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

Cover:
Detail of panel with peonies, glass mosaic, bronze. U.S., New York (Corona, Queens), Tiffany Glass and Decorating Company or Tiffany Studios, about 1900–1910. H. 34.5 cm, W. 39 cm, D. 2 cm (77.4.91).

Opposite:
View of one of the galleries in the exhibition “Tiffany’s Glass Mosaics.” The room was designed to capture the atmosphere of one of the workrooms at Tiffany Studios.

Photo Credits
All of the photographs in this Annual Report are by The Corning Museum of Glass (Andrew M. Fortune, Allison S. Lavine, Bryan H. Buchanan, Amanda Sterling, and Kimberly A. Thompson), with the following exceptions:
Page 3 (top): Stephen Ironside
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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
The Year in Review

In the coming years, 2017 may well be remembered as the “Year of Tiffany” at The Corning Museum of Glass. In partnership with The Neustadt Collection of Tiffany Glass in Queens, New York, the Museum opened a special exhibition in May that focused on the glass mosaic art of Tiffany Studios. “Tiffany’s Glass Mosaics,” which was co-curated by Kelly A. Conway, Corning’s curator of American glass, and Lindsy R. Parrott, director and curator of The Neustadt, brought together examples of small objects and large architectural elements that were made using the millenniums-old technique of mosaic. In addition to celebrating the beauty of these works, the exhibition aimed to share the design and marketing processes behind the making of the mosaics.

The Museum’s mosaic activities extended far beyond the walls of our Corning facility. We sent our photography team on the road to document important Tiffany mosaics that remain in situ, still part of the decorative schemes of the buildings for which they were designed. The team traveled as far south as Baltimore to photograph the first of three reredoses depicting the Last Supper; to Philadelphia to document The Dream Garden, a mosaic located in the Curtis Center; to churches and chapels across New York State, and to the Marquette Building and other edifices in Chicago. The

Andrew Fortune, Collections Photography Department manager, and photographer Bryan H. Buchanan (not pictured) traveled to the Curtis Center in Philadelphia, PA, to photograph The Dream Garden.

Multiple high-definition monitors in the mosaic theater showcased the new photography for “Tiffany’s Glass Mosaics” in stunning detail, which allowed visitors to be transported to the various sites to view the mosaics in their original architectural settings.
goal in undertaking this challenging photographic documentation was to record and preserve these architectural monuments, and to bring their presence into the exhibition itself through the use of a new immersive digital interface: our mosaic theater. These amazing images were shared with the owners of these buildings, and were included in the award-winning publication of the same title that accompanied the show. The exhibition and publication were the result of multiple years of hard work on the part of the Museum’s staff, and have resulted in a lasting contribution to our understanding of the glass art of Louis C. Tiffany.

The Tiffany exhibition no doubt had an impact on our visitation numbers for the year, and we were pleased to see that our individual and family visitors in 2017 reached their highest level in the past 25 years. In addition to the pleasure of visiting the Tiffany exhibition, our guests enjoyed another changing exhibition on view at the Rakow Research Library. “Curious and Curiouser: Surprising Finds from the Rakow Library” enabled its curator, Rebecca Hopman, our outreach librarian, to share some of the unusual holdings within the library’s special collections, and to demonstrate how those holdings have influenced the creative work of artists who have come to study and make glass at the Museum.

Our visitors consistently tell us that one of their favorite activities at the Museum is to watch our glassmaking demonstrations, some of which were developed as part of the interpretive process for our changing exhibitions. Our talented flameworking teams created eyeballs in conjunction with “Curious and Curiouser,” and in the Amphitheater Hot Shop, the gaffers revealed how Tiffany Studios created the iridescent sheet glass that was used to make mosaics. In addition to seeing our own teams of glass artists, audiences had the pleasure of viewing a number of guest artists on our stages (see page 14 for our roster of guest artists). Some of these artists also undertook residencies, or taught a course, at The Studio. Over 24 percent of our visitors participated in a Make Your Own Glass experience at The Studio, which also designed experiences related to our exhibitions. That facility was at capacity once again during the summer months, and the Museum was voted number 1 in the “Best Hands-On Experience” category in the “Readers’ Choice Awards 2017” by Groups Today magazine.

In other hot-glass activities, the staff continued to support our Hot Glass at Sea program aboard three Celebrity Cruises Solstice-class ships. But the bigger news was the launch of the Museum’s new Mobile Hot Shop, a greatly expanded hot-glass studio on wheels that is deployed around the country to bring glassmaking to new audiences. The Mobile Hot Shop was deployed first at the Glass Art Society conference in Norfolk, Virginia. It then headed to the Crystal Bridges Museum of American Art in Bentonville, Arkansas, in August, and finally reached Chicago’s Navy Pier for our annual deployment at SOFA Chicago.

We also launched a hot-glass studio of another sort, GlassBarge, in advance of our 2018 celebration of the 150th anniversary of the establishment of Corning Glass Works in the
town of Corning. GlassBarge is, in essence, a floating hot shop, designed to move our glassmaking demonstrations from location to location aboard a canal barge. Last summer’s GlassBarge tour was the testing ground for a multi-stop tour along New York State’s waterways in the summer of 2018.

Our Guest Services staff and front-line staff in The Shops, in The Studio, in the Café, in Security, and all across the campus performed their work graciously and attentively. In recognition of our efforts to welcome visitors from across America and around the globe, the Museum was awarded the “Best of the Best” by the American Bus Association, the largest group-tour trade organization in the United States. I thank the Guest Services Team and all of our staff members for their hard work and their attention to ensuring that our visitors had a world-class experience while at the Museum.

With the creation of a new Advancement Department at the Museum, led by our chief advancement officer, James Gerhardt, levels of donor giving increased significantly. Grant funding grew as well, particularly in support of GlassBarge and a proposed expansion of our Studio (see pages 42–43). A new “Explorations” series, created for our Ennion Society members, offers a closer look at works of art with one of our curators, or provides an opportunity to hear from artists about the creation of their works. I’m delighted to say that these events have been enthusiastically received by our donors; look for more of them to come! In other Ennion Society news, members took a memorable trip to the United Kingdom and Ireland in October, visiting artists’ studios, museums, galleries, and historical sites. Our Museum Members enjoyed exhibition openings and other receptions before our “Behind the Glass” lecture programs. At the end of the year, we added another reciprocal visitation benefit, the Association of Science-Technology Centers (ASTC) Travel Passport Program, which gives our Members access to more museums, nature centers, aquariums, planetariums, zoos, botanical gardens, and natural history and children’s museums around the world.

In 2017, participation in reciprocal visitation programs enabled our Museum to welcome just over 1,400 visitors who are members of partner institutions.

The generosity of our donors has led to contributions of funds and of glass and library materials that enrich our activities and our collections. As always, we thank them for their kindness and ongoing support of the Museum. I especially want to acknowledge the generous contribution made by Daniel and Welmoet B. van Kammen in memory of their daughter, Marleen. The couple have made a multi-year commitment to help underwrite our new David Whitehouse Research Residencies for Artists and Scholars, and to support a future exhibition, “New Glass 2019.” We are very grateful for their support of the institution, which will enable us to continue to encourage glass scholarship and programming. The David Whitehouse residencies were created to encourage the use of the rich resources held at the Rakow Library. We have long recognized that sometimes the only barrier to those wishing to pursue research in Corning is a financial one. Having funds available to support short-term visits to use the Rakow Library will help to extend the study of glass and its history to more researchers.

The Museum’s annual Rakow Commission was awarded in 2017 to Dr. Karlyn Sutherland. This commission, which supports the development of new works of art in glass, has richly expanded the collection with important works by emerging and established artists. Dr. Sutherland, who grew up in Lybster, Scotland, home to the famous North Lands Creative glass school, originally trained as an architect. Her work in glass explores the bond between people and place, and in the case of the 32nd Rakow Commission piece, Harbour Road, Lybster, the bond between herself and the home in which she grew up. This work is now on view in the Contemporary Art + Design Gallery.

In addition to the Rakow Commission, the Museum’s glass and library collections grew...
in important ways, with new works added to all parts of the collection. In the area of American glass, perhaps the most significant acquisition is the punch bowl and 44 cups in the “Tiffany” pattern (right). The punch bowl, which was celebrated for its size and the complexity of its manufacture, was made for Tiffany and Company in 1904 by the Union Glass Company of Somerville, Massachusetts. Scholars of American glass believed it to be a lost masterpiece because its whereabouts had been unknown for the past century. Its appearance at an auction house in Massachusetts presented us with the opportunity to acquire a piece of lost history for the collection.

The Ennion Society supported the acquisition of a 16th-century mirror with a glass frame that is richly ornamented with lampworked glass “jewels” and twisted wire (see pages 6 and 7). It was probably made in Austria at the Court Glasshouse established by Ferdinand II at Schloss Ambras, near Innsbruck. A Venetian mirror of the same period is fitted within. There are few surviving examples of the exquisite lampworked material from this workshop, making this frame a rarity.

At the Rakow Library, materials related to the history of science also expanded in 2017, with important volumes such as *Lettera intorno all’invenzione degli occhiali* (Letter about the invention of eyeglasses) (see pages 6 and 10).
The library’s growing collection of corporate archives expanded significantly with the addition of the Fenton Art Glass Company and World Kitchen Media and Design Records (see pages 10, 50, and 64).

The Museum published its annual list of titles, including New Glass Review, Notable Acquisitions 2016, and our Annual Report for 2016. In addition, volume 59 of the Journal of Glass Studies was the largest volume ever issued, truly a demonstration that the research of historical glass is alive and well. And a new book, issued to accompany the “Tiffany’s Glass Mosaics” exhibition, includes new research on this topic by experts in the field and has become a major contribution to the larger arena of Tiffany studies. I was honored to be asked to contribute an essay on the history of mosaic, which enabled Tiffany’s achievements to be placed within a larger historical context.

With our high individual and family visitation, it is no surprise that our earned revenues set a new mark for the institution, exceeding $19 million for the first time. They rose five percent over last year, driven by higher visitation and associated visitor revenues. Also notable in 2017 was the continued growth of revenues from the Steuben glass business. More information will be found in the “Financial Report” on pages 65–66.

The Museum’s staff members engage in professional organizations globally, and because of their contributions to the larger field of glass studies, their work is often recognized by their peers. Dr. Marvin Bolt received the Joseph H. Hazen Education Prize for excellence in education from the History of Science Society, and Stephen Koob received the 2017 Honorary Membership Award from the American Institute for Conservation, in recognition of outstanding contributions to the field of conservation. In addition, Kris Wetterlund joined the New York State Regents Advisory Council on Museums, and I was appointed to the Cultural Property Advisory Committee of the U.S. Department of State.

It is impossible in this review to make note of every activity undertaken by the Museum and its amazing staff in 2017. I encourage you to review the entire contents of this Annual Report to appreciate all that was achieved across the institution. As always, we thank our benefactors, large and small. Most notable among them is Corning Incorporated, which continues to support our work in significant ways. The corporation annually provides substantial operating funds to enable us to fulfill our mission to “tell the world about glass.” Its unwavering support of the Museum is gratefully acknowledged and most deeply appreciated.

Karol Wight
President and Executive Director
Selected Additions to the Glass Collection

European

Mirror with “jeweled” glass frame, glass, wood, assembled. Probably Austria, Innsbruck, Court Glasshouse (frame), probably Venice (mirror); about 1580–1595. H. 43.2 cm, W. 37.5 cm, D. 3.8 cm (2017.3.17). Gift of the Ennion Society.

Cabinet, reverse-decorated glass, gilded, painted, carved; oak, amaranth (purpleheart), ebony, silver, other metal; assembled. Probably Germany, Nuremberg, about 1600 (the door possibly with later alterations). H. 71 cm, W. 99 cm, D. 35.5 cm (2017.3.12).

Bottle, blown nonlead glass, enameled, silvered, gilded. Germany, Dresden, Saxony, decorated by Martin Schnell (German, about 1675–about 1745), about 1710. H. 21.7 cm, Diam. 13.1 cm (2017.3.11).

Three-piece chocolate set: silver tray with sweetmeats bowl, two-handled porcelain cup and cover, and engraved glass beaker. Beaker: Germany, Nuremberg, probably engraved by Anton Wilhelm Mäuerl (German, 1672–1732), about 1720–1730; tray: Germany, Augsburg, Elias Adam (German, 1669–1745), 1745; cup and cover: Germany, Saxony, Meissen porcelain manufactory, about 1725–1728. Tallest: H. 10.5 cm, W. 10.6 cm, D. 8.2 cm (2017.3.7A–C).

Cruet set, aventurine glass, cut, ground, polished; gilded silver mounts. Possibly Venice or Rome, about 1750. OH. 12.2 cm, W. 20 cm, D. 13.1 cm (2017.3.9).

Set (garniture) of five vases: potpourri vase and cover, two vases and covers (cassolettes formant bougeoirs), and two vases, blown lead glass, cut; gilded bronze; marble; assembled. France, probably Burgundy, La Manufacture de Cristaux du Creusot, 1786–1794. Tallest: H. 33.2 cm, W. 18 cm, D. 13.4 cm (2017.3.8A–E).


Two vases, blown lead glass, etched. Russia, Saint Petersburg, Imperial Porcelain and Glass Factory, 1911 (marked). Taller: H. 45.2 cm, Diam. 17.4 cm (2017.3.4A, B).

Asian

Kiriko dish, cased and blown glass, cut. Japan, Kagoshima (Shuseikan), Kyushu, Satsuma Clan Factory, 1851–1858. H. 4.3 cm, Diam. 14.9 cm (2017.6.3). Gift of Antony Snow.

* For more information about many of these acquisitions, see The Corning Museum of Glass: Notable Acquisitions 2017 (May 2018) or visit www.cmog.org.
American

Tumbler, blown glass, cut. U.S., probably Kensington, PA, Union Glass Works, about 1826–1830. H. 8.9 cm, Diam. 7.8 cm (2017.4.14). Purchased with the assistance of the Karl and Anna Koepke Endowment Fund.

Wineglass rinser from the Franklin Pierce presidential service, blown glass, cut, engraved. U.S., New York, NY, probably Brooklyn Flint Glass Company (blank), retailed and probably engraved by Haughwout and Dailey, 1853–1860. H. 9.4 cm, W. 13.6 cm, D. 12.4 cm (2017.4.11). Purchased with the assistance of the Karl and Anna Koepke Endowment Fund.

Dichroic vase, blown glass, cut. U.S., New York (Corona, Queens County), NY, Tiffany Glass and Decorating Company, about 1895. H. 23.5 cm, Diam. 19 cm (2017.4.9). Purchased with the assistance of the Karl and Anna Koepke Endowment Fund.

Punch bowl and 44 cups in the “Tiffany” pattern, blown lead glass, cut, polished. U.S., Somerville, MA, Union Glass Company, John Lofquist (Swedish, 1874–1918) (glass), and New York (Brooklyn), NY, John S. Earl (British, 1837–1912) (cutting); retailed by Tiffany and Company, New York, NY, 1904. Punch bowl: H. 73.7 cm, Diam. 66 cm; each cup: H. 8.9 cm, Diam. 6.3 cm (2017.4.12). Purchased in part with funds from the Eastern Lakes Chapter of the American Cut Glass Association and the Twin Tiers Glass Collectors Group.

Covered comport in “Old English” pattern, blown lead glass, applied. U.S., Corning, NY, T. G. Hawkes and Company, about 1925–1935. H. 23.5 cm, Diam. 15.6 cm (2017.4.13). Purchased with the assistance of the Karl and Anna Koepke Endowment Fund.

Modern and Contemporary


Three vases, blown glass, sandblasted, acid-etched. Czechoslovakia, Karlovy Vary (Karlovy Vary), Moser Glassworks, designed by Heinrich Hussmann (German, 1897–1981), 1927–1930. Tallest: H. 31.4 cm, Diam. 23.5 cm (2017.3.49–.51).


*space resonates regardless of our presence (Wednesday)*, glass, stainless steel, brass, paint, LED bulb, cable, ballast, assembled. Germany, Berlin, Olafur Eliasson (Danish–Icelandic, b. 1967), 2017. Diam. 312 cm (2017.3.16).

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**Science and Technology**


Selected Additions to the Library Collection


Edward Orme (British, 1775–1848), *An Essay on Transparent Prints, and on Transparencies in General*, London: printed for, and sold by, the author, 1807. 64 pp., 20 leaves of plates, illustrations (some hand-colored). H. 37 cm (CMGL 169727).


Design for *The Last Supper* mosaic panel, U.S., New York (Corona, Queens), NY, Tiffany Glass and Decorating Company, designed by Frederick Wilson (British, b. Ireland, 1858–1932), about 1897–1902. Watercolor and gouache on photograph. H. 27 cm, W. 39 cm (CMGL 170233).


Exhibitions and Loans

Special Exhibitions

Fragile Legacy: The Marine Invertebrate Glass Models of Leopold and Rudolf Blaschka
Changing Exhibitions Gallery
Through January 8, 2017

Tiffany’s Glass Mosaics
Changing Exhibitions Gallery
May 20, 2017–January 7, 2018

Other Exhibitions

Curious and Curiouser: Surprising Finds from the Rakow Library
Rakow Research Library
April 8, 2017–February 17, 2019

Revealing the Invisible: The History of Glass and the Microscope
Rakow Research Library
Through March 19, 2017

The Studio at 20
The Studio of The Corning Museum of Glass
Through January 22, 2017

Objects on Loan

In 2017, the Museum had 331 objects on loan to 12 exhibitions in the United States and Europe. These loans are listed below in chronological order. The objects include managed loans of pieces from the Steinberg Foundation (Vaduz, Liechtenstein), Cornell University (Ithaca, NY), and The Rockwell Museum (Corning, NY) via The Corning Museum of Glass.

“Paolo Venini and His Furnace,” Le Stanze del Vetro, Venice, Italy, through January 8, 2017; 12 Steinberg Foundation objects.


“From the Fire: Contemporary Glass,” Cameron Art Museum, Wilmington, NC, March 11, 2017–August 27, 2017; eight objects.


“Modern Living: Giò Ponti and the Twentieth-Century Aesthetics of Design,” Georgia Museum of Art at the University of Georgia, Athens, GA, June 10, 2017–September 17, 2017; four objects, including one from the Steinberg Foundation.

“Roaring into the Future: New York 1925–35,” Munson-Williams-Proctor Art Institute, Utica, NY, June 17, 2017–October 9, 2017; two objects, including one from The Rockwell Museum.


Special Programs

“Ask a Curator Day” (70 questions answered), September 13

“AskAMaker Day” on Twitter, featuring glassmakers and flameworkers from the Hot Glass Demo team and The Studio, answering questions throughout the day, March 6

“Ask an Archivist Day” (77 questions answered), October 4

“Imagination to Creation: Oiva’s Birds,” celebration of designer Oiva Toikka’s glass birds, featuring demonstrations by Finnish gaffers Helena Welling and Juha Saarikkö, and live bird display and bird life history hosted by the Tanglewood Nature Center and Museum of Elmira, NY, September 28–30

Local Artists Week, March 6–11

Adult Programs

Hot-Glass Programs

Demonstrations at the Museum and in Corning

Corning, NY, GlassFest (eighth annual), May 25–28 (glassmakers: Lewis Olson, Aaron Jack, Jeff Mack, Dane Jack, Carl Siglin, Megan Mathie, Aric Snee)

Glass Demonstrations: Beyond the Bench (gaffer-led tour featuring an object from the collection, which is then reproduced by the Museum’s glassmakers), Curious Glass Eye, Don’t Try This at Home (unique properties of glass), Flameworking, Glass Breaking, Glassblowing, Optical Fiber, Tiffany’s Glass Mosaics, Tiffany’s Palette (creating pattern and color in furnace-worked sheet glass)

Mobile Hot Shop (behind-the-scenes tours), May 11–14 and 18–21

You Design It; We Make It!

GlassBarge

Fairport (NY) Canal Days, June 1–4 (glassmakers: Jeff Mack, Megan Mathie, Dane Jack, Catherine Ayers)

Seneca Falls (NY) Canal Fest, July 7–9 (glassmakers: Cat Burns, Helen Tegeler, Heather Spiewak, Catherine Ayers)

Seneca Falls (NY) Convention Days, July 14–16 (glassmakers: Helen Tegeler, Cat Burns, Megan Mathie, Rebecca Potash)

World Canals Conference, Syracuse and Baldwinsville, NY, September 24–28

Education and Public Programs

GlassLab

Ol-Factory Glass Design Workshop (wood-fired glass and ceramic kiln), Domaine de Boisbuchet, Lessac, France, July 19–29 (instructors: Tim Simpson, Sarah van Gameren; glassmakers: Lewis Olson, Tom Ryder)

Mobile Hot Shop

GlassArt Society Conference, Norfolk Museum of Art, Norfolk, VA, June 1–4 (glassmakers: Eric Meek, George Kennard, Logan Brooks)

Crystal Bridges Museum of American Art, Bentonville, AR, September 21–October 18 (glassmakers: George Kennard, G Brian Juk, Stephanie Perry, Jared Rosenacker)

SOFA Chicago, Chicago, IL, November 2–5 (glassmakers: George Kennard, Lewis Olson, Chris Rochelle, Eric Meek)

Glassblower Catherine Ayers puts the finishing touches on an object during the “Local Artists Week” event.

Finnish glassmaker Helena Welling creates one of Oiva Toikka’s famed bird designs during “Imagination to Creation: Oiva’s Birds.”
**Hot Glass Show**

Guest Artist Demonstrations
- Jordana Korsen, January 8
- Robert Dauel, January 22
- Giles Bettison, January 29
- Claire Kelly, February 5
- Davide Salvador, February 13–15
- Michael Schunke and Josie Gluck, February 27–March 3
- Catherine Ayers*, March 7
- Janet Dalecki*, March 8
- Hudson Beach Glass*, March 9
- Margaret Neher*, March 9
- Milon Townsend*, March 10
- Vitrix Hot Glass Studio*, March 10
- Jaime Guerrero, March 14–18
- Jen Violette, April 5–7
- Angelo Rossi, April 19–21
- Marie Watt, May 2–4
- David Patchen, May 24 and 25
- Megan Mathie, June 8
- Aric Snee, June 15
- Laura Donefer, June 22
- Anna Riley, June 29
- Pavlina Čambalová, July 6
- David Schnuckel, July 13
- Helen Tegeler, July 20
- Martin Janecky, July 27
- Jared Rosenacker, August 3
- Davide Salvador, August 10
- Rob Stern, August 17
- Lewis Olson, August 24
- Catherine Ayers, August 31
- Salt, September 3 and 4
- Karen Willenbrink-Johnsen and Jasen Johnsen, September 11 and 12

* Participant in Local Artists Week, March 6–11

**Hot Glass at Sea**


**“Behind the Glass” Lecture Series**

“Foldscope Instruments,” Max Coyle, expert in applied physics at Stanford University and co-creator, with Dr. Manu Prakesh, of Foldscope, January 12
- Toots Zynsky, artist, February 9
- “Local Artists Roundtable,” featuring six working glass artists from Corning and elsewhere in New York State, moderated by...
by Eric Meek, senior manager of hot-glass programs, March 9
Jeff Koons, artist, May 11
“In-Cider Information,” presenting the history of apples and cider in New York State, the nation’s second-largest apple-producing region, as well as custom-made glasses for ciders, Maria Kennedy, folk arts coordinator, The ARTS Council of the Southern Finger Lakes, September 14
“Meet the 2017 Rakow Commission Artist,” Karlyn Sutherland, November 9

**Ennion Society Events**

**Ennion Society Events**

Spring Trustees’ dinner (Collectors Circle and above), May 18
Tour and champagne toast for opening of “Tiffany’s Glass Mosaics” exhibition, May 19
“Explorations: A Series of Museum Perspectives,” a new program offering Ennion Society members opportunities to exchange views on works in the Museum with staff members and visiting artists. The first two events featured Richard Whiteley, head of the Glass Workshop, Australian National University, Canberra, discussing his sculpture *Soma* (September 7), and Susie J. Silbert, the Museum’s curator of modern and contemporary glass, introducing *Global Cities* by Norwood Viviano (September 26)
Trip to England (The British Museum, Royal College of Art, private tour of Victoria and Albert Museum) and Ireland (tour of Joseph Walsh Studio and visits to other artists, National College of Art and Design, National Museum of Ireland), October 24–31
Annual dinner, with Karol Wight and Rob Cassetti speaking on “150th Anniversary: Brooklyn to Corning,” October 18
Breakfast at SOFA Chicago, November 4
Dinner with Dr. Karlyn Sutherland, Rakow Commission artist, November 8

**Members-Only Events**

Reception with Max Coyle of Foldscope Instruments, January 12
Reception with participants in the “Local Artists Roundtable,” March 9
Reception with Jeff Koons, artist, May 11
Preview of “Tiffany’s Glass Mosaics,” May 19
Reception for “Curious and Curiouser,” June 16
Reception for “In-Cider Information,” September 14

**Seminar on Glass (56th annual):**

“Tiffany’s Glass Mosaics,” October 19–21

**Lectures**

**October 20**

“Accrington: A Place for Tiffany Glass,” Gillian Berry
“The Artistry and Innovation of Tiffany’s Glass Mosaics,” Lindsy Parrott
“Brief but Brilliant: J. A. Holzer’s Career Designing Glass Mosaics,” Elizabeth De Rosa
“Design Drawings for Mosaics from the Studios of Louis C. Tiffany: Some New Discoveries,” Alice Cooney Frelinghuysen
“The Dream Team before The Dream Garden,” Jennifer Perry Thalheimer
“Mosaics in Antiquity: Tiffany’s Inspiration from the Past,” Karol Wight
“The New Roles for Photography in Tiffany’s Glass Mosaics,” Andrew Fortune and Scott Sayre
“Welcome and New Acquisitions,” Karol Wight

**October 21**

“Bringing It Home: Tiffany’s Glass Mosaics in the Domestic Sphere,” Kelly Conway
“Mining for Tiffany Mosaics in the Digital Age,” Morgan Albahary
“Tiffany’s Ecclesiastical Figural Mosaics,” Natalie Z. Peters
“Tiffany’s New York in the Gilded Age: From Harbor Town to Cultural Capital, 1865–1890,” Thomas Mellins

**Other Events**

Hot-glass demonstration, narrated by G Brian Juk
Tours of the “Tiffany’s Glass Mosaics” exhibition
Tours of the Museum’s Conservation Laboratory and Rakow Research Library

**2300°**

Glassmaking by Anna Mlasowsky, music by Brandon Santini & His Band, January 19
“Fire and Ice,” glassmaking by Davide Salvadori, music by Too Many Zooz and Afrobeta, February 16
Glassmaking by Jen Violette, music by Scythian, March 16
“GlassFest Kickoff,” glassmaking by David Patchen, music by Natalie Stovall and The Drive, and by the Dirty Bourbon River Show, May 25
“November Craft Beer Tasting,” glassmaking by Micke Johansson, music by Entrain and by Marc Berger and Ride, November 16
“December,” glassmaking by Nisha Bansil, music by The Weber Brothers, December 21

Other Program

Family Programs
Blue Star Museums Program (active military and families), May 26–September 4
Family Night at the Museum, March 3 (“Ask Me” carts on various topics in galleries, performances by Carle Irish Dance) and September 22 (Bubblemania [live bubble-blowing with Doug Rougeux], glassblowing demonstrations, scavenger hunt)
Fun with Glass
Glass Wonderland, November 17–December 31
Holiday Open House (and Studio glass sale), December 2 and 3
Make Your Own Glass
Spring Break activities, April 8–22 (Maker-Space; You Design It, We Make It!; gallery hunt)
Winter Break activities, February 18–25 (You Design It, We Make It!; glassmaking demonstrations, gallery hunt)

Children’s Programs
Little Gather (storytelling, ages 3–10)
Defiant Monkey Improv, July 12
Doc Possum and The Memphis Mafia, July 19
Catskill Puppet Theater, July 26
Merry Mischief, August 2
Great Garbage Concert by Susie Rozler, August 9
Prismatic Magic, August 16

Youth Programs
CMoG Challenge (helping participants to understand, use, and contribute to science), March 12–May 23 (with concluding presentation and reception)
Expanding Horizons (for at-risk teens), The Studio, funded by The Robert M. Minkoff Foundation Ltd., July 2–8
Explainers (in-gallery program)
Fire Up Your Future! Featuring a panel discussion about careers in computers, mathematics, and engineering (speakers: Kaitlin Olmstead and Renee Spisak of Corning Incorporated, Brian Hewitt and James Truxon of The Corning Museum of Glass, and Scott Burg of the Department of Environmental Conservation), March 30
Junior Curators, March 9–June 8 (included exhibitions at The Studio, June 8–December 31)
STEAM Ahead Chemung Partnership (science, technology, engineering, art, and math), November 1, 8, and 15
Teen Leadership Council, June 15–August 31 (with recognition event for teenage volunteers, August 17)

School Programs

Corning–Painted Post High School Learning Center: flameworking (March/April and November/December)
Glass: It’s Art, History, Science, and More! (attended by 10,640 students and teachers)
Immersion in Glass Studies
New Trier Township High School, Winnetka, IL, April 14–16
Hendrick Hudson High School, Montrose, NY, May 19–21
Student Art Show (49th annual), May 10–14

Teacher Programs

Evening for Educators, March 16 (preview of Museum exhibitions “Tiffany’s Glass Mosaics” and “Curious and Curiouser,” and demonstration of the making of glass eyes by the Museum’s flameworkers) and November 16 (professional development opportunities for regional educators provided by Casey Winston, programs and outreach manager, The ARTS Council of the Southern Finger Lakes), Global Cities, education staff’s unusual approaches to the collection

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 of Glass (high school)
Exploring Shapes and Colors (pre-kindergarten and kindergarten)
Glass: It’s All Shapes and Sizes (first and second grades)
Glass and Our Community (third grade)
Glass in the Ancient World (middle school)
Glass Matters! (fifth grade)
Geology (Scouts, middle school and up)
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)
Science: Glass and Nature (middle school)
Uses of Glass (elementary school)
World Civilizations (high school)

Guided Tours and Gallery Activities

Tours of “Tiffany’s Glass Mosaics” and “Curious and Curiouser” exhibitions
Glass Detectives (scavenger hunts)
Garden Gallery Hunt (Glass Collection Galleries)
Harvest Hunt (Glass Collection Galleries)
Scavenger Hunt (Contemporary Art + Design Wing) on GlassApp
Searching for Animals (Glass Collection Galleries)

Junior Curators learn about the Rakow Research Library’s archives from Beth Hylen, reference librarian.

Susie J. Silbert, curator of modern and contemporary glass, engages participants in the “Expanding Horizons” program as she talks about one of the objects in the Contemporary Art + Design Galleries.
Carder Gallery Hunt
Winter Wonders Hunt (Glass Collection Galleries)
Glass through the Ages
In-Sight Tours for People Who Are Blind or Low Vision
Meet the Museum (adult groups)
Mosaic Monday Tour (“Tiffany’s Glass Mosaics” and other mosaics in the collection)
Museum Explainers’ Gallery Carts
Ancient Glass
Caneworking and Murrine
Casting Techniques
Glass Recipes and Cameo Glass
Glassworking Tools
Optics
Pressed and Cut Glass
Stained Glass
Public guided tours
Science tours
Summer youth tours
Tours of Rakow Research Library
Tours of The Studio

The Studio

Intensive Courses

January 2–7
“Flameworked Beads: The Devil Is in the Details,” Caitlin Hyde
“An In-Depth Introduction to Venetian Techniques” (glassblowing), William Gudenrath
“Kiln-Formed Lidded Memory Boxes,” Alyssa Oxley
“Work Hot and Take Chances” (glassblowing), Jordana Korsen

January 9–14
“Cane and Cups” (glassblowing), Jeff Mack and Eric Meek
“Cold Construction” (cold working), Martin Rosol
“Flamework Glass Sculpting: Solid and Blown Forms,” Suellen Fowler

January 9–20
“Printing Glass: Experiments in 3-D Printing and Cast Glass” (3-D printing, moldmaking, and casting), Matthew Day Perez

January 16–21
“An In-Depth Introduction to Venetian Techniques” (glassblowing), William Gudenrath
“Multiple Gatherers” (glassblowing), George Kennard
“Paperweight Techniques and Inclusions” (flameworking), Victor Trabucco

January 23–28
“Define, Refine, and Delight” (kiln working), Steve Klein
“Design and Function” (flameworking), Micah Evans
“Looking at Patterns and Murrine” (glassblowing), Giles Bettison
“What’s Cooler than Cold? Ice Cold” (cold working), Jennifer Crescuillo and Andrew Najarian

January 30–February 4
“Encasing Flamework: Designs under Glass,” Debbie Tarsitano
“Kiln Casting: Memories in Glass,” Jeffrey Stenbom
“Raising Cane” (glassblowing), Claire Kelly

February 6–11
“Creating and Using Murrine” (glassblowing), Davide Salvadore
“Flameworking for Everybody,” Emilio Santini

June 5–10
“Flamework Glass Sculpting: Solid and Blown Forms” (flameworking), Suellen Fowler
“Think to Make; Cut It, Glue It, Shape It!” (cold working), Sidney Hutter

June 5–16
“Form + Color” (glassblowing), Boyd Sugiki and Lisa Zerkowitz

June 12–17
“Fine-Tune Your Torch Fundamentals” (flameworking), Hugh Salkind
“Glass Sculpting” (cold working), Vladimir Klein
“An In-Depth Introduction to Venetian Techniques” (glassblowing), William Gudenrath
“The Upper Crust: Magnificent Surfaces and Compelling Layers for Kiln-Formed Glass,” Kari Minnick

June 19–24
“Hot Glass, What a Blast!” (glassblowing), Laura Donefer
“Tempted by Fire” (flameworking), Karina Guévin and Cédric Ginart
“Transferring Identity” (kiln working), Claudia Borella

June 26–July 1
“Beadmaking: Expanding Your Skills” (flame-working), Kristina Logan

June 26–July 7
“Colorxform” (glassblowing), Nadège Desgenétez
“Experimental Glass Engraving,” Pavlína Čambalová
“Make Your Own Pâte de verre Vessel” (kiln working), Shin-ichi Higuchi

July 3–8
“Flameworked Glass Beads,” Nirit Dekel

July 10–15
“All Materials Have Memory. Our Job Is to Make It a Good One” (kiln casting), Katya Filmus
“Beginning with Basic Bubbles” (glassblowing), Christa Westbrook
“Experimental Glass Engraving,” Pavlína Čambalová
“Flameworking Using Ultimate Details,” Loren Stump
“Glassolalia” (glassblowing), David Schnuckel

July 17–28
“Blowing and Sculpting inside the Bubble” (glassblowing), Martin Janeyk
“Cold Construction” (cold working), Martin Rosol
“Flameworking for Everybody,” Emilio Santini
“An In-Depth Introduction to Venetian Techniques” (glassblowing), William Gudenrath
“Kiln, Cold Shop, and More” (kiln working), Kirstie Rea

July 31–August 5
“Define, Ideate, Prototype, Test” (glassblowing), Courtney Dodd
“Inspiration, Pattern, Color, and Technique in Kiln Glass,” Richard Farrish
“Introduction to Flameworking,” Jim Byrnes

August 7–12
“Creating and Using Murrine” (glassblowing), Davide Salvadore
“Flower Marbles” (flame-working), John Kobuki
“Mosaic Glass” (kiln working and cold working), Gabriele Küstner

“‘Pop-Gothic’ Stained Glass,” Joseph Cavalieri

August 14–25
“Glass and Lighting Techniques” (flame-working), Wayne Stratman
“Luminous Graphics” (sandblasting and enameling), Denise Stillwagon Leon
“Marco Polo . . . ,” (glassblowing), Rob Stern
“Shaping Color: From Raw Materials to Finished Sculpture” (kiln working), Heike Brachlow

August 28–September 2
“Making Glass and Blowing Glass” (glassblowing), Chuck Savoie
“Sculpture and Lampworking Technique” (flame-working), Salt

August 28–September 8
“Casting Voids” (casting and carving), Richard Whiteley

September 4–9
“Introduction to Flameworking,” Tim Drier
“Working It Out: Hot Glass Sculpting” (glassblowing and hot sculpting), Karen Willenbrink-Johnsen and Jasen Johnsen

Ten-Week Courses (one session each week)
Spring
“Beginning Glassblowing,” Catherine Ayers
“Color Techniques at the Furnace” (glassblowing), Jeremy Unterman
“Flameworking with Borosilicate Glass: Trinkets and Things,” Corinne Everhart
“Vessels” (glassblowing), Ross Delano

Suellen Fowler demonstrates techniques using the torch during “Flamework Glass Sculpting: Solid and Blown Forms.”
**Fall**
“Beginning Glassblowing,” Catherine Ayers
“Break the Mold” (glassblowing and mold-making), Jessi Moore and Ross Delano
“Color Techniques at the Furnace” (glassblowing), Jeremy Unterman
“Flameworking with Borosilicate Glass; Trinkets and Things,” Corinne Everhart

**Weekend Workshops**

**Spring**
**Flameworking**
“Beginning Flameworking,” Jim Byrnes
“Borosilicate Marbles: Tiny Worlds Within,” Miles Parker
“If You Can Understand It, You Can Do It,” Jason Howard
“Introduction to Borosilicate,” Stephen Brucker
“Ocean Life,” Elijah Schwartz
“Smoke Signals,” Noah Drew
“Turbulent Flow,” Aaron Verity

**Glassblowing**
“Beginning Glassblowing,” Lee Babbitt, Chris Giordano, Chrissy Lapham, Kyle Lavery, Megan Mathie
“Break Some Rules, See What Happens,” Ed Branson
“Next Steps in Glassblowing,” Dane Jack

**Kiln Working**
“Beginning Fusing,” Janet Dalecki
“Demystifying Kilns and Kiln Processes,” Roy Gruver
“Frit Overlay Techniques,” Roy Gruver
“Introduction to Pâte de verre,” Jessi Moore

**Other**
“Creating Hot-Worked Cane and Murrine” (kiln working and glassblowing), Gayla Lee and Janet Dalecki
“Some Like It Cold: The Art of the Grind” (cold working), Chris Giordano

**One-Day Workshops**

**Spring**
“Beadmaking” (flameworking), Jen Zitkov
“Heat. Shape. Stay.” (flameworking), Jen Zitkov
“Introduction to Caneworking” (glassblowing), Jeremy Unterman
“Paperweights at the Furnace” (glassblowing), Ross Delano, Chris Giordano, Shilo Parker

**Fall**
“Exploring the Art of Surface-Work Pendants,” Aaron Verity
“Introduction to Borosilicate,” Stephen Brucker
“Next Steps in Beadmaking,” Jen Zitkov
“Next Steps in Flameworking,” Jim Byrnes
“Smoke Signals,” Noah Drew
“Turbulent Flow,” Aaron Verity

**Glassblowing**
“Beginning Glassblowing,” Ross Delano, Chris Giordano, Jeremy Unterman, Christa Westbrook
“Introduction to Caneworking,” Jeremy Unterman
“Next Steps in Glassblowing,” Dane Jack

**Kiln Working**
“Beginning Fusing,” Janet Dalecki
“Demystifying Kilns and Kiln Processes,” Roy Gruver
“Frit Overlay Techniques,” Roy Gruver
“Introduction to Pâte de verre,” Jessi Moore

**Other**
“Creating Hot-Worked Cane and Murrine” (kiln working and glassblowing), Gayla Lee and Janet Dalecki
“Some Like It Cold: The Art of the Grind” (cold working), Chris Giordano

**One-Day Workshops**

**Spring**
“Beadmaking” (flameworking), Jen Zitkov
“Heat. Shape. Stay.” (flameworking), Jen Zitkov
“Introduction to Caneworking” (glassblowing), Jeremy Unterman
“Paperweights at the Furnace” (glassblowing), Ross Delano, Chris Giordano, Shilo Parker

**Fall**
“Beadmaking” (flameworking), Kalli Snodgrass, Jen Zitkov
“Paperweights at the Furnace” (glassblowing), Chris Giordano

**Other**
Family Fusing (Mother’s Day), May 13 and 14
Road Scholars at The Studio, May 8–11, October 23–26, and November 6–9
Studio Glass Sale, December 2 and 3
Veterans Glassworking Experience, November 11
To the Museum

“Best of the Best,” awarded by the American Bus Association, the largest group-tour trade organization in the United States

W. E. Fischelis Award, The Victorian Society in America, for Tiffany's Glass Mosaics

“Readers’ Choice Awards 2017,” voted no. 1 in “Best Hands-On Experience” category by Groups Today magazine

From the Museum

Residencies

Artists in Residence

Martin Janecky (Czech Republic), February 13–March 20
Claire Kelly (U.S.), March 20–April 24
Karlyn Sutherland (U.K. [Scotland]), March 20–April 24
Marina Hanser (Austria), April 24–May 27
Anna Riley (U.S.), April 24–May 27
François Arnaud (France), October 30–December 1
Wendy Yothers (U.S.), October 30–December 1

Instructor Collaborative Residency

Michael Rogers (U.S.) and Judy Tuwaletstiwa (U.S.), February 13–March 20
Mark Ditzler (U.S.) and Wayne Strattman (U.S.), September 10–24

Kohler–Corning Joint Residency

Elinor Portnoy (Israel), September 25–October 30

Other Awards

GlassLab Fellowship (in conjunction with the Rochester Institute of Technology): Michael Kelly
Rakow Commission: Karlyn Sutherland
Rakow Grant for Glass Research: Dr. Abidemi Babalola and Dr. Julian Henderson
Student Art Show scholarship: Samantha Hollasch (Corning–Painted Post High School)

Artists in residence for 2017 included (clockwise from top, left)
François Arnaud, Anna Riley, Wendy Yothers, and Marina Hanser.
Professional Activities

Publications


Bolt, Marvin P. Contributor to *Notable Acquisitions 2016*.

——. Contributor to *Notable Acquisitions 2016*.


Fuller, Lori A. Contributor to Notable Acquisitions 2016.

——. Contributor to “Recent Acquisitions” section of Gather, no. 30, Summer 2017, pp. 15 and 16.

Galbraith, James A. Contributor to Notable Acquisitions 2016.

——. Contributor to “Objects in Focus,” Gather, no. 31, Winter 2017, p. 16.

Gibbs, Steven T. See Corradini, Ellen D.


Hopman, Rebecca C. Contributor to Notable Acquisitions 2016.


Larson, Katherine A. Contributor to Notable Acquisitions 2016.

Hylen, Beth J. Contributor to Notable Acquisitions 2016.

Ignaszewski, Scott R. “My Favorite Thing” (Spirale by Lino Tagliapietra), Gather, no. 30, Summer 2017, p. 21.


See also Van Giffen, N. Astrid R.


Ruggiero, Alexandra M. Contributor to Notable Acquisitions 2016.


Schwartz, Amy J. “Expanding Horizons at The Studio at The Corning Museum of Glass,” in “What Next? Opportunities for At-Risk Youth after High School” (with...
Barbara Heisler and others), GAS Journal, pp. 110–112.

Silbert, Susie J. Contributor to Notable Acquisitions 2016.
—-. “Moon Series #11” and “Night of Crystal Death,” in Glass: Masterworks, pp. 170–173 and 178–179 respectively.

—-. “Online Map of Blaschka Collections around the World” (with Alexandra Ruggiero and Katherine A. Larson), G&CC, pp. 16–17.
—-. “Rakow Grant for Glass Research: Historical Glass Fibers” (with Charlotte Holzer), G&CC, pp. 14–15.

—-. Contributor to Notable Acquisitions 2016.
—-. “Directors’ Foreword” (with Lindsy R. Parrott) and “Mosaic in Antiquity: Inspiration for Tiffany’s Glass Mosaics,” in Tiffany’s Glass Mosaics, pp. 6–10 and 18–37 respectively.

Lectures

—-. “Images from the Cutting Room Floor,” American Cut Glass Association Convention, Corning, NY.
—-. “Our Doors Are Always Open: How to Research Cut Glass,” workshop for participants in Brilliant Glass in Corning, Corning, NY.

Berry, Sally K. “The 80/20 Rule for Tourism Professionals,” summer meeting, Pennsylvania Bus Association, Corning, NY.
—-. “We Chat 102 Tips and Tricks,” RTO Summit East, New York, NY.

—-. “Early Telescopes: Archives, Images, and Objects,” biennial History of Astronomy Workshop, Chicago, IL.

Brumagen, Regan. “Cut Glass Research” (with Beth J. Hylen), annual conference, American Cut Glass Association, Corning, NY.

——. “Max Erlacher: Life & Work” (with Kenneth L. Burns, Paul A. Chasse, and Beth J. Hylen), annual symposium, Carder Steuben Club, Corning, NY (hereafter, Carder symposium).


Burns, Kenneth L. See Brumagen, Regan.


Chasse, Paul A. See Brumagen, Regan.


——. Tiffany’s Glass Mosaics,” American Decorative Arts Forum, San Francisco, CA; Auxiliary Lecture Series, Hermitage Museum & Gardens, Norfolk, VA; and Founders Day Celebration, First Unitarian Church of Baltimore, Baltimore, MD.


——. “Transparency at the Table: Glass in the Gilded Age,” annual conference, American Cut Glass Association, Corning, NY; Docent Lecture Series, The Corning Museum of Glass; and annual symposium, The Preservation Society of Newport County, Newport, RI.


——. “Glass Compatibility with Ceramics and Metals in Mixed Media Sculpture,” Alfred University, Alfred, NY.

——. “Glass Science for Artists and Engineers,” University of Texas at Arlington, Arlington, TX.


——. “Seattleites to Satellites: Glass, Art, and Space,” annual conference, American
Society of Gravitational and Space Research, Seattle, WA.
—. “Titrations: Curricular Integrations of Material Paradox for the Budding Glass Practitioner” (with David Schnuckel), Robert M. Minkoff Foundation Academic Symposium, Brooklyn, NY.

Fay, Mieke L. “My Career Path,” art careers alumni panel, Juniata College, Huntingdon, PA.
—. “Narrative in Gallery Teaching, Interpretive Writing, and Persuasive Communication” (with J. Troy Smythe and Kris A. Wetterlund), annual conference, National Art Education Association, New York, NY.

Fortune, Andrew M.*

—. “Whitefriars Stained Glass: Trinity Memorial Church,” Trinity Memorial Church, Binghamton, NY.
—. “Whitefriars Stained Glass at the Church of the Heavenly Rest,” The Episcopal Church of the Heavenly Rest, New York, NY.


Goldschmidt, Eric S. “The History of Lampworking” (with Beth J. Hylen), International Flameworking Conference, Salem Community College, Carneys Point, NJ.
—. “Lampworking History with a Focus on Nevers Figures” (with Beth J. Hylen), Docent Research Days, The Corning Museum of Glass.

—. “A Look at Contemporary Glass from a Historical Perspective,” Newport Art Museum, Newport, RI.

—. “The Wonderful World of Venetian Glass,” San Angelo Museum of Fine Arts, San Angelo, TX.


Hylen, Beth J. “The Growing Field of Women Glass Artists,” Road Scholars, Watson Homestead Conference and Retreat Center, Painted Post, NY.
See also Brumagen, Regan, and Goldschmidt, Eric S.

Bottle, blown nonlead glass, enameled, silvered, gilded. Germany, Dresden, Saxony, decorated by Martin Schnell (German, about 1675–about 1740), about 1710. H. 21.7 cm, Diam. 13.1 cm (2017.3.11).

——. “Advancements in the Conservation of Roman Glass since ‘Glass of the Caesars’” (with N. Astrid R. van Giffen and Anne-marie Bartfeld), Glass of the Caesars @ 30, The British Museum, London, U.K. (hereafter, Caesars @ 30).


Larson, Katherine A. “A Cup for a Copper: Blown and Non-Blown Glasses in the Early Roman Period,” Caesars @ 30.

——. “The Invention of Glass Blowing,” annual meeting, Southern Zone, New York State Retired Teachers Association, Corning, NY.


Magrath, Nancy B. See Brumagen, Regan.

Maxwell, Christopher L. “The Color White in Renaissance Art,” SDVG.


Sayre, Scott A.* “Extending the E-Commerce Experience” (with Laura Mann and Robin Dowden) and “Tin Pan Time Machine,” Museums and the Web 2017, Cleveland, OH.


Silbert, Susie J. “Blue Chip Artists, Glassy Thinkers, and Boro Boys: Navigating the Landscape of Contemporary Glass,” Bard Graduate Center, New York, NY; GlassWeekend, WheatonArts, Millville, NJ; and Virginia Commonwealth University, Richmond, VA.


——. “Filigrana in the Contemporary Context in 4 Objects and 1 Building,” SDVG.

——. “Introducing Virtue of Blue by Jeroen Verhoeven and Demakersvan” (with Kathryn E. Wieczorek), Docent Lecture Series, The Corning Museum of Glass.

See also Fay, Mieke L.

Togni, David R. “Organizing Your Institution to Optimize Earned Revenue,” Earned Income Symposium.


——. “Museum Informatics: CMoG Digital Media” and “Information Architecture: Digital Asset Taxonomies,” Florida State University, Tallahassee, FL.


See also Koob, Stephen P.

——. “Researchers and Practitioners: Can We All Get Along?,” annual conference, American Alliance of Museums, St. Louis, MO.

See also Fay, Mieke L. and Smythe, J. Troy.


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

Other Activities

Bardhan, Gail P. Named library worker of the year, South Central Regional Library Council (hereafter, SCRLC), Ithaca, NY. Board member, National American Glass Club.

Berry, Sally K. Board chairman, Tour Supplier Network, National Tour Association, Lexington, KY.
Bolt, Marvin P. Recipient, Joseph H. Hazen Education Prize for excellence in education, and member, committee on education and engagement, History of Science Society. Member, nominating committee, Scientific Instrument Commission, International Union for the History and Philosophy of Science.

Brumagen, Regan. Member, print media committee, GASnews (Glass Art Society newsletter). Representative, global council, Americas Regional Council, Online Computer Library Center (OCLC).


Conway, Kelly A. Co-curator (with Lindsay R. Parrott) of “Tiffany’s Glass Mosaics,” The Corning Museum of Glass. Member, board of directors and finance and development committees, Glass Art Society, and marketing and communications committee, Association of Art Museum Curators.

Cook, G. Jane. Taught “Hot Stuff” (with Justin Ginsberg), 12-day class, at Pilchuck Glass School, Stanwood, WA; and “Stone Soup: Collaborative Acts of Transformation” (with Anna Riley), weekend workshop, at UrbanGlass, Brooklyn, NY. Appointed member of Technology Advancing Glass (TAG) grant committee, Glass Art Society.

Corradini, Ellen D. Board member, Chemung County Historical Society, Elmira, NY.

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

Duane, Elizabeth M. Board member, Gaffer District (second vice president) and Finger Lakes Wine Country (past chairman), Corning, NY; and Finger Lakes Gateway Community Development Corporation, Schuyler County, Watkins Glen, NY.

Fay, Mieke L. Member, advisory board, and co-chairman, membership workgroup, Expanded Learning Network of the Southern Tier, a regional chapter of the New York State Network for Youth Success. Representative-elect, Eastern region, development committee, Museum Education Division, National Art Education Association.

Galbraith, James A. President, Friends of the Chemung County Library District, Elmira, NY. Member, board of trustees, The ARTS Council of the Southern Finger Lakes, Corning, NY; Chemung County Historical Society, Elmira, NY; and SCRLC.

Gerhardt, James S. Member, Art Museum Development Association.

Gibbs, Steven T. Narrated the presentation “Glass Engraving with Master Engraver Roland Erlacher,” World Canals Conference, Syracuse, NY.

Goldschmidt, Eric S. Presented visiting artist demonstration, Salem Community College, Carneys Point, NJ.

Italy; taught six classes at The Studio of The Corning Museum of Glass, as well as a workshop at UrbanGlass. Presented glassblowing demonstrations at The Royal Academy of Arts and the Royal College of Art, London, U.K.; Provinciaal Archeologisch Museum, Velzeke, Belgium; Vermont Glass Guild, West Townshend, VT; and Museum of Ancient Glass, Zadar, Croatia. Co-led (with Amy Schwartz) Ennion Society trip to England and Ireland.

Hill, Evan B. Became a certified park and recreation professional, as established by the National Recreation and Park Association.


Hylen, Beth J. Co-coordinator, Decorative Arts Special Interest Group, Art Libraries Society of North America; co-chairman, history committee, Glass Art Society.

Kennard, George M. Taught “From Flame to Furnace” workshop (with Sally Prasch) at Penland School of Crafts, Penland, NC.

Koob, Stephen P. Received the 2017 Honorary Membership Award from the American Institute for Conservation, in recognition of outstanding contributions to the field of conservation, presented at the institute’s annual meeting, Chicago, IL. Member, Fellows of The Corning Museum of Glass; chairman, Technical Committee 17 (TC17), 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; council member, International Institute for Conservation of Historic and Artistic Works, London, U.K. Taught “Conservation and Restoration of Glass,” one-week course sponsored by The Corning Museum of Glass and International Academic Projects, at the University of Cambridge, Cambridge, U.K.; and “Conservation of Glass Workshop” at the University of Science and Technology of China, Hefei University, Hefei, China. Taught and supervised (with N. Astrid R. Van Giffen and Lianne T. Uesato) five interns at the Corning Museum, from the Heritage Conservation Centre, Singapore; New University of Lisbon, Lisbon, Portugal; University of Amsterdam, Amsterdam, The Netherlands; Guelph, ON, Canada (private conservator); and L’Ecole de Condé, Paris, France. Taught and supervised one student conservator from the New York University Conservation Program for three weeks at the Samothrace Museum, Samothrace, Greece.

Kritzeck, Amanda S. Elected chairman, media production and branding special interest group, Museum Computer Network.


Mack, Jeff W. Presented series of demonstrations and artist’s talk at Norgesglass (Norwegian Glass Network) seminar, held at studio of Pal Rolland Janssen, Oslo, Norway.

Patocka, Bradley C. Director of the documentary film The Kingdom That Crumbled, official selection and winner of the special cinematography award, and panel member, Awareness Festival, Los Angeles, CA. Judge, documentary film category, Boise Film Festival, Boise, ID.

and another 2,548 individuals in groups, and answered 5,046 reference questions. LibAnswers, the library’s e-reference system, received 77,382 hits. The library’s Web site was visited 210,495 times, its Pyrex Potluck Web site received 311,767 hits, and there were 23,891 viewings of its research guides. The catalog and the glass article index were consulted 73,784 times, and 795 interlibrary loan requests were processed.


Schwartz, Amy J. Member, international advisory committee, International Craft Bienalle, Cheongju, Republic of Korea. Board member and member of education and development committees, American Craft Council. Board member, Berlin Glas e.V. (Berlin Art Glas GmbH), Berlin, Germany. Board member and member of marketing committee, Alternative School for Math and Science, Corning, NY. Board member and member of grants committee, Fund for Women of the Southern Tier Inc., Corning, NY. See also Gudenrath, William.


Smythe, J. Troy. Board member, Museum-Ed, a nonprofit online organization dedicated to the professional development of museum educators. Invited participant at Nasher Museum of Art symposium: Museum Programs for People Living with Alzheimer’s, Duke University, Durham, NC.

Togni, David R. Member, finance committee, Corning Children’s Center, Corning, NY.

Truxon, James M. Member, board of directors, 171 Cedar Arts Center, Corning, NY.


Uesato, Lianne T. See Koob, Stephen P.


Van Giffen, N. Astrid R. Assistant coordinator in charge of glass deterioration, ICOM-CC, Glass and Ceramics Working Group. See also Koob, Stephen P.


Publications

72 pp., 74 color and two b/w illustrations

Journal of Glass Studies
Volume 59
472 pp., illustrations

New Glass Review 38
128 pp., 226 color illustrations

Tiffany’s Glass Mosaics
Kelly A. Conway and Lindsy R. Parrott
With additional contributors
288 pp., 187 color and 21 b/w illustrations
Digital Media

Founded in 2014 as an area of strategic focus for The Corning Museum of Glass, the Digital Media Team pursues excellence in providing agile, growing, and sustainable digital services and resources for the Museum’s worldwide audiences. These services include cmog.org and all related Web sites, video production and livestreams, in-gallery interactives, and digital marketing and wayfinding. All videos are available on the Museum’s YouTube channel.

Exhibition- and Gallery-Related Projects

“Tiffany’s Glass Mosaics”
Mosaic theater: interactive multi-monitor immersive theater with original music, showing details from mosaics installed in 13 locations throughout the United States.
Marquette expedition mural glass interactive: tablet-based program exploring the range of glass selections used in the mosaic Jacques Marquette’s Expedition, Marquette Building, Chicago, IL.
The Dream Garden mural glass interactive: tablet-based program exploring the range of glass selections used in the The Dream Garden mosaic, The Curtis Center & Dream Garden, Philadelphia, PA.
The Last Supper panel comparison interactive: touch-screen program allowing the simultaneous comparison of three different versions of the Last Supper murals, along with an original drawing.

Iridizing Glass video: a short video featured in the exhibition of the Museum’s Hot Glass Team demonstrating iridizing techniques.
Glass Cutting for Mosaics: a short video featured in the exhibition of a Studio instructor demonstrating how glass is cut by hand.
The St. Michael’s Mosaic: Understanding the Full Picture: a short interview-based documentary explaining the curatorial research and discovery process that led to the exhibition and catalog.
Seeing Glass and Color animation: a short computer-animated sequence explaining basic glass color theory to supplement the Tiffany-inspired flameworking demonstration.

“Curious and Curiouser: Surprising Finds from the Rakow Library”
Multi-touch table: a large, multi-user interactive worktable that invites visitors to explore approximately 500 assets from the Rakow Library collection.
Video labels demonstrating the work of Anne Gant, Stephanie Trenchard, and Bandhu Scott Dunham, and the art of fore-edge painting.

Contemporary Art + Design Galleries
GlassApp mobile Web app: sections and videos added for new acquisitions Harbour Road, Lysbeer; Virtue of Blue; and Global Cities.
Scavenger Hunt: a family-friendly interactive game that provides clues to explore nine objects in the galleries.

Museum Programming Support Projects

Mobile Hot Shop
Six videos profiling artist demonstrations in the Mobile Hot Shop at the Glass Art Society conference, Norfolk, VA.

The Studio
Visiting artist livestreams: 19 one- to two-hour live Webcasts of artists producing work in The Studio’s hot shop and flameworking shop.
Artist-in-residence profile videos: short videos providing interviews with five of the 2017 Studio artists in residence and overviews of their work. Artists featured are Michael Rogers and Judy Tuwaletstiwa, Marina Hanser, Karlyn Sutherland, and Elinor Portnoy.

Hot Glass Programs
Guest artist livestreams: 20 live Webcasts of artists producing work in the Amphitheater Hot Shop.
You Design It; We Make It! livestreams: 12 live one-hour Webcasts of Museum staff producing guest-designed objects in the Amphitheater Hot Shop.

Marketing and Public Relations
Promotional videos:
• Make Your Own Glass: a short video interviewing a range of guests about their experience making their own glass projects in The Studio.
• CMoG in 2 Minutes: a fast-cut overview of the wide range of experiences a guest can expect when visiting the Museum.
• Introducing GlassBarge: a short video to promote public and supporter interest in the 2018 GlassBarge project.
• You Design It; We Make It!: a short video showing a visitor’s experience creating a drawing that is then interpreted in glass as part of the Hot Glass Team’s You Design It program.
• New Mobile Hot Shop: a short promotional video demonstrating the use and capabilities of the new Mobile Hot Shop to institutions potentially interested in a visit.

Digital New Year’s card: a Web-based interactive greeting card celebrating the 150th anniversary of the establishment of Corning Glass Works in the town of Corning, New York.
50 Reasons to Visit: Web page in coordination with a new marketing campaign.
Museum Staff

Staff as of December 31, 2017

Executive Leadership Team

Karol B. Wight
President and Executive Director

Alan T. Eusden
Chief Operating Officer

Leadership Team

Robert K. Cassetti
Senior Director of Creative Strategy/Audience Engagement

Ellen D. Corradini
Director of Human Resources and Safety

Elizabeth M. Duane
Chief Marketing and Communications Officer

James S. Gerhardt
Chief Advancement Officer

Scott A. Sayre
Chief Information Officer

Amy J. Schwartz
Director of The Studio

David R. Togni Jr.
Chief Financial Officer

Kris A. Wetterlund
Director of Education and Interpretation

Robin M. Adornato
Preparator Supervisor

Russel W. Anthony
Retail E-commerce Development Specialist

Elijah H. Applebaum
Hot Glass Cruise Ship Demonstrator/Narrator

Chelsea J. Arnold
Guest Services Lead Group Tours Associate

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

Peter Bambo-Kocze
Bibliographer

Brianna E. Barron
Hot Glass Cruise Ship Demonstrator/Narrator

Jeanine M. Bates
Retail Coordinator

Michael A. Beahm
Hot Glass Cruise Ship Demonstrator/Narrator

Steven C. Bender
Steuben Business Manager

Sally K. Berry
Tourism Sales and Marketing Manager

Taryn J. Bertolino
Hot Glass Cruise Ship Demonstrator/Narrator

Valerie M. Bigelow
Accounting Associate

Whitney B. Birkett
Assistant Registrar, Records Management

Kelly L. Bliss
Lead Cataloguer

Marvin P. Bolt
Curator of Science and Technology

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

William L. Brooks
Hot Glass Cruise Ship Demonstrator/Narrator

Stephen R. Brucker
Special Projects Manager, The Studio

Regan Brumagen
Associate Librarian, Public Services

Bryan H. Buchanan
Photographer

Ann M. Bullock
Constituent Management and Human Resource Supervisor

Warren M. Bunn II
Collections and Exhibitions Manager

Meghan D. Bunnell
Buyer

Caitlyn M. Burns
Hot Glass Cruise Ship Demonstrator/Narrator

Kenneth L. Burns
Coordinator of Access Services

Brandyn C. Callahan
Hot Glass Cruise Ship Demonstrator/Narrator

Edward E. Callahan
Facilities Technician

Ann M. Campbell
Marketing and Communications Manager

Kimberly A. Carlisle-Locey
Executive Assistant

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

Ariel M. Chase-Conant
Event Planner

Rebecca A. Congdon
Advancement and Special Projects Coordinator
Brittany A. Sanford
Retail Sales Associate

Jacolyn S. Saunders
Publications Designer

Tracy L. Savard
Cataloguing Specialist, Artwork and Documents

Kimberly A. Savoie
Hot Glass Cruise Ship Demonstration/Narrator

Devon W. Sczudlo
Assistant Controller

Harry E. Seaman
Senior Facility Manager, The Studio

JoAnne M. Sharman
Retail and Customer Service Supervisor

Debra C. Sharretts
Human Resource Coordinator

Annette D. Shepherd
Hot Glass Cruise Ship Demonstration/Narrator

Hsiao-Ying Shih
Narrator/Interpreter

Jeremy J. Shriver-Munsch
Hot Glass Cruise Ship Demonstration/Narrator

Carl A. Siglin
Hot Glass Maintenance, Supply, and Technical Team Leader

Susie J. Silbert
Curator of Modern and Contemporary Glass

Erica L. Simon
Make Your Own Glass Workshop Assistant, The Studio

Nicholas B. Simons
Guest Services Associate

D. Mikki Smith
Reference and Visitor Services Librarian

Damon V. Smith
Senior Analyst, Security and Network Systems

Emily E. Smith
Assistant Registrar, Loans

J. Troy Smythe
Education and Interpretation Supervisor

Kalli A. Snodgrass
Make Your Own Glass Workshop Coordinator, The Studio

Mark A. Sorensen
Retail Customer Service Specialist

Heather N. Spiewak
Hot Glass Cruise Ship Demonstration/Narrator

Sara L. Squires
Accounting Associate

Krystopher A. Sullivan
Maintenance Technician

Courtney R. Sutryk
Guest Services Associate

Robert V. Swidergal
Hot Glass Cruise Ship Demonstration/Narrator

Helen M. Tegeler
Hot Glass Cruise Ship Demonstration/Narrator

Jason M. Thayer
Lead Digital Media Technician

Kimberly A. Thompson
Media and Public Relations Manager

Timothy C. Thompson
Information Technology Operations Supervisor

Jessica L. Trump
Volunteer and Internship Program Supervisor

James M. Truxon
Manager of Development and Deep Learning

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

Lianne T. Uesato
Assistant Conservator

Jeremy I. Unterman
Facility Team Leader, The Studio

Richard J. Urban
Digital Asset Manager and Strategist

N. Astrid R. van Giffen
Associate Conservator

Randy T. Vargason
Information Technology Manager

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

Regina L. Wagner
Guest and Member Relations 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

Christa R. Westbrook
Studio Assistant

Autumn N. White
Storage Facility Associate

Kathryn E. Wieczorek
Science Educator

Nicholas C. Wilson
Retail and Guest Services Technical Coordinator

Violet J. Wilson
Senior Administrative Assistant
Docents
and Volunteers

The Museum’s 71 docents led 2,706 tours in 2017 (a total of 4,338 hours).

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

Laura Acuto, 5
Anita Adelsberg, 9
Jerry Altilio, 12
Malinda Applebaum, 11
Roger Bartholomew, 7
Melissa Baucu, 12
Elizabeth Berliner, 4
Karen Biesanz, 13
Caroline Bissmeyer, 4
Andrea Bocko, 5
Louise Bush, 9
Catherine Caneau, 2
Zung Sing Chang, 15
Sharon Colacino, 12
Joseph Coletta, 7
Martha Custer, 7
Kimberly Cutler, 9
Lindy DiPietro, 5
Richard Dreifuss, 5
Nadine Farrell, 4
Pamela Fraboni, 4
Anne Galvin, 2
Nathalie Gollier, 12
Gretchen Halpert, 9
Thomas Hart, 16
Brenda Hill, 2
Janis Hobbins-White, 11
Meg Horn, 5
William Horsfall, 15
Christine Hoyler, 7
David Kallenborn, 4
Jean Krebs, 15
Eileen Kremer, 11
Jennifer Kuhn, 6
Barbara Kurcoba, 7
Pam Lally, 6
Richard LaVere, 2
Lenore Lewis, 19
Tricia Louiz, 10
Les Malcovitch, 4
Mary Margetson, 13
Edwin Marosek, 4
Sophie Mayolet, 9
Connie McCarrick, 12
James McCarthy, 5
William Mecum, 10
Sandra Mentuck, 4
Francine Murray, 10
Karen Navaie, 6
Nancy O’Loughlin, 4
Charles Paone, 2
Joanna Porreca, 2
William Powell, 13
Judith Prentice, 11
Thomas Reynolds, 9
Anna Rice, 19
Karen Rowe, 13
Gordon Shed, 2
Gisela Smith, 14
Shao-Fung Sun, 12
Patricia Thiel, 25
Steve Tong, 14
Paul Topichak, 5
Edward Trexler, 15
Susan Weibel, 4
Elizabeth Whitehouse, 7
Penny Wilson, 2
Lynn Woodard, 5
Mary Young, 11
Yizhou Zhang, 7
Ravit Zinger, 2

In 2017, our volunteers worked 8,972 hours as they served at special events and helped many Museum departments.

Volunteers in 2017 were:

Hilda Allington
Alternative School for Math and Science (ASMS, Corning, NY) Student Volunteers
Julia Ballance
Gail Bardhan
Griffin Bates
Elizabeth Berliner
Karen Biesanz
Richard Biesanz
Drew Blencowe
Katelyn Blencowe
James Bowdy
Mary Ellen Brennan
Parker Bruce
Shirley Brzezinski
Sofia Budachina
Nancy Burdick
Louise Bush
Claire Canale
Betsy Carisetti
Florence Cecce
Jacqueline Chen
Mary Ellen Clarke
Sharon Colacino
Darren Cole
Abigail Connolly
Andrea Cornelius
Marilyn Cristofaro
Emily Curreri
Jeanette Currie
Martha Custer
Kimberly Cutler
Bev Dates
Piper Dean
Claudia DeGrande
Ashley Descartes
Manuel Diemer
Robin Dowden
Kailie Drewno
Mohamed Eldaly
Charles Ellis
Charles Evans
Nancy Evans
Raymond Finger
Barbara Fisher
Dale Fisher Sr.
Milton French
Moira French
James Gensel
Regina George
Andrea Giganti
Rowan Ging
Susan Goodrich
Taras Goral
Terri Grace
Libby Green
Ria Gupta
Rachel Hageman
Imanni Harewood
Dilann Harris
Haley Hart
Emily Hauersky
John Hazlett
Andy He
Marlene Heikkila
Emma Herbst

† Deceased
Interns
Our internship program hosted 23 interns from around the world. They represented a diverse range of academic interests and worked with Museum staff mentors from many departments. Interns served a total of 5,201 hours.

Interns in 2017 were:

Julia Backus
Peter Behan
Connor Campbell
Caitlin Connelly
Tyler Copp
Michaela Dann
Erin Dempsey
Carissa Dopman
Patricia Gomes
Harrison Gregg
Colette Hardman-Peavy
Kurt Kleinidienst
Alaina McNeal
Luke Milnak
Dylan Milroy
Tanya Mirza
Hannah Page
Pascual Ruiz-Segura
Joseph Schill III
Tess Sydlo
Jeffrey Teague
Noelle Ward
Georgia Westbrook
Development and Membership

The Corning Museum of Glass gratefully acknowledges the many donors who supported our collections, programming, and other initiatives in 2017. First and foremost, we remain indebted for the extraordinary, stalwart funding from Corning Incorporated. The depth, breadth, and excellence of the Museum today would be unthinkable were it not for this noteworthy legacy of philanthropy.

We are pleased to report that we raised more than $4 million in new cash and commitments during the year—a record amount. This is due largely to our increased advancement activity and the growing number of conversations with our longtime and new friends to further our success. We are most thankful for those donors, Members, foundations, and corporate contributors who gave so generously.

One couple deserves special mention for their thoughtful and farsighted support during 2017: Daniel and Welmoet B. van Kammen. They have been Museum and Ennion Society members, and students at The Studio, for many years. They came forward with a significant, long-term commitment on behalf of the Museum. Their giving will help underwrite the newly established David Whitehouse Research Residencies for Artists and Scholars, as well as our future exhibition “New Glass 2019.” In addition, the couple established an endowment, The Marleen van Kammen Resource Fund, to provide permanent, ongoing funding in support of the Museum’s highest priorities. Together, we saw it as the best kind of gift to honor their daughter’s memory and to enable the Museum to remain steadfast in its commitment to conduct world-class exhibitions, research, programming, and collections acquisition and stewardship, while also fostering creativity and innovation.

The State of New York was very supportive of the Museum in 2017. The New York State Council on the Arts (NYSCA) and Empire State Development, as part of their Arts and Cultural Facilities Improvement Program, awarded up to $1,000,000 for the planned expansion of The Studio. In addition, the Empire State Development’s I LOVE NEW YORK program, the New York State Canal Corporation, and NYSCA, under Governor Andrew Cuomo’s Regional Economic Development Councils initiative, awarded an additional $469,625 in grants to support the launch of the statewide GlassBarge tour to commemorate the 150th anniversary of the establishment of Corning Glass Works in the town of...
Corning and to celebrate the Erie Canal Bicentennial.

Giving by foundations increased during 2017. Most notably, The E. Rhodes and Leona B. Carpenter Foundation, which is a new supporter of our mission and work, provided a grant to fund a Fellow to research our Asian glass collection.

The Ennion Society, our leadership-level annual giving program, continued to provide vital funding to bolster the Museum’s collections and glass-related resources. Members contributed $344,000 during 2017, and those who joined at the Collectors Circle and above voted to direct a portion of the giving to the acquisition of a rare work, a Venetian mirror set in a “jeweled” glass frame that was made about 1580–1595 at the Court Glasshouse of Archduke Ferdinand II. A highlight during the year was the annual October dinner to recognize the loyal commitment and participation of our Ennion Society members. More than 200 of these members and guests attended the evening event, which was graciously hosted by Dr. Jeff Evenson, chairman of the Museum’s Board of Trustees, and Dr. Karyn Cepek. The annual sale of glass objects at the dinner raised $23,600 for The Studio’s Scholarship and Residency Fund, and additional contributions supported the transportation fund for Museum visits by area students. Our annual Ennion Society travel program visited London and various sites in Ireland. Led by Amy Schwartz and William Gudenrath, the travelers enjoyed private tours of several glass artists’ studios, important museums, and historical sites.

Throughout the year, the auctions of works produced by our hot-glass demonstration teams on three Celebrity Cruises ships raised $368,750 in support of the Celebrity Cruises Glassmaking Scholarship Fund. The hot-glass demonstrations and related auctions, which began in 2008, extended our glassblowing outreach to more than 325,000 people in 2017 as the ships traveled around the world.

Thanks to your generosity, 2017 was a transformative year. We look forward to an even more exciting 2018.

James S. Gerhardt
Chief Advancement Officer

Membership

Members of The Corning Museum of Glass are a passionate, devoted group from all corners of the globe. The Museum is grateful for the ongoing support of our Members, which furthers our mission to tell the world about glass.

Each year, we seek to enhance the Museum experience for Members, and 2017 was no exception. In November, we added the Association of Science-Technology Centers (ASTC) Travel Passport Program as our third reciprocal program. This new benefit gives our Contributing Members access to more museums, nature centers, aquariums, planetariums, zoos, botanical gardens, and natural history and children’s museums around the world. We renewed our membership in both the North American Reciprocal Museum (NARM) Association and the Reciprocal Organization of Associated Museums (ROAM), giving our Members at the Donor level and above complimentary reciprocal admission at more than 1,000 institutions. Through these programs, the Museum welcomed just over 1,400 reciprocal visitors with memberships in participating institutions worldwide.

Throughout the year, we offered many successful Member events, each of which attracted more attendees than in previous years. In the spring, we celebrated the openings of two
major exhibitions: “Curious and Curiouser: Surprising Finds from the Rakow Library” and “Tiffany’s Glass Mosaics.” Opening festivities for each exhibition included a Members-only preview as well as exclusive Members-only curator-led tours.

In addition, we hosted receptions for Members at the Donor level and above before five lectures in the “Behind the Glass” series. In January, Members who attended the private reception and lecture on Foldscopes were able to try their hand at making and using a Foldscope, with the guidance of Kathryn Wieczorek, science educator, and Marvin Bolt, the Museum’s curator of science and technology. In March, we welcomed six local artists who were part of a Local Artists Roundtable, and in May the influential artist Jeff Koons joined us before his lecture. September brought an exciting opportunity for Members to engage with three local cideries featured at the “In-Cider Information” presentation, and Dr. Karlyn Sutherland, the 2017 Rakow Commission artist, joined us at our November reception. Members continued to attend 2300° events in large numbers, taking advantage of our Members-only bar and using the events as opportunities to gather and network.

All Members enjoy unlimited complimentary admission throughout the year. In addition, they receive discounts in The Shops and Café, with an additional discount during our Members-only spring and holiday sales. In 2017, our Members-only holiday sale began on November 24, seven days earlier than in previous years. This allowed for a total of 69 shopping days with 25-percent off storewide during the year. Many Members took advantage of the 15-percent discount off the registration price for our annual Seminar on Glass, which focused on Louis C. Tiffany’s glass mosaics.

We hope our Members will continue to enjoy and take advantage of their benefits as we look forward to an exciting and prosperous 2018.

Amanda Machuga
Member Services Specialist
Donors to the Glass Collection

The generosity of 34 donors allowed the Museum to add 98 objects to the collection during the year.

Sheldon Barr and Thomas Gardner, New York, NY


Eastern Lakes Chapter of the American Cut Glass Association and the Twin Tiers Glass Collectors Group (funds; part purchase)
Punch bowl and 44 cups in the “Tiffany” pattern. U.S., Somerville, MA, Union Glass Company, John Lofquist (glass), and New York (Brooklyn), NY, John S. Earl (cutting); New York, NY, Tiffany and Company (retailer), 1904.

Roberta B. Elliott, South Orange, NJ

Ennion Society of The Corning Museum of Glass, Corning, NY
Mirror with “jeweled” glass frame. Probably Austria, Innsbruck, Court Glasshouse (frame), probably Venice (mirror), about 1580–1595.

Wesley Fleming, Ashfield, MA

Alson and Martha Gudenrath Kemp, Healdsburg, CA
Two-and-a-half-quart CorningWare baking dish in “French White” pattern. U.S., Corning Incorporated.

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

Dwight and Lorri Lannon, Phoenix, AZ
“Patrician” wine decanter with stopper. Austria, probably Bad Ischl (blank), and Vienna, J. & L. Lobmeyr, designed by Josef Hoffmann in 1917, made about 1946–1947.

Sharon Handler Loeb, New York, NY
Two ewers. Italy, Venice, Società Anonima per Azioni Salviati & C., about 1866–1872.
Two vases. Italy, Venice, Francesco Ferro e Figlio, about 1872.
Two ewers, goblet, and three vases. Italy, Venice, Venice and Murano Glass Company Ltd. and Salviati Dott. Antonio, about 1872–1895.
Goblet. Italy, Venice, Fratelli Toso, about 1877–1900.
Two vases. Italy, Venice, possibly Salviati Dott. Antonio, Artisti Barovier, or Fratelli Toso, about 1877–1914.
Barbara H. Olsen (Bequest)
Twelve plates from the “Audubon” series. 

Elmerina Parkman, Kensington, MD


Mr./Mrs. Carl H. Pforzheimer III, 
New York, NY
Vacuum tube for determining ratio of electron charge to mass, in original packing crate. 

Kurt Reed, Lake Ariel, PA (in memory of his wife, Carol J. Reed)

*Kiriko* dish. Japan, Kagoshima (Shuseikan), Kyushu, Satsuma Clan Factory, 1851–1858.

Toho Company Ltd., Hiroshima, Hiroshima, Japan

Joep van Lieshout, Rotterdam, 
The Netherlands
Magdeleine and Marcel Wellner, Jamesville, NY
Eleven magic lantern slides with story of Mère Biquette. France, about 1900.

Thaddeus Wolfe – R & Company, New York, NY

Lee and Dennis Younge, Big Flats, NY

Jean-Claude Ziegler (Bequest)
Aventurine gourd vase. Italy, Venice, possibly Salviati Dott. Antonio or Compagnie di Vetri e Mosaici de Venezia e Murano, about 1880.

Donors to the Rakow Research Library

Financial Donors
William C. Anderson Study Group, Northville, MI
Allen Berk, Raleigh, NC (in honor of William Warmus)
B. Jane Coger, Big Flats, NY
The Fellows of The Corning Museum of Glass, Corning, NY
Fidelity Charitable, Cincinnati, OH (in honor of William Warmus)

Julie Haar, Dundee, NY
Marybeth Haar, Bath, NY
Estate of Irene Hollister, Lebanon, NH
Adam Huggard and Rose Howard, Goldens Bridge, NY
Vaseline Glass Collectors Inc., Cleves, OH (in memory of Sandy Hibbs)
Watson Homestead Conference and Retreat Center, Painted Post, NY (in honor of Beth Hylen)

Lenders of Materials
Chemung County Historical Society, Elmira, NY
Corning Painted Post Historical Society, Corning, NY
Mr./Mrs. Jon P. Dorsey, Byron Center, MI
Mr./Mrs. Roderick E. Dorsey Jr., Colorado Springs, CO
Paul Vickers Gardner Glass Center, New York State College of Ceramics at Alfred University, Alfred, NY
Beth Hylen, Painted Post, NY
Joel Philip Myers, Marietta, PA

Donors to the Library Collection
Aga Khan Museum, Toronto, ON, Canada
American Artwork, Berkeley, CA
American Cut Glass Association, Elizabeth, CO
American Glass Guild, Rockville, MD
Amici dei Musei di Roma, Rome, Italy
David W. Anderson, Painted Post, NY
Antique Bottle Collectors of Colorado, Englewood, CO
Antique Glass Salt & Sugar Shaker Club, Ogunquit, ME
Asahi Glass Company Ltd., Yokohama, Kanagawa, Japan
The Asahi Glass Foundation, Tokyo, Tokyo, Japan
Association des Amis du Musée de l'Ecole de Nancy (AAMEN), Nancy, France
Association for Glass Art Studies, Tokyo, Tokyo, Japan
Ateneo Veneto, Venice, Italy
Sheldon Barr, New York, NY
Beachcombers Coastal Life, North Fort Myers, FL
Berengo Studio 1989 S.r.l., Murano, VE, Italy
Frederick and Jean Birkhill, Glass Art Society, Pinckney, MI
Pat Blair, American Cut Glass Association, Bernalillo, NM
Jen Blazina, Philadelphia, PA
Bobecca Publishing Inc., Holmdel, NJ
Erica Borey, National American Glass Club, Richmond, VA
Bravo Integrated Media, Plymouth Meeting, PA
Brunk Auctions, Asheville, NC
Robert Buehl, M.D., San Francisco, CA
Thor Bueno, Penland, NC
Bullseye Glass Company, Portland, OR
Cashs of Ireland, Columbus, OH
Robert Cassetti, Trumansburg, NY
CERFAV, Vannes-le-Châtel, France
Dale and Leslie Chihuly, Seattle, WA
Christ Episcopal Church, Corning, NY
David A. Clark, Syracuse, NY
Julie Conway, Seattle, WA
Kelly A. Conway, Corning, NY
Cooper Hewitt, Smithsonian Design Museum, New York, NY
Frank Cosentino, Palm Coast, FL
J. W. Courter, Calvert City, KY
Mike Damsell, Phoenix Award Committee, Streetsboro, OH
Joan Danziger, Washington, DC
Dar al-Athar al-Islamiyyah, Safat, Kuwait
Dartington Crystal Ltd., Torrington, England, U.K.
Edward Dehors, Martville, NY
James Della, San Ramon, CA
Robert Deutsch, Old City of Jaffa, Israel
Thomas P. and Peetie Dimitroff, Corning, NY
David and Lorna G. Donaldson, Orlando, FL
Mr./Mrs. Jon P. Dorsey, Byron Center, MI
Mr./Mrs. Roderick E. Dorsey Jr., Colorado Springs, CO
Mr./Mrs. David Dowler, Corning, NY
John D. Drury, Brooklyn, NY
Dynasty Gallery, San Francisco, CA
Leatrice and Melvin B. Eagle, Potomac, MD
Susan Edgerley, Val Morin, QC, Canada
Edmund Optics Inc., Barrington, NJ
Kathleen Elliot, Cupertino, CA
Louise M. Erskine, Paxton, MA
Feenstra Family, Diemen, The Netherlands
Jeff Fellows, Binghamton, NY
Fenton Art Glass Collectors of America Inc., Williamstown, WV
Robert Fertitta, Southbury, CT
Fire Mountain Gems and Beads, Grants Pass, OR
Florida State University Museum of Fine Arts, Tallahassee, FL
Biff Forbush, New Haven, CT
John Forsen, Renton, WA
John P. Fox, Corning, NY
John Frazier, Phoenix Award Committee, Washington, PA
Alice Cooney Frelinghuysen, New York, NY
James Galbraith, Elmira, NY
Galerie bei der Albertina Zetter GmbH, Vienna, Austria
Galerie Kovacek & Zetter GmbH, Vienna, Austria
Galerie Zacke, Vienna, Austria
Krystyna Gawlikowska, Warsaw, Poland
Julie Geisler, New York, NY
Susanne Gerstenberg, Laholm, Sweden
Glass Axis, Columbus, OH
Nancy Gong, Rochester, NY
Kim Green, Lowman, NY
William Gudenrath, Corning, NY
Bārbala Gulbe, Riga, Latvia
Habatat Galleries, Royal Oak, MI
Hayley Museum and Library, Wilmington, DE
Gordon H. Hancock, East Patchogue, NY
Audrey Handler, Madison, WI
Scott Hansen, Stamford, CT
Norman C. Heckler & Co., Woodstock Valley, CT
Al Heilman, Willis, TX
Heisey Club of California, Dana Point, CA
Brenda Hill, Lindley, NY
Klaus U. Hilsbecher, Düsseldorf, Germany
Hospitality Glass Brands, Ridgefield Park, NJ
Mr./Mrs. James R. Houghton, Corning, NY
John Houston, Halifax, NS, Canada
Humler & Nolan, Cincinnati, OH
Ursula Huth, Tübingen, Germany
Sidney Hutter, Waltham, MA
Beth Hylen, Painted Post, NY
IndieMe Inc., Mooresville, NC
Inge-Glas Manufaktur, Cannon Falls, MN
L’Institut Français du Proche-Orient (IFPO), Beirut, Lebanon
Richard J. Jefferson and Paul Wakem, Rochester, NY
James D. Julia Inc., Fairfield, ME
Karl S. Kabelac, Rochester, NY
Mr./Mrs. Marcus E. Kantz, Elmira, NY
Vladimir Klein, Nový Bor, Czech Republic
Kobe Shoin Women's University, Kobe, Hyogo, Japan
John Kohut, Elkland, PA
Peter Kuchler III, Weigelsdorf, Austria
Steven and William Ladd, New York, NY
Dwight P. Lanmon, Phoenix, AZ
Péter Gergely Lendvai, Sopron, Hungary
Family of Frederick Ludwig Leuchs, St. Petersburg, FL
Sylvie Lhermite-King, Paris, France
Marvin Lipofsky Studios, Berkeley, CA
Janet Lloyd, Pensacola, FL
J. & L. Lobmeyr, Vienna, Austria
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Cruet set, aventurine glass, cut, ground, polished; gilded silver mounts. Possibly Venice or Rome, about 1750. OH. 12.2 cm, W. 20 cm, D. 13.1 cm (2017.3.9).
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Three vases, blown glass, sandblasted, acid-etched. Czechoslovakia, Karlovy Vary (Karlsbad), Moser Glassworks, designed by Heinrich Hussmann (German, 1897–1981), 1927–1930. Tallest: H. 31.4 cm, Diam. 23.5 cm (2017.3.49–.51).
Set (garniture) of five vases: potpourri vase and cover, two vases and covers (cassollettes formant bougeoirs), and two vases, blown lead glass, cut; gilded bronze; marble; assembled. France, probably Burgundy, La Manufacture de Cristaux du Creusot, 1786–1794. Tallest: H. 33.2 cm, W. 18 cm, D. 13.4 cm (2017.3.8A–E).

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Mariquita Masterson
Isaac I. and Persis R. Matta

Two vases, blown lead glass, etched. Russia, Saint Petersburg, Imperial Porcelain and Glass Factory, 1911 (marked). Taller: H. 45.2 cm, Diam. 17.4 cm (2017.3.4A, B).
Ruth Nash and Linda Lenzi
Kirk Nelson
Richard and Cynthia Nelson
Christine Nemacheck
Kaye Newbury and Nicholas Borrelli
Hung and Ha Nghi
Hoang Nguyen and Han Nghi
Fei Ni and Ya Xing Wang
Charles G. and Mary Lammon Nitsche
Rod and Melissa Noel
Doug and Kathy Nortman
Mark Norton and Brigid Cassidy
Eliana Nossa and Juan Isaza
Jeffrey and Cynthia Nucciarone
Jerry Nystrom and Ruth Davis
Megan O’Brien and Jeremy Bittel
Leo and Elizabeth O’Connor
Daniel J. and Connie M. O’Herron
Linda J. Oliver and Holly O. Smith
Dr./Mrs. John F. Olmstead
Margaret M. Ostermann
Robert and Arlene Oyler
Lisa and Dave Padilla
Ron Palmer
Norman and Tawna Parko
Sheila and Zeb Parks
Hitesh and Mita Patel
Fiona Patrick and Sam Castellino
Robert and Louise Paul
R. Levi Pedrick
Susan C. Penny and Radomir D. Stevanovic, M.D.
Robert and Janet Peper
Karin Pereira
David and Janet Pierce
Patricia Pinkston and Martin Gutierrez
Michael Pirozzolo and Charles Russell
Sharon Pitt and Ken Sampson
Brian and Lori Platt
Randy Ploog and Kristi Wormhoudt
Michael Plummer and Linda Voss-Plummer
Richard and Felicia Poes
Roy and Barbara Pollock
Joseph Ponnoly and Teresa Joseph
Dr. David Porter and Rhonda Baker
Varun Prakash and Rajamani Kaliannan
C. Protto
Richard G. and Karen Pudliner
James and Janice Purk
Christopher and Elizabeth Quinlan
Franz Rabauer and Brian Doggett
Donald and Barbara Radigan
Mr./Mrs. Michael J. Radigan
Terri and Warren Radke
Sam and Uma Rajaratnam
Linda and Joe Rak
Janet Randall and Edward Rach
James and Rita Reed
John and Jon Rees
Catherine Gail Reichl and Vickie Dotson
Richard Reichman and Lisa Demeter-Reichman
Helen Revelas
Georgia A. Reynolds
Rita Rhodes and Felix Kapron
Jeff Rich and Paula Breen
Mr./Mrs. Edward Richie
Glenn and Shirley Roat
Sandra Roehrs and Joanne Spangenberg
Andrew and Chase Wilson Roeper
Michael and Bette Rogers
Kristina and Sandra Roper
Denise and Delevan Rose
James B. and Sharon S. Rose
Eric Rosenberg
Susan Rosenstock
Tom and Theresa Rossettie
James and Ginger Ruddock
Monica and Maria Rudzinski
Shannon and Charles E. Runyan
Marian Rutty
Linda Sadev and Steve Carollo
Morton K. Sadinsky
Diane Sadowski and Melody Buca
Kirstin and Andreya Sandblom
Asha and Viren Sanghvi
Cindy Schaffhausen and John Kowalik
Suzanne and John Scheib
John and Joan Schoonover
Patricia L. Schucker
Barbara and Edward Schusler
James and Delight Scouten
Michele Seager
Richard and Mary K. Seager
Matteo Seguso
The Rev. Constance L. Seifert and Joan Mistretta
Asha Shah and Jinesh Jani
Mihir and Kalyani Shah
Carol and Sam Shama
MaryRose and Gary Shaw
Sonija M. Shay and Eugene F. Sensel Jr.
M. D. Sherman
Nadine Shields and Gary Bigsby
Jerry and Susan Sleve
Stephan and Lisa Sloan
Peter and Gladys Smingler
Dana Smith
Doug and Paula Smith
Dr. J. D. Smith
Gail and Louis Snitkoff
Denise and David Snodgrass
Andrew and Lisa Spittal
Dr. Kenneth and Eva Steadman
Aafke and Tammo Steenhuis
Tracy and Gary Stein

Left:
Vase, Macchie a fili floreali, fused and blown glass. Italy, Venice/Murano, Vetreria Artistica Barovier, about 1920. H. 20.9 cm, Diam. 21.5 cm (2017.3.1).

Right:
Two-handled vase, Floreale, blown and applied glass. Italy, Venice/Murano, possibly Fratelli Toso or Artisti Barovier, probably 1920–1929. H. 12.9 cm, W. 10.6 cm, D. 9.1 cm (2017.3.2).

Chris and Jennifer Stenzel
Robert Stewart and Cindy Fuentes
Maurene and John Streeter
Connie and Russell Striff
Sarah Struble and Abbey Agresta
John P. and Phyllis Swift
Elaine Palda Swiler
Sreenivasa Tadepalli and Mala Rajendra
Vincent Tancredi
Jennifer and Michael Tansey
Dr. Wayne C. Templer and Linda Templer-Alexander
Patrick Tepesch and Kate Paterson
Edward Thal and Joseph Murphy
Kevin Thatcher and Kim Taft
Debra and Shawn Thomas
Leo C. and Judith A. Thomas
Patrick and Donna Thrush
Le Thu and J T Le
August and Marie Titi
Gretta Tomb, D.D.S.
Gary and Rebecca Townley
Susan Tracy and Dan Janal
Carol and Mack Travis
Leonard Van Wyk
Frank and Barbara Vassallo
Wallace and Norma Venable
Darlene and Randy Vesterfelt

Nancy and Carl Wahlstrom
Yongyi Wang and Hongyu Zou
John and Karen Warus
Fritz and Linda Wasser
George Weiss Jr. and Mary E. Wilcox
Barbara and Jerry Wells
Murray and Annie Werner
Betty Westlake-Reist and L. Fitzgerald Reist
Kathryne Wheat and Fred Schulte
Cynthia S. Williams
Elise and Carol Williams
Mark and Tracey Witmyer
Hans J. Witt and Richard Scott
Victor and Hsiuling Wong
Bob and Barb Wood
David Wood and Marylinda Stawasz
Wen and Elizabeth Wu
Mr./Mrs. Kogo Yamaguchi
Douglas P. and Julia R. Yaw
Siavash Yazdanfar and Izabela Teixeira
Randall and Sheila Young
Connie Zehr
Mary Anne and Gerard A. Zeller
Zhong Zhong and Xin Fan

* Gift matched by a corporate/other matching gift
† Deceased
Operating Results

With well-received programming and new acquisitions, the Museum had a strong year in 2017, exceeding its financial objectives. Individual and family visitation continued its impressive growth since the opening of the Contemporary Art + Design Wing in 2015. Group attendance was lower, resulting in a slight downturn in overall visitation from 2016. However, earned revenue increased by five percent to over $19 million. Overall, the Museum generated an operating cash surplus of $0.6 million.

Visitation

For 2017, the total on-site attendance (from both our daily guests and those who attend our programs and events) was lower by two percent at 446,000. Although the number of individual and family visitors increased, reaching its highest level in the last 25 years, group visitation was down because of difficulties some international tourists have encountered in obtaining travel visas, as well as the strength of the U.S. dollar compared with other currencies, which made travel to Europe and other destinations outside the United States a more attractive and affordable option. We continue to focus on attracting group-tour visitors to the Museum as part of our efforts to tell the world about glass.

Revenue

For 2017, earned revenue exceeded $19 million for the first time. This five-percent increase was possible because of a few key successes: visitors to the Museum spent four percent more in 2017 than they did in 2016, online retail sales grew by almost 36 percent, and over 24 percent of our visitors enjoyed glassmaking experiences with our Make Your Own Glass Workshop. Sales of Steuben glass grew as more and more customers became aware that this iconic business is once again flourishing.

Corning Incorporated continued to be a strong supporter of the Museum, our programs, and our community outreach by providing $41 million in cash and contributed services. The Museum’s investments also performed well in 2017, generating almost $4 million in investment earnings.

Our focus on advancement resulted in an additional $4 million in grants and donations in support of the Museum’s initiatives and long-term sustainability.

Expenditures

Operating expenditures increased three percent over 2016 to $59 million. This included funding for important initiatives and programs, such as the “Tiffany’s Glass Mosaics” exhibition and a proof-of-concept tour of our GlassBarge, which visited Rochester, Seneca Falls, and Syracuse. Both of these programs helped to drive individual and family visitation. The Museum continued to invest in advancement, and 2017 was the first full year with our chief advancement officer on staff. That, along with the efforts of many other staff members, enabled the Museum to exceed our 2017 advancement goal. We also took steps to hold expenditures at a lower rate of growth by reducing spending in areas where revenues were down and by modifying some benefits while maintaining a competitive benefits package.

Glass and library acquisition spending was $1.5 million, and donations to the Museum’s collections were valued at $177,000.

Consolidated Net Assets and Activities (Dollars in Thousands)

The operations of the Museum led to a 17-percent increase in consolidated net assets, which ended the year at $60.6 million. The primary component of the unrestricted net asset balance is the Museum Operating Reserve Fund, which ended the year with a balance of $36.8 million, up from $30.8 million in 2016, primarily on investment earnings. Donations and grants for the 2017 and 2018 GlassBarge initiative, donations for programs and scholarships at The Studio, and earnings on investments helped temporarily restricted net assets to grow to over $4 million.
The Museum’s net assets at December 31 are categorized as follows:

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unrestricted</td>
<td>$55,545</td>
<td>$48,258</td>
</tr>
<tr>
<td>Temporarily restricted</td>
<td>4,053</td>
<td>2,714</td>
</tr>
<tr>
<td>Permanently restricted</td>
<td>985</td>
<td>960</td>
</tr>
<tr>
<td>Total net assets</td>
<td>$60,583</td>
<td>$51,932</td>
</tr>
</tbody>
</table>

The following summary consolidates the Museum’s unrestricted, temporarily restricted, and permanently restricted activities (2017 unaudited).

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Revenue, gains, and other support</td>
<td>$68,806</td>
<td>$63,059</td>
</tr>
<tr>
<td>Operating expenses</td>
<td>59,265</td>
<td>57,646</td>
</tr>
<tr>
<td>Acquisition purchases</td>
<td>1,453</td>
<td>1,176</td>
</tr>
<tr>
<td>Other changes in net assets</td>
<td>(563)</td>
<td>(1,964)</td>
</tr>
<tr>
<td>(post-retirement benefits)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Change in net assets</td>
<td>8,651</td>
<td>6,201</td>
</tr>
<tr>
<td>Net assets at beginning of year</td>
<td>51,932</td>
<td>45,731</td>
</tr>
<tr>
<td>Net assets at end of year</td>
<td>$60,583</td>
<td>$51,932</td>
</tr>
</tbody>
</table>

Looking Forward

As we look to 2018, our budget of $65 million was approved by our board of trustees, and we are enthusiastic about the programming and other initiatives that the budget will enable us to fund. Perhaps one of the most exciting programs is our 150th-anniversary celebration of the establishment of Corning Glass Works in the town of Corning, New York. This program includes our GlassBarge, which will retrace the move via waterways of the Brooklyn Flint Glass Works to Corning, up the Hudson River and across the Erie Canal. The anniversary celebration will also feature the reinstallation and reinterpretation of the Museum’s Crystal City Gallery, which tells the history of glass in Corning.

The Museum will also continue to invest in our advancement efforts as we expand our Advancement Department to increase the support that is provided by donors, foundations, and grant-making organizations. This investment is intended to allow the Museum to fund our future ambitions while strengthening our financial sustainability.

Finally, our success and our ability to provide world-class exhibitions and programs, while building the world’s finest collection of glass and glass-related materials, are made possible by the unwavering support of Corning Incorporated, which is projected to continue to provide approximately 70 percent of the operating budget.

Audited Financial Statements

The complete financial records of the Museum are audited on an annual basis. Upon completion of the audit, the 2017 audited financial statements and accompanying notes to the financial statements will be available upon request from the Chief Financial Officer at (607) 937-5371 or online at www.cmog.org/publication/annual-report-2017.

David R. Togni Jr.
Chief Financial Officer