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§ Fellow Emeritus  
† Deceased, February 17, 2013  
‡ Deceased, July 26, 2013  
‖ Deceased, August 21, 2013  
†† Deceased, December 13, 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.

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Opposite:  
The Corning Museum of Glass
Annual Report
2013

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

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

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

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

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

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

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

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

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

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

Accompanying these departures were many important arrivals, most notably in the collections areas. James Galbraith joined the Museum at the end of March as our new chief librarian at the Rakow Research Library. His experience with other library special collections made him the perfect candidate for the position, given the ever-expanding holdings of artists’ archives and related materials being collected at the Rakow Library. In May, Dr. Audrey Whitty arrived from Dublin, Ireland, as our new curator of European glass. She joined us from the National Museum of Ireland, where she was in charge of an extensive decorative arts collection, including ceramics, glass, and other materials.

In September, we were joined by Kelly Conway as our new curator of American glass. She came to Corning from the Chrysler Museum of Art in Norfolk, Virginia, where she held the position of the Carolyn and Richard Barry Curator of Glass. An expert in American glass of the 19th century, she is looking forward to building on the legacy of her illustrious predecessor, Jane Shadel Spillman. And in early November, the Museum welcomed its first curator of science and technology, Dr.
Marvin Bolt. He joined us from the Adler Planetarium in Chicago, and he is an expert in 17th- and 18th-century optics and optical equipment. As the Museum's first curator in this role, he will be responsible for the displays in the Glass Innovation Center, and for historical material in the Museum's collection related to developments in science and technology.

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

This was also the year of the glass bead at The Corning Museum of Glass. Our major exhibition, “Life on a String: 35 Centuries of the Glass Bead,” enabled us to draw on our extensive collection of glass beads and beaded material to organize a show that encompassed the entire history of glassmaking. The scope of the exhibition also allowed us to take a global view of glass because almost all cultures around the world either make glass beads or employ them in the manufacture of beaded items such as clothing, baskets, and other objects. I am very grateful to the institutions and individuals that lent precious objects to our exhibition. We took the opportunity presented by the show to prepare new educational material, including a new video presenting the various techniques by which beads are made. Our hot-glass demonstrations also referred to the exhibition, and at our flameworking booth, beads were created in front of our visitors’ eyes. Beads were also the subject of the Seminar on Glass, and the global view taken in the exhibition was shared by the presenters, demonstrators, and participants who attended.

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

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

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

Karol Wight  
*Executive Director*

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

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

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


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

* For more information about many of these acquisitions, see *The Corning Museum of Glass: Notable Acquisitions 2013* (May 2014) or visit [www.cmog.org](http://www.cmog.org).
Covered goblet, *Coppa Guggenheim*, blown, tooled, hot-worked. Italy, Venice, Salviati & C., probably Giuseppe Barovier, about 1885. H. 47.6 cm, D. 10.4 cm (2013.3.19). Purchased in part with funds from the F. M. Kirby Foundation.

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

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

**American**


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


**Modern**

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


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


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


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


Exhibitions and Loans

**Special Exhibition**

Life on a String: 35 Centuries of the Glass Bead  
Changing Exhibitions Gallery  
May 18, 2013–January 5, 2014

**Other Exhibitions**

The Flood of ’72: Community, Collections, and Conservation  
Rakow Research Library  
Through January 3, 2014

Masters of Studio Glass: Erwin Eisch  
Focus Gallery  
Through February 3, 2013

Masters of Studio Glass: Richard Marquis  
Focus Gallery  
February 16, 2013–February 2, 2014

**Glass on Loan**

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


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


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

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


**Library Material on Loan**

Adult Programs

American Brilliant Weekend (hosted by the Museum and presented by chapters of the American Cut Glass Association), May 4 and 5
Carder Steuben Club: A Man and His Glass: A Sesquicentennial Celebration (13th annual symposium, co-hosted by the Museum), September 19–21

Hot Glass Programs

Demonstrations at the Museum and in Corning
Corning, NY, GlassFest (fourth annual), May 23–26 (gaffers: Annette Sheppard, Lewis Olson, Tom Ryder, G. Brian Juk, and Filippo Del Bravo from Industria Vetraria Valdarnese, a glass factory in San Giovanni Valdarno, Corning’s sister city in Italy)
Beadmaking, Flameworking, Glass Breaking, How’d They Do That?, Optical Fiber
The Late Show
You Design It; We Make It!

GlassLab
Glass Design Workshop: Liquid Fusion, Domaine de Boisbuchet, Lessac, France, September 8–14 (leader: Paul Haigh; gaffers: Steven Gibbs, George Kennard, Carl Siglin, Verena Schatz, Amy Kruger)
Musée des Arts Décoratifs, Paris, France, October 22–27 (gaffers: Eric Meek, Steven Gibbs, Chris Rochelle, Adam Holtzinger, Charlotte LeMaire, Karin Forslund)

Hot Glass Show

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

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

Celebrity Solstice reception, Seattle, WA, July 19 (presenters: Steven Gibbs, Dan DeRusha, Karol Wight, and Marie McKee)

“Meet the Artist” Lectures
Richard Marquis, March 14
Michael Glancy, June 20
Andrew Erdos (Rakow Commission artist), November 14

Members’ Events
Preview tour of “Masters of Studio Glass: Richard Marquis,” February 23
Reception with Richard Marquis (Meet the Artist), March 14
“Conversations” series lecture with William Gudenrath, April 13
Preview of “Life on a String” and reception, May 17
Ennion Society trip to Prague, Czech Republic, May 22–30
Tour of “Life on a String,” June 1
Reception with Michael Glancy (Meet the Artist), June 20
“Conversations” series lecture with Audrey Whitty, September 28
“Conversations” series lecture with Stephen Koob, November 9
Reception with Andrew Erdos (Meet the Artist), November 14

Gaffers George Kennard (left) and Lewis Olson (right) shape a bowl during a Hot Glass Show demonstration.
Seminar on Glass (52nd annual): “Beads: Life, Trade, Ritual,” October 18 and 19

Lectures

October 18

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

“Chevron Bead Stories,” Mary Mullaney

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

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

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

“Welcome and New Acquisitions,” Karol Wight

October 19

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

“Diverse Artistry of Contemporary Beadmaking,” Kristina Logan

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

Demonstrations

Beadmaking demonstration by Kristina Logan

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

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

Other Events

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

“BEADazzling Festivities,” Museum Galleries

“Make Your Own Bead” sessions, The Studio 2300°

“Finger Lakes Finest,” January 17

“Hot Blues,” February 21

“Girlfriends,” March 21

“GlassFest Bead Extravaganza,” May 23

“Red Hot,” November 21

“Holiday Groove,” December 19

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

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

Family Exploration Series
“Families Explore: Space” (planetarium show, comet encounters, flight simulator), February 17
“Families Explore: Music” (glass instruments, local musicians, theremin), March 17
“Families Explore: Beads” (exhibition tour; bead decorating, trading, and making), October 27
“Families Explore: Science” (robots, periscopes, careers), November 17

Family Night at the Museum, March 8 and September 27
Fun with Glass Holiday Open House, December 7 and 8
Make Your Own Glass

Children’s Programs

Glass Camp: Amazing Accidents (ages 9–11), July 8–12
Glass Camp: Art Experts (ages 12 and 13), August 5–9
Little Gather (storytelling, ages 3–10)
   Super Scientific Circus: The Science of Magic, July 10

Opposite

Doc Possum: Sing-Along, July 17
Mega Bubble Man: Wonderful World of Bubblopolis, July 24
Tom Knight Puppets: Fun with Puppets, July 31
Susan Rozler: Instruments around the World, August 7
Prismatic Magic: Space Science Spectacular, August 14

Youth Programs

Beginning Glassblowing for Teens (with Jeremy Unterman), August 5–9
Explainers
   Fire Up Your Future, January 11 (with Amanda Kritzeck)
   Junior Curators (included exhibition “Life’s Memories”), June 7–December 31
   Junior Scientists, February 26–June 11

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

All Scouts
Fun with Glass
Super Scout Saturday, November 2

Boy Scouts
Art
Geology
Science

Girl Scouts
Advanced Bead It! March 23 and October 5
Art
Bead It! March 23 and October 5
Science

Scout Activity Sheets
Beads, Gems, and Jewelry from Around the World
Explore Local Lore
Light and Sound Travelers

Tour Assistants (summer volunteer program)

School Programs

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

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

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

Teacher Program

Evening for Educators, March 21 and November 21

Educational Tours

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

Guided Tours and Gallery Activities

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

The Studio

Intensive Courses
January 7–12
“An In-Depth Introduction to Venetian Techniques” (glassblowing), William Gudenrath
“Paperweight Techniques and Inclusions” (flameworking), Victor Trabucco
“Under Construction” (glassblowing), Raven Skyriver
“The Yin and Yang of Kiln Forming,” Ki-Ra Kim

January 14–19
“Advanced Floral Murrine” (flameworking), Loren Stump
“Enamel/Engrave: Images in Glass,” Cappy Thompson and Max Erlacher
“Large-Scale Kiln Casting,” Milon Townsend
“Next Steps in Glassblowing,” Jordana Korsen

January 21–26
“Cold Construction,” Martin Rosol and Pavel Novak
“Color Working Techniques” (glassblowing), Alex Brand
“Contemporary Painting on Glass,” Joseph Cavalieri
“Flameworking for Everybody,” Emilio Santini

January 28–February 2
“Engraving and Cold-Working Techniques,” Max Erlacher

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

February 4–9
“Beadmaking with an Introduction to Glass Buttons” (flameworking), Heather Trimlett
“Beginning Glassblowing,” Ben Dombey
“Fusing with Recycled Float Glass” (kiln working), Nikki O’Neill
“An In-Depth Introduction to Venetian Techniques” (glassblowing), William Gudenrath

February 11–16
“Flamework Glass Sculpting: Solid and Blown Forms,” Hugh Salkind
“The Graphic Image: Sandblasting and Painting,” Denise Stillwagon Leone

May 13–18
“Kiln-Formed Landscapes Using Di Fiore’s Technique,” Miriam Di Fiore

June 3–8
“Beginning Glassblowing,” Amanda Gundy
“Engraving and Printing,” April Surgent and Marshall Hyde
“Exploration: Imagery in Glass” (kiln working), Douglas Randall
“Flower Marbles” (flameworking), John Kobuki

Each summer, many high-school and college students serve as Museum Explainers, teaching visitors about the art, history, science, and technology of glass by manning themed educational carts and conducting youth tours in the galleries.
June 10–15
“Beadmaking: Jewelry Components, Pendants, Buttons, and Beyond” (flameworking), Stephanie Sersich
“Fantastic Fused Fish, Flowers, and Fauna” (kiln working), Mark Ditzler
“A Foundation for Success” (glassblowing), Boyd Sugiki and Lisa Zerkowitz
“An In-Depth Introduction to Venetian Techniques” (glassblowing), William Gudenrath

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

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

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

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

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

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

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

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

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

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

September 2–7
“Introduction to Flameworking,” Tim Drier
“It’s Cold (Working) on the Outside,” Harry Seaman
“Next Steps in Glassblowing,” Lorin Silverman
“The Skin of Objects” (kiln working), Silvia Levenson

Ten-Week Courses (one session each week)
Spring
“Beginning Flameworking,” Quinn Doyle
“Continuing Glassblowing,” Jeremy Unterman
“Fusing with Murrine,” Janet Dalecki

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

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

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

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

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

Gayla Lee explains how to use geometric patterns in glass during a class on kilnworking.
“Inclusions in Glass,” Gayla Lee
“Introduction to Fusing,” Glady West
“Introduction to Pâte de verre,” Jessi Moore
“Next Steps in Fusing,” Glady West
“Vitrigraph Stringers,” Gayla Lee

Other
“Photosandblasting Glass” (cold working), Denise Stillwagon Leone

One-Day Workshops

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

Fall

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

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

Kiln Working
“Fused Gingerbread Houses,” Nonnie Lyketsos
“Fusing with Components,” Janet Dalecki

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

Other
“Veterans Day Glassblowing,” Kurt Carlson, Chris Giordano, Jessi Moore, Christa Westbrook, November 9
To the Museum

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

From the Museum

Residencies

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

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

Other Awards

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

Awards

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

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

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

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

Publications


Brumagen, Regan. Contributor to *Notable Acquisitions 2012*.


Elliott, Kelley J. Contributor to *Notable Acquisitions 2012*.


Galbraith, James A. See Rakow Research Librarians.


Hylen, Beth. Contributor to *Notable Acquisitions 2012*. See also Brumagen, Regan.

Kabelac, Julie. Contributor to *Notable Acquisitions 2012*.

Koob, Stephen P. Associate editor, *Studies in Conservation*.


Oldknow, Tina. Contributor to *Notable Acquisitions 2012*.


See also Gennett, Adrienne V.


Savard, Tracy L. Contributor to Notable Acquisitions 2012.

See also Rakow Research Librarians.


—. Contributor to Notable Acquisitions 2012.


Review of Willy van den Bossche, Bibliography of Glass: From the Earliest Times to the Present, in GCB, p. 22.

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


Wight, Karol B. Contributor to Notable Acquisitions 2012.


Lectures

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

Brumagen, Regan. See Bardhan, Gail P.


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

Galbraith, James A. “The Whitefriars Stained Glass Project” (with Tracy L. Savard and Audrey M. Whitty), The Park Church, Elmira, NY.

Gudenrath, William. “Rediscovering the Technical Roots of the La Ragnatela Collection,” Bellarmine Museum of Art, Fairfield University, Fairfield, CT.


——. Lecture on historical glassworking practices, Glen Echo Park Partnership for Arts and Culture Inc., Glen Echo, MD.

Harold, Brandy L. See Fuller, Lori A.


——. “Colors in Glass,” American Brilliant Weekend, American Cut Glass Society, Corning, NY.


——. “For the Love of Glass: Glass Cleaning and Glass Adhesives,” Academy of Natural Sciences of Drexel University, Philadelphia, PA.


——. “European Glass of the 15th–19th Centuries,” History of Decorative Arts M.A. Program, Smithsonian Associates and George Mason University, Washington, DC.

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

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

——. “Imports and Industry: Glass in Early America,” Winterthur Institute, Winterthur Museum, Garden, & Library, Winterthur, DE.

——. “Narratives in Historic Glass,” Rochester Institute of Technology, Rochester, NY.


Savard, Tracy L. See Galbraith, James A.


Spillman, Jane Shadel. “Dining in Style: Table Settings in the American Home,”
Greenwich Antiques Society, Bruce Museum, Greenwich, CT.


——. “Frederick Carder: The Early Years. An Exploration of Carder’s Years at Stevens & Williams,” annual symposium, Carder Steuben Club, Corning, NY.


See also Galbraith, James A.


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

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

Other Activities

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

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

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


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

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

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


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


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

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

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

Miller, Kerry. Board member, Steuben County Convention and Visitors Bureau, Corning, NY; member, marketing committee, Finger Lakes Tourism Alliance, Penn Yan, NY.


Nace, Aprille C. Board member, chairman of personnel committee, and member of executive council, South Central Regional Library Council, Ithaca, NY. Peer reviewer for Art Documentation, Art Libraries Society of North America. Member, 12NY: Outcomes and Assessment working group, Ithaca, NY.


Public Services Team, Rakow Research Library. Welcomed 4,100 visitors, worked with 56 groups, and answered 4,000 reference questions; LibAnswers, the Museum’s online reference management system, received 22,000 hits. Collected eight oral histories and participated in glass identification clinic at GlassFest, Corning, NY; held open house for Elmira Regional Arts Society.

Schwartz, Amy J. Member, international advisory committee, International Craft Biennale, Cheongju, Republic of Korea; member, advisory board, Fine Arts and Design Program, Corning Community College, Corning, NY. Board member and chairman of grants committee, Fund for Women of the Southern Tier Inc., Corning, NY; board member and chairman of technology committee, Alternative School for Math and Science, Corning, NY. Hosted Ennion Society members’ trip to Prague, Czech Republic. Panelist, “Is It as Good for You as It Is for Me?,” SOFA Chicago, Chicago, IL.

Spillman, Jane Shadel. President, National American Glass Club; vice president, American Cut Glass Association (until July); secretary, Glass Committee, ICOM.

Tshudy, Sheila A. Member, certificate of achievement review board, New York State Library Assistants Association.

Van Giffen, N. Astrid R. Assistant coordinator in charge of glass deterioration, ICOM-CC, Glass and Ceramics Working Group. Member, scientific organizing committee for Recent Advances in Glass, Stained-Glass, and Ceramics Conservation, Amsterdam, the Netherlands. See also Koob, Stephen P.

Whitty, Audrey M. Member, International Academy of Ceramics, UNESCO.

Wight, Karol B. Member, Association of Art Museum Directors. Trustee and Fellow, The Corning Museum of Glass. Board member, Association Internationale pour l’Histoire du Verre. Member, advisory committee, Intercollegiate Center for Classical Studies, Rome, Italy; and glass subcommittee, ICOM. See also Cassetti, Robert K. and Gennett, Adrienne V.
Publications

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

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

Journal of Glass Studies
Volume 55
290 pp., illustrations

New Glass Review 34
128 pp., 226 color illustrations

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

Robert K. Cassetti
Senior Director, Creative Services and Marketing

Ellen D. Corradini
Director, Human Resources and Safety

Elizabeth M. Duane
Director, Marketing and Community Relations

Nancy J. Earley
Senior Director, Administration and Finance

E. Marie McKee
President

Amy J. Schwartz
Director, Education and The Studio

David R. Togni Jr.
Director, Finance

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

Daniel L. Alexander
Hot Glass Cruise Ship Demonstrator/Narrator

Catherine L. Ayers
Hot Glass Cruise Ship Demonstrator/Narrator

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

Peter Bambo-Kocze
Bibliographer

Gail P. Bardhan
Reference and Research Librarian

Jeannine M. Bates
GlassMarket Area Coordinator

Sally K. Berry
Tourism Sales and Marketing Manager

Taryn J. Bertolino
Hot Glass Cruise Ship Demonstrator/Narrator

Kelly L. Bliss
Cataloguer

Gabriel T. Bloodworth
Hot Glass Cruise Ship Demonstrator/Narrator

Marvin P. Bolt
Curator, Science and Technology

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
Coordinator of Access Services

Brandyn C. Callahan
Hot Glass Cruise Ship Demonstrator/Narrator

Edward E. Callahan
Facilities Technician

Kimberly A. Carlisle-Locey
Executive Assistant

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

Matthew J. Collins
Maintenance Supervisor

Rebecca A. Congdon
Development and Special Projects Coordinator

Kelly A. Conway
Curator, American Glass

Christy L. Cook
Assistant Registrar – Collections

Julia A. Corrice
Serials Assistant

Stephen P. Cox
Hot Glass Cruise Ship Demonstrator/Narrator

Lynn M. Creeley
Retail Operations/Inventory Associate

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

Scott R. Ignaszewski
*Event Planning and Production Manager*

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*

Kala G. Karden
*Volunteer and Internship Program Supervisor*

George M. Kennard
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*Hot Glass Cruise Ship Demonstrator/ Narrator*

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*Guest Services Associate*

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*Executive Secretary*

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*Accounting Associate*

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*Content and Media Specialist*

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*Innovation Center Technician/ Preparator*

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*Guest Services Associate*

Kyle A. Lavery
*Facility Coordinator, The Studio*

Allison S. Lavine
*Digital Photography Assistant*

Suzette L. Lutcher
*GlassMarket Purchasing and Sales Associate*

Miriam Martinez
*Member Services Specialist*

Megan C. Mathie
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Julian S. Maturino
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Michael A. McCullough
*Assistant Controller*

Alexandra M. Mearman
*Event Planner*

Eric T. Meek
*Hot Glass Show/GlassLab Manager*

A. Ryan Mellinger
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Karen A. Metarko
*Financial Analyst*

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*Tourism Sales Specialist*

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*Maintenance Technician*

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

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*Operations Manager*

Aprille C. Nace
*Associate Librarian, Public Services*

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*GlassMarket Merchandise Manager*

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*Preparator*

Tina Oldknow
*Curator, Modern Glass*

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*Hot Glass Technical Team Leader*

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

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*Maintenance Technician*

Shelley M. Peterson
*Merchandise Team Manager*

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*Hot Glass Team Leader/Gaffer*

Martin J. Pierce
*Digital Photography Technician*

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*School and Docent Programs Coordinator*
Richard W. Price  
*Head, Publications Department*

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*Hot Glass Projects/Cruise Ship Team Leader*

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*Tour Reservations and Sales Coordinator*

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*Curatorial Assistant*

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*GlassMarket Area Coordinator*

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*Hot Glass Cruise Ship Demonstrator/Narrator*

Jacolyn S. Saunders  
*Publications Specialist*

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*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*

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*Assistant Registrar – Loans*

Kara R. Smith  
*Event Planner*

Megan E. Smith-Heafy  
*Digital Designer/Developer*

Tina S. Snow  
*Marketing and Event Coordinator*

Mark A. Sorensen  
*GlassMarket Sales Associate*

Sara L. Squires  
*Accounting Associate*

Diane D. Stendahl  
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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  
*Audiovisual and Production Team Leader*

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  
*Collection Database Specialist*

Audrey M. Whitty  
*Curator, European Glass*

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

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

<table>
<thead>
<tr>
<th>Docent</th>
<th>Years of Service</th>
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<tbody>
<tr>
<td>Laura Acuto</td>
<td>1</td>
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<tr>
<td>Anita Adelsberg</td>
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<td>Jerry Altilio</td>
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<td>Pam Lally</td>
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<td>Lenore Lewis</td>
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<td>Mary Young</td>
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<td>Yizhou Zhang</td>
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</table>

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

Josephine Bickford
Eloise Hopkins
Mary Ellen Ivers
Lucille Richter

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

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

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

Volunteers in 2013 were:

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<tr>
<th>Volunteer</th>
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<tr>
<td>Dawn Evans Able</td>
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<td>Leslie Antos</td>
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<td>Charles Evans</td>
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<td>Milton French</td>
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<td>Moira French</td>
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<td>Caren Gardner</td>
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<td>Sherry Gehl</td>
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Development

Donor Support

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

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

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

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

In May, Ennion Society members traveled to the beautiful city of Prague in order to experience the Czech Republic’s rich history of glass. The tour was hosted by William Gudenrath and Amy Schwartz, and was organized by Ennion Society members Katya and Doug Heller, owners of the Heller Gallery in New York City and experts in the field of glass.

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

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

Planned Giving

In addition to the generous support for acquisitions from Ennion Society members and the Fellows, the Museum was the recipient of a generous gift from the estate of Richard G.
Andrasi, an active Member since 2001. The Museum received the bulk of his estate, which Mr. Andrasi wanted to be used for the purchase of European glass. We respect his love of the Museum, his planning, and his legacy. Funds from this gift were used to purchase the Venini Cup, made in Venice during the second half of the 16th century, for our collection.

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

Grants

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

Grants Awarded in 2013

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

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

$1,590,350 Total Grants

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

Nancy J. Earley
Senior Director, Administration and Finance

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

Membership

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

During the summer campaign, we welcomed more than 650 new Members, and we recorded an all-time high of 957 new Members for the year. This was made possible with the help of our warm and committed associates, who are located throughout the Museum. Their role is to welcome our visitors and Members, and to answer questions that they have. The associates direct and assist wherever they are needed. The Museum’s Web site has proved to be a “go-to” place for those who are planning a visit to the Museum or interested in becoming a Member.
We recently produced a video showing our executive director, Karol Wight, talking about the membership program and the wonderful relationship our Members have with the three segments of the Museum: the galleries, the Rakow Research Library, and The Studio (www.cmog.org/get-involved/membership).

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

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

Two programs for Members were inaugurated during the summer. With the Membership Passport, Members were given a passport card each time they visited the Museum, and with their fourth visit, they received a copy of the book Glass Beads: Selections from The Corning Museum of Glass, which was written by Adrienne V. Gennett and Tina Oldknow to supplement our 2013 special exhibition, “Life on a String: 35 Centuries of the Glass Bead.” The second program offered “behind the scenes” tours of the Rakow Library with our chief librarian, James Galbraith. Members were taken to parts of the library that are normally open only to staff members, and they were able to see antique books.

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

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

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

Miriam Martinez
Member Services Specialist

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

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

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

Estate of Richard Andrasi (funds)
Venini Cup. Venice, second half of the 16th century.

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

Lee Baldwin, Corning, NY

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

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

Corning Incorporated, Corning, NY

Thomas P. Dimitroff Family, Corning, NY

Eason Eige, Albuquerque, NM

Ennion Society of The Corning Museum of Glass, Corning, NY
Deckelpokal (goblet with cover). Germany, Berlin, Werner and Mieth, probably designed by Karl Friedrich Schinkel, about 1820.

Martha J. Herpst Estate, Titusville, PA (funds)
See also John N. Whitenight.

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

Mary Ellen and Robert L. Ivers, Big Flats, NY
Jones Museum of Glass and Ceramics Fund and the Gladys M. and Harry A. Snyder Memorial Trust, Rochester, NY (funds)

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

Robert W. Kincheloe, Mount Rainier, MD
Moldavite specimen. Found in the Czech Republic.

Keith and Sylvie King, Paris, France

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

F. M. Kirby Foundation, Morristown, NJ (funds, purchased in part)
Covered goblet, Coppa Guggenheim. Italy, Venice, Salviati & C., probably Giuseppe Barovier, about 1885.

Dwight and Lorri Lanmon, Santa Fe, NM
Double old-fashioned glass, Leo. Austria, Kufstein, Tiroler Glashütte KG and Riedel Crystal, Claus Josef Riedel, about 1968.

Frederick M. LaValley, Philadelphia, PA
See John N. Whitenight.

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

Robert E. and Carol J. Nelson Steuben Glass Collection, Oak Brook, IL
Covered candy dish with ram’s head finial. U.S., Corning, NY, Steuben Glass Inc., designed by Irene Benton, 1943.

Pace Gallery, New York, NY
See Kiki Smith.

The Rev. James R. Pearce, Arkport, NY
Bolo tie. U.S., Muskogee, OK, Bacone College, Pat Spinks, Choctaw (Oklahoma), about 1974.

Sharon Rosenblum, Haiku, HI

John Slayter, Sault Sainte Marie, MI (in memory of Dr. Games Slayter)
Commemorative patent model, Apparatus for the Manufacture of Bottles and Other Glass Hollowware. Probably Italy, about 1930.

Kiki Smith and Pace Gallery, New York, NY (gift in part)
Installation, Constellation. U.S., New York, NY; Italy, Murano; and U.S., Boston, MA; Kiki Smith with the assistance of Pino Signoretto and Linda Ross, 1996.

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

Elaine and Stanford Steppa, Rockville, MD (funds, purchased in part)
Necklace, Dahlias et rondelles plates (Dahlias and flat rings). France, Combs-la-Ville or Wingen-sur-Moder, Lalique et Cie, designed by René Lalique, 1927.

Steuben Glass Employees, Corning, NY
American flag that was displayed over the glory holes in the Steuben factory.

Lydia Sudick Fine Art Ltd., Hobe Sound, FL

Kenneth R. Treis, Milwaukee, WI (funds)

Donna and Neil Weisman, New York, NY

Donors to the Rakow Research Library

Financial Donors
Sarah Blue, Hamilton, NY
Paul Bookbinder, Hamilton, NY
Price Chandler, Ponca City, OK
Willson and Susan Craigie, Richmond, VA
Lenders of Materials
John P. Smith, London, U.K.
Mary Lu Walker, Corning, NY

Donors to the Library Collection
Dawn Evans Able, Corning, NY
Accent Décor Inc., Norcross, GA
Access Lighting, Tustin, CA
Julie and Steve Albertalli, Big Flats, NY
American Bottle Auctions, Sacramento, CA
American Institute of the History of Pharmacy, University of Wisconsin, Madison, WI
Archäologischer Dienst des Kantons Bern, Bern, Switzerland
Ardagh Group, Elmira Heights, NY
Artel Glass, Prague, Czech Republic
Association for Glass Art Studies, Tokyo, Japan
Association for the Study of Jewelry and Related Arts, Port Chester, NY
Atelier Works Ltd., London, U.K.
Aurora Art Museum, Taipei, Taiwan
Emmanuel Babled, Amsterdam, The Netherlands
Badash Crystal, Deer Park, NY
Michael Barber, Washington, DC
Ricky Bernstein, Sheffield, MA
Ilja Bilek, Ústí nad Labem, Czech Republic
Howard Blair, Bernalillo, NM
Bohemia Machine s.r.o., Světlá nad Sázavou, Czech Republic
Marvin Bolt, South Bend, IN
Dr. Lennart Booij, Amsterdam, The Netherlands
Angela Bowey, Paihia, New Zealand
Bravo Integrated Media, Plymouth Meeting, PA
Robert H. and Margaret R. Brill, Corning, NY
Brunk Auctions, Asheville, NC
Thomas S. Buechner III, Corning, NY
Bukowskis, Stockholm, Sweden
Jean-David Cahn AG, Basel, Switzerland
Caithness Glass Collectors Society, Torrington, U.K.
Centre International de Recherche sur le Verre et les Arts Plastiques, Marseilles, France
CERFAV, Vannes-le-Châtel, France
Chazen Museum of Art, Madison, WI

Eunsuh Choi, Rochester, NY
David and Ellie Christie, Bow, NH
Katharine Coleman, London, U.K.
The Charles J. Connick Stained Glass Foundation, Newtonville, MA
Corning Incorporated, Corning, NY
Faith Corrigan, Willoughby, OH
Cowan’s Auctions Inc., Cincinnati, OH
Damon Crain, New York, NY
Adrienne Crede, Fairport, NY
Crystal Classics, Columbus, OH
Crystorama Lighting Group, Westbury, NY
George and Barbara Cunningham, Horseheads, NY
John D’Agostino, Hoboken, NJ
Allen and Marjorie Decker, Enfield, CT
Delphi, Lansing, MI
Robert Deutsch, Old City of Jaffa, Israel
Kelly Diaz, Providence, RI
Thomas Dimitroff, Corning, NY
Duralex USA Inc., New Castle, DE
Gerald M. Eggert, Gaithersburg, MD
Robert Emeringer, Asselborn, Luxembourg
Dee Eolin, Corning, NY
Estonian Glass Artists’ Union, Tallinn, Estonia
Europart Inc., Loomis, CA
Eurofase Inc., Richmond Hill, ON, Canada
Jeffrey S. Evans and Associates, Mount Crawford, VA
Facet Design, Leende, The Netherlands
Fenton Art Glass Collectors of America Inc., Williamstown, WV

Michael Glancy: Infinite Obsessions, 1996–2011, New York, NY: Barry Friedman Ltd., and Stuttgart: Arnoldsche Art Publishers, 2011 (CMGL 123028). Gift of the artist. This edition, created by Glancy specifically for the Rakow Library, has a glass inlay on its cover, titled Almost Perfect, which incorporates a piece of German sign glass on which the artist cut and applied electroformed copper in his signature style. The glass itself had been given to Glancy by Dale Chihuly when Glancy was studying with Chihuly at the Rhode Island School of Design between 1974 and 1980.
Photograph of a drawing by Harry Hall White, whose research around 1925 on American bottles and flasks and the glass factories that produced them became the leading source of information on the subject. His archive contains correspondence with glass companies, photographs, trade catalogs, newspaper clippings, and advertisements documenting glassware and factory production (CMGL 134861). Gift of John Lane.
Carol Rigmark, Northbrook, IL
Roan Inc., Cogan Station, PA
Michael Rogers, Honeoye Falls, NY
John W. Rowe, Orange, MA
Saint-Gobain, Paris, France
Adrian Sassoon, London, U.K.
The Schein-Joseph International Museum of Ceramic Art, Alfred, NY
David D. Schepps, Aventura, FL
Schott North America Inc., Elmsford, NY
Susan W. Schwartz, State College, PA
The Scottish Gallery, Edinburgh, U.K.
Seager Gray Gallery, Mill Valley, CA
Searange Houseware Ltd., Kowloon Bay, Hong Kong
Seeck Auctions, Mason City, IA
W. N. de Sherbinin Products Inc., Danbury, CT
Harue Shimomoto, Providence, RI
Sloan's & Kenyon, Chevy Chase, MD
Robert J. and Valerie Smith, Leawood, KS
Jane Shadel Spillman, Corning, NY
Stained Glass News, Newaygo, MI
Le Stanze del Vetro, Venice, Italy
Norman D. Stevens, Storrs, CT

Pokal, Four Seasons, blown, tooled, applied, enameled. Italy, Venice, Salviati & C., about 1878–1881. H. 84.9 cm, D. 31.5 cm (2013.3.18).
Susan Stinsmuehlen-Amend, Ojai, CA
Stockholms Auktionsverk, Stockholm, Sweden
John and Becky Stranges, Bath, NY
Tomomi Tamura, Nara, Japan
Jill Thomas-Clark, Elmiria, NY
TMSK Magazine, Shanghai, People’s Republic of China
Caterina Tognon, Caterina Tognon Arte Contemporanea, Venice, Italy
Toledo Museum of Art, Toledo, OH
Toyama City Institute of Glass, Toyama, Japan
Tradestock Ltd., Wellington, U.K.
Heather Trimlett, El Cajon, CA
Deborah Truitt, Carmel, IN
Uppsala Auktions, Uppsala, Sweden
Van Engelen Inc., Bantam, CT
Virginia Museum of Fine Arts Library, Richmond, VA
Vitra Design Museum, Weil am Rhein, Germany
Eva Vlčková, Prague, Czech Republic
Vrij Glas, Zaandam, The Netherlands
Wagga Wagga City Art Gallery, Wagga Wagga, NSW, Australia
Amy Waldman-Smith, Richmond Hill, ON, Canada
The Washington Glass School, Mount Rainier, MD
Waterford Wedgwood USA, Wall, NJ
Waterford's Art & Antiques Auctioneers, Berlin, NJ
Jack Wax, Richmond, VA
Webb's, Auckland, New Zealand
Brent Wedding, Corning, NY
Sytske Welling-Wester, Roderwolde, The Netherlands
Judy and George Whitbred, Campbell, NY
White Cube, London, U.K.
David B. Whitehouse, Corning, NY†
Charles B. Wood III Inc., Cambridge, MA
Woody Auction, Douglass, KS
Adrian C. Wright, Reading, U.K.
Jay Okun Yedvab, Toronto, ON, Canada
Alan J. Zell, Portland, OR
Rainer Zietz, London, U.K.
† Deceased

Donors to The Studio

We thank the foundations, individuals, and companies that made generous donations of funds and materials to The Studio’s programs in 2013.

Anonymous
Mr./Mrs. Thomas Appelt, Painted Post, NY*
The Association of Israel’s Decorative Arts, Palm Beach, FL
Leslie Baker, Pinnacle, NC
Lubica Bakicova, Dubnica nad Váhom, Slovakia
Lee F. Baldwin, Corning, NY*
Martin Betjemann, Natchez, MS
Nico Bijnsdorp, Pijnacker, The Netherlands
Dr. William R. Birkhill, President, F. Ross and Laura Jean Birkhill Family Foundation, Board of Directors, Bloomfield Hills, MI
Margaret and Michael Blecha, Park Ridge, IL
Lorig Boyajian, Demarest, NJ
Bullseye Glass Co., Portland, OR
Jeffrey J. and Mary E. Burdge Charitable Trust, Harrisburg, PA
Jeremy and Angela Burdge, Hilliard, OH (gift in memory of David Whitehouse)
Alan Cameros, Rochester, NY*
Alexandra Cannon, Seattle, WA
Jonathan Capps, Columbus, OH
George and Barbara Connors, Big Flats, NY*
Madonna Cornelissen, Patricia Jackson, and Robin Vargas, Corning, NY*
Corning Incorporated Foundation, Corning, NY*
The Corning Museum of Glass, Corning, NY (gift in memory of Warren L. Price)
The Corning Museum of Glass, Corning, NY (sale of holiday silent auction pieces)*
Sue Elgar, Plainfield, IL
Sue and Rob Elgar, Plainfield, IL
Louise M. Erskine, Paxton, MA §
Louise M. Erskine, Louise M. Erskine Real Estate, Paxton, MA*
Heather Ferman, Jacksonville, FL*
Andrew Fortune, Corning, NY*
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Harry Seaman, facility manager at The Studio (right), assists a participant in the Junior Scientists program. The students investigated glass properties by creating and breaking Prince Rupert’s drops.
Gifts in Kind

Special thanks to the businesses and individuals that provided goods, services, and gifts of time and talent to the Museum in 2013.

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

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*Fountain with fairy lamps, blown, gilded, enameled, pressed, assembled; marble base. England, Thomas Webb & Sons, probably made by Samuel Clarke and Joseph Storer, about 1886–1890. H. about 67 cm, W. about 53 cm, D. (base) 30 cm (2013.2.1). Gift in part of John N. Whitenight and Frederick M. LaValley in honor of Peter and Barbara Avrea; purchased with funds from the Martha J. Herpst Estate.*
Like Moths to a Flame, blown; mixed media.
Einar de la Torre (American, b. Mexico, 1963) and Jamex de la Torre (American, b. Mexico, 1960), Mexico, Ensenada, Baja California, and U.S., San Diego, CA, 2013. H. 76.2 cm, W. 121.9 cm (2013.5.104).

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

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

<table>
<thead>
<tr>
<th></th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total revenues and other funding</td>
<td>$46,952</td>
<td>$44,658</td>
</tr>
<tr>
<td>Total expenses and acquisitions</td>
<td>42,846</td>
<td>43,131</td>
</tr>
<tr>
<td>Net cash surplus</td>
<td>$4,106</td>
<td>$1,527</td>
</tr>
</tbody>
</table>

Other important results for 2013 were:

1. Museum visitation increased four percent above 2012 attendance to 423,000.
   A total of 380,000 guests toured the Museum in 2013. Individual and family visitation was up four percent over 2012, and tour groups were up five percent. In addition, 11,000 school-children visited the Museum for curriculum-related tours, and 32,000 people attended a rich series of education programs and public programs.

2. Visitor revenues were up 11 percent over last year to $11.4 million.
   GlassMarket sales continue to be half of the visitor revenues at $5.7 million, 13 percent ahead of 2012. The other major components of visitor revenues were admissions of $3.1 million, up five percent, and Studio Make Your Own Glass experiences, up five percent to $1.2 million, with close to 54,000 guests making glass. Food services revenue increased 27 percent to $1.4 million. The Café served a greater percentage of the Museum’s international motorcoach visitors, many of whom had adjusted their itineraries to arrive before lunch.

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

4. Additional contributions for acquisitions, programs, and operating support totaled $992,500 in 2013, marking a very strong year of development activities and donor support.
   Ennion Society members contributed $242,600 toward glass acquisitions, and the Fellows contributed $20,300 for library acquisitions. In 2013, estate and trust gifts provided an additional $321,300 for glass acquisitions.
   Glass auctions on Celebrity cruises raised $193,100 for Studio scholarships, and donors contributed an additional $91,500 for Studio scholarships and education programs.
   Other operating support totaled $87,100, and operating grants (see pages 33–34) provided $29,900 in support of specific initiatives.

5. Also included in the 2013 financial results were cash contributions and in-kind contributed services from Corning Incorporated that totaled $28.3 million. An additional $1.3 million of administration expenses related to the Museum’s expansion project was provided by Corning Incorporated.

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

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

8. The Museum Operating Reserve Fund (MORF) balance at the end of the year was $27.1 million, up from $24.4 million at the end of last year. The fund recorded investment gains of $3.4 million, received a deposit from prior-year surpluses of $1.3 million, and the Museum withdrew $2.0 million for 2013 operations.
The Corning Museum of Glass  
Consolidated Statement of Activities  
Years Ended December 31, 2013 and 2012  
(Dollars in Thousands)

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

<table>
<thead>
<tr>
<th></th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Revenue, gains, and other support:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Contributions from Corning Incorporated</td>
<td>$29,839</td>
<td>$29,908</td>
</tr>
<tr>
<td>Admissions</td>
<td>3,089</td>
<td>2,944</td>
</tr>
<tr>
<td>Sales from merchandising and food service</td>
<td>7,967</td>
<td>6,565</td>
</tr>
<tr>
<td>Studio, education, and outreach</td>
<td>3,158</td>
<td>3,224</td>
</tr>
<tr>
<td>Other revenues and contributions</td>
<td>1,569</td>
<td>1,365</td>
</tr>
<tr>
<td>Interest and dividends</td>
<td>562</td>
<td>552</td>
</tr>
<tr>
<td>Net appreciation (depreciation) of investments</td>
<td>2,859</td>
<td>1,779</td>
</tr>
<tr>
<td><strong>Total revenue, gains, and other support</strong></td>
<td>49,043</td>
<td>46,337</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Expenses:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Program services:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Curatorial and exhibitions</td>
<td>5,642</td>
<td>5,439</td>
</tr>
<tr>
<td>Studio, education, and outreach</td>
<td>6,876</td>
<td>7,019</td>
</tr>
<tr>
<td>Library services</td>
<td>1,795</td>
<td>1,886</td>
</tr>
<tr>
<td>Publications</td>
<td>323</td>
<td>351</td>
</tr>
<tr>
<td>Visitor services</td>
<td>2,562</td>
<td>2,409</td>
</tr>
<tr>
<td>Merchandising and food services</td>
<td>4,754</td>
<td>4,222</td>
</tr>
<tr>
<td>Cost of sales from merchandising and food</td>
<td>3,651</td>
<td>3,226</td>
</tr>
<tr>
<td><strong>Total program services</strong></td>
<td>25,603</td>
<td>24,552</td>
</tr>
</tbody>
</table>

| Support services:    |           |           |
| General administration | 9,857     | 9,036     |
| Marketing and media relations | 2,668     | 2,598     |
| Information services | 1,377     | 1,226     |
| **Total support services** | 13,902    | 12,860    |

| Acquisitions:        |           |           |
| Purchases for the glass collection | 1,598     | 3,082     |
| Purchases for the library collection | 224       | 350       |
| **Total acquisitions** | 1,822     | 3,432     |

| Facility expansion project | 1,510     | 2,272     |
| **Total expenses**        | 42,837    | 43,116    |

| Other changes in net assets | (2,561)   | (943)     |
| (related to post-retirement benefits) |           |           |

| Change in net assets      | 8,769     | 2,278     |
| **Net assets at beginning of year** | 32,017    | 29,740    |

| Net assets at end of year | $40,786   | $32,018   |

55
The Museum concluded 2013 with consolidated financials reporting a 27-percent increase in net assets of $40.8 million. The Museum’s net assets at December 31 are categorized as follows:

<table>
<thead>
<tr>
<th></th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unrestricted</td>
<td>$37,818</td>
<td>$29,269</td>
</tr>
<tr>
<td>Temporarily restricted</td>
<td>1,459</td>
<td>1,240</td>
</tr>
<tr>
<td>Permanently restricted</td>
<td>1,509</td>
<td>1,509</td>
</tr>
<tr>
<td><strong>Total net assets</strong></td>
<td><strong>$40,786</strong></td>
<td><strong>$32,018</strong></td>
</tr>
</tbody>
</table>

Looking Forward

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

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

Audited Financial Statements

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

Nancy J. Earley

*Senior Director, Administration and Finance*