1840, and they have pressed bases and blown fonts. The lamps are engraved in the “Three Leaf and Daisy” pattern, which is believed to have been used only by Bakewell. The Museum houses several other objects engraved in this pattern, but the lamps appear to be unique. We were able to purchase them with funds from the Gladys M. and Harry A. Snyder Endowment Fund.

one-of-a-kind pieces that were made by workers at the end of their shifts, and it is therefore difficult to attribute them to specific glasshouses. However, this pitcher came from a New England collection formed in the 1920s, and the attribution is fairly certain.

A stunning pair of pressed green glass vases was probably produced at the Boston and Sandwich Glass Company or the New England Glass Company in East Cambridge, Massachusetts. Colored glassware of the 1840s and 1850s is relatively rare. These examples were probably intended to be mantel vases. They were pressed in two parts (vase and base) and immediately joined with a wafer. Another major addition of pressed glass is a covered compote in the early lacy style, which is also attributed to the Boston and Sandwich firm. The Museum houses two covered vegetable dishes and three compotes in this style, but this is the only such compote known that was clearly intended to have a cover. The stem on this newly acquired object is unlike those of our other compotes, which also makes the object unusual. Fragments of this style have been found at the Sandwich factory site, which makes it likely that all of these pieces were made there. In the 1850s, this style was copied by the Meissen porcelain factory in Germany, a tribute to the anonymous American glass designer.

We also purchased a pressed glass compote in the “Hairpin” pattern that was probably made at the New England Glass or Boston and Sandwich firm between about 1835 and 1840. It is a very rare form in this pattern, and it is identical to an object that was included in the groundbreaking exhibition “The Story of American Pressed Glass of the Lacy Period, 1825–1850,” presented by the Museum in 1954. At that time, only one example was known. Our new acquisition is the only other such compote that has been published.

Kenneth W. and Sylvia Applebee Lyon gave us a Kalana vase made by C. Dorflinger & Sons of White Mills, Pennsylvania, between 1907 and 1921. This is the largest piece of Kalana glass in our collection, and it is an excellent example from the period when Dorflinger, a noted glass cutting firm, was experimenting with various types of glasses. Another gift from the Lyons was a cologne bottle that was made by the New England Glass Company between 1855 and 1865. The shape of this object is identical to that of a cologne bottle dated 1856 that we received as a gift from a
member of the Leighton family, and some of the engraving on the two bottles is also the same. Several members of the Leighton family worked for the New England Glass Company, and the pieces we have received from that family are very reliably attributed.

The Museum also acquired a tall cut and engraved pitcher by Gillinder and Sons of Philadelphia. It is closely related to a pitcher in the Philadelphia Museum of Art that was displayed at the Centennial Exhibition in Philadelphia in 1876. The four panels on our pitcher are finely engraved with views of storks, but the name of the engraver is unknown. Gillinder had a working glasshouse on the Centennial grounds, and it was one of the most popular exhibits. Our pitcher was probably made a year or two before or after the fair. The initials “EA” below the spout were undoubtedly added at the request of the buyer.

Three of the later cut glass pieces we received in 2008 are especially important: a cut and engraved vase made at T. G. Hawkes and Company of Corning, a basket by C. Dorflinger & Sons, and a very large flower center. The Hawkes vase was probably engraved by William Morse, the firm’s best engraver, between 1910 and 1920, and the Dorflinger basket, cut in a basket-weave pattern, joins three other cut glass baskets in our collection. The baskets represent a form that was very popular in the first decade of the 20th century. Both of these objects came to us from the collection of William R. (Bill) Hamilton. The flower center, a gift from Barbara H. Meek and J. William Meek III, is a form that was developed shortly after 1900, and it was made only in American Rich Cut glass. Flower centers were produced for about 15 years and then went out of style. This is the only piece in this form in our collection, and its impressive size makes it particularly eye-catching.

Jane Shadel Spillman
Curator of American Glass

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Other Major Purchases


Modern

In 2008, the Museum added an impressive group of major gifts and purchases to its collection of modern glass. Dale Chihuly, the most celebrated artist working in glass today, was the subject of two notable gifts: Erbium Chandelier, the gift of the Bullseye Glass Company, and a Navajo Blanket Cylinder, given in honor of Chihuly by Heinz and Elizabeth Wolf.

On Extreme Fragility (Homage to Blaschka), blown and hot-worked a massiccio. Italy, Murano, Vetreria Pino Signoretto, Anne Poirier (French, b. 1942) and Patrick Poirier (French, b. 1942) with the assistance of Pino Signoretto (Italian, b. 1944), 2003. W. (largest petal) 90.1 cm, assembled dimensions variable (2008.3.78).
The Museum purchased a rare assemblage of figurines, bowls, and other materials relating to the French glass manufacturer Georges Despret. Dating from about 1900 to 1910, this group of *pâte de verre* glasses includes five female figures that copy ancient Greek clay figurines excavated in the late 19th century at Tanagra in Boeotia (Greece); three bowls; an experimental landscape panel; and the mask of a faun, again inspired by classical antiquity, that was made with the Belgian sculptor Yvonne Serruys. The collection includes portraits of Despret by the French sculptor Pierre Le Faguays, an unbound book on the Despret family, and 16 glass cameos.

Another major gift was the large multimedia sculpture *Prism* by the British artist Clifford Rainey, which was donated by Richard Sloan. The 2008 Rakow Commission was awarded to Zora Palová, who lives and works in Bratislava, Slovakia. Palová is unusual in that she has chosen to work in large-scale cast glass, and her distinctive intuitive and emotional approach to the material sets her apart from the majority of Czech and Slovak artists working in that medium. Her sculpture *North Sea Waves* was inspired by the time she spent on the English coast while teaching at the University of Sunderland.

An important purchase was a large metal sculpture with glass prisms by the Czech artist Václav Cigler. Titled *Feelers (Garden Pavilion)*, this 16-foot-high sculpture was conceived in 1978, but it was not realized until 2007. *On Extreme Fragility (Homage to Blaschka)*, by the well-known French sculptors Anne and Patrick Poirier, is another major purchase. Taking the fragility and transience of life as its subject, the sculpture was fabricated for the Poiriers in 2003 by the Italian master of hot-sculpting, Pino Signoretto.

Other works to enter the Museum’s modern collection are two French vases from the Art Nouveau period: an enameled Islamic-style vase with three *jinn* (genies), dating to about 1890, by Émile Gallé, and a cased and mold-blown vase, decorated with glass powders and acid-etched, made about 1908 by the French manufacturer Daum Frères. The Daum vase is titled *Feuilles de marronnier en automne* (Chestnut leaves in autumn).
Other notable acquisitions include a mottled, thick-walled vase with a bronze mount in the form of a mythical crab woman that was made about 1912 by the German artist Hans Stoltenberg Lerche at the Italian glass firm Fratelli Toso. At the historic Deutsche Werkbund Exhibition, held in Cologne in 1914, the Austrian designer Michael Powolny introduced some of his designs for the Johann Loetz Witwe glassworks, which included the Museum’s signed footed goblet in the “Opal mit Streifen” (Opal with stripes) series.

A decanter and four goblets with stems in the form of nude female figures, made by the Austrian Bimini-Werkstätten (Bimini Workshops) between about 1925 and 1935, are the gifts of Howard Lockwood. The Greater Milwaukee Foundation’s Kenneth R. Treis Fund enabled the acquisition of a “Cerebres” vase, designed about 1938 by Charles Graffart for the Val St. Lambert glassworks in Belgium. The Museum purchased two vases with abstract decoration, dating to 1957 and 1962, by the Czech artist Karel Wünsch. These are welcome additions to the Museum’s collection of mid-20th-century Czech glass design.

Acquisitions of European studio glass included gifts of objects made by the German artists Erwin Eisch, Walter Bätz-Dölle, Matthias Klering, Günter Knye, and Kurt Wallstab. A bowl and bottle made by Eisch in 1981 and 1982 were the gifts of Heinz and Elizabeth Wolf, and two mold-blown and enameled portrait heads from 2002 and 2004, one depicting Thomas S. Buechner, were the gifts of the artist. The group of flameworked vessels by pioneering Lauscha artists Bätz-Dölle, Klering, Knye, and Wallstab, dating from 1986 to about 1990, were the gifts of John L. and Roslyn Bakst Goldman. A 2007 sculpture made from broken liquid crystal display (LCD) substrate glass by the German artist Josephine Gasch-Muche was a Museum purchase, as was Gray Bowl with Frosted Insert, cast, cut, sand-blasted, acid-etched. The Czech Republic, Žáďov nad Šázavou, František Vízner (Czech, b. 1936), 2003. D. 31 cm (2008.3.16).

American studio glass was well represented in the acquisitions of 2008. Color Study No. 20, made by Joel Philip Myers in 2002, was a much-needed purchase to update the representation of this artist in the Museum’s collection. Myers, who was the subject of the first “Masters of Studio Glass” exhibition (with Steven I. Weinberg), subsequently donated two works, a tall bottle vase that he designed for Blenko in 1965, and a four-part 1997 sculpture consisting of a group of blown vessels pierced by steel pins, titled About Suffering. These gifts were made by Myers with his wife, Karen Birthe Eriksen Noer Myers.

New acquisitions by the acknowledged “father” of studio glass, Corning native Harvey K. Littleton, included a female torso, cast by the artist in Vycor glass in 1946, and a vase, blown from #475 fiberglass marbles, made in 1963 at the University of Wisconsin in Madison. Both of these objects were gifts of the artist. An untitled cast and cut sculpture, made by Littleton in 1979, was the gift of Heinz...
and Elizabeth Wolf. Two works by another studio glass pioneer, Edris Eckhardt, were also gifts of Heinz and Elizabeth Wolf. These were a 1979 laminated glass and mixed-media collage, *In the Garden of the Sea (Neither Night nor Day)*, and a bronze and glass sculpture, titled *Wonder*, dating to 1982.

Other gifts of contemporary American glass included an untitled sculptural vessel, blown and painted with Paradise paints by John de Wit in 1997, which was the gift of James Russell in memory of Hannah Russell. Michael Angelo Menconi donated one of his fused and mold-blown *a merletto* (lace) vessels, *Molta confusione*, which he made in 2008 at the Museum’s Studio. Notable purchases included two sculptures by Kait Rhoads. *Persimmon* is a 2006 piece made of blown *filigrana* and *murrine*, while *Rainbow Noir* represents another of Rhoads’s interests: the making of soft forms out of cut glass tubes assembled with copper wire. Another purchase was the *pâte de verre* and raku ceramic sculpture of a nude female figure, titled *While You Are Sleeping*, made by Christina Bothwell in 2007.

Hans Stoltenberg Lerche, Michael Powolny, Anne and Patrick Poirier, Zora Palová, Josepha Gasch-Muche, Minako Shirakura, Shinji Yonohara, John de Wit, and Christina Bothwell are artists new to the modern collection. Finally, luxury glass and housewares made in Corning constituted a significant number of gifts in 2008. The sale of Steuben Glass this year occasioned a number of new acquisitions, which included the important *Tattoo Vase*, made for Steuben by the internationally recognized artist Kiki Smith in collaboration with the master glass engraver Max Erlacher. This was the gift of the artist and Steuben Glass. Other gifts from Steuben Glass were *Swan Bowl*, designed by Jane Osborn-Smith and Peter Aldridge in 1985 but engraved by Renn Shepherd in 2008, and *Portrait of Frederick Carder*, made in 2007 by the master Czech engraver Jiří Harcuba. Harcuba’s *Rocking Horse* prototype, also made in 2007, was another gift to the Museum, as was the *Tree Sculpture Set*, designed by Jeff Zimmerman in 2006. *Aspen Glade*, designed by Peter Drobny in 2007, was another welcome gift, as were two *Cactus Vase* prototypes made at Steuben by Dante Marioni in 2006.

The Museum possesses a comprehensive collection of Steuben animals that was donated in 2004 by Robert E. and Carol J. Nelson. New acquisitions to add to this collection included *Lobster*, *Crab*, and *Octopus*, designed by Taf Lebel Schaefer, and *Soaring Eagle*, designed by Joel A. Smith, all dating to 2005–2006. *Sea Shell Set (Tibia Shell, Nassa Shell, and Atys Shell)* was designed in 2007 by Sean O’Hara. All of these objects were gifts of Steuben Glass.

Housewares by Corning, such as the Pyroceram CorningWare prototypes (the gift of Edwin Keith Sutherland) and the vintage Pyrex percolators (gifts of Edwin Keith Sutherland and of Louise Maio and Joseph J. Maio Jr.), are always welcome additions to the Museum’s collection. What was unexpected was the delightful collection of 138 flameworked and blown Christmas ornaments, made in central Europe, Mexico, and the United States between the 1940s and 1990s, that came to the Museum at the very end of the year. This collection was an anonymous gift on behalf of Roland Henry Peterson and Mary Nelson Peterson.

Tina Oldknow
*Curator of Modern Glass*
Donors to the Glass Collection

The generosity of 47 donors allowed the Museum to add 269 objects to the collection during the year.

Anonymous
One hundred thirty-eight Christmas ornaments.
Central Europe, Mexico, and United States, 1940s–1990s (gift on behalf of Roland Henry Peterson and Mary Nelson Peterson).
Mosaic bowl. U.K., Quarley, Mark Taylor and David Hill, about 2003.

Dale and Doug Anderson, New York, NY (funds)
Sculpture, This Is My Baby, He Used to Say. Israel, D. N. Emek Sorek, Noah Hagiladi, 2006.

Marvion and Esther Ashburn, Irvine, PA
Souvenir from Centennial Exhibition, 1876. U.S., Philadelphia, PA, possibly Gillinder and Sons, 1876.

Elbert and Rita Bagus, Delray Beach, FL

Irene Bishay, Maadi, Cairo, Egypt
Millefiori pendant. Roman Empire, possibly Alexandria, first century B.C.–first century A.D.

Bullseye Glass Company, Portland, OR

Estate of Lucy Maud Cunnings

Micki and Jay R. Doros, Irvington, NJ

Jack Edgerton, Manlius, NY (in loving memory of Bobette Burns Edgerton)

Gerald M. Eggert, Rochester, NY

Erwin Eisch, Frauenau, Germany

James Friant, Corning, NY
Ceramic glory hole. U.S., Corning, NY, Jay Overmyer, 1950s.

John L. and Roslyn Bakst Goldman, Rochester, NY
Vase. Germany, Thuringia, Lauscha, Günter Knye, about 1990.

Greater Milwaukee Foundation, Kenneth R. Treis Fund, Milwaukee, WI (funds)

Sandra M. Hamilton, Hendersonville, NC (gift from the collection of William R. (Bill) Hamilton)

Lawrence Jessen, Frederick, MD

Joan Shimer Johnson, Cambridge, MD; James A. Shimer, Nashville, TN; and Jon Shimer Jr., Frederick, MD (in honor of Jill Shimer Warrington, Walter W. Oakley, Bessie W. Oakley, Johnston Bitler Shimer, and Jane Oakley Shimer)


Misao Kawabata, Saitama, Japan


John Kohut, Elkland, PA


Dwight P. and Lorri Lanmon, Santa Fe, NM

“Make Do” candlestick. Probably Mexico, possibly U.S., Bohemia (glass), about 1850–1940.

Ledoux & Company, UCS Section, Teaneck, NJ


Harvey K. Littleton, Spruce Pine, NC


Howard J. Lockwood, Fort Lee, NJ

Decanter and four goblets with stems in the form of nude female figures. Austria, Vienna, Bimini Workshops, about 1925–1935.

Ken and Sylvia Applebee Lyon, Fishers Hill, VA

Wineglass. Perhaps Scandinavia, second half of the 18th century.


Two ceramic cup plates. U.S., 1830–1860 or possibly later.


Louise Maio and Joseph J. Maio Jr., Corning, NY


Phyllis Martin, Corning, NY


Beaded and mirrored purse. Probably India, about 1950.

Barbara H. Meek and J. William Meek III, Naples, FL


Michael Angelo Menconi, Plainfield, IL


Joel Philip Myers and Karen Birthe Eriksen Noer Myers, Marietta, PA


Barbara Olsen, St. Petersburg, FL (in memory of Fellow, John K. Olsen)


Perfume bottle in the shape of a falcon’s head, and ivory cameo vase. England, Amblecote, Thomas Webb and Sons, about 1885.


Burmese pitcher, Burmese vase with ducks, and two Burmese vases with tapestry design. U.S., New

James Russell, Ridgefield, CT (in memory of Hannah Russell)

Ardyth and Herbert Shapiro, Portland, OR
Vase. Egypt, Cairo, Zakaria El-Konani, 1999.

James A. Shimer
See Joan Shimer Johnson.

Jon Shimer Jr.
See Joan Shimer Johnson.

Ernie and Pat Sills, Oneonta, NY (in loving memory of Evelyn D. Beach)
Three-part miniature lamp. U.S., about 1877.

Irene and Robert Sinclair, Washington, DC

Richard B. Sloan, Tarzana, CA

Kiki Smith, New York, NY, and Steuben Glass, Corning, NY
Gladys M. and Harry A. Snyder Endowment Fund (funds)

Steuben Glass, Corning, NY


Douglas B. Sutherland, Skaneateles, NY (gift of Edwin Keith Sutherland)

Jim and Alice Sutterfield, Corning, NY

Brent Wedding, Corning, NY

Adrienne Wilds, Greenwich, CT (gift of Elizabeth N. Wilds in memory of her father, F. R. Newman)

Heinz K. and Elizabeth H. Wolf, Willoughby, OH

Jerry Wright, Corning, NY
Collection development activities in 2008 took the Library in new directions. We augmented our traditional, paper-based materials with significant acquisitions, and we added more than 11,000 unique files to our digital library through new acquisitions and the reformatting of existing materials.

Marvin Lipofsky and Paul Stankard initiated partnerships with us to build digital image libraries documenting their life’s work. We are privileged to collaborate with these celebrated pioneers of contemporary glass, who have supplied several thousand images to lay the foundation for these special resources. We also partnered with Pilchuck Glass School, the Art Alliance for Contemporary Glass, and the Museum of Glass (Tacoma, Washington) to fund the digitization of original film footage from the 1970s depicting several leaders of the Studio Glass movement at the beginning of their careers. Another new collection came to us from Nicholas Dawes, an authority on René Lalique, whose images of Lalique objects and other decorative glass items represent 30 years of research.

Additional digitization projects involved existing collection materials, including the scientific writings of Dr. Robert H. Brill, the Museum’s research scientist emeritus; Museum publications such as Glass 1959 and New Glass: A Worldwide Survey (1979); a variety of films; and more than 2,300 slides of objects published in New Glass Review from 1981 to 1989. Most of these materials can be searched in our online catalog.

We also began to reformat material from our archival collections by scanning photographs taken by Robert C. Florian at workshops in Toledo, Madison (Wisconsin), and San Jose between 1960 and 1964. These handsome black-and-white images are portraits of artists at work, including Dominick Labino, Erwin Eisch, Harvey Littleton, and Robert Fritz.

The Library acquired two outstanding and very different historical collections in 2008. The Museum of London transferred to us about 5,000 20th-century “cut-line” stained glass drawings and cartoons from Whitefriars, a prominent London glassworks that closed in 1980. Many of these large working drawings are related to smaller presentation drawings housed in the London museum.

Stained glass windows manufactured by Whitefriars are installed primarily in churches. Most of them are located in the United Kingdom, but designs were made for churches all over the world. In the United States, Whitefriars windows are found throughout the Northeast, in the Midwest, in Washington, D.C., and in Palm Beach, Florida. St. Thomas Church on Fifth Avenue in New York City contains some of the most notable of these windows, which are undergoing conservation.

The Whitefriars drawings are an exceptional treasury of original source material for researching the general history of stained glass, the histories of individual churches, and ecclesiastical architecture and decoration. We are honored to share responsibility with the Museum of London for preserving the distinguished Whitefriars legacy.

The Norma Jenkins Fund, together with money from the Juliette K. and Leonard S. Rakow Library Endowment Fund, enabled us to acquire the first half of the archives of the National Association of Manufacturers of Pressed and Blown Glass. This organization, which united manufacturers in their negotiations with skilled glassworkers represented by the American Flint Glass Workers Union, was formed in 1893. It existed until the early 1950s, when the factories that were making glass by hand wanted to separate from the machine plants. This archive is a unique repository of social and economic history, particularly labor
issues. We have received five boxes of manufacturers’ catalogs, and the rest of the archives will include internal documents and private correspondence between the association and member firms.

Among our other important 2008 acquisitions are:

• An unusual print facsimile of an Egyptian artifact dating from about 240 B.C. Discovered in 1800 between two glass plaques, the artifact is a Greek inscription on gold plate commemorating the dedication of a temple of Osiris near Alexandria. Around 1818, the Parisian publisher Firmin Didot printed a facsimile inscription on gilded paper. A similar item is owned by The British Library.

• Five original design drawings for figural sculptures, made by Fulvio Bianconi for Venini between 1947 and 1949. Intended colors are sometimes indicated.

• A rare pamphlet by John La Farge titled *The American Art of Glass: To Be Read in Connection with Mr. Louis C. Tiffany’s Paper in the July Number of the ‘Forum,’ 1893.* This document, which discusses stained glass and contains much information on Tiffany, was acquired with funds generously donated by Jay and Micki Doros.

• A collection of 48 original designs for stained glass windows from John Hardman & Co. of Birmingham, England, which was founded in 1838. They date mainly from the 1960s and 1970s, and range from pen and ink presentation drawings mounted on cards to rough sketches and tracings.

• A pattern book of vases from the Italian firm of Vetri Soffiati Muranesi Venini & C., about 1925. Giacomo Cappellin and Paolo Venini co-owned this company from 1921 to 1925, when Venini bought Cappellin’s share. Cappellin’s name still appears on the book’s cover, but it has been somewhat effaced so as to indicate the change in the company’s ownership.

Left:
*Design for a glass figurine, graphite and red pencil. Fulvio Bianconi, for Venini & C., about 1948.*

Right:
*Design for cameo glass vase (“Elephant Vase”), pencil and gouache. Frederick Carder, 1886.*
• A lighting trade catalog issued around 1850 by Melon and Lecoq in Paris. The catalog, titled *Album d’appareils à gaz ancienne*, contains 232 drawn examples of lighting fixtures, from simple but elegant reading lamps to elaborate chandeliers or lustres.

• An 1895 catalog from Tissier (a successor to Bertin, Tissier & Cie., founded in 1761), which manufactured glass containers for pharmacies, perfumeries, and laboratories. Displaying more than 750 items, the catalog features 17 full-page plates of paper labels for bottles, storefront display vases (show jars) for pharmacies, decorated pharmacy pots, and decorated and labeled glass bottles with colored caps.

• A finely printed trade catalog of 1910 from the Compagnie Française des Perles Electriques Weissmann in Paris. The electric “pearls” manufactured by Weissmann were strung on wires and draped to decorate the interiors of restaurants and concert halls with Art Nouveau flair. This factory won awards at international exhibitions between 1904 and 1908.

• A catalog from Lamb Brothers & Greene of Nappanee, Indiana, dating from about 1915–1919. It shows shades for glass lamps that imitate Tiffany’s style.

Two other acquisitions deserve special mention:

We received a very generous gift of materials from the daughter of the industrial designer Robert Gruen (1913–1999), including photographs, transparencies, and original correspondence. In 1940, The Metropolitan Museum of Art exhibited 10 of Mr. Gruen’s glass pieces designed for Sweden House, and exactly 50 years later, that museum presented more of his glass designs in the exhibition “Design 1925–1945: Selections from the Permanent Collection.” We are pleased to add this design archive to our collection.

We acquired Michele Oka Doner’s *Workbook*, an album of prints and drawings of sculptures in public art installations from 1990 to 2003. This is number 77 of a signed and numbered edition of 250, with the artist's unique hand-sprayed covers and an original signed rubbing. These wonderfully mesmerizing images frequently recall the marine drawings made by Leopold and Rudolf Blaschka.

The Library enlisted Tatyana Petukhova, senior paper conservator at Cornell University in Ithaca, New York, to restore the “Elephant Vase,” one of our Frederick Carder drawings that was damaged in the Corning flood of 1972.

Staff members participated in a variety of Museum programs (see page 41), presented three exhibitions (see page 31), and recorded some impressive statistics. Our archivist, Nive Chatterjee, catalogued 80 archival collections in 2008, and the technical services team catalogued 3,259 items. The public services team worked with 4,139 visitors, an increase of 35 percent over 2007, and answered more than 4,000 reference questions. We also provided 825 items on interlibrary loan.

Diane Dolbashian
Librarian

Acquisitions by Category

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Marvion and Esther Ashburn, Irvine, PA
Jay and Micki Doros, Irvington, NJ

(in honor of Diane Dolbashian)
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Elodie Holmes, Liquid Light Glass Inc., Santa Fe, NM
Holsten Galleries, Stockbridge, MA
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Ursula Ilse-Neuman, Museum of Arts & Design, New York, NY
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Japan Glass Artcrafts Association, Tokyo, Japan
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Bob and Irene Sinclair, Washington, DC
Slant, San Bruno, CA
Sloans & Kenyon, Chevy Chase, MD
L. E. Smith Glass Co., Mount Pleasant, PA
Robert J. and Valerie K. Smith, LABAC, Leawood, KS
Aldona Snitkuvienė, M. Č. Ėurilionis National Art Museum, Kaunas, Lithuania
Snyderman-Works Galleries, Philadelphia, PA
Society for Contemporary Craft, Pittsburgh, PA
Southern Illinois University at Carbondale, Carbondale, IL
Spessartmuseum, Lohr am Main, Germany
Spiegelau USA Ltd., Edison, NJ
Jane Shadel Spillman, Corning, NY
Alfred P. Spivack, Menlo Park, CA
Paul J. and Patricia A. Stankard, Mantua, NJ
Steninge AS, Lysaker, Norway
Steuben Glass, Rye, NY
Stockholms Åuktionsverk, Stockholm, Sweden
John and Becky Stranges, Notable Antiques, Bath, NY
Strauss Lighting, Fort Myers, FL
Jaroslav Svoboda, Žďár nad Sázavou, Czech Republic
Switchables, Ashburnham, MA
Syndicat Mixte du Musée Lalique, Wingen-sur-Moder, France
Albert M. Tannler, Pittsburgh History & Landmarks Foundation, Pittsburgh, PA
Dena Tarshis, Hartsdale, NY
Debbie Tarstino, Westford, MA
Mark Taylor and David Hill, Roman Glassmakers, Andover, U.K.
Tel Aviv Museum of Art, Tel Aviv, Israel
Telfair Museum of Art, Savannah, GA
Giorgio Teruzzi, Centro Studi Archeologia Africana, Milan, Italy
Michèle Thiry, Commune de Ham-sur-Heure-Nalinnes, Ham-sur-Heure-Nalinnes, Belgium
David Thomas, Noosa Heads, QLD, Australia
Jill Thomas-Clark, Elmira, NY
Ron Thren, Wyomissing, PA
The Louis Comfort Tiffany Foundation, New York, NY
Eva Ting, Two Cities Gallery, Shanghai, China
Didier Tissery, La Tour d’Aigues, France
Caterina Tognon, Caterina Tognon Arte Contemporanea, Venice, Italy
Toltec, Burnsville, MS
Toyama City Institute of Glass Art, Toyama, Japan
Hans Uwe Trauthan, Ellerau, Germany
Traver Gallery, Seattle, WA
Traver Gallery, Tacoma, WA
Twinkle Enterprises Ltd., Surrey, BC, Canada
University College Dublin, Dublin, Ireland
University of Arkansas Libraries, Fayetteville, AR
University of Texas at Arlington, Arlington, TX
Van Dyke’s Restorers, Woonsocket, SD
Anne Vanlatum, Musée-Atelier du Verre, Sar-S-Poteries, France
Verbalane, Paris, France
Verlag Gebrüder Gerstenberg, Hildesheim, Germany
The Vermont Country Store, Rutland, VT
Vetri International Glass, Seattle, WA
Villeroy & Boch, Princeton, NJ
Vintage Hardware, Port Townsend, WA
Joan Walter, Saratoga Springs, NY
The Washington Glass School, Mount Rainier, MD
Jack Wax, Glass Program, School of the Arts, Virginia Commonwealth University, Richmond, VA
Brent Wedding, Corning, NY
John J. Weishar, Weishar Enterprises, Wheeling, WV
Oliver J. Weppner & Associates, Snyder, NY
Westfälisches Industriemuseum Glashütte Gernheim, Petershagen, Germany
David Whitehouse, Corning, NY
Greg Wituł, Niagara Falls, NY
John B. Wood, Franklin, MI
Yoko Yamano, Kimura Glass Co. Ltd., Tokyo, Japan
Jay Okun Yedvab, Toronto, ON, Canada
Udo Zembok, Niedermorschwihr/Colmar, France
Xiao Wei Zhuang, Shanghai, China
Czeslaw Zuber, Cachan, France
Nineteen individuals and couples joined the Ennion Society in 2008. One hundred fifty members of this group of Museum supporters attended the society’s annual dinner on October 15. The auditorium was transformed into a Baroque banquet hall, and our guests were treated royally as they enjoyed food and music. The evening was hosted by James B. Flaws, chairman of the Museum’s Board of Trustees, and his wife, Marcia D. Weber. A sale of glass objects to benefit The Studio’s Scholarship and Artist-in-Residence Fund raised nearly $30,000.

Tina Oldknow, the Museum’s curator of modern glass, announced the 2008 Ennion Society acquisition. Members of the Directors’, Curators’, Sustainers, and Collectors Circles voted to use funds raised by the society during the year to purchase, in 2009, Circular Object One, a large and impressive kiln-cast sculpture made by the American artist Daniel Clayman (b. 1957) in 2003.

Grants in 2008 included $50,000 from the New York State Council on the Arts, $10,000 from the F. M. Kirby Foundation that was used to support our Seminar on Glass, and $3,550 from The Triangle Fund for glassblowing and flameworking instruction for High School Learning Center students at The Studio.

A complete list of financial gifts to the Museum appears on pages 46–47.

Ennion Society members attended private receptions with three artists in the Museum’s Meet the Artist lecture series: Thérèse Lahaie, Karen LaMonte, and Tom Patti. These lectures, which are open to the public at no charge, are presented by prominent artists who work with glass.

Museum Members at all levels were invited to attend a lecture by Zora Palová, the 2008 recipient of the Rakow Commission. This lecture was followed by a lively reception and the unveiling of Ms. Palová’s sculpture.

The Museum welcomed 350 new Members during the year. Almost 300 of our 3,000 Members attended the opening reception and lecture for our “Glass of the Alchemists” exhibition.

Amy J. Schwartz
Director, Development, Education, and The Studio
“Reflecting Antiquity: Modern Glass Inspired by Ancient Rome”

Changing Exhibitions Gallery
February 16–May 27, 2008

This exhibition, produced jointly by The Corning Museum of Glass and The J. Paul Getty Museum, was co-curated by Drs. Karol Wight and David Whitehouse. “Reflecting Antiquity” had been presented at The Getty Villa between October 18, 2007, and January 14, 2008. The exhibition contained 114 objects from 20 museums and private collections in the United States and Europe. The Corning version of the show included four objects from the Museo del Vetro, Murano, Italy, that were not displayed at The Getty Villa. Like the 2007 special exhibition “Botanical Wonders,” this exhibition included an audio tour, videos demonstrating glassmaking techniques, and a display for young visitors.

The 19th century was an age of scientific and industrial advancement, but it was also an age of cultural revivals. Sometimes the revival of a past style emphasized a desire to redefine national identity, while at other times artists sought to enrich their forms of expression. The passion for historical and exotic styles resulted in many imitations of medieval, Renaissance, Oriental, and Roman art.

Nineteenth-century glassmakers responded to the demand for historical styles, and “Reflecting Antiquity” explored the ways in which they were inspired by the glass of ancient Rome. The exhibition was divided into eight sections. The introduction surveyed the range of historical styles embraced by Victorian glassmakers. Each of the succeeding sections celebrated one category of Roman glass and how modern glassmakers responded to it. Ancient cameo glass, gold glasses, and mosaic glass inspired replicas and, later, modern variations on ancient themes.

Two 19th-century German glass factories successfully marketed copies of Roman objects, and, at about the same time, glassmakers in Europe and the United States found ways to imitate the unintended iridescence found on many ancient glasses. In the 20th century, a handful of glass cutters made versions of Roman cage cups, while glassmakers produced replicas of ancient objects in order to learn how the originals may have been made.
“Glass of the Alchemists: Lead Crystal–Gold Ruby, 1650–1750”
Changing Exhibitions Gallery
June 27, 2008–January 4, 2009

Toward the end of the 17th century, European glassmakers made two momentous discoveries. In Bohemia, the British Isles, and Germany, they produced brilliant colorless lead glass that resembled rock crystal: hence the term “lead crystal.” In Brandenburg, Germany, and elsewhere, they used gold to manufacture transparent red glass that resembled rubies: hence the term “gold ruby.” These achievements required the ability to select the right ingredients and an understanding of how to work with them, and these skills were learned in the laboratories of alchemists (then often known as “chymists”).

“Glass of the Alchemists,” which was curated by Dr. Dedo von Kerssenbrock-Krosigk, introduced some of the alchemists who changed the course of glassmaking, and presented innovative examples of 17th- and 18th-century glassware. The great innovators included the chymist Johann Rudolf Glauber (1604–1670), who spent part of his career in Amsterdam,
where he experimented with glass chemistry. Glauber also created purple of Cassius, a solution of gold that paved the way for the production of gold ruby.

In the early 1670s, George Ravenscroft, a London businessman, employed glassmakers from the Continent to produce some of the first lead crystal, the appearance and working properties of which caused a revolution in the design and decoration of glass vessels. At about the same time, glassmakers in central Europe developed other formulas for colorless glass, which appealed to the cutters and engravers of objects that resembled rock crystal.

Johann Kunckel (1637–1703) pursued a different line of inquiry. He studied in the alchemical library of the elector of Saxony in Dresden, and he later translated Antonio Neri’s *L’Arte vetraria* into German and added his own comments. By the mid-1680s, Kunckel, working in Potsdam at the glass factory of the elector of Brandenburg, was producing gold ruby by adding purple of Cassius to the batch. He was not the first glassmaker to produce gold ruby, but he was the first to use it to make large and complex vessels, which attracted attention and frequently were embellished with engraving or with mounts made of precious metal.

“Glass of the Alchemists” traced the history of lead crystal and gold ruby with 117 objects from 19 public and private collections in the United States and Europe. These objects included two of Ravenscroft’s glasses with the maker’s distinctive raven’s-head seal and four gold ruby vessels made at Potsdam between about 1685 and 1700, three of which are richly engraved, perhaps by Gottfried Spiller. The exhibition ended with the Warrior Vase, a splendid example of colorless and gold ruby cameo glass made in China in the 18th or 19th century, and a curiosity: a gold ingot that Johann Friedrich Böttger produced in the presence of King Augustus II of Poland in 1713, claiming that he made it by transmuting base metal.

“Masters of Studio Glass: František Vízner”
West Bridge
November 1, 2008–March 22, 2009

This exhibition, curated by Tina Oldknow, is part of an ongoing series of exhibitions that celebrate the diverse work of studio glass artists. It examines the career of an internationally respected Czech artist and designer whose extraordinary sculptural vessels are collected by museums and private collectors worldwide.

The 40 objects in the exhibition span 40 years of the artist’s career (1962–2003). Most of them are unique studio pieces, which Vízner made on his own, without assistants, through a lengthy process of sandblasting, acid-etching,
and hand-polishing the glass into graceful, seemingly atmospheric volumes of color. With their reduced forms, deep and luminous hues, and clean, articulated lines, Vízner's studio vessels illustrate the artist's desire to formulate a “new concept for the modern vessel.” While these vessels are based on the shapes of functional bowls and plates, we best understand their pure and simple volumes as nonfunctional, sculptural forms.

Also included in the exhibition are early designs for industry, which were made by factory glassworkers at the Czechoslovak State Glassworks in Teplice and Škrdlovice. Vízner's blown glass designs, which are rarer and less known than his studio work, often utilize strong color contrasts and show an unusual manipulation of surface and interior textures. The techniques of hotworking and coldworking glass are very different, and this is clearly seen when Vízner's blown or hot-worked designs produced in the factory are compared with the cut, ground, and polished chunks of cast glass that are coldworked by the artist in his studio.

The “Masters of Studio Glass” series aims to widen the picture of contemporary art in glass, and to deepen the public's appreciation and understanding of individual artists' contributions to the studio glass community. All of the objects in the exhibition were drawn from the Museum’s permanent collection.

Library Exhibitions

Exhibitions presented by the Rakow Research Library in 2008 were:

“Perfume Bottles: From Design Table to Dressing Table”  
Through February 1, 2008

The story of the perfume bottle, from conceptualization to sales, was illustrated by original design drawings of Frederick Carder and René Lalique. The exhibition included perfume advertisements from the 19th century through the 1950s, trade catalogs, early books of perfume bottle labels, and even a perfume scratch-and-sniff book.

“Antiquity Rediscovered”  
February 15–June 16, 2008

Materials relating to the Portland Vase were on display, along with other examples of ancient cameo glass, imitations of Roman glass vessels, Roman gold glass, cage cups, and mosaic glass.

“The Science of Glassmaking: Eight Centuries of a Magical Art”  
June 27, 2008–January 4, 2009

This show explored glassmaking knowledge and lore from the 12th to 19th centuries. It presented rare books and prints showing furnaces, tools, recipes, and glassworkers, as well as the objects they produced.

Glass on Loan

In 2008, the Museum had 119 objects on loan to 11 exhibitions in the United States and Europe. These loans are listed below in chronological order.


“The Glass Experience,” Museum of Science and Industry, Chicago, IL, March 5–September 1, 2008; six objects.

“Picturing the Bible: The Earliest Christian Art,” Kimbell Art Museum, Fort Worth, TX, through March 30, 2008; one object.


Education

The Museum’s Education Department continues to grow. We have a solid team in place with the addition of our new gallery educator, Bonnie Wright, an experienced museum educator with an interest in ancient glass.

The Families Explore and Little Gather programs helped us reach out to various communities in our region. In 2008, families explored glass from Africa, China, ancient Rome, and India. The Corning Chinese Association and the Southern Tier India Cultural Association helped to plan this series and to present their cultures to Museum visitors.

The Little Gather, our summer story hour for families with young children, attracted more than 4,000 people during its nine-week run. After each session, families spent time touring the Museum. Older children participated in the Vitreous Adventures program.

We introduced four gallery activity cards to encourage families to take a closer look at our collection while having fun together. Each card turns the visitor into a glass detective. The “Who’s Looking at You” card helps visitors gather information by studying gallery labels and by identifying faces and objects in the Glass Collection Galleries. “Searching for Animals” asks visitors to find animal shapes and pictures. “Discovering Sculpture” offers guidance in identifying basic geometric shapes in sculptures and in expressing responses to these works. “What Inspired Frederick Carder?” examines the sources that the Steuben Glass Works manager employed in making his glass. Many visitors used these cards while they toured the galleries.

During the summer, we focused our efforts on the Glass Innovation Center, with free docent-led tours to help visitors learn about the science of glass. Our Explainers added interactive experiences to complement the existing optics experiment. One new cart demonstrated how glass gets its color, while the other showed the differences between lead glass, soda-lime (lead-free soft) glass, and borosilicate glass.

Our Explainers also staffed carts in the Glass Collection Galleries, teaching visitors about ancient glass techniques and the differences between cut and pressed glass. The Explainers volunteered to assist with craft projects at Families Explore events, and they

Visitors create clay coins during Families Explore Ancient Rome.
led tours for 3,000 campers during the busy summer months.

The Explainers and Junior Curators programs have helped us to encourage teenagers in our region to assist in Museum activities and to consider careers relating to museums, art, history, and design. We offered two Museum and Beyond evenings to present information on these subjects.

Two hundred fifty school groups brought a total of 13,000 students to the Museum for curriculum-based programs in 2008. In addition to learning in the Museum, 3,047 students participated in hands-on glassmaking activities in our Fun with Glass program at The Studio.

More than 100 teachers attended two Evening for Educators events to learn about our offerings for students.

The 47th annual Seminar on Glass, titled “Transformations: The Alchemy of Glass,” was inspired by our special exhibition “Glass of the Alchemists” and by the 400th anniversary of glassmaking in America. The Seminar examined scientific advances and historic milestones in glass.

The Education Department continued to participate in organizing exhibitions. “Reflecting Antiquity: Modern Glass Inspired by Ancient Rome” and “Glass of the Alchemists” included audio tours narrated by the curators, films that showed how some of the objects in the exhibitions were created, and labels that were written for younger visitors. “Reflecting Antiquity” invited visitors to create their own cameo glass designs. “Glass of the Alchemists” offered a section on changing the colors of glasses, which also demonstrated what happens when these glasses are viewed through different types of light.

The Studio

The Studio presented more than 110 intensive courses during the summer and winter, on weekends, and as one-day and once-a-week classes. Enrollment remained strong as students continued to show interest in learning a variety of glassworking techniques. In the spring, we offered a special flameworking workshop with Gianni Toso, who has just started to share his famed flameworking skills with students. Our Glassworking through the Ages class was well
received. Twenty-five students were awarded scholarships to attend workshops during the summer.

One of the goals of The Studio is to enable artists to realize their ideas in glass. We hosted five American artists in residence in 2008: Matthew Perez, Kait Rhoads, Amy Rueffert, Aric Snee, and Elizabeth Ware Perkins. Each of them spent one month creating work in The Studio.

We received a very positive response to our new Instructor Collaborative Residency. This program invites teachers of our summer and winter courses during the last five years to work at The Studio for up to 10 days with one or two other artists.

We released the second video in our “Glass Masters at Work” series, created by the Academy and Emmy Award–winning filmmaker Robin Lehman. It focuses on the glassblowing mastery of Lino Tagliapietra (see page 42).

Our lecture room has been upgraded with a state-of-the-art audiovisual system and equipment that converts slides to digital images. Many of our students and instructors took advantage of this technology to make new images of their work.

The Make Your Own Glass workshop continues to be popular with our visitors. Almost 47,000 people (nearly 25 percent of our individual and family visitors) made glass in 2008, a 4.5-percent increase over 2007. The glasses they made included sandblasted Roman-shaped vessels and gold ruby flowers inspired by objects in the “Reflecting Antiquity” and “Glass of the Alchemists” exhibitions.

More than 4,000 individuals made glass as part of our Fun with Glass program.

Our High School Learning Center program, which teaches glassblowing and flameworking to students who are at risk of not completing high school, continues to thrive. Some of the students have developed a strong interest in glassmaking, and they say that this has inspired them to work harder on their other studies. We are pleased to be able to offer this program, thanks in part to a grant from The Triangle Fund.

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

We thank the foundations, individuals, and companies that made generous donations of funds and materials to The Studio’s programs in 2008:

Bullseye Glass Company, Portland, OR
Jeffrey J. and Mary E. Burdge Charitable Trust, Hilliard, OH
Jeremy and Angela Burdge, Columbus, OH
Seth Cohen, Fresh Meadows, NY
Sue Richers Elgar, Plainfield, IL
Heather Ferman, Jacksonville, FL
Natalie Forsythe, Nashville, TN
Glass Brokers Inc., Pittston, PA
Dr. Allan Jaworski and Dr. Deborah Winn, Silver Spring, MD
Gene and Janet Kammerer, East Brunswick, NJ*
Robin Lehman and Marie Rolff, Rochester, NY
Mary McEachern, Rockville, MD
Metropolitan Contemporary Glass Group Inc., Briarcliff Manor, NY
Northstar Glassworks Inc., Tigard, OR
Steven Novak, Greens Farm, CT
Karen Ohland, Lyndhurst, NJ
Natalia Phillips-Bulgarelli, San Jose, Costa Rica
Helene Safire, Chevy Chase, MD
Dr. Susan W. Schwartz, State College, PA
E. Powell Scott, Brooklyn, NY
Debbie Tarstato, Westford, MA
The Triangle Fund, Corning, NY
Uroboros Glass, Portland, OR
Theresa Volpe and Robert Michaelson, Kinnelon, NJ
Marilynn Wasserman, Ithaca, NY

* For the Christopher John Kammerer Memorial Scholarship Fund

William Gudenrath demonstrates a technique of making fancy cane during the Glassworking through the Ages class.
From groundbreaking exhibitions to an array of public and educational programs, there was plenty for the Museum’s Marketing and Communications Department to talk about in 2008.

Museum campaigns were easily segmented into four seasons. The year began with a focus on the “Reflecting Antiquity” exhibition, providing a strong message for regional travelers looking for winter and spring activities. Summer communications moved to a Wizards of Glassmaking promotion, complementing the “Glass of the Alchemists” exhibition. Fall appropriately centered on a harvest theme, promoting special Make Your Own Glass pumpkin projects, harvest shows at the Hot Glass Show, and the second annual Glass Pumpkin Patch at the GlassMarket.

A new seasonal campaign was Glittering Traditions. The goal was to enhance the already popular Holiday Open House, a weekend event that has been a regional favorite since the mid-1980s. To that end, the Museum created a breathtaking eight-foot holiday tree consisting of more than 600 glittering glass ornaments handmade by the Hot Glass Show staff. The tree will grow each year with new ornaments from visiting artists and staff, giving visitors yet another tradition to look forward to each holiday season. In addition, a new display in the galleries focused on the history of glass holiday ornaments and on Corning’s role in the production of glass ornaments in the mid-20th century.

The Holiday Open House is one of many ways in which the Museum tries to give back to the community, which so loyally supports it. During this event, admission is free for everyone and the facility is filled with special activities and music by local groups. Breakfast and lunch with Santa are offered both days for a minimal fee. In an effort to heighten community involvement, we collected donations of toys for local youth services.

The Museum celebrated its 40th year hosting the Corning-area Student Art Show, an event that showcases the extraordinary talents of more than 2,000 local students. For one week, the Museum’s auditorium was filled with works in various media and was open to the public at no charge. A scholarship was provided by the Museum to the winning artist in the senior class.

Establishing a sense of community was a theme in digital communications. The Museum forged a strong and continually growing presence on a number of key social media websites. Our YouTube channel is one of the largest museum channels on that site, with a following of more than 500. At the end of 2008, there were more than 1,400 fans on the Museum’s Facebook page, which provides regular updates on new activities, events, and ideas.

Yvette Sterbenk
Communications Manager

Gifts in Kind

Special thanks to the businesses and individuals that provided goods, services, and gifts of time and talent to the Museum in 2008:

All Saints Academy, Corning, NY
Alternative School for Math and Science, Corning, NY

The Museum’s Student Art Show celebrated its 40th year of showcasing the works of area schoolchildren.
This eight-foot-tall tree, consisting of more than 600 glass ornaments handmade by the Hot Glass Show staff, was a highlight of the holiday season at the Museum.
At the Museum, on the road, and at sea, Hot Glass Show programming grew significantly in 2008, reaching audiences around the globe.

At the Museum, visitors were offered more choices for glass demonstrations throughout the year. During the summer (our busiest season), visitors could view more than 40 demonstrations daily, including glassblowing, Magic of Glass shows on the properties and principles of glass, flameworking, and even glassbreaking. For the first time, special locations for Hot Glass shows were offered to tour groups and to our Mandarin-speaking audience.

The Museum provided seasonal demonstrations to support the promotional themes. Ancient Roman techniques were shown during the “Reflecting Antiquity” exhibition, pumpkins and harvest items were featured in the fall, and ornaments were made during the holidays.

The Hot Glass Roadshow traveled to Chicago on two occasions. For the first half of the year, the mobile version of the Hot Glass Show was part of an exhibition on the history and science of glass presented at the Museum of Science and Industry, which reached 100,000 visitors. In November, our gaffers and guest artists provided demonstrations at SOFA Chicago.

The Museum’s GlassLab, a traveling hot shop that offers leading designers an exploratory outlet to prototype in glass, was presented in May at the Cooper-Hewitt, National Design Museum, Smithsonian Institution, in New York City, and in December at Design Miami/Art Basel Miami. At the Cooper-Hewitt, 20 designers—including Francisco Costa/Calvin Klein, Tim Dubitsky, the Ladd Brothers, Ted Muehling, Michele Oka Doner, and Massimo Vignelli—worked with Corning Museum glassmakers over 10 days. Design sessions were presented in front of a live audience in the Cooper-Hewitt’s beautiful Fifth Avenue garden. The event was covered on the front page of the “Arts & Leisure” section of The New York Times, and the series concluded with the Museum Mile evening festival, exposing the Corning Museum to thousands of people. Several of the designers continued to explore glass design at Design Miami/Art Basel Miami.

On November 14, the Hot Glass Show debuted as a daily offering on the cruise ship Celebrity Solstice. Live narrated demonstrations in a fully equipped hot glass studio on the ship’s top deck engage, educate, and inspire viewers as they travel to international ports of call. The custom-designed outdoor hot shop is staffed by three glassmakers. The next ship in the Celebrity line, Equinox, will be launched in Summer 2009.

Throughout the year, the Museum’s flameworking demonstrations were featured at consumer travel trade shows in our primary feeder markets in upstate New York and northeastern Pennsylvania, as well as on television. Eric Goldschmidt, a Museum flameworker, appeared in June on The Early Show on CBS, and throughout the summer, fall, and early winter in regional news features that promoted travel to the Museum.

Yvette Sterbenk
Communications Manager

Hot Glass Programs

Designer Massimo Vignelli works with Museum artist Eric Meek at GlassLab at the Cooper-Hewitt, National Design Museum.

Daniel Hannahan, president and CEO of Celebrity Cruises, cuts a molten glass ribbon to launch the Hot Glass Show on Celebrity Solstice.
Scientific Research

On May 31, 2008, I retired from the Museum, where I have worked since February 1960. However, I continue to serve as research scientist emeritus, performing essentially the same duties as before. In general, those duties center around learning as much as possible about historical glass and glassmaking by means of scientific investigations.

With the assistance of Dr. Colleen Stapleton of Mercer University in Atlanta, who worked as a visiting scientist for the Museum for several months, considerable progress was made on the preparation of site reports for volume 3 of *Chemical Analyses of Early Glasses*. When it is completed, volume 3 will offer narrative reports and essays interpreting the data.

During her stay at the Museum, Dr. Stapleton collaborated with scientists at the Corning Incorporated laboratories at Sullivan Park in measuring transmission spectra for more than 50 glasses of various historical periods. It was the first time that color spectra had been measured for a comprehensive selection of historical glasses. This research will help establish objective descriptions for an area that has usually been treated subjectively.

We completed the scientific investigation of glasses from the Serçe Limanı shipwreck, one of the two most important underwater excavations ever undertaken. More than half a million pieces of broken glass were recovered from the wreck, which is dated to the 11th century A.D. Our findings will be presented in the final report on the excavation of the wreck, which is to be published in 2009. The principal author of the report is Dr. George F. Bass, chairman emeritus of the Institute of Nautical Archaeology at Texas A&M University in College Station.

The other underwater excavation was at Uluburun, which, like Serçe Limanı, is located off the coast of Turkey. We continued our research on glass ingots found on the ship that went down about 1300 B.C. Our most recent findings, which included chemical analyses at ultra-trace levels and strontium isotope analyses, were reported at a conference on maritime trade held at Texas A&M University. This research was conducted in collaboration with Dr. Cemal Pulak of the Institute of Nautical Archaeology.

During the year, we made excellent progress on the use of our portable X-ray fluorescence analyzer, acquired in 2007 through the generosity of Kenneth W. and Sylvia Applebee Lyon. The calibration of the instrument, involving the analysis of more than 50 standards and reference glasses, is nearing completion. In the meantime, we conducted preliminary analyses of glass made in the late 18th century at the New Bremen Glassmanufactory of John Frederick Amelung in Frederick County, Maryland.

We also completed our research on glass from Kopia, India’s first glassmaking site, which will be published in the 2009 volume of the *Journal of Glass Studies*. The site dates from 656 ± 134 B.C. to 153 ± 96 A.D. This article was written with Dr. Alok K. Kanungo of Deccan College in Pune, India. The finds from the excavation leave no doubt that Kopia was a manufacturing center for glass, and its entire economy appears to have been based on glassmaking and glassworking. The chemical analyses of the Kopia finds substantiate our earlier observation that it is possible to distinguish certain glasses made in India from imported glasses, based on their compositions.

Robert H. Brill
Research Scientist Emeritus

* * *

Professional Activities

Staff activities in 2008 included:

Publications


Hylen, Beth, and Regan Brumagen. “‘Perfume Bottles: From Design Table to Dressing Table’ at The Corning Museum of Glass, Rakow Research...


Manuscripts Completed


Lectures

Brill, Robert H. “Maritime Trade in Glass: Some Case Histories Showing the Value of Scientific Investigations,” Tradition and Transition: Maritime Studies in the Wake of the Byzantine Shipwreck at Yassıada, Turkey, Texas A&M University, College Station, TX.


Other Activities

Brill, Robert H. Member, organizing committee, Glass Science in Art and Conservation congress, Valencia, Spain.

Bunn, Warren. Vice president, Executive Committee, Board of Directors, The Exhibition Alliance (a New York State nonprofit museum service organization).

Cassetti, Robert K. Board member, Arnot Art Museum, Elmira, NY.

Corradini, Ellen. Conducted human resources course at Museum Management Committee conference, Seattle, WA.

Dolbashian, Diane. Vice chairwoman, Nylink Advisory Council Executive Committee, Albany, NY.

Duane, Elizabeth M. Board member, Finger Lakes Wine Country, Corning, NY.

Gudrenrath, William. Taught and lectured in Tel Aviv and Jerusalem, Israel.

Hylen, Beth. Taught “Precious Metal Clay and Glass” workshop at The Studio of The Corning Museum of Glass; served as member of the advisory committee for the Glass Art Society, and for the Arts of the Southern Finger Lakes, Corning, NY; showed her glass at five exhibits in New York and Ohio, and received honorable mention citation at one of them. Submerged, her glass and silver necklace, was published in PMC Annual 2, Florence, KY: International PMC Guild, 2008.

Koob, Stephen P. 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 two weeks at the Samothrace Museum, Samothrace, Greece; taught and supervised one intern from the New University of Lisbon, Portugal, one from the State University of New York College at Buffalo, and one from l’École de Conde, Paris; chairman, Technical Committee 17, International Commission on Glass; appointed to Conservation and Heritage Management Committee, Archaeological Institute of America.

McGovern, Megan. Delivered lecture on Museum’s digitization strategy to South Central (NY) Regional Library Council, where she also served as a member of the Digitizing Advisory Committee and its technical standards subcommittee; member, Upstate New York chapter, Visual Resources Association.


Schwartz, Amy J. Board member, Museum Association of New York.


Thomas-Clark, Jill. Member, Collections Committee, The Stickley Museum at Craftsman Farms, Parsippany, NJ.

Whitehouse, David. Board member, AIHV and American Friends of Chartres Cathedral; trustee, The Corning Museum of Glass and Rockwell Museum of Western Art, Corning, NY; expert, European Commission, Research Council (Seventh Research Framework Programme), Strasbourg, France.
Glass of the Alchemists: Lead Crystal–Gold Ruby, 1650–1750
Dedo von Kerssenbrock-Krosigk and others 357 pp., 236 color and 16 b/w illustrations. $59.95.

Alchemists are often perceived as somewhat strange and mystical individuals who were obsessed with transmuting the base metals into gold. They pursued this goal in vain, and most of their theories have been refuted by modern chemistry. However, some of the alchemists were serious researchers engaged in what would today be called the science of materials. And a few of them had the knowledge and experience that were required to advance the melting of glass.

In late 17th-century Europe, glassmakers in Bohemia, the British Isles, and Germany almost simultaneously began to produce vessels that resembled rock crystal. This and related achievements were beyond the means of common glassmakers. Current research shows that they were informed and united by a network of traveling alchemists.

This book, written to accompany the Museum’s 2008 special exhibition, brings together studies by scholars in four countries. The first two chapters introduce the concept of alchemy in the 17th century and its relationship to artisans. Five contributions trace developments in European glassmaking and advances made by alchemists/glass technologists. The catalog, which contains 117 objects in the Museum and other institutions, includes 35 gold ruby glasses.

The seemingly endless possibilities of glass continue to attract materials scientists, six of whom conclude the volume by providing some insights into their work.

Contemporary Glass Sculptures and Panels: Selections from The Corning Museum of Glass
Tina Oldknow
247 pp., 105 color illustrations. $40.00.

Works by 68 artists in the Museum’s collection are presented in this book. These established and emerging artists share an experimental approach to glass that transcends the material’s traditional association with the decorative arts. Through their investigations of material and idea, they have encouraged the development of glass—in the late 20th and early 21st centuries—as a medium for sculpture and painting.

Tina Oldknow, the Museum’s curator of modern glass, provides an introductory essay and biographical sketches of the artists, and she offers suggestions for further reading on the artists’ careers and works.

* * *

Journal of Glass Studies

This volume marks a half-century of glass research with a look back at the founding of the publication, followed by 16 articles on a wide variety of topics. Three French contributors discuss aspects of glass production in antiquity, and a team of three scholars offers two accounts of early glassmaking in Israel. There is also an illustrated catalog of early Islamic gold sandwich glass in The Corning Museum of Glass. Reports on European glass include studies of a 16th-century Venetian goblet, masterworks of early German glass engraving, and chandeliers made at the Nøstetangen glassworks in Norway. Two articles focus on technical and art-historical analyses of the famed Hope Goblet in The British Museum, and another pair of articles describe experiments in the reconstruction of Roman wood-fired glassworking furnaces.

American glass is represented by the analysis of an unpublished document about the beginning of opalescent glass (an agreement between Louis C. Tiffany and the French-born glassmaker Louis Heidt), and a survey of glass in the Smithsonian Institution donated by American manufacturers in the early 20th century.

* * *

New Glass Review 29
128 pp., 195 color illustrations. $10.00.

One hundred of the most innovative works made between October 1, 2006, and October 1, 2007, are featured in this report on glassmaking developments. These objects were selected from 2,600 digital images submitted by 921 artists from 42 countries. The jurors provide a commentary on the selections, as well as a discussion of up to 10 examples of work in glass, either recent or historical, that impressed them during the year.

* * *

Glass Masters at Work: Lino Tagliapietra
59-minute color video (DVD). $19.95

In this video, the award-winning documentary filmmaker Robin Lehman captures the glassmaking magic of Lino Tagliapietra. This extraordinary artist, who has influenced the careers of a generation of artists working in glass, is acknowledged as the best glassblower in the world. His work is noted for its exceptional complexity, elegance, and visual poetry. The video was filmed at The Studio of The Corning Museum of Glass during a special, private workshop, allowing viewers a unique opportunity to experience the genius of this master glassmaker.
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The Museum has an extremely committed group of docents. We began the year with 76 docents, who were joined in the fall by 14 new docents. Our docents led more than 1,540 tours in 2008 (a total of 3,088 hours). Docents participate in monthly meetings, where they learn about our exhibitions and how to present our collection to the public.

New docents take part in a 10-week training program. Some of the topics covered in these sessions are glass forming and decorating techniques, the history of glass from ancient times to the present, the glass industry in Corning, the science of glass, and touring techniques.

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

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Honorary docents have given more than 15 years of service to the Museum, but they are no longer able to provide tours. Each receives a complimentary membership. Our honorary docents are:
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For more than 50 years, volunteers have played a vital role in the success of many Museum activities. In 2008, volunteers contributed their time and talents to assist with such programs as 2300°, Families Explore, the Little Gather storytelling hour, and our Holiday Open House. At special events hosted by the Museum, volunteers served as ushers,greeters, and ticket collectors. In addition, they supported many Museum departments by helping with mailings, data entry, and filing. Volunteers assisted the Rakow Research Library staff in cataloguing and archival work.

Our volunteers come from a wide range of professional backgrounds, and they offer many skills and talents. The number of youth volunteers is steadily increasing. We greatly appreciate the valuable contributions made by all of our volunteers.

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The names of founding members of the Ennion Society appear in boldface.

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Dr. James F. Hyde Jr.
Amy Irvine
Col. John James, retired
Eric and Bridget Johnson
Randall T. Johnson
Mr./Mrs. Hank Jonas
Carl Kass and Della Lee Sue
J. Jerry and Sally M. Kersting
Mike and Robyn Kimberling
Nancy King and Douglas Martin
Mr./Mrs. Richard B. Klein
Richard Kniffin
Patricia M. Kozereski
Jean K. Krebs
Alex Krueger
Gregory Kuharic
Mildred C. Kuner
Lawrence Kurtz and Paul Spencer
Ernestine Kyles
Joel Kenneth Labovitz
Marilyn and Arnold Lampert
Mr./Mrs. Brian Landis
Dr./Mrs. Milton C. Lapp
Paula and Earl Leonard
Mr./Mrs. Kenneth P. Lesko
Muriel Levinthal
Edward and Carol Lincoln
Roy and Blanche Love
Richard and Ellen Luce
Susan M. Ludwikowski
Mr./Mrs. Merrill Lynn
Michael and Patricia MacDonald
Martha and Tom Macinski
Malcolm N. MacNeil
Becky and Joe Marinelli
Mr./Mrs. John Marino
Drs. William and Phyllis Martin
Marquita Masterson
Dr. Patricia Mattison
James and Christie McCarthy
Thomas and Laura McGrath
McLallen House B&B
Karen E. Mead, M.D.
Elizabeth Ryland Mears
Laurie Melford
Jennifer and Mrugendra Mehta
Martha and Dady Mehta
Dr./Mrs. Kenneth K. Meyer
Mary Cheek Mills
Maureen Mines and Mark W. Holman
Robert Minkoff
Cecilia and Lawrence Moloney
Randal Morey and Carol Miller
Margaret and Thomas Morse
Rhonda Morton and Peter Chwazik
William and Francine Mosley
Nathan and Miriam Munz
Cheryl and Howard Naslund
Kirk Nelson
Patricia Nilsen
H. Barbara Nunan
Nancy D. O’Bryan
John O’Hern
Dr./Mrs. John F. Olmstead
Robert and Wendy Oman
J. A. Osvart
John Pachai
Sandra D. Palmer
James Parker Jr.
Kate Paterson and Patrick Tepesch
The Rev. James Pearce
Thomas Pedicone and Frances Wand
William Peetz
Alfonso and Susan Perri
Chase Poffenberger
Drs. Linda and Michael Pratt
Anne and Warren Price
Marilynn A. Quick
Christopher and Elizabeth Quinlan
Charles and Elizabeth Randat
William G. Rau
Douglas and Shirley Reed
Brad Reeves
Stuart Robinson
Robert Rockwell
Thomas and Lauril Rohde
James and Sharon Rose
John A. Roy
Dr. Naoyuki G. Saito
and Richard P. Jasper
Robert C. and Drusilla Sanford
Tigran Sarikisyan
George and Dorothy Saxe
Christa and Dieter Scherer
David and Sandra Schimmel
Hank and Toby Schwartz
Dr./Mrs. Jeffery J. Scibek
Richard and Mary K. Seager
Doug Sheafor
Peter and Virginia Sirman
Jerry and Susan Sleve
Brenda J. Smith
Dana Smith
Doug and Paula Smith
Dr. J. D. Smith
Dr./Mrs. William A. Sorber
Mark and Lao Spetseris
Dr. Judith and George Staples
Larry and Marion Steinfer
Monty and Marian H. Stephenson
Andy Stone and Rob Brunton
Geraldine Storch
Connie and Russell Striff
Steven P. and Betty J. Suttle
Frank S. Swain
Kristin and Charles Swain
Hilary I. Taylor
Mr./Mrs. John W. Thoman
Brian Thompson
Mr./Mrs. August V. Titi
Judette M. Tolbert and Michelle A.
Schieferly
A. A. Trinidad Jr.
Jim and Linda Varner
Donna M. Vathy
Mr./Mrs. William G. Venema
Mr./Mrs. Willard B. Vetter
David Vogt and Teri Jo Kinnison
Richard and Pamela Weachock
Thomas C. Weiler
Jamie S. Weiner, M.D., FACP
Janice Weisenfeld
Hope Smith Welliver
Dan West
Penny H. Weston and Martha C. Brennan
Roger and Meg Whitney
Mr./Mrs.† Charles M. Wilds
Craig and Karen Willard
Susan M. Wise
Darryl M. Wood and Helene T. Wollin
Marianne and Thomas Worron
Joanna Wurtele
Mr./Mrs. Kogo Yamaguchi
Suzanne and Al Yankovic
Donna A. Yeman
Carol Yorke and Gerard Conn
Mary Anne and Gerard A. Zeller
Susan Zeller
* Gift matched by a corporate matching gift
† Deceased
OPERATING RESULTS AND FINANCIAL OUTLOOK

Fiscal year 2008 followed a tremendously successful 2007, and the success of the summer of 2007 was difficult to repeat. Through May, visitation was seven percent ahead of 2007, but it began to decline as we moved into the summer season. In 2008, attendance declined seven percent across all categories of visitation (individuals, families, tour groups, and school groups). Visitation was affected by high gas prices in the summer, as well as the deteriorating economy. These economic conditions reduced consumer confidence and modified travel habits in the region and beyond.

Total operating revenues—which consist of visitor revenues, other earned revenues, and contributed cash and services from Corning Incorporated—were $35.1 million, $1.1 million less than in 2007.

Concerned that the Museum might not be able to repeat the financial success of 2007, the Leadership Team worked extremely hard to reduce operating costs during the year. Operating costs and costs for glass and library acquisitions totaled $34.7 million, $400,000 less than in 2007. A number of projects were canceled or delayed to protect the Museum’s Operating Reserve Fund (MORF). Because of these cost-cutting efforts, the Museum was able to close the year with a cash operating surplus of $525,000.

Early in the year, $821,000 of the 2007 cash operating surplus was transferred to the MORF to replace funds utilized in 2006 for improving the funded status of the Museum’s pension plan. Despite this increase in investments, the MORF lost $3.6 million because of the declining stock market, ending the year at $15.5 million.

The budget for 2009 has been set at $36.1 million, and there are continuing concerns about operating revenues for the year. In order to address these concerns, the Museum’s Leadership Team has identified $1.9 million of budgeted expenses that will be eliminated or delayed. Resources will conservatively support the Museum’s acquisitions, exhibitions, publications, and education strategies.

The Museum’s Board of Trustees, Finance and Audit Committee, and Leadership Team will closely monitor the 2009 operating results to manage resources through an uncertain year while supporting our collections, people, programs, and facility needs, and protecting the MORF.

Nancy J. Earley  
*Senior Director, Administration and Finance*
INDEPENDENT AUDITORS' REPORT

March 19, 2009

To the Board of Trustees of The Corning Museum of Glass:

We have audited the accompanying statements of financial position of The Corning Museum of Glass (a New York not-for-profit corporation) as of December 31, 2008 and 2007, and the related statements of activities and change in net assets and cash flows for the years then ended. These financial statements are the responsibility of the Museum’s management. Our responsibility is to express an opinion on these financial statements based on our audits.

We conducted our audits in accordance with auditing standards generally accepted in the United States. Those standards require that we plan and perform the audits to obtain reasonable assurance about whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements. An audit also includes assessing the accounting principles used and significant estimates made by management, as well as evaluating the overall financial statement presentation. We believe that our audits provide a reasonable basis for our opinion.

In our opinion, the financial statements referred to above present fairly, in all material respects, the financial position of The Corning Museum of Glass as of December 31, 2008 and 2007, and the change in its net assets and its cash flows for the years then ended in conformity with accounting principles generally accepted in the United States.

Our audits were made for the purpose of forming an opinion on the basic financial statements taken as a whole. The supplementary information included in Note 22 is presented for purposes of additional analysis and is not a required part of the basic financial statements. Such information has not been subjected to the auditing procedures applied in the audit of the basic financial statements and, accordingly, we express no opinion on it.

Bonta, Dió & Co., LLP
The Corning Museum of Glass  
Statements of Financial Position  
December 31, 2008 and 2007  
(Dollars in Thousands)

### ASSETS

<table>
<thead>
<tr>
<th></th>
<th>2008</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>CURRENT ASSETS:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash and equivalents</td>
<td>$3,433</td>
<td>$4,022</td>
</tr>
<tr>
<td>Accounts receivable, net of allowance of $1 for 2008 and 2007</td>
<td>156</td>
<td>52</td>
</tr>
<tr>
<td>Other receivable—Rockwell Museum</td>
<td>46</td>
<td>59</td>
</tr>
<tr>
<td>Inventories, net of reserve of $25 for 2008 and 2007</td>
<td>643</td>
<td>629</td>
</tr>
<tr>
<td>Contributions receivable</td>
<td>25</td>
<td>36</td>
</tr>
<tr>
<td>Other assets</td>
<td>109</td>
<td>96</td>
</tr>
<tr>
<td><strong>Total current assets</strong></td>
<td><strong>4,412</strong></td>
<td><strong>4,894</strong></td>
</tr>
<tr>
<td><strong>INVESTMENTS</strong></td>
<td>17,634</td>
<td>20,547</td>
</tr>
<tr>
<td><strong>FIXED ASSETS, net</strong></td>
<td>3,008</td>
<td>3,573</td>
</tr>
<tr>
<td><strong>PREPAID PENSION EXPENSE</strong></td>
<td>–</td>
<td>952</td>
</tr>
<tr>
<td><strong>COLLECTIONS (Note 2)</strong></td>
<td>–</td>
<td>–</td>
</tr>
<tr>
<td><strong>Total assets</strong></td>
<td>20,642</td>
<td>25,072</td>
</tr>
<tr>
<td><strong>LIABILITIES AND NET ASSETS</strong></td>
<td><strong>$25,054</strong></td>
<td><strong>$29,966</strong></td>
</tr>
</tbody>
</table>

### LIABILITIES AND NET ASSETS

<table>
<thead>
<tr>
<th></th>
<th>2008</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>CURRENT LIABILITIES:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Accounts payable</td>
<td>$437</td>
<td>$659</td>
</tr>
<tr>
<td>Accrued liabilities</td>
<td>299</td>
<td>473</td>
</tr>
<tr>
<td>Deferred revenue</td>
<td>185</td>
<td>163</td>
</tr>
<tr>
<td>Current portion of capital lease obligations</td>
<td>46</td>
<td>43</td>
</tr>
<tr>
<td>Current portion of postretirement benefits other than pension</td>
<td>36</td>
<td>20</td>
</tr>
<tr>
<td><strong>Total current liabilities</strong></td>
<td><strong>1,003</strong></td>
<td><strong>1,358</strong></td>
</tr>
<tr>
<td><strong>CAPITAL LEASE OBLIGATIONS, net of current portion</strong></td>
<td>504</td>
<td>551</td>
</tr>
<tr>
<td><strong>ACCURED PENSION LIABILITY</strong></td>
<td>1,638</td>
<td>–</td>
</tr>
<tr>
<td><strong>POSTRETIREMENT BENEFITS OTHER THAN PENSION, net of current portion</strong></td>
<td>779</td>
<td>780</td>
</tr>
<tr>
<td><strong>Total liabilities</strong></td>
<td><strong>3,924</strong></td>
<td><strong>2,689</strong></td>
</tr>
<tr>
<td><strong>NET ASSETS:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Unrestricted</td>
<td>18,903</td>
<td>25,249</td>
</tr>
<tr>
<td>Temporarily restricted</td>
<td>799</td>
<td>619</td>
</tr>
<tr>
<td>Permanently restricted</td>
<td>1,428</td>
<td>1,409</td>
</tr>
<tr>
<td><strong>Total net assets</strong></td>
<td><strong>21,130</strong></td>
<td><strong>27,277</strong></td>
</tr>
<tr>
<td><strong>$25,054</strong></td>
<td><strong>$29,966</strong></td>
<td></td>
</tr>
</tbody>
</table>

The accompanying notes are an integral part of these statements.
### Statement of Activities and Change in Net Assets

for the Year Ended December 31, 2008

(Dollars in Thousands)

The accompanying notes are an integral part of these statements.

<table>
<thead>
<tr>
<th>SUPPORT AND REVENUE:</th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contributions from Corning Incorporated</td>
<td>$ 24,474</td>
<td>–</td>
<td>–</td>
<td>$ 24,474</td>
</tr>
<tr>
<td>Admissions</td>
<td>2,039</td>
<td>–</td>
<td>–</td>
<td>2,039</td>
</tr>
<tr>
<td>Sales from merchandising and food service</td>
<td>5,350</td>
<td>–</td>
<td>–</td>
<td>5,350</td>
</tr>
<tr>
<td>Studio, education, and outreach</td>
<td>2,150</td>
<td>–</td>
<td>–</td>
<td>2,150</td>
</tr>
<tr>
<td>Other revenues and contributions</td>
<td>562</td>
<td>536</td>
<td>–</td>
<td>1,098</td>
</tr>
<tr>
<td>Interest and dividends</td>
<td>737</td>
<td>61</td>
<td>14</td>
<td>812</td>
</tr>
<tr>
<td>Net appreciation (depreciation) of investments</td>
<td>(4,409)</td>
<td>18</td>
<td>5</td>
<td>(4,386)</td>
</tr>
<tr>
<td>Net assets released from restrictions</td>
<td>435</td>
<td>(435)</td>
<td>–</td>
<td>–</td>
</tr>
<tr>
<td><strong>Total support and revenue</strong></td>
<td>31,338</td>
<td>180</td>
<td>19</td>
<td>31,537</td>
</tr>
</tbody>
</table>

| EXPENSES:                                      |              |                        |                        |       |
| Program services—                              |              |                        |                        |       |
| Curatorial, exhibitions, and research          | 6,125        | –                      | –                      | 6,125 |
| Studio, education, and outreach                | 5,930        | –                      | –                      | 5,930 |
| Library services                               | 1,753        | –                      | –                      | 1,753 |
| Publications                                   | 495          | –                      | –                      | 495   |
| Visitor services                               | 2,494        | –                      | –                      | 2,494 |
| Merchandising and food service                 | 3,922        | –                      | –                      | 3,922 |
| Cost of sales from merchandising and food service| 2,616       | –                      | –                      | 2,616 |
| **Total program services**                     | 23,335       | –                      | –                      | 23,335 |
| Support services—                              |              |                        |                        |       |
| General administration                         | 6,836        | –                      | –                      | 6,836 |
| Marketing and public relations                 | 2,213        | –                      | –                      | 2,213 |
| Information services                           | 1,095        | –                      | –                      | 1,095 |
| **Total support services**                     | 10,144       | –                      | –                      | 10,144 |
| Acquisitions—                                   |              |                        |                        |       |
| Purchases for the Glass Collection             | 950          | –                      | –                      | 950   |
| Purchases for the Library Collection           | 259          | –                      | –                      | 259   |
| **Total acquisitions**                         | 1,209        | –                      | –                      | 1,209 |
| **Total expenses**                             | 34,688       | –                      | –                      | 34,688 |

| CHANGE IN NET ASSETS BEFORE OTHER CHANGES IN NET ASSETS | (3,350) | 180 | 19 | (3,151) |

| OTHER CHANGES IN NET ASSETS:                     |              |                        |                        |       |
| Change in funded status of pension plan (Note 11)| (2,888)      | –                      | –                      | (2,888) |
| Change in funded status of postretirement benefit plan (Note 11) | (108)        | –                      | –                      | (108) |

| CHANGE IN NET ASSETS                             | (6,346)      | 180                    | 19                     | (6,147) |

| NET ASSETS—beginning of year                     | 25,249       | 619                    | 1,409                  | 27,277 |

| NET ASSETS—end of year                          | $ 18,903     | $ 799                  | $ 1,428                | $ 21,130 |
The Corning Museum of Glass
Statement of Activities and Change in Net Assets
for the Year Ended December 31, 2007
(Dollars in Thousands)

The accompanying notes are an integral part of these statements.
The Corning Museum of Glass  
Statements of Cash Flows  
for the Years Ended December 31, 2008 and 2007  
(Dollars in Thousands)

CASH FLOW FROM OPERATING ACTIVITIES:

<table>
<thead>
<tr>
<th>Description</th>
<th>2008</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>Change in net assets</td>
<td>$ (6,147)</td>
<td>$ 2,360</td>
</tr>
<tr>
<td>Adjustments to reconcile change in net assets to net cash flow from operating activities:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Depreciation and amortization</td>
<td>809</td>
<td>745</td>
</tr>
<tr>
<td>Loss on the sale of fixed assets</td>
<td>4</td>
<td>–</td>
</tr>
<tr>
<td>Net depreciation (appreciation) of investments</td>
<td>4,386</td>
<td>(781)</td>
</tr>
<tr>
<td>Interest and dividends restricted for reinvestment</td>
<td>(14)</td>
<td>(16)</td>
</tr>
<tr>
<td>Change in funded status of pension plan</td>
<td>2,888</td>
<td>–</td>
</tr>
<tr>
<td>Change in funded status of postretirement benefit plan</td>
<td>108</td>
<td>–</td>
</tr>
<tr>
<td>Effect of adoption of SFAS No. 158</td>
<td>–</td>
<td>(563)</td>
</tr>
<tr>
<td>Acquisitions for the Museum collection</td>
<td>1,209</td>
<td>2,005</td>
</tr>
<tr>
<td>Changes in:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Accounts receivable</td>
<td>(104)</td>
<td>1</td>
</tr>
<tr>
<td>Other receivable—Rockwell Museum</td>
<td>13</td>
<td>(8)</td>
</tr>
<tr>
<td>Inventories</td>
<td>(14)</td>
<td>106</td>
</tr>
<tr>
<td>Contributions receivable</td>
<td>11</td>
<td>82</td>
</tr>
<tr>
<td>Other assets</td>
<td>(13)</td>
<td>19</td>
</tr>
<tr>
<td>Prepaid pension expense</td>
<td>952</td>
<td>(389)</td>
</tr>
<tr>
<td>Accounts payable</td>
<td>(222)</td>
<td>342</td>
</tr>
<tr>
<td>Accrued liabilities</td>
<td>(174)</td>
<td>8</td>
</tr>
<tr>
<td>Deferred revenue</td>
<td>22</td>
<td>(54)</td>
</tr>
<tr>
<td>Accrued pension liability</td>
<td>(1,250)</td>
<td>–</td>
</tr>
<tr>
<td>Postretirement benefits other than pension</td>
<td>(93)</td>
<td>(72)</td>
</tr>
<tr>
<td>Net cash flow from operating activities</td>
<td>2,371</td>
<td>3,785</td>
</tr>
</tbody>
</table>

CASH FLOW FROM INVESTING ACTIVITIES:

<table>
<thead>
<tr>
<th>Description</th>
<th>2008</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>Purchases of fixed assets</td>
<td>(248)</td>
<td>(457)</td>
</tr>
<tr>
<td>Purchases of investments</td>
<td>(5,470)</td>
<td>(3,844)</td>
</tr>
<tr>
<td>Proceeds from the sale of investments</td>
<td>3,997</td>
<td>3,151</td>
</tr>
<tr>
<td>Acquisitions for the Museum collection</td>
<td>(1,209)</td>
<td>(2,005)</td>
</tr>
<tr>
<td>Net cash flow from investing activities</td>
<td>(2,930)</td>
<td>(3,155)</td>
</tr>
</tbody>
</table>

CASH FLOW FROM FINANCING ACTIVITIES:

<table>
<thead>
<tr>
<th>Description</th>
<th>2008</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>Repayments on capital leases</td>
<td>(44)</td>
<td>(26)</td>
</tr>
<tr>
<td>Interest and dividends restricted for reinvestment</td>
<td>14</td>
<td>16</td>
</tr>
<tr>
<td>Net cash flow from financing activities</td>
<td>(30)</td>
<td>(10)</td>
</tr>
</tbody>
</table>

CHANGE IN CASH AND EQUIVALENTS

<table>
<thead>
<tr>
<th>Description</th>
<th>2008</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>Change in cash and equivalents—beginning of year</td>
<td>4,022</td>
<td>3,402</td>
</tr>
<tr>
<td>Change in cash and equivalents—end of year</td>
<td>$ 3,433</td>
<td>$ 4,022</td>
</tr>
</tbody>
</table>

The accompanying notes are an integral part of these statements.
1. THE ORGANIZATION

The mission of The Corning Museum of Glass (the Museum) is to engage, educate, and inspire visitors and the community through the art, history, and science of glass. This involves building, preserving, and promoting the world's foremost collection of objects representing the art and history of glass, and the library of record on those subjects for a broad range of current and new museum visitors; displaying the best of the collection in a permanent exhibition and arranging temporary exhibitions illustrating particular aspects of the art and history of glass; and in doing so maintaining an international reputation for scholarship and research on glass, presenting exhibitions of glass science and technology that educate and involve visitors of all ages in historic innovations and future applications of glass and glass-related materials, and providing visitors with a unique opportunity to view and experience glassmaking.

2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

Basis of Accounting
The financial statements of the Museum have been prepared in accordance with accounting principles generally accepted in the United States.

Classification of Net Assets
To ensure observance of limitations and restrictions placed on the use of resources available to the Museum, the accounts are reported in accordance with the principles of accounting for not-for-profit organizations. This is the procedure by which resources are classified for reporting purposes into groups of net assets established according to their nature and purpose. Accordingly, all financial transactions have been recorded and reported by net asset group.

Net assets of the Museum are classified and reported as follows:

- **Unrestricted Net Assets**
  Unrestricted net assets include operating net assets, which are not subject to donor-imposed stipulations, and are generally available for support of Museum operations, with certain limitations, as designated by the Board of Trustees.

- **Temporarily Restricted Net Assets**
  Temporarily restricted net assets include resources resulting from contributions of assets whose use by the Museum is limited by donor-imposed restrictions that either expire by passage of time or will be fulfilled by future actions of the Museum pursuant to those restrictions. When a donor restriction expires, temporarily restricted net assets are reclassified to unrestricted net assets and reported in the statement of activities and change in net assets as net assets released from restrictions. Temporary restrictions on gifts to acquire long-lived assets are considered met in the period in which the assets are acquired or placed in service. In the absence of donor specification that income and gains on donated funds are restricted, such income and gains are reported and classified based on the terms of the original gift.

- **Permanently Restricted Net Assets**
  Permanently restricted net assets have been restricted by donors to be maintained by the Museum in perpetuity. Generally, the Museum is permitted to use or expend part or all of the income and gains derived from the donated assets, restricted only by the donors' wishes.

Cash and Equivalents
Cash and equivalents consist of amounts on deposit with financial institutions, short-term investments with maturities of three months or less at the time of purchase, and other highly liquid investments, primarily money market funds. At times, the balances in the bank accounts may exceed federally insured limits. The Museum has not experienced any losses in such accounts and believes it is not exposed to any significant credit risk with respect to cash and equivalents.

Accounts Receivable
Accounts receivable consist of amounts primarily due from tour group operators and other organizations for their participation in Museum activities, as well as for facility rental fees. The Museum records an allowance for doubtful accounts based on experience and a review of specific accounts.

Inventories
Inventories consist of items purchased for resale in the Museum's gift shops and are valued at the lower of cost, determined on the average-cost basis, or market. The cost of inventory produced by Museum staff is expensed as incurred, since the future recovery of such costs is uncertain.

Investments
Investments are stated at fair value based on quoted market prices.
2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (Continued)

Investments (Continued)
Investment securities are exposed to various risks, such as interest rate, market, economic conditions, world affairs, and credit risks. Due to the level of risk associated with certain investment securities, it is possible that changes in their values could occur in the near term and such changes could materially affect the net assets of the Museum.

Fair Value Measurement—Definition and Hierarchy
In 2008, the Museum adopted the provisions of SFAS No. 157, Fair Value Measurements. SFAS No. 157 defines fair value as the price that would be received to sell an asset or paid to transfer a liability in an orderly transaction between market participants at the measurement date.

The Museum uses various valuation techniques in determining fair value. SFAS No. 157 establishes a hierarchy for inputs used in measuring fair value that maximizes the use of observable inputs and minimizes the use of unobservable inputs by requiring that the observable inputs be used when available. Observable inputs are inputs that market participants would use in pricing the asset or liability developed based on market data obtained from sources independent of the Museum. Unobservable inputs are inputs that reflect the Museum's assumptions about the assumption market participants would use in pricing the asset or liability, developed based on the best information available in the circumstances. The hierarchy is broken down into three levels based on the reliability of inputs as follows:

- Level 1—Valuations based on quoted prices in active markets for identical assets or liabilities that the Museum has the ability to access. Valuation adjustments are not applied to Level 1 instruments. Since valuations are based on quoted prices that are readily and regularly available in an active market, valuation of these products does not entail a significant degree of judgment.
  
The Museum's investments are valued utilizing Level 1 inputs.

- Level 2—Valuations based on quoted prices in markets that are not active or for which all significant inputs are observable, directly or indirectly.
  
The Museum currently has no assets or liabilities valued utilizing Level 2 inputs.

- Level 3—Valuations based on inputs that are unobservable and significant to the overall fair value measurement.
  
The Museum currently has no assets or liabilities valued utilizing Level 3 inputs.

The availability of observable inputs can vary and is affected by a wide variety of factors. To the extent that valuation is based on models or inputs that are less observable or unobservable in the market, the determination of fair value requires more judgment. In certain cases, the inputs used to measure fair value may fall into different levels of the fair value hierarchy. In such cases, for disclosure purposes the level in the fair value hierarchy within which the fair value measurement in its entirety falls is determined based on the lowest level input that is significant to the fair value measurement in its entirety.

Fixed Assets
Fixed asset purchases are capitalized and recorded at cost or, in the case of gifts, at fair value at date of donation. The Museum capitalizes all fixed assets with a cost of $5 or more that have a useful life of greater than one year. Depreciation expense is computed using the straight-line method over the estimated useful life of the assets (ranging from 2 to 40 years).

Deferred Revenue
Deferred revenue represents cash received in excess of revenue recognized by the Museum.

Taxes
In June 2006, the Financial Accounting Standards Board (FASB) issued Interpretation No. 48, Accounting for Uncertainty in Income Taxes—an interpretation of FASB No. 109, Accounting for Income Taxes (FIN 48). FIN 48 requires entities to disclose in their financial statements the nature of any uncertainty in their tax positions. For tax-exempt entities, their tax-exempt status itself is deemed to be an uncertainty, since events could occur which have the potential to jeopardize an organization’s tax-exempt status.

The Museum implemented the provisions of FIN 48 in 2008. The Museum believes it has no uncertain tax positions as of and for the year ended December 31, 2008.

Museum Collection
The collections, which were acquired through purchases and contributions since the Museum’s inception, are not recognized as assets on the statement of financial position. Purchases of or proceeds from the sale of collection items are recorded as changes in unrestricted net assets in the year the transaction occurs. Donations of art objects and library materials are not recorded as income in the statement of activities and change in net assets.

Endowment
The Museum’s endowment consists of three individual funds established for a variety of purposes by donors. As required by accounting principles generally accepted in the United States, net assets associated with endowment funds are classified and reported based on the existence or absence of donor-imposed restrictions.
2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (Continued)

Contributions
Contributions received and unconditional promises to give are measured at their fair values and are reported as an increase in net assets. The Museum reports gifts of cash and other assets as either temporarily restricted or permanently restricted support if they are received with donor stipulations that limit the use of the donated assets, or if they are designated as support for future periods.

Contributions receivable represents the fair value of amounts pledged. All pledged amounts are expected to be collected within one year.

Donated Services, Goods, and Facilities
Materials and other goods and services received as donations are recorded and reflected in the accompanying financial statements at their estimated fair values at the date of receipt.

Volunteers have donated significant amounts of time in support of the Museum’s activities. However, the value of these services is not reflected in the accompanying statements, as they do not meet the criteria for recognition as set forth under generally accepted accounting principles.

Advertising
Advertising costs are expensed as incurred.

Sales Tax
The Museum records sales net of tax collected.

Use of Estimates
The preparation of financial statements in conformity with generally accepted accounting principles requires management to make estimates and assumptions that affect the amounts reported in the financial statements and accompanying notes. Actual results could differ from those estimates.

Reclassifications
Certain items have been reclassified in the 2007 audited financial statements to conform to the current year presentation.

3. OTHER RECEIVABLE—ROCKWELL MUSEUM

Employees of the Museum provide services to the Rockwell Museum (Rockwell) for which the Museum is reimbursed for the cost of salaries and benefits of the specific employees. In 2008 and 2007, the Museum provided services totaling $745 and $742, respectively, to Rockwell. As of December 31, 2008 and 2007, respectively, the Museum recorded an amount due from Rockwell for salaries, benefits, and other services of $46 and $59.

4. INVESTMENTS

The Museum has investments which consist of the following at December 31:

<table>
<thead>
<tr>
<th>Fund</th>
<th>2008</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vanguard Short-Term Money Market Fund</td>
<td>$3,377</td>
<td>$1,905</td>
</tr>
<tr>
<td>Vanguard Total Bond Market Fund</td>
<td>5,547</td>
<td>7,562</td>
</tr>
<tr>
<td>Vanguard Short-Term Bond Fund</td>
<td>1,573</td>
<td>1,527</td>
</tr>
<tr>
<td>Vanguard Total Stock Market Index Fund</td>
<td>5,712</td>
<td>7,610</td>
</tr>
<tr>
<td>Vanguard International Growth Fund</td>
<td>1,104</td>
<td>1,473</td>
</tr>
<tr>
<td>Vanguard Emerging Stock Market Fund</td>
<td>321</td>
<td>470</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>$17,634</td>
<td>$20,547</td>
</tr>
</tbody>
</table>

Net investment income generated from these investments consisted of the following for the years ending December 31:

<table>
<thead>
<tr>
<th>Category</th>
<th>2008</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>Interest and dividends</td>
<td>$689</td>
<td>$707</td>
</tr>
<tr>
<td>Realized gain on investments, net</td>
<td>98</td>
<td>426</td>
</tr>
<tr>
<td>Unrealized (loss) gain on investments, net</td>
<td>(4,484)</td>
<td>355</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>(3,697)</td>
<td>$1,488</td>
</tr>
</tbody>
</table>

Additional interest and dividends earned on cash and equivalents consisted of $123 and $209 in 2008 and 2007, respectively.
4. INVESTMENTS (Continued)

The following are measured at fair value on a recurring basis at December 31, 2008:

<table>
<thead>
<tr>
<th>Description</th>
<th>Level 1 Inputs</th>
<th>Level 2 Inputs</th>
<th>Level 3 Inputs</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Investments</td>
<td>$ 17,634</td>
<td>$ –</td>
<td>$ –</td>
<td>$ 17,634</td>
</tr>
</tbody>
</table>

5. ENDOWMENT

Endowment Net Asset Composition by Fund Type as of December 31, 2008 is as follows:

<table>
<thead>
<tr>
<th>Permanently Restricted</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Donor-restricted endowment funds</td>
<td>$ 1,428</td>
</tr>
</tbody>
</table>

Changes in the Endowment Net Assets for the year ended December 31, 2008 are as follows:

<table>
<thead>
<tr>
<th>Permanently Restricted</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Endowment net assets, beginning of year</td>
<td>$ 1,409</td>
</tr>
<tr>
<td>Investment return:</td>
<td></td>
</tr>
<tr>
<td>Investment income</td>
<td>14</td>
</tr>
<tr>
<td>Net appreciation (realized and unrealized)</td>
<td>5</td>
</tr>
<tr>
<td>Endowment net assets, end of year</td>
<td>$ 1,428</td>
</tr>
</tbody>
</table>

Endowment Net Asset Composition by Fund Type as of December 31, 2007 is as follows:

<table>
<thead>
<tr>
<th>Permanently Restricted</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Donor-restricted endowment funds</td>
<td>$ 1,409</td>
</tr>
</tbody>
</table>

Changes in the Endowment Net Assets for the year ended December 31, 2007 are as follows:

<table>
<thead>
<tr>
<th>Permanently Restricted</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Endowment net assets, beginning of year</td>
<td>$ 1,379</td>
</tr>
<tr>
<td>Investment return:</td>
<td></td>
</tr>
<tr>
<td>Investment income</td>
<td>16</td>
</tr>
<tr>
<td>Net appreciation (realized and unrealized)</td>
<td>8</td>
</tr>
<tr>
<td>Contributions</td>
<td>6</td>
</tr>
<tr>
<td>Endowment net assets, end of year</td>
<td>$ 1,409</td>
</tr>
</tbody>
</table>

Funds with Deficiencies
From time to time, the fair value of assets associated with individual donor-restricted endowment funds may fall below the level required by New York Not-for-Profit Corporation Law. There were no such deficiencies as of December 31, 2008 and 2007.

Return Objectives and Risk Parameters
The Museum has adopted investment and spending policies for endowment assets that attempt to provide a predictable stream of funding to programs supported by its endowment while seeking to maintain the purchasing power of the endowment assets. Endowment assets include those assets of donor-restricted funds that the organization must hold in perpetuity. Under this policy, investments are consistent with the quality deemed appropriate in a fiduciary relationship and to which a prudent investor would adhere. All assets have readily ascertainable market values and are easily marketable.

Strategies Employed for Achieving Objectives
The Museum’s strategy is to invest its endowment assets in mutual funds. This allows for diversity without the need to track individual securities. Only mutual funds that have been in existence for at least five years are used. Additionally, they have favorable risk adjusted performance records and low expense ratios over time relative to peer funds and their associated benchmarks.

Spending Policy and How the Investment Objectives Relate to Spending Policy
Earnings on the Museum’s endowment are restricted for an award(s) for excellence in glass and for library acquisitions. The Museum’s policy is to spend as much of the endowment earnings as considered necessary. Any unspent endowment earnings in any given year become part of the permanently restricted endowment. The endowment is invested conservatively, so as to avoid losses that may occur in conjunction with market fluctuations.
5.  ENDOWMENT (Continued)

Spending Policy and How the Investment Objectives Relate to Spending Policy (Continued)

The governing board of the Museum has interpreted the applicable provisions of New York Not-for-Profit Corporation Law to mean that the classification of appreciation on permanently restricted endowment gifts, beyond the original gift amount, follows the donor's restrictions on the use of the related income (interest and dividends).

6.  TEMPORARILY RESTRICTED NET ASSETS

Temporarily restricted net assets as of December 31 are restricted as follows:

<table>
<thead>
<tr>
<th></th>
<th>2008</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>Glass acquisitions</td>
<td>$215</td>
<td>$146</td>
</tr>
<tr>
<td>Library acquisitions</td>
<td>59</td>
<td>81</td>
</tr>
<tr>
<td>Scholarships and awards</td>
<td>344</td>
<td>318</td>
</tr>
<tr>
<td>Time restrictions</td>
<td>181</td>
<td>74</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$799</strong></td>
<td><strong>$619</strong></td>
</tr>
</tbody>
</table>

7.  NET ASSETS RELEASED FROM RESTRICTIONS

Net assets were released from donor restrictions, either by incurring expenses or, by the passage of time satisfying the restricted purposes, as follows:

<table>
<thead>
<tr>
<th></th>
<th>2008</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>Glass acquisitions</td>
<td>$203</td>
<td>$233</td>
</tr>
<tr>
<td>Library acquisitions</td>
<td>91</td>
<td>47</td>
</tr>
<tr>
<td>Scholarships and awards</td>
<td>86</td>
<td>65</td>
</tr>
<tr>
<td>Time restrictions</td>
<td>55</td>
<td>120</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$435</strong></td>
<td><strong>$465</strong></td>
</tr>
</tbody>
</table>

8.  PERMANENTLY RESTRICTED NET ASSETS

Permanently restricted net assets are restricted investments held in perpetuity, the income from which is expendable to support the following as of December 31:

<table>
<thead>
<tr>
<th></th>
<th>2008</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>Acquisitions of books for the Rakow Research Library</td>
<td>$644</td>
<td>$644</td>
</tr>
<tr>
<td>Annual awards for glass research and commissioned works of art</td>
<td>784</td>
<td>765</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$1,428</strong></td>
<td><strong>$1,409</strong></td>
</tr>
</tbody>
</table>

9.  DONOR-IMPOSED RESTRICTIONS ON UNSPENT EARNINGS

Certain permanently restricted investment earnings are temporarily restricted for an award(s) for excellence in glass and for library acquisitions. Per donor instructions, each year, any unspent earnings from these investments are to be transferred back to permanently restricted investments. In 2008, the earnings available from these investments were completely spent on the restricted purpose and, accordingly, no amounts were transferred from temporarily restricted to permanently restricted net assets.

10.  FIXED ASSETS

Fixed assets consist of the following at December 31:

<table>
<thead>
<tr>
<th></th>
<th>2008</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vehicles under capital lease</td>
<td>$619</td>
<td>$619</td>
</tr>
<tr>
<td>Buildings</td>
<td>7,409</td>
<td>7,378</td>
</tr>
<tr>
<td>Equipment</td>
<td>4,917</td>
<td>4,942</td>
</tr>
<tr>
<td>Construction in progress</td>
<td>40</td>
<td>26</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>12,985</td>
<td>12,965</td>
</tr>
<tr>
<td>Less: Accumulated depreciation and amortization</td>
<td>(9,977)</td>
<td>(9,392)</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$3,008</strong></td>
<td><strong>$3,573</strong></td>
</tr>
</tbody>
</table>

60
10. FIXED ASSETS (Continued)

Accumulated amortization on vehicles under capital lease was $93 and $31 at December 31, 2008 and 2007, respectively.

11. PENSION AND OTHER POSTRETIREMENT BENEFIT PLANS

The Museum has a funded noncontributory defined benefit pension plan that covers all of its employees. The Museum also has other postretirement benefit plans that provide health care and life insurance benefits for eligible retirees and dependents. The health care plan is contributory, with participants’ contributions determined by years of service. The life insurance plan is noncontributory.

Certain employees of the Museum provide services to the Rockwell Museum (Rockwell). Therefore, pension costs are allocated by the Museum to Rockwell based on the level of services provided to Rockwell by the Museum’s employees.

Effective January 1, 2007, the pension plan was amended to reduce future benefit accruals by changing the plan formula accrual to 1.5% of all compensation, rather than 1.5% up to $8 and 2% thereafter. In addition, credited service taken into account is now limited to a maximum 30 years rather than unlimited. This amendment had the effect of reducing the benefit obligation by $1,177.

Also effective January 1, 2007, the postretirement benefits plan was amended to eliminate plan benefits for employees hired after January 1, 2007; to increase the years of service for eligibility to 15 from 5; to eliminate retiree medical insurance upon reaching age 65 for any current employee who becomes a participant by retiring on or after January 1, 2007; to require that medical contributions for current and future retirees be limited to amounts determined by the Benefits Committee; and to fix the retiree life insurance benefit at $20 rather than a percentage of final pay. This had the effect of reducing the benefit obligation by $2,833.

The postretirement benefit plan disclosure information set forth below does not reflect the impact of the Medicare Prescription Drug, Improvement and Modernization Act of 2003, as the Museum has not yet determined whether prescription benefits provided by the Plan satisfy the actuarial equivalency requirement needed to obtain the federal subsidy. However, because of the plan amendments effective January 1, 2007, there will be no future impact of the Act as retiree medical benefits end upon reaching age 65, which is currently the age at which one becomes eligible for Medicare.

Effective January 1, 2007, the Museum adopted the recognition provisions of FASB Statement No. 158 as of December 31, 2007, which require that the funded status of defined benefit pension and other postretirement plans be fully recognized in the balance sheet. The incremental effects of applying FASB Statement No. 158 on individual line items in the balance sheet are as follows:

<table>
<thead>
<tr>
<th>Before Application</th>
<th>Adjustments</th>
<th>After Application</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prepaid pension expense</td>
<td>$1,855</td>
<td>$(903)</td>
</tr>
<tr>
<td>Current portion of postretirement benefits, other than pension</td>
<td>(20)</td>
<td>–</td>
</tr>
<tr>
<td>Postretirement benefits other than pension, net of current portion</td>
<td>(2,246)</td>
<td>1,466</td>
</tr>
<tr>
<td>$ (411)</td>
<td>$563</td>
<td>$152</td>
</tr>
</tbody>
</table>

Funded Status

Obligations and funded status of the plans are as follows:

<table>
<thead>
<tr>
<th>Pension Benefits</th>
<th>Postretirement Benefits</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>2008</strong></td>
<td><strong>2007</strong></td>
</tr>
<tr>
<td>Benefit obligation</td>
<td>$10,469</td>
</tr>
<tr>
<td>Fair value of plan assets at end of year</td>
<td>8,831</td>
</tr>
<tr>
<td>Funded status</td>
<td>$(1,638)</td>
</tr>
<tr>
<td>Accumulated benefit obligation</td>
<td>$9,859</td>
</tr>
<tr>
<td>Employer contributions</td>
<td>$548</td>
</tr>
<tr>
<td>Plan participants’ contributions</td>
<td>–</td>
</tr>
<tr>
<td>Benefit payments</td>
<td>$(327)</td>
</tr>
</tbody>
</table>
11. PENSION AND OTHER POSTRETIREMENT BENEFIT PLANS (Continued)

Financial Statement Recognition
As of December 31, 2008 and 2007, the following amounts were recognized in the balance sheet:

<table>
<thead>
<tr>
<th></th>
<th>2008</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>As a non-current asset</td>
<td></td>
<td>952</td>
</tr>
<tr>
<td>As a current liability</td>
<td>(36)</td>
<td>(20)</td>
</tr>
<tr>
<td>As a non-current liability</td>
<td>(2,417)</td>
<td>(780)</td>
</tr>
</tbody>
</table>

Amounts recognized in the statements of activities and change in net assets consist of:

<table>
<thead>
<tr>
<th>Pension Benefits</th>
<th>Postretirement Benefits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Net periodic benefit cost (income)</td>
<td>$250</td>
</tr>
</tbody>
</table>

As of December 31, 2008, the following items included in net assets had not yet been recognized as components of benefits expense:

<table>
<thead>
<tr>
<th>Pension Benefits</th>
<th>Postretirement Benefits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prior Service Credit</td>
<td>$981</td>
</tr>
<tr>
<td>Net Loss</td>
<td>($4,772)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Pension Benefits</th>
<th>Postretirement Benefits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unrecognized amounts at December 31, 2008</td>
<td>$71</td>
</tr>
<tr>
<td>Expected amortization of unrecognized items in next year’s expense</td>
<td>($225)</td>
</tr>
</tbody>
</table>

Assumptions
Weighted average assumptions used to determine benefit obligations at December 31, are as follows:

<table>
<thead>
<tr>
<th>Pension Benefits</th>
<th>Postretirement Benefits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Discount rate</td>
<td>6.00%</td>
</tr>
<tr>
<td>Average annual increase in compensation</td>
<td>4.50%</td>
</tr>
<tr>
<td>Expected long-term rate of return on plan assets</td>
<td>8.00%</td>
</tr>
</tbody>
</table>

The expected rate of return on assets is based on the current interest rate environment and historical market premiums of equity and other asset classes relative to fixed income rates.

Assumed health care cost trend rates at December 31, are as follows:

<table>
<thead>
<tr>
<th></th>
<th>2008</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>Health care cost trend rate assumed for next year</td>
<td>8%</td>
<td>10%</td>
</tr>
<tr>
<td>Rate to which the cost trend rate is assumed to decline (the ultimate trend rate)</td>
<td>5%</td>
<td>5%</td>
</tr>
<tr>
<td>Year that the rate reaches the ultimate trend rate</td>
<td>2012</td>
<td>2012</td>
</tr>
</tbody>
</table>

The health care cost trend is assumed to decline 1% per year until the ultimate rate is reached in 2012.

Plan Assets
The Museum’s pension plan weighted average asset allocations at December 31, 2008 and 2007, by asset category are as follows:

<table>
<thead>
<tr>
<th></th>
<th>2008</th>
<th>2007</th>
<th>Target</th>
</tr>
</thead>
<tbody>
<tr>
<td>Equity securities</td>
<td>41%</td>
<td>40%</td>
<td>40%</td>
</tr>
<tr>
<td>Fixed income securities</td>
<td>49%</td>
<td>50%</td>
<td>50%</td>
</tr>
<tr>
<td>International securities</td>
<td>10%</td>
<td>10%</td>
<td>10%</td>
</tr>
<tr>
<td></td>
<td>100%</td>
<td>100%</td>
<td>100%</td>
</tr>
</tbody>
</table>

The Museum has an investment policy for the pension plan with the primary objective of adequately providing for both the growth and liquidity needed to support all current and future benefit payment obligations. The investment strategy is to invest in a diversified portfolio of assets which are expected to satisfy the above objective and produce both absolute and risk adjusted returns competitive with a benchmark of 40% MSCI US Broad Market, 10% MSCI EAFE Index, 40% Barclays Long Gov/Credit Index, and 10% Barclays Inflation Note Index.
11. PENSION AND OTHER POSTRETIREMENT BENEFIT PLANS (Continued)

Contributions
The Museum expects to contribute $557 and $40 to its pension plan and postretirement benefit plan, respectively, in 2009.

Estimated Future Benefit Payments
Benefit payments, which reflect expected future service, as appropriate, are expected to be paid as follows:

<table>
<thead>
<tr>
<th>Year</th>
<th>Pension Benefits</th>
<th>Postretirement Benefits</th>
</tr>
</thead>
<tbody>
<tr>
<td>2009</td>
<td>$ 497</td>
<td>$ 40</td>
</tr>
<tr>
<td>2010</td>
<td>$ 528</td>
<td>$ 45</td>
</tr>
<tr>
<td>2011</td>
<td>$ 555</td>
<td>$ 59</td>
</tr>
<tr>
<td>2012</td>
<td>$ 607</td>
<td>$ 61</td>
</tr>
<tr>
<td>2013</td>
<td>$ 654</td>
<td>$ 67</td>
</tr>
<tr>
<td>2014–2018</td>
<td>$ 3,793</td>
<td>$ 389</td>
</tr>
</tbody>
</table>

12. 403(B) DEFINED CONTRIBUTION RETIREMENT PLAN

Employees of the Museum are immediately eligible to participate in The Corning Museum of Glass Defined Contribution Retirement Plan, a 403(b) tax-deferred annuity program. Each employee determines whether participation in the program is appropriate and the percentage of compensation he or she wishes to defer. Employees may contribute any percentage of compensation up to the maximum allowed by law. The Museum makes matching contributions of 50% of each employee's contributions, up to a maximum of 4% of the employee's total contributions. The total of an employee’s and the Museum’s matching contributions is not to exceed the maximum IRC Section 415 limitations of $46 in 2008. In addition, employees age 50 or older were permitted to make catch-up contributions in 2008, not to exceed $5. Matching contributions for 2008 and 2007 were $115 and $104, respectively.

13. CONTRIBUTIONS FROM CORNING INCORPORATED

Contributions from Corning Incorporated for the years ended December 31 were as follows:

<table>
<thead>
<tr>
<th>Year</th>
<th>Expenses incurred on behalf of the Museum</th>
<th>Cash</th>
</tr>
</thead>
<tbody>
<tr>
<td>2008</td>
<td>$12,901</td>
<td>11,573</td>
</tr>
<tr>
<td>2007</td>
<td>$13,589</td>
<td>10,720</td>
</tr>
<tr>
<td></td>
<td>$24,474</td>
<td>$24,309</td>
</tr>
</tbody>
</table>

Cash contributions are unrestricted and available for the Museum's general operations and acquisitions. Expenses incurred by Corning Incorporated on behalf of the Museum consist primarily of facilities costs and salaries expense. These are reflected in the applicable program and support services categories in the statements of activities. The overall contribution from Corning Incorporated was approximately 68% and 67% of the Museum's total support and revenue (excluding net appreciation/depreciation of investments) for the years ended December 31, 2008 and 2007, respectively.

14. EXCISE TAXES

The Museum is subject to federal excise tax on net taxable investment income, as defined by the Internal Revenue Code. For tax purposes, such tax is determined, in part, based on net realized gains on sales of investments (the difference between the donor’s basis of the investment, if contributed, or the cost of the investment, if purchased, and the proceeds of the sale). The Museum incurred tax expense of $9 and $27 in 2008 and 2007, respectively. The Museum paid excise taxes of $6 and $29 in 2008 and 2007, respectively.

15. OPERATING LEASES

The Museum has several non-cancelable operating leases, primarily for office equipment, that expire through 2012. These leases generally require the Museum to pay all executory costs such as maintenance and insurance. The expense for operating leases for 2008 and 2007 was $63 and $151, respectively. The future minimum operating lease commitments are as follows:

<table>
<thead>
<tr>
<th>Year</th>
<th>2009</th>
<th>2010</th>
<th>2011</th>
<th>2012</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$ 44</td>
<td>21</td>
<td>13</td>
<td>5</td>
<td>$ 83</td>
</tr>
</tbody>
</table>
16. CAPITAL LEASES

In 2007, the Museum entered into a contract to lease two buses under a non-cancelable capital lease agreement with an interest rate of 9% and an expiration date in 2017. The lease requires the Museum to pay operating expenses related to the leased asset. Future minimum lease payments at December 31, 2008, are as follows:

<table>
<thead>
<tr>
<th>Year</th>
<th>Payment</th>
</tr>
</thead>
<tbody>
<tr>
<td>2009</td>
<td>$94</td>
</tr>
<tr>
<td>2010</td>
<td>94</td>
</tr>
<tr>
<td>2011</td>
<td>94</td>
</tr>
<tr>
<td>2012</td>
<td>94</td>
</tr>
<tr>
<td>2013</td>
<td>94</td>
</tr>
<tr>
<td>Thereafter</td>
<td>$314</td>
</tr>
</tbody>
</table>

Total minimum lease payments $784
Less: Amount representing interest (234)
Present value of future minimum lease payments $550
Less: Current portion (46)

$504

Interest expense and interest paid on the capital lease was approximately $52 and $36 for the years ended December 31, 2008 and 2007, respectively.

17. ARTHUR RUBLOFF RESIDUARY TRUST

The Museum has been named a 2.8% beneficiary in a residuary trust. The assets are known, but their value is not easily determinable. As a result, the Museum's interest in the trust is not included in the statement of financial position. The revenue from the trust is recorded as it is received. The revenue from the trust was $7 in 2008. There was no revenue recognized from the trust in 2007.

On December 31, 2006, the trust was terminated and a wind-up period was established not to extend beyond December 31, 2009. The Trustees will continue to hold and administer any undistributed balance in cash in the trust and its wholly-owned entities during the wind-up period. The funds are being retained to cover potential future expenses in which the trust entities are or may be liable. The Trustees will distribute the remaining principal no later than the conclusion of the wind-up period.

18. ADVERTISING COSTS

For the years ended December 31, 2008 and 2007, advertising costs for the Museum were $804 and $890, respectively.

19. FUNDRAISING COSTS

For the years ended December 31, 2008 and 2007, fundraising costs for the Museum were $47 and $217, respectively, and are included in general administration in the accompanying statements of activities and change in net assets.

20. RELATED PARTIES

The Museum had a contract through December 31, 2008, for consulting services, which were provided by a related party. Expenses paid for these services totaled $47 and $38 for 2008 and 2007, respectively.

21. LEGAL PROCEEDINGS

The Museum is involved in a claim and legal action, which arose in the ordinary course of business. In the opinion of management, the ultimate disposition of this matter will not have a material adverse effect on the Museum's financial position, results of operations, or liquidity.

22. GIFTS AND DONATIONS (UNAUDITED)

Gifts of art objects and library materials received during 2008 and 2007 were estimated by the Museum's curators to have a value of approximately $1,082 and $5,178, respectively. The significant decrease was caused by 2007 being the final year of a two year contribution, which consisted of 235 contemporary studio glass vessels and sculptures, by Ben W. and Natalie G. Heineman, Sr., of the Ben W. Heineman family collection.

A substantial number of volunteers donated approximately 8,603 and 7,835 hours to the Museum's program services during 2008 and 2007, respectively; however, the value of these donated services is not reflected in the financial statements.