The Fellows of The Corning Museum of Glass

Carole Allaire
Gary E. Baker
Renée E. Belfer
Robert A. Belfer
Mike Belkin
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Alan L. Cameros
Lt. Gen. Christian Clausen, retired
Simon Cottle
Kenneth C. Depew
Thomas P. Dimitroff
Jay R. Doros
David Dowler
Christopher T. G. Fish
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David Fuchshuber
William Gudenrath
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Douglas Heller
A. C. Hubbard Jr.
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Kenneth L. Jobe+
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Olive Jones+
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Michael Kovacek
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Paul D. Parkman
Paul N. Perrot+
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Joan P. Randles
Richard F. Randles
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Rachel Russell
Prof. Dr. Axel von Saldern†
Josh Simpson
John P. Smith
Walter Spieg+†
Paul J. Stankard
Prof. Dr. Rudolf von Strasser
Lino Tagliapietra
Catherine M. V. Thuro-Gripton+
Kenneth R. Treis
Harley N. Trice
A. A. Trinidad
Deborah Truitt
Durk Valkema
David B. Whitehouse‡
Karol B. Wight
Rainer Zietz
Maris Zuika

* Life Fellow
† Honorary Fellow
‡ Deceased, June 2, 2012
‡ Deceased, February 17, 2013

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 2012

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

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

Writing the introduction to our Annual Report provides me with an opportunity to look back on the many achievements of The Corning Museum of Glass this past year, the first full year that I have served as executive director. To observe the life of the Museum throughout the year, from the quiet of winter to the busy activity of summer, has been an enjoyable experience for me. The year 2012 was a year of remembrances and initiatives for the Museum. While some of these remembrances were celebratory, one was a recounting of a local natural disaster. The initiatives were all exciting opportunities to share our Museum with broader audiences, both young and old, locally and globally.

The 50th Anniversary of the Studio Glass Movement

In 1962, a seminar on glassmaking was held at The Toledo Museum of Art. Led by Harvey Littleton and Dominick Labino, it was a seminal moment in the history of glass in America. It ushered in a new era of glassmaking on a smaller scale, outside the industrial dimensions of the factory, at the hands of aspiring artists eager to work with this new material. This anniversary was celebrated at our Museum in a variety of ways, and it became one of the backbones upon which we built our exhibitions and public programs in 2012. Two exhibitions, one on the Museum’s West Bridge and the other at the Rakow Research Library, celebrated the achievements of Littleton and Labino. The Studio Glass movement’s anniversary also dictated the theme of our annual Seminar on Glass, held in October. Tina Oldknow, curator of modern glass, and Mary Mills, education programs manager, worked together to formulate an amazing slate of speakers—curators, artists, collectors, and dealers—all of whom played a role in the early years of the movement.

This American artistic endeavor was supported and encouraged by artists in Europe. One of them, the German Erwin Eisch, was the subject of 2012’s “Masters of Studio Glass” exhibition. Eisch had grown up in a glassmaking family in Frauenau, a town within a region with a long and rich tradition of glassmaking on a large and small scale. He was one of the first European artists who pushed the material in new and unusual directions, and his work greatly influenced American artists. Juxtaposing Littleton’s and Eisch’s work within the Museum was a study in contrasts—an intriguing way to compare the youthful American approach to glass with an experienced European one.

A Summer of Making Ideas

“Making Ideas: Experiments in Design at GlassLab,” our major exhibition in 2012, celebrated the Museum’s GlassLab program. GlassLab introduces the medium of glass to designers, uniting them with glass artists in order to explore new product designs in glass. Begun in 2007, GlassLab has presented a roster of talented designers who moved across the hot-glass stage at such venues as the Vitra Design Museum in Weil am Rhein, Germany, during Art Basel; Art Design/Art Basel in Miami; and Domaine de Boisbuchet in Lessac, France.

In the “Making Ideas” exhibition, curated by Tina Oldknow, the prototypes developed in these sessions over the years were showcased for the public, unveiling the creative process behind the development and design of new consumer products in glass. Instead of a traditional exhibition catalog, Museum staff developed a GlassLab-focused Web site that provides ongoing updates as new GlassLab events take place around the world, and as new designers take part in our program. Simultaneously, in celebration of a “summer of making ideas,” GlassLab sessions were held in Corning.
for the first time and, in collaboration with the Cooper-Hewitt, National Design Museum, on Governors Island in New York City. Because of the Cooper-Hewitt’s nearby exhibit on graphic design, the Governors Island GlassLab sessions included graphic designers for the first time. Our presence on Governors Island led to a measurable uptick in visitation to the Museum from the New York City region, a sure sign of successful outreach.

At Home and Abroad

Other programs and initiatives expanded the Museum’s reach across the nation and around the globe. Our Hot Glass Roadshow had deployments from Florida to Michigan. These deployments are often an observer’s first experience of glassmaking, and these shows create an expanding body of fans of the Museum. But our influence was felt not only on land, because the Museum also continues its collaboration with Celebrity Cruises. We estimated that, during 2012, our glass artists reached our one millionth sea cruise guest since the launch of the Hot Glass at Sea program in 2007. In addition, Celebrity Solstice began a voyage in 2012 that progressed from the Mediterranean Sea to the shores of Australia and New Zealand, taking the Hot Glass Show back to Australia for the first time since our 2005 deployment.

I myself had an opportunity to experience the Hot Glass at Sea program in April, when my family and I enjoyed an eastern Caribbean cruise aboard the Solstice before it set sail for the Mediterranean summer cruise season. In addition to delivering a lecture on ancient Roman glass, I narrated the show for other passengers with our three talented gaffers. I can now say from firsthand experience that it is quite a treat to view a Hot Glass show on the lawn deck of a ship traversing the beautiful waters of the Caribbean. My fellow passengers, as well as all passengers who enjoy such Celebrity cruises, are invited back to the Museum to see our home base of operations, and when they present their sea passes, they receive free admission for two.

The Museum’s relationship with Celebrity Cruises was deepened when one of our gaffers, Megan Mathie, was named one of four godmothers for Celebrity’s newest Solstice-class ship, Celebrity Reflection. Along with other women whose lives have been touched by breast cancer, all of whom work with Celebrity Cruises in some capacity, Megan christened the ship in a celebration in Miami on December 1, 2012. It was a great honor for Megan, and we are proud of the work that she has done to support breast cancer research by creating her “Hot Pink Glass Show” during her deployments at sea. Selected works created in that show, and in other hot-glass shows, are auctioned off at the end of each cruise to support breast cancer research, while others are sold to support our Studio scholarship program.
Like our gaffers, our collections traveled the world in 2012. Loans from the glass collection were put on view at various venues across the United States, in Europe, and in Australia. Holdings from the Rakow Library also traveled the world, including material from our 2011 exhibition on the Museum’s 200-inch disk, which was re-created at the National Glass Centre in Sunderland, U.K., as part of the Cultural Olympiad, held during the 2012 Summer Games in London.

In addition to our staff traveling the world for glass, the Museum expanded our digital outreach by relaunching our Web site in February 2012. The greatly expanded site now includes information about our entire glass collection, the Rakow Library’s holdings, and other resources on glass. A visually rich experience can take our virtual visitors through technical glassmaking videos, oral histories, live-streamed demonstrations from our Studio, and numerous written resources. This relaunch involved nearly every member of the Museum’s staff in its development and preparation, and was a significant achievement during the year. Our data indicate that we had 626,000 visitors to the new site, with 3.5 million unique page views. The Web site continues to expand with new content, blog entries, and program updates, so keep visiting. You’ll always find something new to see and enjoy!

On the home front, the Museum continued to welcome guests both locally and from around the globe. In May, we installed the 44th annual Student Art Show, which included selected works by students in area schools, from kindergarten through grade 12. Welcoming these aspiring artists and their families to our Museum was a thrill, and we are proud of our longstanding relationship with the schools in our community.

We also enjoyed a new collaboration with Watkins Glen International. For the first time, the Museum was invited to create a unique trophy for the winner of the Finger Lakes 355, a NASCAR Sprint Cup Series race. Using the unique shape of the track and the iconic light blue color of its guardrails as sources of inspiration, the glass artist Eric Meek and his team designed an amazing glass trophy that celebrated some of the region’s signature elements: the waterfalls of the Finger Lakes, our glassmaking tradition, and Watkins Glen International. Attending this race in August, my first NASCAR event, I had the distinct honor of awarding the trophy to Marcos Ambrose, winner of the Finger Lakes 355.

A regional natural disaster is commemorated in an ongoing exhibition at the Rakow Library. “The Flood of ’72: Community, Collections, and Conservation” recalls the devastating flood of the Chemung River that occurred overnight on June 23, 1972. In addition to the tragic loss of life and the destruction of parts of the community, the floodwaters wreaked havoc on the Museum’s building, glass collection, and Library holdings. The exhibition recounts the events of the flood and the heroic efforts of the townspeople, Museum staff, and volunteers who worked to bring Corning back to life. The conservation work on the glass holdings was remarkable, and that on the rare books and other printed material at the Library set a new international standard, with practices that are still being followed today. These treatments were most recently employed with the arrival of Hurricane Sandy and its devastating effects on the waterfronts of New Jersey, New York, and further north. Luckily, Corning was spared, and our hearts and thoughts go out to all of those who have suffered as a result of this terrible natural disaster.

**Business as Usual? Only in Corning**

The traditional Museum activities took place throughout the year, resulting in spectacular new additions to the glass and Library collections. Principal among these were two
ancient glass pieces, one Roman and the other Egyptian. Our new Egyptian portrait inlay of Pharaoh Akhenaten is a stunning image of the king, and it captures the beauty of the artistic style that was introduced during his reign in the 14th century B.C. The Roman inlaid bowl with an imaginary scene of the flora and fauna of the Nile, including an eight-winged dragonfly, is a type of vessel that was previously represented in the collection only by fragments of similar works. Our new bowl is the only nearly intact example of this late Roman vessel style to survive from antiquity.

During the year, we published new scholarly books, as well as our first children’s book, Paperweight Pals, a board book that introduces young children to 10 of our charming paperweights.

We welcomed several new Trustees. Randi L. Hewit, Charles L. Venable, and Susan M. Taylor joined the Board in May, bringing to the group expertise in community relations and the museum world. In addition, I was elected to the Association of Art Museum Directors, a community of museum directors from across North America who meet regularly to promote the importance of museums, and to establish standards by which we operate.

Our visitorship continues to grow, particularly in the segment of guests arriving on bus tours. Our programs, activities, and collection tours have kept pace with visitation, and we were delighted to see that 27 percent of our visitors engaged in hands-on glassmaking through our Make Your Own Glass program.

At The Studio, we welcomed more than 1,000 new and returning glass students, and worked with 10 artists in residence from around the globe. Our Education Department launched a new program for middle-school students, titled Junior Scientists. In collaboration with local middle-school science teachers and scientists from Corning Incorporated’s research facility, we developed a program of inquiry and activity to create a curriculum for students that focuses on the material of glass as an element of scientific study.

We mourn the loss in 2012 of two members of our Museum family: Ben W. Heineman Sr. and Axel von Saldern. Ben Heineman, a noted businessman, philanthropist, and supporter of the arts, died in August. Mr. Heineman touched our Museum in several ways: as a friend, as a Trustee, and as an avid collector of contemporary glass. Many of the pieces from the collection he formed with his late wife, Natalie, grace the gallery that bears their family’s name. Axel von Saldern, a noted German scholar and curator, died in June. A member of the founding staff of the Museum, he spent the early years of his career working in Corning. His primary area of study was Islamic glass, but he was deeply knowledgeable about all of historical glass production. His expertise led to his election as one of the Museum’s Fellows, a group of noted scholars, collectors, and dealers of glass. His book on the Museum’s collection of German enameled glasses was one of the first publications on this topic in English, and it became a major contribution to this field of study. Both of these men will be missed.

Expansion and Renovation

The Museum ended 2011 in the midst of the architectural design phase for our North Wing expansion. In 2012, great leaps forward were made in finalizing the design, in breaking ground, and in preparing for the future. But even before the groundbreaking, there was renovation work afoot in the Museum, some of which involved improvements in existing facilities, and some of which was in preparation for our new buildings. Our Café was completely redesigned, resulting in more space for our visitors to dine, a better kitchen for the culinary staff, and a sleek new servery, all...
achieved in collaboration with HAIGH Architects. Other facilities work included a newly designed loading dock for the glass collection, an essential element in any museum operation, and the relocation of our small hot-glass stage to a room formerly used as an orientation theater.

Inaugurated in July, the new stage was opened in a ceremony that included an honor guard of gaffers, both new and old, holding their blowpipes aloft; a military color guard; and, leading the entire parade, a band of bag-pipers. The new Innovations Stage, on which our gaffers demonstrate and work, is a light-filled space with greater capacity, and it is adjacent to our Admissions Lobby. The new location for the stage was necessary because the old stage was attached to the former Steuben Glass factory, a part of the building slated for demolition and renovation.

Our official groundbreaking for the North Wing expansion took place on a beautiful sunny morning in June. With members of our Board of Trustees, leaders of our major donor Corning Incorporated, local and state politicians, and members of the community in attendance, we thrust spades into the soil to mark the onset of construction. We look forward to continued change as the new gallery building and hot-glass stage begin to emerge from the ground in 2013.

None of these many achievements could have taken place without the full support of our Board of Trustees, the hard work of our talented and dedicated staff, our army of temporary staff, and our volunteers and docents, who are so generous with their time and energy. I thank them all for another remarkable year, and look forward, with them, to taking the Museum forward in 2013.

David Whitehouse, former executive director, died on February 17, 2013, following a brief battle with cancer. He was 71. David joined the Museum in 1984, and during his years in Corning, he became one of the world’s foremost authorities on ancient and Islamic glass. David stepped down as executive director and assumed a new role as the Museum’s senior scholar in 2011. At the time of his death, he was working on three publications related to ancient glass, which we plan to complete and publish in the next several years. During his tenure as executive director, the Museum underwent a major renovation and expansion, the Rakow Library’s holdings were nearly doubled, and The Studio was created. David will be sorely missed, both by the Museum staff and by his many colleagues and friends around the world. David’s obituary can be found on our Web site (www.cmog.org), and a scholarly obituary will appear in the 2013 volume of our Journal of Glass Studies.

Karol Wight
Executive Director
Ancient


Bottle, blown, applied. Roman Empire, about third–fourth centuries. H. 15.8 cm, D. (max.) 11.1 cm (2012.1.3). Gift of The Merritt Lum Budd and Edna Van Sickle Budd Collection.

Pitcher, mold-blown, applied. Roman Empire, about third–fourth centuries. H. 18.6 cm, D. (shoulder) 8.6 cm (2012.1.4). Gift of The Merritt Lum Budd and Edna Van Sickle Budd Collection.


European

Chandelier with 12 arms, blown, cut, assembled; metal mounts. England, about 1760–1765. H. about 125 cm (2012.2.8).

Wineglass with chinoiserie scene, blown, cane decoration, enameled. England, Newcastle upon Tyne, William and Mary Beilby, about 1765. H. 15 cm, D. 7 cm (2012.2.1).


Pair of vases with japonisme scenes, blown, enameled. France, Baccarat, Compagnie des Verreries et Cristalleries de Baccarat, about 1880. Taller: H. 15.4 cm, D. 9.7 cm (2012.3.3A, B).

Claret jug with stopper, blown, copper-wheel engraved; applied foot and handle. England, Stourbridge, possibly Thomas Webb and Castle upon Tyne, William and Mary Beilby, about 1765. H. 15 cm, D. 7 cm (2012.2.1).

Selected Additions to the Glass Collection*

*For more information about many of these acquisitions, see The Corning Museum of Glass: Notable Acquisitions 2012 (May 2013) or visit www.cmog.org.
Sons, possibly engraved by William Fritsche, about 1880–1900. H. 33.1 cm (2012.2.4).

American


Reverse painting, Brant Mansion, St. Louis, Missouri, glass, paint, gilded; original wood frame, metal mounts. U.S., signed “M.A.BUGEL St. Louis, Mo. Sketch taken by C.Kleinschmidt,” about 1850–1860. H. 71 cm, W. 81.7 cm (2012.4.36). Purchased in part with funds from the Gladys M. and Harry A. Snyder Memorial Trust.

Harbor lantern with dioptic lens, mold-blown; tin, brass. U.S., Brooklyn, NY, Brooklyn Flint Glass Works (glass), and New York, NY, Howard and Morse (metal), 1852–1866. H. 44.3 cm, D. (max.) 20.3 cm (2012.4.135).


Kerosene banquet lamp in “Victoria” pattern, blown, cut, assembled; metal. U.S., probably White Mills, PA, C. Dorflinger and Sons (glass blanks); Corning, NY, J. Hoare and Company (cutting); Waterbury, CT, Plume and Atwood Manufacturing Company (metal parts); about 1895–1905; and Pepi Herrman (chimney). H. 64.7 cm, D. (max.) 28.7 cm (2012.4.120). Purchased with funds from the Martha J. Herpst Estate.

Pitcher with silver rim, blown, applied, cut, engraved. U.S., New Bedford, MA, Pairpoint Corporation (glass), and Providence, RI, Gorham Manufacturing Company (silver),


**Modern**


*Coffee Pot*, from the “Containers II” series, mold-blown, cased, cut; polished bronze, wood, high-gloss polished coating, gilding. Job Smeets (Belgian, b. 1970) and Nynke Tynagel (Dutch, b. 1977), Belgium, Antwerp, Studio Job in association with Val St. Lambert, Seraing, Belgium, 2011. H. 147.3 cm, W. 48.3 cm (2012.3.30). Purchased with funds from the Arthur Rubloff Residuary Trust.

*Flower Block*, blown, cast, fused, engraved, cut, drilled, ground, polished. Steffen Dam (Danish, b. 1961), Denmark, Ebeltoft, the 27th Rakow Commission, 2012. H. 28 cm, W. 58 cm (2012.3.36).
Selected Additions to the Library Collection


The Jay and Micki Doros collection of ephemera and documents concerning glass-related companies (from Daum to Dorflinger, Gallé to Gorham, and Lobmeyr to Libbey) and subjects, about 1800–1960. Gift of Jay and Micki Doros.


Five sketches from Tiffany Studios (two signed by Leslie Nash, and one signed by Louis Comfort Tiffany), about 1893–1926.

Fixture Department, Commercial Electrical Supply Company, Commercial Electric Fixtures (trade catalog), St. Louis, MO: the company, about 1905.


Sketch of a floral vase. Tiffany Studios, dated May 11, 1903. Watercolor on paper.

Water Dragon, pyrography, created by Anne Gant during the Museum’s “2300°: Fire and Wine” event. Consisting of multiple sections, the drawing, when assembled, measures nearly 16 feet.

Exhibitions and Loans

Special Exhibition
Making Ideas: Experiments in Design at GlassLab
Changing Exhibitions Gallery
May 19, 2012–January 6, 2013

Other Exhibitions
The Flood of ’72: Community, Collections, and Conservation
Rakow Research Library
May 24, 2012–January 3, 2014

Founders of American Studio Glass: Dominick Labino
Rakow Research Library
Through January 6, 2013

Founders of American Studio Glass: Harvey K. Littleton
West Bridge
Through January 6, 2013

Masters of Studio Glass: Erwin Eisch
Focus Gallery
March 15, 2012–February 3, 2013

Glass on Loan

In 2012, the Museum had 48 objects on loan to 12 exhibitions in the United States, Europe, and Australia. These loans are listed below in chronological order.


“Beauty and Belief: Crossing Bridges with the Arts of Islamic Culture,” Brigham Young University Museum of Art, Provo, UT, February 24–September 29, 2012; and Indianapolis Museum of Art, Indianapolis, IN, November 2, 2012–January 13, 2013; three objects.


“Hot and Cool,” Glasmuseet Ebeltoft, Ebeltoft, Denmark, May 4–November 18, 2012; one object.


“FUSION [A New Century of Glass],” Oklahoma City Museum of Art, Oklahoma City, OK, June 14–September 9, 2012; one object.

“Shadow of the Sphinx: Ancient Egypt and Its Influence,” Munson-Williams-Proctor Arts Institute, Utica, NY, June 16–December 2, 2012; one object.


Library Materials on Loan

Didactic text and images lent to the National Glass Centre, Sunderland, U.K., for the exhibition “Mirror to Discovery,” May 31–September 9, 2012.

One design drawing, Death of Monica at Ostia, 387 (watercolor, pencil, gouache, and ink on paper), by Frederick Wilson, 1896, lent to the Museum of Biblical Art, New York, NY, for the exhibition “Louis C. Tiffany and the Art of Devotion.”

Eight Heads of Harvey Littleton by Erwin Eisch is displayed in the Museum’s “Masters of Studio Glass” exhibition.
Education and Public Programs

Adult Programs

Brilliant Weekend (hosted by the Museum and presented by chapters of the American Cut Glass Association), March 31 and April 1
Carder Steuben Club: The Glass of Frederick Carder (12th annual symposium, co-hosted by the Museum), September 20–22
Film Viewing: A Not So Still Life: The Ginny Ruffner Story, February 24

Hot-Glass Programs

Demonstrations at the Museum and in Corning
Corning, NY, GlassFest (third annual), May 24–27
Flameworking, Glass Breaking, How’d They Do That?, Optical Fiber
The Late Show
You Design It; We Make It!

GlassLab

“Making Ideas” Design Sessions
Josh Owen, May 29 and 30
Jason Miller, June 5 and 6
Peter Sis, June 12 and 13
Wendell Castle, June 19 and 20
Sigi Moeslinger and Masamichi Udagawa, June 26 and 27
Daniel Ipp and Tom Zogas (Rochester Institute of Technology Metaproject 02 students), July 3 and 4
Jon Otis, July 17 and 18
Tom Scott, July 24 and 25
Michele Oka Doner, July 31 and August 1
Constantin and Laurene Boym, August 7 and 8
Tim Dubtsky, August 14 and 15
Harry Allen and Chris Hacker, August 21 and 22
Steven and William Ladd, August 28 and 29
Governors Island, New York, NY (in partnership with Cooper-Hewitt, National Design Museum), weekends from June 30 to July 29 (guest designers: Inna Alesina, Peter Buchanen-Smith, Q. Cassetti, Keetra Dean Dixon and J. K. Keller, Eric Ku, Helen Lee, Chris and Dominic Leong, Abbott Miller, Mike Perry, Leon Ransmeier, Judy Smilow, Georgie Stout, James Victore, and David Weeks; lead gaffers: Chris Rochelle, Adam Holtzinger, and Jason Minami)

Glass Design Workshops, Domaine de Boisbuchet, Lessac, France
Woodburning, July 30–August 7 (leaders: Matteo Zorzenoni and Fred Herbst; gaffer: Tom Ryder)
Liqui Fusion, September 16–22 (leader: Paul Haigh; gaffers: Marc Barreda, Chris Rochelle, and Lewis Olson)

Hot Glass Show

Hot Glass Roadshow
Norton Museum of Art, West Palm Beach, FL, January 18–March 25
Wanted Design–Rochester Institute of Technology Metaproject 02, New York, NY, May 18–21

Glass Art Society Conference, SeaGate Convention Centre and Glass Pavilion, The Toledo Museum of Art, Toledo, OH, June 13–16 (makers: Charles Savoie, Davide Salvadore, Rick Schneider, Angus Powers and Hiromi Takizawa, Becky Feather and Clayton Huf ford, Mark Matthews, Fritz Dreisbach, and Tom Rowney; Alex Stisser, Michael Amis, John Miller, and Amanda Pierce-Ghahramany; Klaus Moje; and Jack Schmidt, Shawn Messenger, and Ian Schmidt)

Hot Glass on Nantucket, Nantucket, MA, August 10–12 (guest artists: Marc Petrovic, Toots Zynsky, and Robert Dane; guest designer: Ted Muehling)

High Museum of Art, Atlanta, GA, September 12–16
Kalamazoo Institute of Arts, Kalamazoo, MI, October 5–14

SOF A Chicago, Chicago, IL, November 2–4 (guest artists: Davide Salvadore and Shelly Muzykowski Allen, Rob Wynne, Rick Eggert, Laura Donefer and Jeff Mack, John Miller,
Tim Shaw, Nadine Saylor, Amber Cowan, and George Kennard)

Hot Glass at Sea
Presented live narrated demonstrations in hot-glass studio on Celebrity Eclipse, Celebrity Equinox, and Celebrity Solstice

“Meet the” Lectures
Josh Simpson (artist) and Cady Coleman (astronaut; live streaming), March 8 (included two “Meet the Astronaut” sessions for school groups: kindergarten–grade 3, and grades 4–6)
Fritz Dreisbach (artist), June 7
Steffen Dam (Rakow Commission artist), October 19

Members’ Events
Reception with Josh Simpson (artist) and Cady Coleman (astronaut), March 8
Opening of “Making Ideas” and reception, May 18
Tour of “Making Ideas,” June 2
Reception with Fritz Dreisbach (Meet the Artist), June 7
Reception with Steffen Dam (Rakow Commission artist), October 19

Seminar on Glass (51st annual): “Celebrating 50 Years of American Studio Glass,” October 18–20
Lectures
October 18
“Creating Context: American Studio Glass and Ceramics,” Martha Drexler Lynn

October 19
“The Early Years at Pilchuck: Mud, Glass, and Glory,” Tina Oldknow
“Freeing the Furnace from the Factory: 32 Bricks and Beyond,” Durk Valkema
“Light in the Public Realm,” James Carpenter
“Rakow Commission,” Steffen Dam
“What’s the Big Idea?,” Paul Marioni

Audiences are treated to lectures by astronaut Cady Coleman and glass artist Josh Simpson (left) and studio glass pioneer Fritz Dreisbach (right) at “Meet the Astronaut” and “Meet the Artist” events.

Steffen Dam, recipient of the 2012 Rakow Commission, views his Flower Block during the work’s unveiling.
Demonstration
Glassworking demonstration at The Studio (live streaming), Lino Tagliapietra

Tours
Collection Galleries
11 glass sculptures at Corning Incorporated Headquarters
“Founders of American Studio Glass: Harvey K. Littleton and Dominick Labino”
Ben W. Heineman Sr. Family Gallery of Contemporary Glass
“Making Ideas: Experiments in Design at GlassLab”
“Masters of Studio Glass: Erwin Eisch”

2300°
“Fire and Wine,” January 19
“Mardi Gras Snow Day,” February 16
“Blues,” March 15
“GlassFest,” May 24
“Americana,” November 15
“Salsa,” December 20

Family Programs
Family Exploration Series
“Families Explore: Scandinavia” (Denmark, Finland, Norway, and Sweden), January 15
“Families Explore: Egypt” (pharaohs, pyramids, and papyrus), February 19
“Families Explore: Ireland” (symbols, legends, and music), March 18
“Families Explore: A Greener World” (Earth Day), April 15
“Families Explore: Venice” (Carnevale: masks, mosaics, gondolas), October 28
“Families Explore: Science” (natural glass, hands-on experiments), November 18
Family Night at the Museum, March 9 and September 21
Fun with Glass
Holiday Open House, December 1 and 2
Make Your Own Glass

Children’s Programs
Glass Camp: Surprising Discoveries in Art and Science (ages 9–11), July 9–13
Little Gather (storytelling, ages 3–10)
Russian Duo: Russia and Beyond, July 11
Doc Possum: Meet Our Paperweight Pals, July 18
Merry Mischief: Pirates, July 25

October 20
“The Double-X Factor,” Toots Zynsky
“From Bellows to Lathes: The Legacy of Contemporary Flameworking,” Beth Hylen
A Not So Still Life: The Ginny Ruffner Story (film viewing and discussion with Ginny Ruffner)
Glenn Colton: Music through the Decades, a 50-Year Musical Journey, August 1
Michele Costa/Theatre Figüren: Ferdinand, August 8
Nels Cremean/In Jest: Science Circus, August 15
Paperweight Pals, with Mary Cheek Mills (reader) and Annette Shepherd and Chris Rochelle (glassmakers), August 22
New York State Museum Week, May 31–June 6

**Youth Programs**

Beginning Glassblowing for Teens, August 6–10
Explainers
Fire Up Your Future, January 6 (with Warren Bunn)
Junior Curators (included exhibition “Cups o’ Plenty: Half Full or Half Empty?,” June 15–December 31)
Junior Scientists, March 6–June 12

**Scout Programs**

All Scouts
- Fun with Glass
- Super Scout Saturday, November 3

Boy Scouts
- Art
- Geology
- Science

Girl Scouts
- Advanced Bead It!, March 24
- Art
- Bead It!, March 24
- Patch Activity Sheet
- Science

Tour Assistants (summer volunteer program)

**School Programs**

Glass: It’s Art, History, Science, and More! (attended by 9,903 children)
Immersion in Glass Studies
Student Art Show (44th annual), May 3–9

**Teacher Programs**

Evening for Educators, March 15 and November 15
New York State Middle School Association, 10th annual Middle Level Institute (hosted by the Museum), June 25 and 26

**Educational Tours**

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

**Guided Tours and Gallery Activities**

Audio and curatorial tours of “Making Ideas” exhibition
Family Hidden Treasures tours
Gallery tours on Museum’s Mobile App
Glass Detectives (scavenger hunts)
  - Garden Gallery Hunt (Glass Collection Galleries)
  - Harvest Hunt (Glass Collection Galleries)
  - Searching for Animals (Glass Collection Galleries)
  - What Inspired Frederick Carder? (Carder Gallery)
  - Winter Wonders Hunt (Glass Collection Galleries)
Hidden Treasures tours
Journey through Glass (summer youth tours)
Meet the Museum (adult groups)
Science tours
Tours of “Harvey K. Littleton” exhibition
Tours of Rakow Research Library, including “Dominick Labino” and “The Flood of ’72” exhibitions
“Kids’ Top 10” (self-guided tour, Museum Collection)
“Science Top 10” (self-guided tour, Museum Collection)
“Top 10 Favorites” (self-guided tour, Museum Collection)
Museum Explainers’ Gallery Carts
  - Ancient Glass
  - Caneworking and Murrine
  - Casting Techniques
  - Glass Recipes and Cameo Glass
  - Optics
  - Pressed and Cut Glass
  - Stained Glass

The Studio

Intensive Courses
January 2–7
“An Exploration of Kiln-Formed Glass,” Mark Salsbury
“Flameworking for Everybody,” Emilio Santini
“A Great Balancing Act: The On-Center/Off-Center Form” (glassblowing), Jordana Korsen and John Miller
“An In-Depth Introduction to Venetian Techniques” (glassblowing), William Gudenrath
“Venetian Techniques in Glass Painting,” Lucia Santini

January 9–14
“Advanced Floral Murrine” (flameworking), Loren Stump
“Cold Construction” (cold working), Martin Rosol and Pavel Novak
“Large-Scale Kiln Casting,” Milon Townsend

January 16–21
“Fiori e angeli” (Flowers and angels; flameworking), Paul Stankard and Lucio Bubacco
“If You Can’t Take the Heat, Get Out of the Kitchen” (glassblowing), Erica Rosenfeld and Jessica Jane Julius
“Problem Solving for Glass Casting,” Daniel Clayman

January 23–28
“About Craft” (glassblowing), Matthew Urban
“Engraving and Cold-Working Techniques,” Max Erlacher
“Everything You Ever Wanted to Know about Flameworked Goblets,” Eric Goldschmidt
“Glassworking through the Ages,” William Gudenrath, Tina Oldknow, Jane Shadel Spillman, David Whitehouse, and Karol Wight
“Special Projects in Fused Glass” (kiln working), Mark Ditzler

January 30–February 4
“Color, Form, and Decorative Motifs in Borosilicate Glass” (flameworking), Suellen Fowler
“Glassblowing, Design, Production,” Dan Miler
“Landscapes in Kiln-Formed Glass (Di Fiore’s Technique),” Miriam Di Fiore
“Refining and Solidifying Your Techniques” (glassblowing), William Gudenrath
February 6–11
“Beadmaking: Expanding Your Skills” (flameworking), Kristina Logan
“Beginning Glassblowing,” Amanda Gundy
“Engraving and Cold-Working Techniques,” Max Erlacher
“Introduction to Glass Sculpting” (glassblowing), Brenna Baker
“Painting the Void: Sandblasting and Vitreous Painting,” Denise Stillwagon Leone

June 4–9
“Creating and Using Murrine” (glassblowing), Davide Salvador
“Exploration in Cold-Working Glass,” Jiyong Lee
“Flower Marbles” (flameworking), John Kobuki
“Painting the Void: Sandblasting and Vitreous Painting,” Denise Stillwagon Leone

June 11–16
“Beginning Glassblowing,” Chad Balster
“Flameworking Cocktail,” Karina Guévin and Cédric Ginart
“Shaping Color: From Raw Materials to Finished Sculpture” (casting), Heike Brachlow

June 18–23
“Cold Construction” (cold working), Martin Rosol and Pavel Novak
“An In-Depth Introduction to Venetian Techniques” (glassblowing), William Gudenrath
“Sculpting with the Flame: The Abstract Expression” (flameworking), André Gutgesell
“A Step-by-Step Approach” (glassblowing), Boyd Sugiki and Lisa Zerkowitz

June 25–July 6
“Glass Carving, Engraving, and Cold Construction,” Jiří Harcuba and Martin Rosol
“Pâte de verre” (kiln working), Kimiaki and Shin-ichi Higuchi
“Reinterpreting Italian Techniques” (glassblowing), Gianni Toso and Matthew Urban
“Survey of Flameworking,” Shane Fero and Frederick Birkhill

July 9–14
“Beadmaking: Expanding Your Skills” (flameworking), Kristina Logan
“From the Kiln to the Hot Shop (and Back Again)” (kiln working and glassblowing), Mark Ditzler and Harry Seaman
“Goblet Thinking for the Modern World” (glassblowing), Michael Schunke
“Zen-Graving” (engraving), Jiří Harcuba and April Surgent

July 16–27
“Blowing and Sculpting inside the Bubble,” Martin Janecky
“An In-Depth Introduction to Venetian Techniques” (glassblowing), William Gudenrath
“Sculptural Flameworking,” Emilio Santini
“Transforming Imaginations into Kiln-Formed Glass,” Rudi Gritsch

July 30–August 4
“Exploration of Cold-Working Techniques,” František Janák
“Flameworking Using Ultimate Details,” Loren Stump
“From the Sketch Book to the Blowpipe” (glassblowing), Benjamin Cobb
“Geometric Patterns in Glass” (kiln working), Gayla Lee

August 13–24
“Addition and Subtraction” (casting and carving), Richard Whiteley
“Beginning Flameworking,” Jim Byrnes
“Form and Surface: An Anatomy Lesson” (glassblowing), Ethan Stern

August 27–September 1
“Color, Form, and Decorative Motifs in Borosilicate Glass” (flameworking), Suellen Fowler
“Cross Pollination” (hot working and kiln working), Erica Rosenfeld and Leo Tecosky
“Inspired by History” (glassblowing), Nadège Desgenétiez

September 3–8
“Cold Working: Jewelry and Sculptural Forms,” Don Friedlich
“Introduction to Flameworking” Tim Drier
“Thinking outside the Sandbox” (furnace casting), Susan Gott
“Three-Dimensional Kiln-Formed Glass Mosaic,” Doug Randall

Ten-Week Courses (one session each week)
Spring
“Beginning Glassblowing,” Chrissy Lapham
“Fusing with Murrine,” Janet Dalecki
“Vessels,” Lorin Silverman
Fall
“Basic Goblets and Wineglasses,” Lorin Silverman
“Beginning Glassblowing,” Kyle Lavery
“Fusing with Murrine,” Janet Dalecki

Weekend Workshops
Spring
Glassblowing
“Beginning Glassblowing,” Chrissy Lapham, Brenna Baker, and Ben Dombey
“Next Steps in Glassblowing,” Lorin Silverman
“Paperweights at the Furnace,” Lyman Babbitt

Flameworking
“Bead Basics: Introduction to Flameworked Beads,” Linda McCollumn and Jen Zitkov
“Beginning Flameworking,” Jim Byrnes
“Fusing and Flameworking Crossover,” Gayla Lee and Becky Congdon
“Next Steps in Flameworking,” Jim Byrnes
“Ocean Life,” Elijah Schwartz
“Seasonal Beads and Sculptures in Soft Glass,” Elijah Schwartz

Flat Glass
“Beginning Stained Glass,” Tony Serviente
“Introduction to Fusing,” Glady West
“Next Steps in Fusing,” Glady West
“Photosandblasting Glass,” Denise Stillwaggon Leone
“Precious Metal Clay and Glass Using Copper and Bronze,” Ed and Martha Biggar

Fall
Glassblowing
“Beginning Glassblowing,” Brenna Baker and Jeremy Unterman

“Introduction to Caneworking,” Jeremy Unterman
“Next Steps in Glassblowing,” Lorin Silverman
“Solid and Blown Glass Sculpting,” Lorin Silverman
“Special Three-Day Workshop,” John Miller

Flameworking
“Advanced Patterning in Beads,” Elijah Schwartz
“Bead Basics: Introduction to Flameworked Beads,” Linda McCollumn
“Beginning Flameworking,” Jim Byrnes and Quinn Doyle
“Caneworking and Basics of Murrine,” Elijah Schwartz
“Next Steps in Flameworking,” Jim Byrnes
“Seasonal Beads and Sculptures in Soft Glass,” Elijah Schwartz

Kiln-Formed Glass
“Graphic Possibilities,” Denise Stillwaggon Leone
“Inclusions in Glass,” Gayla Lee
“Introduction to Fusing,” Glady West
“Next Steps in Fusing,” Glady West
“Sterling Silver and Glass,” Ed and Martha Biggar

One-Day Workshops
Spring
“Beadmaking,” Jen Zitkov
“Beginning Glassblowing,” Eli Smith
“Fast and Fun: A Lively Introduction to Stained Glass and Etching,” Tony Serviente
“Fusing,” Janet Dalecki
“Paperweights at the Furnace,” Chrissy Lapham
“Pendants at the Torch,” Quinn Doyle

Fall
“Beadmaking,” Lindsay Woodruff
“Fast and Fun: A Lively Introduction to Stained Glass and Etching,” Tony Serviente
“Introduction to Cloisonné Enameling,” Yvonne Cupolo
“Marble Making,” Quinn Doyle
“Paperweights at the Furnace,” Eli Smith
“Pumpkins and Gourds,” Janet Dalecki

GlassFest Workshops
“Graphic Possibilities,” Denise Stillwaggon Leone, May 25 and 26
“Tubing,” Jim Byrnes, May 25 and 26
“Vessels,” Lorin Silverman, May 25 and 26
From the Museum

Artists in Residence
Mathieu Grodet (Canada, b. France) and Norwood Viviano (U.S.), March
Ingela Klenell (Sweden) and Marta Ramirez (Colombia), May
Laura Donefer (Canada) and Jeff Mack (U.S.), and Anna Boothe (U.S.) and Nancy Cohen (U.S.), Instructor Collaborative Residency, September
Joanna Manousis (U.S., b. United Kingdom), October
Andrew Erdos (U.S.), November
Corning Award, to the winner of the Glass Art Society International Student Exhibition: Jeremy Thompson, University of Wisconsin–Stevens Point
Rakow Commission: Steffen Dam

Rakow Grant for Glass Research: Margherita Ferri, Yi-Xian Lin
Student Art Show scholarships: Kaitlyn Chilson (Corning Christian Academy), Samuel Sutton (Corning–Painted Post East High School), and Kristine Sherwood and Stephanie Creeley (Corning–Painted Post West High School)
Professional Activities

Publications


Knothe, Florian. Contributor to Notable Acquisitions 2011.


See also Van Giffen, N. Astrid R.


Reverse painting, Brant Mansion, St. Louis, Missouri, glass, paint, gilded; original wood frame, metal mounts. U.S., about 1850–1860. H. 71 cm, W. 81.7 cm (2012.4.36). Purchased in part with funds from the Gladys M. and Harry A. Snyder Memorial Trust.


Oldknow, Tina. Contributor to Notable Acquisitions 2011.


Spillman, Jane Shadel. Editor, GCB, nos. 221 and 222, 2012.

——. Contributor to Notable Acquisitions 2011.


——. “The Glass from Begram,” in Afghanistan: Forging Civilizations along the Silk Road, ed. Joan Aruz and Elisabetta Valtz


——. “A Relief-Cut Bowl from Besalú (Gar-rotxa, Spain)” (with Alberto Velasco), JGS, pp. 119–125.


——. Contributor to Notable Acquisitions 2011.


Lectures

Bardhan, Gail P. “Ugly Pictures of Beautiful Glass,” annual symposium, Carder Steuben Club, Corning, NY.


——. “How Glassblowing Was Practiced at Its Beginnings Both Here and in the West,” The Hebrew University of Jerusalem, Jerusalem, Israel.

——. “A Survey of Typical—and Not So Typical—Goblet Making Techniques through the Ages,” annual convention, Stein Collectors International, Annapolis, MD.


Hylen, Beth J.*

Knothe, Florian. See Van Giffen, N. Astrid R.


——. “For the Love of Glass,” annual symposium, Carder Steuben Club, Corning, NY.


Meek, Eric T. “Glass of Elio [Quarisa]” (with Jeff Mack), annual conference, Glass Art Society, Toledo, OH.


——. “Gladiators, Dragons, Prunts and Pokals: 2,000 Years of Glass Drinking Vessels,”
Winterthur Museum, Garden, & Library, Winterthur, DE.

——. “Glass Becomes Art,” Arts & Crafts Conference, Asheville Art Museum, Asheville, NC.

——. “Glass in Early America,” Road Scholar, Coopers Plains, NY.

——. “History and Technology of American Glass,” Sotheby’s Institute of Art, New York, NY.


Oldknow, Tina. “50 Years of Studio Glass: A Celebration,” University of Virginia, Charlottesville, VA.

——. “Sources of Inspiration: Contemporary Glass from the Heineman Collection at The Corning Museum of Glass,” annual symposium, American Scientific Glassblowers Society, Corning, NY.

Savard, Tracy L. “The Flood of 1972,” annual symposium, Carder Steuben Club, and TEDxChemungRiver, Corning, NY.

Sheppard, Annette R. “Studio Art Glass: A 50-Year Retrospective,” Palm Beach Fine Craft Show, Palm Beach Convention Center, West Palm Beach, FL.


——. “Dining with the Presidents,” annual conference, National Milk Glass Collectors Society, Corning, NY.


Whitehouse, David B. “Early Islamic Stained Glass: A Preliminary Study,” 19th Congress, AIHV.


——. “Stourbridge Glass at the Corning Museum,” International Festival of Glass, Stourbridge, U.K.


* For lecture at Seminar on Glass, see pages 15–16.

Other Activities

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

Brumagen, Regan. Chairman, membership and outreach committee, and member, teaching methods committee, Instruction Section, Association of College & Research Libraries.


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

De Simone, Amy. Peer reviewer for Art Documentation.

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

Gibbs, Steven T. Juror, Metaproject 02.

Gudenrath, William. President, The Fellows of The Corning Museum of Glass; member, International Advisory Committee, UrbanGlass, Brooklyn, NY. Presented demonstrations on glassblowing processes from the Roman period through the Renaissance at the American Scientific Glassblowers Society annual symposium, Corning, NY; on early glassblowing practices at The Hebrew University of Jerusalem, Jerusalem, Israel; and on Venetian glassworking in the Renaissance and the 19th century at the Istituto Veneto di Scienze, Lettere ed Arti, Venice, Italy. Work included in “Sandwich Redux” exhibition, Sandwich Glass Museum, Sandwich, MA.

Hylen, Beth J. Member, history advisory committee, Glass Art Society.

Koob, Stephen P. Chairman, Technical Committee 17 (TC 17), International Commission on Glass; co-chairman, Conservation and Site Preservation Committee, Archaeological Institute of America; national peer, National Registry of Peer Professionals, Design Excellence and the Arts Program, General Services Administration; member, archaeological advisory committee, America for Bulgaria Foundation; member, Public Art Committee, City of Corning, NY. 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 (with N. Astrid R. van Giffen) one intern from Artesis College in Antwerp, Belgium; one intern from ESAV La Cambre, Brussels, Belgium; one intern from the UCLA/Getty Master’s Program in the Conservation of Archaeological and Ethnographic Materials; and one intern from the University of Amsterdam, the Netherlands.

Martinez, Miriam. Vice chairman, NY Finger Lakes chapter, Association of Fundraising Professionals.

McGovern, Megan H. Chairman, digital asset management special interest group, Museum Computer Network.


Miller, Kerry. Board member, Steuben County Convention and Visitors Bureau, Corning, NY.

Nace, Aprille C. Board member, chairman of personnel committee, and member of executive council, South Central Regional Library Council, Ithaca, NY.


Public Services Team, Rakow Research Library. Worked with six glass organizations and seven student groups. Provided tours for “The Flood of ’72” and “Founders of American Studio Glass: Dominick Labino” exhibitions. Collected nine oral histories at GlassFest, Corning, NY, and eight oral histories elsewhere.

Schwartz, Amy J. Board member and member of governance committee, Museum Association of New York. Member, international advisory committee for International Craft Biennale, Cheongju, South Korea. Juror, UrbanGlass Windgate Fellowships.

Spillman, Jane Shadel. General secretary, Association Internationale pour l’Histoire du Verre (hereafter, AIHV); secretary, International Council of Museums (hereafter, ICOM), Glass Committee; vice president, American Cut Glass Association and National American Glass Club. Organized and directed ICOM Glass Committee meeting in New York City and Corning.

Sterbenk, Yvette M. Made presentation on public relations at The Corning Museum of Glass for the Finger Lakes Entrepreneurs’ Forum, Cornell University, Ithaca, NY.

Van Giffen, N. Astrid R. Assistant coordinator in charge of glass deterioration, ICOM, Committee for Conservation, Glass and Ceramics Working Group. Member, scientific organizing committee for Recent Advances in Glass, Stained Glass, and Ceramics Conservation, a joint conference of the ICOM-CC Glass and Ceramics Working Group interim meeting and the Forum of the International Scientific Committee for the Conservation of Stained Glass (Corpus Vitrearum-ICOMOS), to be held in Amsterdam, the Netherlands, in October 2013. Participated in Moulding and Casting Museum Objects, professional development course in Dianalund, Denmark, taught by Benner Larsen and organized by International Academic Projects Ltd. See also Koob, Stephen P.


Wight, Karol B. Member, Association of Art Museum Directors. Trustee and Fellow, The Corning Museum of Glass. Board member, AIHV. Member, advisory committee, Inter­collegiate Center for Classical Studies, Rome, Italy; and glass subcommittee, ICOM.
Publications

Chemical Analyses of Early Glasses
Volume 3: The Years 2000–2011, Reports, and Essays
Robert H. Brill and Colleen P. Stapleton
728 pp., illustrations

The Corning Museum of Glass: Notable Acquisitions 2011
84 pp., 80 color illustrations

Journal of Glass Studies
Volume 54
318 pp., illustrations

New Glass Review 33
128 pp., 226 color illustrations

Paperweight Pals
Karol Wight
22 pp.
Leadership Team

Robert K. Cassetti
Senior Director, Creative Services and Marketing

Ellen D. Corradini
Director of Human Resources and Safety

Elizabeth M. Duane
Director, Marketing and Community Relations

Nancy J. Earley
Senior Director, Administration and Finance

E. Marie McKee
President

Amy J. Schwartz
Director of Education and The Studio

David R. Togni Jr.
Director of Finance

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

Daniel L. Alexander
Hot Glass Cruise Ship Demonstrator/Narrator

Catherine L. Ayers
Hot Glass Cruise Ship Demonstrator/Narrator

Lyman C. Babbitt
Make Your Own Glass Workshop Coordinator, The Studio

Peter Bambo-Kocze
Bibliographer

Gail P. Bardhan
Reference and Research Librarian

Jeannine M. Bates
GlassMarket Area Coordinator

Sally K. Berry
Group Sales and Loyalty Marketing Manager

Taryn J. Bertolino
Hot Glass Cruise Ship Demonstrator/Narrator

Kelly L. Bliss
Cataloguer

Gabriel T. Bloodworth
Hot Glass Cruise Ship Demonstrator/Narrator

Jacqueline M. Brandow
Make Your Own Glass Workshop Assistant, The Studio

Nancy R. Brennan
Buyer

Regan Brumagen
Reference and Emerging Technology Services Librarian

Ann M. Bullock
Human Resource/Constituent Management Specialist

Warren M. Bunn II
Collections and Exhibitions Manager

Kenneth L. Burns
Public Services Assistant

Kimberly A. Carlisle-Locey
Executive Assistant

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

Nivedita Chatterjee
Processing Archivist

Christina M. Cicci
Tour Reservations and Sales Coordinator

Rebecca A. Congdon
Development and Special Projects Coordinator

Museum Staff

Staff as of December 31, 2012

Christy L. Cook
Assistant Registrar

Julia A. Corrice
Serials Assistant

Lynn M. Creeley
Retail Operations/Inventory Associate

Amy M. De Simone
Reference Librarian

Matthew W. Decker
Hot Glass Cruise Ship Demonstrator/Narrator

Ross A. Delano-Wadsworth
Hot Glass Cruise Ship Demonstrator/Narrator

Laurie J. Derr
Collections Management Assistant

Daniel G. DeRusha
Hot Glass Logistics and Ship Supervisor

Diane Dolbashian
Librarian

Ryan F. Doolittle
Hot Glass Cruise Ship Demonstrator/Narrator

Allison M. Duncan
Special Projects Planner, The Studio

Matthew K. Eaker
Maintenance Coordinator

Kelley J. Elliott
Curatorial Assistant, Modern Glass

Shirley K. Faucett
GlassMarket Area Coordinator

Mieke L. Fay
Youth and Family Programs Educator

Katherine E. Fiedler
Guest Services Associate

Kathleen D. Force
Storage Facility Coordinator

A. John Ford
Narrator/Interpreter

Andrew M. Fortune
Photographer/Digital Imaging Supervisor

Lori A. Fuller
Associate Librarian, Collections Management

JoAnne M. Gargano
GlassMarket Store and Customer Service Supervisor

Steven T. Gibbs
Senior Manager, Hot Glass Programs

William J. Gilbert
Safety Manager

Eric S. Goldschmidt
Innovation Center Programs Supervisor

Zachary S. Gorell
Hot Glass Cruise Ship Demonstrator/Narrator

William Gudenrath
Resident Adviser, The Studio

Bonnie L. Hackett
Customer Service Specialist

Stacy E. Harkin
Guest Services Lead Group Tour Associate

Brandy L. Harold
Registrar

Myrna L. Hawbaker
Volunteer Program Coordinator/Telephone Administrator

Stephen Hazlett
Preparator/Mount Maker

Everett M. Hirche
Hot Glass Cruise Ship Demonstrator/Narrator

Beverly J. Hough
GlassMarket Area Coordinator

Lauren S. Hunt
Hot Glass Cruise Ship Demonstrator/Narrator

Caitlin B. Hyde
Technical Interpreter/Glass Demonstrator

Beth J. Hylen
Reference and Outreach Librarian

Scott R. Ignaszewski
Audiovisual and Events Supervisor

Aaron M. Jack
Hot Glass Cruise Ship Demonstrator/Narrator

Dane T. Jack
Hot Glass Cruise Ship Demonstrator/Narrator

G. Brian Juk
Hot Glass Cruise Ship Demonstrator/Narrator

Nedra J. Jumper
Administrative Project Planner

Julie M. Kabelac
Acquisitions and Serials Supervisor

Laurice E. Kain
Hot Glass Cruise Ship Demonstrator/Narrator

Kala G. Karden
Volunteer Program Supervisor

George M. Kennard
Hot Glass Team Leader/Gaffer

Thomas M. Knotts
Executive Secretary

Stephen P. Koob
Chief Conservator
Coffee Pot, from the “Containers II” series, mold-blown, cased, cut; polished bronze, wood, high-gloss polished coating, gilding. Job Smeets (Belgian, b. 1970) and Nynke Tynagel (Dutch, b. 1977), Belgium, Antwerp, Studio Job in association with Val St. Lambert, Seraing, Belgium, 2011. H. 147.3 cm, W. 48.3 cm (2012.3.30). Purchased with funds from the Arthur Rubloff Residuary Trust.
Lynn E. Read
Hot Glass Cruise Ship
Demonstrator/Narrator

Christopher A. Rochelle
Hot Glass Cruise Ship
Demonstrator/Narrator

Alexandra M. Ruggiero
Luce Curatorial Assistant, American Glass

Stephanie M. Russell
GlassMarket Sales Associate

Thomas J. Ryder
Hot Glass Cruise Ship
Demonstrator/Narrator

Jacolyn S. Saunders
Publications Specialist

Tracy L. Savard
Cataloguing Specialist, Original Artwork and Books

Ian M. Schmidt
Hot Glass Cruise Ship
Demonstrator/Narrator

Harry E. Seaman
Facility Manager, The Studio

Debra C. Sharretts
Human Resource Coordinator

Aaron P. Sheeley
Desktop Coordinator

Annette R. Sheppard
Hot Glass Cruise Ship Team Leader

Carl A. Siglin
Hot Glass Cruise Ship Team Leader

Damon V. Smith
Network Administrator/System Analyst

Megan E. Smith-Heafy
Digital Designer/Developer

Aric D. Snee
Hot Glass Cruise Ship
Demonstrator/Narrator

Tina S. Snow
Marketing and Communications Coordinator

Jane Shadel Spillman
Curator, American Glass

Sara L. Squires
Accounting Associate

Diane D. Stendahl
Hot Glass Cruise Ship
Demonstrator/Narrator

Yvette M. Sterbenk
Senior Manager, Communications

Robert V. Swidergal
Hot Glass Cruise Ship
Demonstrator/Narrator

Helen M. Tegeler
Hot Glass Cruise Ship
Demonstrator/Narrator

Jason M. Thayer
Audio Technician

Jill Thomas-Clark
Rights and Reproductions Manager

Timothy C. Thompson
Information Technology Operations Supervisor

Sheila A. Tshudy
Cataloguing Specialist, Trade Catalogs and Audiovisual Materials

Jeremy I. Unterman
Facility Team Leader, The Studio

N. Astrid R. van Giffen
Assistant Conservator

Jennifer VanEtten
GlassMarket Sales Associate

Randy T. Vargason
Information Technology Manager

Karen L. Vaughn
Student and Instructor Services Coordinator, The Studio

Regina L. Wagner
Guest Services Manager

Ling Wang
Database Administrator/Programmer–Analyst

Diane E. Webster
Guest Services Lead Studio Associate

Gladys M. West
Make Your Own Glass Workshop Manager, The Studio

Melissa J. White
Collections Database Specialist

David B. Whitehouse
Senior Scholar

Tina M. Wilcox
Accounting Associate

Nicholas L. Williams
Photographic Department Manager

Nicholas C. Wilson
GlassMarket and Guest Services Technical Coordinator

Violet J. Wilson
Administrative Assistant, Curatorial Department

Bonnie L. Wright
Gallery Educator

Mechtild Zink
Education Programs Assistant

Stefan M. Zoller
Preparator
The Museum’s 78 docents led 1,740 tours in 2012 (a total of 2,805 hours).

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

Anita Adelsberg, 11
Jerry Altilio, 7
Malinda Applebaum, 6
Roger Bartholomew, 2
Melissa Bauco, 7
Bonnie Belcher, 12
Karen Biesanz, 8
Christine Brazil, 1
Louise Bush, 4
Richard Castor, 12
Zung Sing Chang, 10
Sharon Colacino, 7
Joseph Coletta, 2
Ann Congdon, 3
Barbara Cooper, 7
Barbara Cunningham, 2
Martha Custer, 2
Kimberly Cutler, 4
Anne Darling, 8
Shirley Edsall, 12
Charles Ellis, 11
Dee Eolin, 7
Linda Fields, 2
Sherry Gehr, 12
Michael Geiger, 5
Nathalie Gollier, 7
Gretchen Halpert, 4
Thomas Hart, 11
Virginia Hauff, 12
Kaori Heberle, 1
Bianca Heldt, 2
Toni Hinchcliffe, 1
Robertta Hirliman, 7
Janis Hobbs-White, 6
William Horsfall, 10
Christine Hoyler, 2
Albert Johnson, 11
Margaret Kish, 5
John Kohut, 8
Jean Krebs, 10
Eileen Kremer, 6
Jennifer Kuhn, 1
Barbara Kurcoba, 2
Pam Lally, 1
Yun Kyung Lee, 2
Steven Levine, 7
Lenore Lewis, 14
Elizabeth Lisk, 2
Dennis Lockard, 7
Tricia Louiz, 5
Mary Margeson, 8
Sophie Mayolet, 4
Connie McCarrick, 7
William Mecum, 5
Daniel Minster, 8
Francine Murray, 5
Karen Navaie, 1
Dudley Newell, 1
William Plummer, 10
William Powell, 8
Judith Prentice, 6
Thomas Reynolds, 4
Anna Rice, 14
Karen Rowe, 8
Betty Santandrea, 5
Loris Sawchuk, 32
Kevin Sives, 1
Gisela Smith, 9
Shao-Fung Sun, 7
Patricia Thiel, 20
Steve Tong, 9
Edward Trexler, 10
Florence Villa, 9
Donald Walker, 12
Elizabeth Whitehouse, 2
Lorraine Wright, 2
Mary Young, 6
Yizhou Zhang, 2

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

Philip Addabbo
Josephine Bickford
Eloise Hopkins
Mary Ellen Ivers
Lucille Richter

In September 2012, we were joined by a class of 10 docents in training:

Laura Acuto
Andrea Bocko
Lindy DiPietro
Richard Dreifuss
Meg Horn
Joanne Izbicki
James McCarthy
John Snyder
Paul Topichak
Lynn Woodard

In 2012, our volunteers worked 6,937 hours as they served at special events and helped many Museum departments.

Volunteers in 2012 were:

Elaine Acomb
Hilda Allington
Leslie Antos
Dorothy Behan
Molly Behan
Lois Benjamin
Billie Jean Bennett
Helen Bierwiler
Karen Biesanz
Gloria Bingaman
Whitney Birkett
Susan Brown
Shirley Brzezinski
Nancy Burdick
Annette Bush
Louise Bush
Rita Cain
Hannah Calkins
Margaret Carter
Marissa Cavallaro
Florence Cecce
Olivia Clark
David Conway
Amy Cunningham
Sadie Cutler
Rose Darcangelo
Beverly Dates
Shelby Davis
Hannah Dennison
Marilyn Denson
Sharon DeRusha
Nicole Diederich
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Kate Paterson
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Ciera Webb
Katelyn Whalen
Judy Whitbred
Lauren Witmer
MacKenzie Witter
Radha Wusirika
San San Yee

Flower Block, blown, cast,
fused, engraved, cut,
drilled, ground, polished.
Steffen Dam (Danish, b.
1961), Denmark, Ebeltoft,
the 27th Rakow Commis-
sion, 2012. H. 28 cm, W.
58 cm (2012.3.36).
Development

The Corning Museum of Glass gratefully acknowledges the many donors, Members, foundations, and corporate contributors that supported its initiatives in 2012. Fourteen new individuals and couples joined the Museum’s patron group, the Ennion Society, expanding the group to 136 households.

Ennion Society members donated $290,000 to the 2012 campaign. Funds from the Society were used to add two significant ancient objects to the Museum’s glass collection. The acquisition of a portrait inlay of Pharaoh Akhenaten was voted upon by members of the Directors, Curators, Sustainers, and Collectors Circles of the Society. A Roman inlaid bowl with a Nilotic scene was purchased in part with funds from Society members.

One of the highlights of the year was the annual Ennion Society dinner, held on October 17 in the Museum’s auditorium. Two hundred six members of the Society and guests attended the elegant event, which included a presentation by Thomas Phifer, design architect of the Museum’s North Wing expansion. The dinner was graciously hosted by James B. Flaws, chairman of the Museum’s Board of Trustees, and his wife, Marcia D. Weber. The annual sale of glass objects raised $19,820 for The Studio’s Scholarship and Artist-in-Residence Fund, and a silent auction of unique experiences, new this year, raised $7,250 to fund visits to the Museum by students in area schools.

Additional Ennion Society events in 2012 included private dinners with “Meet the Artist and Astronaut” lecturers Josh Simpson and Cady Coleman, hosted by Marie McKee and Robert Cole Jr. at the Museum, and “Meet the Artist” lecturer Fritz Dreisbach, hosted by Richard and Judy Sphon at their home. Members also enjoyed a tour of the Museum’s special exhibition, “Making Ideas: Experiments in Design at GlassLab,” led by Tina Oldknow, as well as a reception for Rakow Commission recipient Steffen Dam, which included the unveiling of Flower Block, a work consisting of glass blocks of soft, muted, seemingly organic forms stacked in rows and columns.

Other donations brought an additional $350,000 into the Museum’s glassmaking scholarship funds. These donations included proceeds of $255,650 from glass auctions on three of Celebrity Cruises’ Solstice-class ships, and $48,000 raised during the December Studio Holiday Open House weekend.

Grants awarded in 2012 included $40,000 from the New York State Council on the Arts for 2013 general operating support, $25,000 from the Henry Luce Foundation to support a curatorial assistant to survey the Museum’s American glass collection, $12,500 from the F. M. Kirby Foundation for general operating support, $10,000 from The Dana Foundation for studio scholarships and equipment and supplies, $7,350 from The Triangle Fund to support The Studio’s cooperative glassblowing and flameworking program with the Corning–Painted Post High School Learning Center as


Members of the Ennion Society look at some of the objects offered for sale to benefit The Studio’s Scholarship and Artist-in-Residence Fund.
well as the Junior Scientists program, and $6,000 from The F. Ross and Laura Jean Birkhill Family Foundation to create a processes and properties video.

At year-end, the Museum received a generous donation of 24 glass objects from Ennion Society members Daniel Greenberg and Susan Steinhauser. Daniel and Susan, who live in Los Angeles, have been collecting contemporary glass since the late 1970s. In honor of the 50th year of the Studio Glass movement in the United States, Greenberg and Steinhauser began dispersing their entire glass collection to art institutions around the country. Four other museums received glass objects: the Los Angeles County Museum of Art; the Museum of Fine Arts, Houston; the Museum of Fine Arts, Boston; and the Minneapolis Institute of Arts.

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

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

Nancy J. Earley
Senior Director, Administration and Finance

Membership

The Museum’s membership program had a very successful year. We welcomed more than 930 new Members and recorded an 11-percent increase in Members upgrading to the Donor level and above. Our frontline associates inform our visitors daily about membership benefits that encourage them to stay in touch with the Museum beyond their initial visit.

Among the highlights of our Members’ offerings in 2012 were opportunities to meet the noted glass artists Fritz Dreisbach and Erwin Eisch. Dreisbach is a studio glass pioneer and founder of the Glass Art Society, while Eisch was one of the founders of the Studio Glass movement in Europe. The Rakow Commission honored the Danish artist Steffen Dam, who presented an illustrated talk on his work during the annual Seminar on Glass. Although Dam’s pieces are inspired by nature, he says that the specimens he creates are “plausible, but not from this world.” Receptions allowed Members to talk with all of these artists and to learn more about their work.

Members were also able to meet the artist Josh Simpson and the astronaut Cady Coleman, who visited the Museum in March. Coleman discussed some of her experiences, while Simpson explained his “Infinity Planet” project, which places his small glass planets around the globe. A total of 160 Members attended the reception, and more than 300 people came to the lecture.

At the special Members’ opening of the year’s much-anticipated special exhibition, “Making Ideas: Experiments in Design at GlassLab,” Members and artists came together for an exciting evening. With Tina Oldknow, the Museum’s curator of modern glass, Members watched a GlassLab design performance by the artist-glassmaker Eric Meek and the designer Paul Haigh. Members were also invited to submit their own designs. One of those designs, presented by Dr. Wayne C. Templer, a Corning resident, offered an “Atlantic Salmon Flies, Black Bar-Green Butt” design that Eric Meek proceeded to create in glass.

We are very grateful for the support of our Members. Our membership ranges from almost all of the American states and Canadian provinces to Europe and China.

Miriam Martinez
Member Services Specialist
Donors to the Glass Collection

The generosity of 51 donors allowed the Museum to add 235 objects to the collection during the year.

Anonymous (in honor of the Penland School of Crafts)

Dale and Doug Anderson, New York, NY

David and Susanna Bensinger, San Francisco, CA

Neila and Tom Bredehoft, St. Louisville, OH

The Family of Thomas S. Buechner, Corning, NY

Chihuly Studio, Seattle, WA

Corning Incorporated, Corning, NY

  Generation 3.5 chrome-coated glass substrate, black matrix for color filter, color filter for TFT-LCD, TFT array for notebook PC, cell assembly (TFT array and color filter), and panel for notebook computer. Corning Incorporated and Samsung.

  Panel for desktop monitor. Corning Incorporated and Samsung.

  Model glass stirrer invented by Charles DeVoe.

Corning Incorporated, Corning, NY (funds, in honor of Chairman Kun-hee Lee of Samsung)

Damon Crain, New York, NY


Thomas and Peetie Dimitroff and Thomas Dimitroff Jr., Corning, NY (in memory of Priscilla Houghton)

Gerald M. Eggert, Gaithersburg, MD

Gerald M. Eggert and Sally Coberly, Gaithersburg, MD (in memory of their parents, Molly Anne Hoover Coberly, Marion H. Coberly, Clara Ruth Victoria Ryden Eggert, and Arnold R. Eggert)

Thomas Elmer, Corning, NY (in memory of Helen Libisch Elmer)

Ennion Society of The Corning Museum of Glass, Corning, NY
Portrait inlay of Pharaoh Akhenaten. Egypt, about 1353–1336 B.C.

Inlaid bowl with Nilotic scene. Roman Empire, fourth–fifth centuries.

James B. Flaws and Marcia D. Weber, Corning, NY (funds)

The Joseph Henry Gittings IV Family, Pleasant Hill, TN (in memory of Eugene Gable Gittings of Pittsburgh, PA)

Daniel Greenberg and Susan Steinhauser, Los Angeles, CA
Oval murrine tabletop. Italy, Murano, Ulderico Moretti & C., Ulderico Moretti, about 1930.
Vessel, *Savannah Grass*. Italy, Murano, Laura de Santillana, 1996.


Sculpture. Czechoslovakia, Prague, Václav Cigler.

**Jiří Harcuba, Prague, Czech Republic**


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


Kerosene banquet lamp in “Victoria” pattern. U.S., probably White Mills, PA, C. Dorringer and Sons (glass blanks); Corning, NY, J. Hoare and Company (cutting); Waterbury, CT, Plume and Atwood Manufacturing Company (metal parts); about 1895–1905; and Pepi Herrman (chimney).

The *Hospice Thrift Center, Santa Fe, NM*


The *Houghton Endowment Fund*

See Ennion Society of The Corning Museum of Glass.

Dafna Kaffeman, Tel Aviv, Israel


The *Karl and Anna Koepke Endowment Fund, Kent, OH (funds)*


Overlay chalice. Probably U.K., possibly Stevens & Williams Ltd. or Thomas Webb and Sons, 1890–1909.

The *Petra Korink, Berlin, Germany*

See Ralph and Eugenia Potkin.

Dwight and Lorri Lammon, Santa Fe, NM


Thomas M. Lucco (bequest in memory of his father, Michael Lucco)


M. Scott Mampe, Charlottesville, VA


Richard Marquis, Whidbey Island, WA

Piece of *tessuto* cane. Italy, Murano, Venini & C., Carlo Scarpa, about 1940.


See also Ralph and Eugenia Potkin.

Richard Marquis, Whidbey Island, WA (in memory of Ludovico Diaz de Santillana)


Richard Marquis, Whidbey Island, WA (gift of Barry Behrstock, M.D.)


Richard Marquis, Whidbey Island, WA (gift of Nyla Marnay and Lyla Lawry)


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Richard Marquis, Whidbey Island, WA (gift of Richard Marquis, Jan Vail, and Nora Fanshell)

Richard Marquis, Whidbey Island, WA (gift of Sullivan Giles Richard)

Charlotte McMullen, Sun Lakes, AZ (gift of The Merritt Lum Budd and Edna Van Sickle Budd Collection)
- Bottle and pitcher. Roman Empire, third–fourth centuries.

Georges D. Muller, Flemington, NJ (gift of Flemington Cut Glass Company)

Barbara H. Olsen, St. Petersburg, FL (in memory of Fellow, John K. Olsen)
- Cypriote vase. U.S., Corona, NY, Tiffany Glass and Decorating Company or Tiffany Furnaces, designed by Louis Comfort Tiffany, about 1895–1905.
- Reactive Lava paperweight vase, and Favrile vase. U.S., Corona, NY, Tiffany Glass and Decorating Company or Tiffany Furnaces, designed by Louis Comfort Tiffany, about 1895–1905.
- Acid cutback vase. U.S., Corning, NY, Steuben Division, Corning Glass Works, designed by Frederick Carder, 1920–1933.
- Intarsia bowl. U.S., Corning, NY, Steuben Division, Corning Glass Works, designed by Frederick Carder, possibly blown by Johnny Jansson, 1925–1933.

Ralph and Eugenia Potkin, Malibu, CA; Petra Korink, Berlin, Germany; and Richard Marquis, Whidbey Island, WA


Arthur Rubloff Residuary Trust (funds)

Cameo gem with portrait of Emperor Augustus. Europe, 1800–1825.

Bowl, *Bowl with Fish Swimming in Waves*. Sweden, Reijmyre, Reijmyre Glasbruk AB, Alf Wallander with the assistance of Axel Enoch Boman, 1908.


Beer or water goblet, tumbler, “Astrid” decanter with stopper, and three “Astrid” goblets. Sweden, Hovmantorp, Orrefors Glasbruk, designed by Simon Gate, about 1919–1923.

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


Paul Stankard, Mantua, NJ


Stourbridge Glass Engravers Ltd., Ruskin Glass Centre, Stourbridge, U.K.


Margaret E. Swartz, Palmerton, PA (gift of the four daughters of Ruth C. Schade)


Eugenia Thiel, Painted Post, NY


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


Al Trinidad, Pearl River, NY


Anders Wingård, Baskemölla, Sweden


Jerry Wright, Corning, NY


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Dale and Tina Kasick, Pittsburgh, PA
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Jeanette Smith, Sterling, NY

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Diane Dolbashian, Painted Post, NY
Laura Donefer and Ana Matisse Donefer-Hickie, Harrowsmith, ON, Canada
Jay and Micki Doros, Irvington, NJ
Carolina Downie, Painted Post, NY

Drawing for two aquamarine vases, watercolor and pencil on paper.
Lisabeth A. Sterling, Shoreline, WA
Stockholms Auktionsverk, Stockholm, Sweden
Studio Job Gallery, Antwerp, Belgium
Constance Sullivan-Blum, The ARTS Council of the Southern Finger Lakes, Corning, NY
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Uppsala Universitet, Uppsala, Sweden
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Lieve Van Stappen, Ghent, Belgium

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We thank the foundations, individuals, and companies that made generous donations of funds and materials to The Studio’s programs in 2012.

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The Association of Israel’s Decorative Arts, Palm Beach, FL
Vic Bamforth, Stourbridge, U.K.
Susan Bartlett, Laguna Beach, CA
The F. Ross and Laura Jean Birkhill Family Foundation, Detroit, MI
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Jessica Woo, Cincinnati, OH

* For the Elio Quarisa Scholarship Fund

Gifts in Kind

Special thanks to the businesses and individuals that provided goods, services, and gifts of time and talent to the Museum in 2012.

Absolute A Cappella, Cornell University, Ithaca, NY
Christine Adams, Corning, NY
All Saints Academy, Corning, NY
Alternative School for Math and Science, Corning, NY
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Corning Free Academy Middle School, Corning, NY
Corning Gaffer District, Corning, NY
Corning–Painted Post East High School, Corning, NY
Corning–Painted Post West High School, Painted Post, NY

Cut Cylinders, blown, cut; stainless steel and plate glass base; assembled, bonded.
H. 23.2 cm, W. 14.6 cm (2012.4.159).

Crystal Chords, Corning, NY
Damiani Wine Cellars, Hector, NY
Courtney DeRusha, Corning, NY
Dr. Frank’s Vinifera Wine Cellars, Hammondsport, NY
Erwin Valley Elementary School, Painted Post, NY
Shawn Farwell, Corning, NY
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Kath Jakobson, Elmira, NY
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Keuka Lake Vineyards, Hammondsport, NY
King Ferry Winery, King Ferry, NY
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Laurie Kraska, Corning, NY
Lakewood Vineyards, Watkins Glen, NY
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McGregor Vineyard, Dundee, NY
William McKay, Painted Post, NY
The Men of Last Call, Cornell University, Ithaca, NY
Miles Wine Cellars, Himrod, NY
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Montezuma Winery, Seneca Falls, NY
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Sheila Ortiz, Corning, NY
Penguin Bay Winery, Hector, NY
Kent Phillips Elementary School, Corning, NY
PTA Reflections Program, Corning, NY
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Ravines Wine Cellars, Hammondsport, NY
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Sheldrake Point Vineyard, Ovid, NY
Six Mile Creek Vineyard, Ithaca, NY
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Teresa Telehany, Painted Post, NY
Keenan Tolbert, Corning, NY
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Tuba Christmas, Horseheads, NY
Jaclyn Vingan, Ithaca, NY
Wagner Vineyards, Lodi, NY
White Springs Farm Estate Winery, Geneva, NY
Winfield Elementary School, Corning, NY
Birgitt Wolf-King, Painted Post, NY
Megan Wukovitz, Corning, NY

♦ ♦ ♦
Donors to Museum Funds

The Corning Museum of Glass gratefully acknowledges individuals and organizations that made substantial financial gifts to its acquisitions and education programs in 2012. This list is exclusive of membership contributions. Complete lists of donors to the glass collection, the Rakow Research Library, The Studio, and the Museum’s public programs will be found on pages 37–48.

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Pair of vases with japonisme scenes, blown, enameled. France, Baccarat, Compagnie des Verreries et Cristalleries de Baccarat, about 1880. Taller: H. 15.4 cm, D. 9.7 cm (2012.3.3A, B).
William Eggers and Deborah McLean
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Axel von Saldern
Sidney Goldstein

Gifts in Tribute
Kurt Carlson
Claudette Doran
William Gudenrath
Francis P. Fehlner
Hot Glass Road Show Crew
that was in West Palm Beach,
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James Starr Moore Memorial Foundation
Eileen Lowell
Mary and Jack Cleland
Jamie Perian, Daniel Alexander,
and Mathew Decker
Karen and Barry Greene

* Gift matched by a corporate matching gift
† Deceased

John Shoemaker, recipient of a Celebrity Cruises Glassmaking Scholarship, works on a sinker form to use in his “Balance” series, a collection of work made with glass and wood that features two “disparate objects that are unified in their form but are different in scale.”
The Corning Museum of Glass gratefully recognizes individuals and organizations that have joined at Contributing Membership levels ($125 and above).

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Operating Results

The Museum ended fiscal year 2012 with annual operating revenues exceeding operating expenses by $1.5 million. With close to $11 million in visitor revenues, other earned revenues (generated by The Studio, as well as by education, Member, and community programs), and Corning Incorporated’s continued financial support, the Museum was able to fund many key initiatives related to its Web presence, advances in curatorial staffing, the completion of the third volume of Dr. Robert H. Brill’s *Chemical Analyses of Early Glasses*, an extensive calendar of hot-glass outreach programs, facility improvements, and important additions to the glass collections. The abbreviated version of the Museum’s operating results shown below reflects 2012 year-end results for the general operations and acquisitions in comparison with last year.

<table>
<thead>
<tr>
<th></th>
<th>2012</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total revenues and other funding</td>
<td>$44,488</td>
<td>$39,751</td>
</tr>
<tr>
<td>Total expenses and acquisitions</td>
<td>42,985</td>
<td>37,863</td>
</tr>
<tr>
<td>Net cash surplus</td>
<td>$1,503</td>
<td>$1,888</td>
</tr>
</tbody>
</table>

Other important results for 2012 were:

1. Museum visitation grew two percent above 2011 attendance to 407,000.

A total of 364,000 guests toured the Museum in 2012. Individual and family visitation was down two percent from 2011, and tour groups were up 10 percent. In addition, 10,000 schoolchildren visited the Museum for curriculum-related tours, and 33,000 people attended a rich series of education programs and public programs.

2. Visitor revenues were up six percent over last year to $10.6 million.

The GlassMarket team worked extremely hard to drive sales in a market that was mired in heavy discounting and free shipping. Overall, GlassMarket sales were half of the visitor revenues at $5.4 million, two percent ahead of 2011. The other major components of visitor revenues were: admissions of $2.9 million, which were up 13 percent because of the attendance and an increase in ticket prices; Make Your Own Glass experiences at The Studio of $1.2 million, which were up five percent, with nearly 57,000 guests making glass; and culinary services in the Café of $1.1 million, which was also a five-percent increase, despite the fact that the Café was closed all of the first quarter for a major renovation and rebuilding of the kitchen.

3. Total glass and library acquisitions were $3 million, and donations to the Museum’s collections were valued at $1.3 million.

4. Cash donations totaled $829,000 in 2012, based on a very strong year of development activities and donor support.

Ennion Society members contributed $215,000 toward glass acquisitions, and the Fellows contributed $30,000 for library acquisitions. Glass auctions on Celebrity cruises raised $256,000 for Studio scholarships, and donors contributed an additional $135,000 for Studio scholarships and programs. Operating grants (detailed on pages 35–36) provided $72,000 in support of specific initiatives.

5. Also included in the 2012 financial results were increased contributions from Corning Incorporated, equal to $2.3 million of administrative expenses that were related to the Museum’s expansion project costs. Expenses related to program services grew five percent, support services were up four percent (excluding the expansion-related administrative expenses), and acquisitions spending increased 74 percent to $3.4 million.

6. The Museum Operating Reserve Fund (MORF) balance at the end of the year was $24.4 million, up from $21.1 million at the end of last year. The fund recorded gains in investments of $2.2 million and received a deposit from prior-year surpluses of $1.1 million.
The Corning Museum of Glass  
Consolidated Statement of Activities  
Years Ended December 31, 2012 and 2011  
(Dollars in Thousands)

The following comparative list consolidates the Museum’s unrestricted, temporarily restricted, and permanently restricted activities (2012 unaudited).

<table>
<thead>
<tr>
<th>Revenue, gains, and other support:</th>
<th>2012</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contributions from Corning Incorporated</td>
<td>$ 29,908</td>
<td>$ 26,217</td>
</tr>
<tr>
<td>Admissions</td>
<td>2,944</td>
<td>2,599</td>
</tr>
<tr>
<td>Sales from merchandising and food services</td>
<td>6,565</td>
<td>6,424</td>
</tr>
<tr>
<td>Studio, education, and outreach</td>
<td>3,224</td>
<td>2,872</td>
</tr>
<tr>
<td>Other revenues and contributions</td>
<td>1,365</td>
<td>1,501</td>
</tr>
<tr>
<td>Interest and dividends</td>
<td>552</td>
<td>536</td>
</tr>
<tr>
<td>Net appreciation (depreciation) of investments</td>
<td>1,779</td>
<td>8</td>
</tr>
<tr>
<td><strong>Total revenue, gains, and other support</strong></td>
<td><strong>46,337</strong></td>
<td><strong>40,157</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Expenses:</th>
<th>2012</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Program services:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Curatorial, exhibitions, and research</td>
<td>5,439</td>
<td>5,433</td>
</tr>
<tr>
<td>Studio, education, and outreach</td>
<td>7,019</td>
<td>6,538</td>
</tr>
<tr>
<td>Library services</td>
<td>1,886</td>
<td>1,843</td>
</tr>
<tr>
<td>Publications</td>
<td>351</td>
<td>321</td>
</tr>
<tr>
<td>Visitor services</td>
<td>2,409</td>
<td>2,270</td>
</tr>
<tr>
<td>Merchandising and food services</td>
<td>4,223</td>
<td>4,039</td>
</tr>
<tr>
<td>Cost of sales from merchandising and food</td>
<td>3,226</td>
<td>3,038</td>
</tr>
<tr>
<td><strong>Total program services</strong></td>
<td><strong>24,553</strong></td>
<td><strong>23,482</strong></td>
</tr>
<tr>
<td>Support services:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>General administration</td>
<td>9,036</td>
<td>8,646</td>
</tr>
<tr>
<td>Facility expansion project</td>
<td>2,271</td>
<td>0</td>
</tr>
<tr>
<td>Marketing and public relations</td>
<td>2,598</td>
<td>2,428</td>
</tr>
<tr>
<td>Information services</td>
<td>1,226</td>
<td>1,287</td>
</tr>
<tr>
<td><strong>Total support services</strong></td>
<td><strong>15,131</strong></td>
<td><strong>12,361</strong></td>
</tr>
<tr>
<td>Acquisitions:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Purchases for the glass collection</td>
<td>3,082</td>
<td>1,715</td>
</tr>
<tr>
<td>Purchases for the library collection</td>
<td>350</td>
<td>252</td>
</tr>
<tr>
<td><strong>Total acquisitions</strong></td>
<td><strong>3,432</strong></td>
<td><strong>1,967</strong></td>
</tr>
<tr>
<td><strong>Total expenses</strong></td>
<td><strong>43,116</strong></td>
<td><strong>37,810</strong></td>
</tr>
<tr>
<td>Other changes in net assets (FAS 158):</td>
<td>(943)</td>
<td>(826)</td>
</tr>
<tr>
<td>Change in net assets</td>
<td>2,278</td>
<td>1,521</td>
</tr>
<tr>
<td>Net assets at beginning of year</td>
<td>29,739</td>
<td>28,218</td>
</tr>
<tr>
<td><strong>Net assets at end of year</strong></td>
<td><strong>$ 32,017</strong></td>
<td><strong>$ 29,739</strong></td>
</tr>
</tbody>
</table>
The Museum concluded 2012 with consolidated financials reporting an eight-percent increase in net assets of $32.0 million. The Museum’s net assets at December 31 are categorized as follows:

<table>
<thead>
<tr>
<th></th>
<th>2012</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unrestricted</td>
<td>$29,269</td>
<td>$27,166</td>
</tr>
<tr>
<td>Temporarily restricted</td>
<td>1,240</td>
<td>1,073</td>
</tr>
<tr>
<td>Permanently restricted</td>
<td>1,509</td>
<td>1,501</td>
</tr>
<tr>
<td><strong>Total net assets</strong></td>
<td><strong>$32,017</strong></td>
<td><strong>$29,740</strong></td>
</tr>
</tbody>
</table>

**Looking Forward**

The primary fiscal goals for the Museum remain preserving core mission operations, managing resources to the annual projected revenue, and ensuring the future stability of the institution by protecting the MORF.

In the midst of resources heavily devoted to planning a major expansion project, the Museum was able to have a very good 2012 and looks forward to all aspects of the Museum being open during construction in 2013 and 2014. With $1.3 million of the 2012 operating surplus and $1.1 million of previous surpluses being contributed to the MORF, the Museum is well positioned to move into 2013. The three-year strategic plan provides guidance for the 2013 budgeting process, and the operating budget has been set with expectations for continued growth in visitation, earned revenues, and support from Corning Incorporated. Operating and acquisition expenditures are expected to total $46 million, a six-percent increase over 2012.

**Audited Financial Statements**

The complete financial records of the Museum are audited on an annual basis. Upon completion of the audit, the 2012 audited financial statements and accompanying notes to the financial statements will be available on the Museum’s Web site, [www.cmog.org](http://www.cmog.org), or upon request from the Director of Finance at (607) 937-5371.

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