Cover:
The Manhattan skyline at dusk creates a beautiful backdrop for GlassBarge at its stop in Brooklyn, New York.

Opposite:
Staff members of The Corning Museum of Glass and the crew of GlassBarge stand on its upper deck for a group photo.

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* Life Fellow
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† Deceased, May 4, 2018

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

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The Corning Museum of Glass Annual Report 2018

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)

The Year in Review

In 1868, the Brooklyn Flint Glass Company decided to relocate its firm to Corning, New York. It dismantled its glassmaking equipment in Brooklyn, loaded it onto canal barges, and sailed up the Hudson River and across the Erie Canal to the company’s new home. In honor of the 150th anniversary of the glass firm’s historic voyage, the Museum spent much of 2018 executing a series of programs and events that celebrated the arrival of glassmaking in our town, an act that forever changed the nature of Corning, New York. Foremost among them was the re-creation of the canal barge journey during the summer months. (It was a happy coincidence that 2018 also marked the bicentennial of the Erie Canal.)

A mobile hot shop was placed on the deck of a canal barge, visitor seating was added, and GlassBarge was christened.

The journey commenced in May in Brooklyn Bridge Park, very near the location of the Brooklyn Flint Glass Company. In September, the trip on water was completed in the village of Watkins Glen at the southern end of Seneca Lake. Although feeder canals had once existed to connect the Erie Canal system to the Chemung River, they have long been out of use. We were therefore unable to make the entire journey by water, but we nevertheless marked the completion of the voyage in grand style with an evening celebration complete with fireworks, live music, and hot glass. A new Web-based app was developed to complement the GlassBarge journey: PastPort allowed users to locate GlassBarge’s current and future positions along the waterways, and included historical information about the towns visited during the trip. This app, like the voyage itself, enabled the Museum to make many new friends and partners as we engaged with cultural institutions across New York State to create the content for PastPort.

Other celebratory events occurred on the Museum’s campus, and among the most notable was the redesign and reinstallation of the Crystal City Gallery, a space that tells the story of glass in Corning. The 150th anniversary provided us with the perfect opportunity to refresh the displays and to prepare new interpretive materials that more fully relate the story of Corning Glass Works (rechristened from Brooklyn Flint Glass Company) and glassmaking in our town. The gallery was opened to the public in May on “Crystal City Saturday,” and our entire community was invited to come and see the new displays. To complement the new presentations of American cut glass, new glassmaking demonstrations were designed: one focused on glass cutting, and the other, The Story of the Crystal City,
explained the physical transfer of the company and the innovative work undertaken by Corning Glass Works in its new hometown.

“Glass of the Architects: Vienna, 1900–1937” was the Museum’s special exhibition in 2018. A cooperation of the MAK—Austrian Museum of Applied Arts/Contemporary Art in Vienna and Le Stanze del Vetro in Venice, “Glass of the Architects” explored the changes in glass design in Austria in the first decades of the 20th century. Most of the works on view were from the collection of the MAK, supplemented by the Corning Museum’s holdings and works from private collections. At the Rakow Research Library, “Curious and Curiouser: Surprising Finds from the Rakow Library” remained on view, with works on paper changed every three months to refresh the displays. “Curious and Curiouser” shared some of the unusual holdings within the library’s special collections, and demonstrated how those holdings have influenced the creative work of artists who have come to study and make glass at the Museum.

Our glassmaking demonstrations remain a visitor favorite. In addition to special demonstrations designed to complement the 150th-anniversary programs and our special exhibitions, we hosted 30 guest artists on our various demonstration stages (see page 14 for our roster of guest artists). Some of these artists also undertook a residency or taught a course at The Studio. Almost 26 percent of our 245,040 individual and family visitors participated in a Make Your Own Glass experience at The Studio, a record high for a single year.

After a decade of success, our Hot Glass at Sea program aboard three Celebrity Cruises Solstice-class ships took its final voyage in 2018. Through our shipboard demonstrations, we reached about three million cruise guests during those 10 years and converted them to glass enthusiasts. We thank Celebrity Cruises for providing us with this wonderful opportunity and appreciate the way in which the Museum and its many glass artists who served on-board the ships became global ambassadors for glass art through this collaboration.

The mobile hot shop also continued to be an ambassador for the Museum. It was deployed to Domaine de Boisbuchet in Lessac, France, for a design workshop, and in November it was front and center on Chicago’s Navy Pier for our annual appearance at SOFA Chicago.

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. Our guest satisfaction rating for “friendliness of staff and volunteers” reached a new high of 9.6 out of 10, a fantastic outcome of all their hard work. I thank the Guest Services Team and all of our staff members for their dedication and their attention to ensuring that our visitors had a world-class experience while at the Museum.

The Advancement Department at the Museum was fully staffed by the end of 2018 with the addition of Daniel DeRusha as manager.
November, visiting artists’ studios, museums and galleries, and historical sites. Our Museum Members enjoyed exhibition openings and other receptions before our “Behind the Glass” lecture programs, and remain among our most ardent supporters. I thank all of the members of our “friends” groups for their continued loyalty to the Museum, and for being among our best ambassadors.

The Museum’s annual Rakow Commission was awarded in 2018 to the Japanese artist Rui Sasaki. 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. Sasaki’s work, titled *Liquid Sunshine / I am a Pluviophile*, is a room-size installation of suspended glass droplets that were made with phosphorescent elements that permit them to glow softly in the dark (see page 24). When visitors enter the room, the lights dim, allowing these droplets, which embody the essence of rain, to glow. When visitors depart, the lights turn back on to let the phosphorescent material “recharge.” Sasaki’s work will be on public view in late March 2019.

In addition to the Rakow Commission, new works were added to all parts of the Museum’s glass and library collections. Perhaps the most significant acquisition was the monumental mosaic column created by Louis Comfort Tiffany’s firm, Tiffany Studios. This architectural masterpiece is one of six identical columns that once stood in Tiffany’s showroom at the corner of 45th Street and Madison Avenue in New York City. After the firm closed, they were moved to Laurelton Hall, Tiffany’s residence in Laurel Hollow, Long Island, New York. Ultimately they were dispersed to public and private collections. We are delighted to add this important piece to our American glass collection, and thank the donors who contributed funds to aid in its acquisition, including the Ennion Society and James B. Flaws and Marcia D. Weber.

The Ennion Society also supported the acquisition of an Anglo-Saxon cabochon pendant that dates to about A.D. 650–700. It is known as the Covehithe Pendant because of its chance find near the village of Covehithe in England. Works of Anglo-Saxon glass jewelry are quite rare, and we are fortunate to be able to add such a distinguished work to our holdings. Made by embedding canes of colorless glass wrapped with white and blue threads...
in an amber matrix of glass, the piece demonstrates the very capable skills of glassmakers in England at that time. It is housed in a gilded silver frame, and signs of wear on the ring-loop closure at the top indicate that it was worn by its owner, likely a woman, for some time.

At the Rakow Library, materials related to the history of glass guilds and of science also expanded in 2018, with important volumes such as *Clavis Horologiae; or, A Key to the Whole Art of Arithmetical Dyallling* (see pages 10 and 11). The library’s growing collection of artist archives expanded significantly with the addition of papers from Joel Philip Myers and Lucartha Kohler (see pages 10 and 47). In addition, a diminutive volume of *Blanche Marguerite*, bound with reverse-painted glass covers, was acquired with funds from The Fellows of The Corning Museum of Glass (see pages 6 and 10).

The Museum published its annual list of titles, *Notable Acquisitions 2017*, the Annual Report for 2017, volume 60 of the *Journal of Glass Studies*, and a redesigned version of *New Glass Review*. The new approach for *New Glass Review* was in preparation for our 2019 special exhibition, “New Glass Now,” which will honor exhibitions held at the Museum in 1959 and 1979 that presented glass made at those times, and will celebrate and explore the work that contemporary glass artists are fashioning today.

The Museum had a sound financial year, despite challenges with visitation, and closed its books with a small surplus. Our earned revenues were just under $19 million, and the Steuben glass business sales achieved their highest level since the Museum assumed brand stewardship in 2013. More information will be found in the “Financial Report” on pages 64–65.

The institution took further strides to continue an initiative begun in 2017 to embrace diversity, equity, and inclusion (DEI) among our staff and visitors. A cross-institutional DEI team has been working to define what these terms mean to the Museum, has undergone equity and inclusion training, and has participated in external workshops to help us determine how we plan to change who we are as an institution in terms of achieving a more diverse, equitable, and inclusive workforce and museum environment for our visitors. One step along this path was the conducting of an equity audit by those who work at the Museum. The
results of this audit will help us to understand where we are as an organization in regard to DEI, and where we need to be. I look forward to continuing to work with our staff to address these issues for our organization in the coming years. Our work in this area will profoundly shape our staff, the presentation of our collection, and all that we do as a museum. Related to our DEI work was an evaluation of the institution’s mission, vision, and values statements. Following an 18-month process that engaged all staff members, we have redrafted all of these important words to reflect who and what we are as an institution and as a staff. I encourage you to take a look at this important new language, which can be found on page 66.

It is impossible in this review to make note of every activity undertaken by the Museum and its extraordinary staff in 2018. 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 inspire people to see glass in a new light.” Its unwavering support of the Museum is gratefully acknowledged and most deeply appreciated.

Karol Wight
President and Executive Director

Blanche Marguerite, 
Paris: Louis Janet, 1829. 
71 pp., illustrations, calendar. H. 11 cm, W. 7 cm (CMGL 714543). Purchased with funds from The Fellows of The Corning Museum of Glass.
Selected Additions to the Glass Collection*  

Ancient  

Marsh bowl with fish, molded and painted faience. Egypt, about 1550–1350 B.C. H. 4.3 cm, Diam. 15 cm (2018.1.3).  
Covehithe Pendant, twisted, applied, and marvered glass; gilded silver. England, about 650–700. H. 3.7 cm, W. 2.6 cm, D. 0.6 cm (2018.1.1). Gift of the Ennion Society.

European  

Two mirrors engraved with figures from the commedia dell’arte, mercury-tin amalgam, carved and gilded wood frame, assembled. Venice, about 1740. Each: H. 115 cm, W. 75 cm, D. 12 cm (2018.3.3A, B).  
Mirror, mercury-tin amalgam, carved and gilded wood frame, assembled. Probably England, London (glass); Scotland (frame), carved by William Mathie (Scottish, fl. 1739–1761), based on designs by Thomas Chippendale (English, 1718–1779); about 1760. H. 174 cm, W. 105.5 cm, D. 12.5 cm (2018.2.8).  
Set of 24 gold dessert knives with reverse-gilded glass handles; mahogany case with velvet lining. France, Paris, gold blades made by Pierre Bizos (French, fl. 1800–1811), reverse gilding probably executed by Antoine Rascalon (French, about 1742–1830), case possibly made by Martin-Guillaume Biennais (French, 1764–1843), 1805–1810. Knives: H. 0.3 cm, W. 18.1 cm, D. 1.3 cm; case: H. 3.6 cm, W. 32.8 cm, D. 16.4 cm (2018.3.1). Purchased in part with funds from Dwight and Lorri Lanmon.  
Metalliforme vase, blown glass, applied, iridized. Italy, Venice/Murano, Salviati Dott. Antonio, about 1880. H. 32.4 cm, W. 10.4 cm, D. 10 cm (2018.3.2).  
William E. Gladstone portrait medallion, cased glass, acid-etched, cameo-carved. U.K., England, George Woodall (British, 1850–1925), about 1898. Diam. 6.1 cm, D. 0.6 cm (2018.2.5). Gift of James and Becky Summar.  
Place card holder, cased glass, acid-etched, cameo-carved; brass; assembled. U.K., England, Thomas Webb & Sons, about 1900. H. 7.6 cm, Diam. 6.4 cm (2018.2.7). Gift of James and Becky Summar.  

*For more information about many of these acquisitions, see The Corning Museum of Glass: Notable Acquisitions 2018 (May 2019) or visit www.cmog.org.
American


Modern and Contemporary

Vase, mold-blown glass, etched, enameled. Austria, Vienna, glass form designed by Josef Hoffmann (Austrian, 1870–1956), decoration possibly designed by Leopoldine Kolbe (Austrian, 1870–1912), manufactured by the Wiener Werkstätte, and Bohemia or Czechoslovakia, Nový Bor (Haida), manufactured by Joh. Oertel & Co., 1918. Enamed: “LK”, “WW.” H. 15.7 cm, Diam. 16.5 cm (2018.3.4).


Science and Technology

Stained glass window sundial with modern stand, blown and spun glass; metal frame. England, unknown artist, about 1675. Overall: H. 50.4 cm, W. 26 cm, D. 9.3 cm; stained glass: H. 27.6 cm, W. 26 cm, D. 1.8 cm (2018.8.1).

Acorn simple microscope compendium, ground and polished lenses; turned ivory and ebony. England, unknown maker, about 1775. H. 5.2 cm, Diam. 2.7 cm (2018.8.14).

Grand universal equinoctial dial with precision oculus, rolled brass, ground and polished glass. Spain, Madrid, Pierre Bernard Mégnié (French, 1751–1807), about 1790. Closed: H. 4.6 cm, W. 21.5 cm, D. 21 cm; open: H. 14.5 cm (2018.8.2).

Volta’s straw electroscope, turned and lacquered brass; blown glass, cut. Continental Europe, unknown maker, about 1790. H. 13 cm, W. 7 cm (2018.8.17).


Selected Additions to the Library Collection

Ordonnaantie van de pot en glas-verkoopers (Ordinance of the pottery and glass sellers), [Leiden]: gedrukt by de Erfgenamen van Jan Claesz, 1665. Six pp. (unnumbered). H. 21 cm (CMGL 715194).


Handbill, Notice! For Preserving the Eyes, place and publisher not identified, 1850–1869. Ink on paper. H. 33 cm, W. 17 cm (CMGL 705006).


Joel Philip Myers shows his whimsical nature by posing behind one of his glass creations. From papers compiled by Joel Philip Myers (American, b. 1934), 1958–2014. 10.5 linear feet (CMGL 705970). Gift of Joel Philip Myers and Karen Birthe Eriksen Noer Myers.


Exhibitions and Loans

Special Exhibitions

Tiffany’s Glass Mosaics
Changing Exhibitions Gallery
Through January 7, 2018

Glass of the Architects: Vienna, 1900–1937
A cooperation of the MAK and LE STANZE DEL VETRO
Changing Exhibitions Gallery
June 23, 2018–January 6, 2019
(MAK – Austrian Museum of Applied Arts/Contemporary Art, Vienna, and Le Stanze del Vetro, Venice)

Changing Exhibitions Gallery
Through January 7, 2018

Tiffany’s Glass Mosaics
Changing Exhibitions Gallery
Through January 7, 2018

Changing Exhibitions Gallery
June 23, 2018–January 6, 2019
(MAK – Austrian Museum of Applied Arts/Contemporary Art, Vienna, and Le Stanze del Vetro, Venice)

Other Exhibitions

Curious and Curiouser: Surprising Finds from the Rakow Library
Rakow Research Library
Through February 17, 2019

Objects on Loan

In 2018, the Museum had 254 objects on loan to seven exhibitions in the United States and Europe. These loans are listed below in chronological order. The objects included managed loans of pieces from the Steinberg Foundation (Vaduz, Liechtenstein) via The Corning Museum of Glass.

“Vittorio Zecchin: Transparent Glass for Cappellin and Venini,” Le Stanze del Vetro, Venice, Italy, through January 7, 2018; four Steinberg Foundation objects.

“René Lalique: Enchanted by Glass,” Chrysler Museum of Art, Norfolk, VA, through January 21, 2018; 233 objects.


“The exhibition “Glass of the Architects: Vienna, 1900–1937” featured a reconstruction of Josef Hoffmann’s Dressing Room for a Star, which was displayed at the 1937 Paris International Exposition.
Special Programs

150th anniversary of the establishment of Corning Glass Works in Corning, NY
“Crystal City Saturday,” featuring the opening of the renovated Crystal City Gallery and glass cutting presentations by glassmaker Aidan Scully of Crystal Traditions of Tiffin Inc. (Tiffin, OH), May 5

“150 Years of Glassmaking in Corning,” new display featuring extensive timeline and stunning visuals, including historical photos and maps

GlassBarge, a floating hot-glass studio offering live glassmaking demonstrations, retracing and expanding the route of the relocation of the Brooklyn Flint Glass Company to Corning along the Hudson River, the Erie Canal, and the Finger Lakes, visiting:

Brooklyn, May 17–20 and 23–28
Yonkers, June 1–3
Poughkeepsie, June 8–10
Kingston, June 15–17
Catskill/Hudson, June 19
Troy, June 22
Waterford, June 23 and 24
Amsterdam, June 26
Canajoharie, June 28
Little Falls, June 30 and July 1
Ilion, July 3
Rome, July 5
Sylvan Beach, July 7 and 8
Baldwinsville, July 13–15
Lyons, July 17
Fairport, July 20–22
Holley, July 24
Lockport, July 28 and 29
Tonawanda, July 31
Buffalo, August 3–5
Middleport, August 7
Medina, August 11 and 12
Brockport, August 17–19
Spencerport, August 21
Pittsford, August 23–26
Palmyra, August 28
Seneca Falls, September 1–3
Watkins Glen, September 14–16

Glassmakers: Catherine Ayers, Michael Beahm, Theresa Jorgensen, G Brian Juk, Jeff Mack, Eric Meek, Lukas Milanack, Lewis Olson, Stephanie Perry, Chris Rochelle, Tom Ryder, Carl Siglin, Helen Tegeler

Harvest Homecoming, September 22
(Corning community-wide celebration, in partnership with Corning’s Gaffer District, featuring homecoming of gaffers from GlassBarge, re-creation of GlassBarge and The Story of the Crystal City demonstrations, Gaffer District Harvest Festival, and Glass Farmers Market)

“Imagination to Creation: Oiva’s Birds,” celebration of designer Oiva Toikka’s glass birds, featuring demonstrations by Finnish gaffers Helena Welling and Juha Saarikko, October 18–21

Marvelous Marble Day (Eli Murphy and Sierra Ricci, crowned King and Queen of Marbles at National Marbles Tournament in Wildwood, NJ; marble games, marble-making demonstrations with Mark Matthews, scavenger hunt), February 18

Pumpkin-Making Marathon, October 6

TBEX (Travel Blog Exchange) North America 2018 conference, hosted by the Museum, September 11–13

Adult Programs

Hot-Glass Programs

Demosntrations at the Museum and in Corning

Flameworking: Daily demonstrations; The Artisan’s Hand (inspired by “Glass of the Architects: Vienna, 1900–1937” exhibition), Innovation Center

Glassblowing: Daily demonstrations; Gaffer’s Choice (two-hour morning session in which glassmakers explore their own designs);
Beyond the Bench (gaffer-led tour featuring an object from the collection, which is then reproduced by the Museum’s glassmakers), Courtyard Stage; Don’t Try This at Home (exploring the unique properties and possibilities of glass, how mistakes can lead to innovation), Courtyard Hot Shop; Glass Cutting (inspired by Crystal City Gallery; includes brilliant-cutting of blanks, overlay blanks), West Bridge; The Story of the Crystal City (exploring the evolution of Corning’s world-renowned glass industry), Hot Shop, Innovation Center; Corning, NY, GlassFest (ninth annual), May 24–27 (glassmakers: Aaron Jack, Lewis Olson, Tom Ryder, Theresa Jorgensen); You Design It; We Make It!, Amphitheater

**GlassLab**

“Empreinte Vases” Glass Design Workshop (wood-fired kiln), with Ferréol Babin, Domaine de Boisbuchet, Lessac, France, August 12–22 (glassmakers: Lewis Olson, Damien François)

**Mobile Hot Shop**

SOFA Chicago, Chicago, IL, November 1–4 (glassmakers: George Kennard, Dane Jack, Helen Tegeler)

**Hot Glass Show**

Guest Artist Demonstrations
- James Mongrain, January 14–16
- Robin and Julia Rogers, January 17–21
- Eusheen Goines, January 28 and 29
- Ben Edols, February 12–15
- Mark Matthews, February 18
- Crystal Gregory, March 5–9
- Dan Friday, April 9–13
- Davide Salvadore, May 30–June 3
- Wayne Higby, June 11–15
- Courtney Dodd, June 21
- Heather Spiewak, June 28
- Micke Johansson, July 12
- Michael Schunike and Josie Gluck, July 19
- Simone Crestani, July 26
- Christa Westbrook, August 2
- Jen Violette, August 9
- Martin Janecky, August 16
- Aaron Jack and Anna Knoll, August 23
- Darin Denison, August 30
- Cat Labonte, September 1
- Chris Ahalt, September 3–6
- Taf Schaefer, October 11 and 12
- Robert Dane, November 14–18
- Sigga Heimis, December 5–7
- Todd Ortega, Nikolai Morse, and Jason Howard, December 19 and 20

“**Behind the Glass**” Lecture Series

Anna Mlasowsky, artist, discussing her work and the work she created during her recent Specialty Glass Residency, a joint program of the Museum and Corning Incorporated, February 8

“New Discoveries in Early Nigerian Glassmaking,” Dr. Abidemi Babatunde Babalola (glass beads, crucible fragments, and raw glass from Ile-Ife, Nigeria, provide evidence for a large workshop making glass beads 1,000 years ago), March 8

“New Dawn in Parliament,” Mary Branson, artist, discussing the commissioned work
she created for the United Kingdom’s Houses of Parliament in London, in honor of the 150th anniversary of the 1866 petition calling for women’s suffrage (the work was unveiled in 2016), April 19

“Bridging Glass Art and Science,” Dr. G. Jane Cook, chief scientist, The Corning Museum of Glass, chronicling the influences in her journey from bench scientist in Corning Incorporated’s research laboratory to sought-after lecturer, consultant, teacher, and adviser to artists, curators, educators, and the public, serving as a liaison between the worlds of glass art and science, November 8

“Vienna 1900: The Heart of Modernity,” Janis Staggs, director of curatorial and manager of publications, Neue Galerie New York, New York, NY, December 13

Ennion Society Events

“Explorations: A Series of Museum Perspectives,” offering members opportunities to exchange views on works in the Museum with staff members and visiting artists: Kristina Logan (hosted by Penelope and Kirk Gregg), January 19; Dan Clayman (in The Shops), February 16; Mary Branson (hosted by Laura Coleman and Tom Halgash), April 18; and Susie Silbert, the Museum’s curator of modern and contemporary glass (dinner and conversation, held at the Foundation for the Carolinas, Charlotte, NC), June 6

GlassBarge events: Brooklyn, NY (launch), May 17, and Watkins Glen, NY (return), September 12

Dinner and tour of The European Fine Art Fair (hosted by Christopher Maxwell and Lindsay Hahnes), New York, NY, October 16

Annual dinner, October 17

SOFA Chicago: Dinner (hosted by the Corning Museum’s Advancement Department at The Richard H. Driehaus Museum), November 2, and VIP breakfast (at Festival Hall, Navy Pier), November 3

Trip to Australia (Adelaide, Canberra, and Sydney, visiting private and public glass studios and collections, as well as universities with glass programs; also included a stop at the Cleland Wildlife Park in Adelaide and a tour of the Sydney Opera House), November 10–18

Members-Only Events

Reception with Anna Mlasowsky, artist, February 8

Reception with Mary Branson, artist, April 19

Preview of “Glass of the Architects: Vienna, 1900–1937” exhibition, June 22

Tours of “Glass of the Architects” exhibition, June 23

Reception with Janis Staggs, director of curatorial and manager of publications, Neue Galerie New York, New York, NY, December 13

Seminar on Glass (57th annual): exploring international influences on cut and engraved glass from 1825 to 1945, October 19 and 20

Lectures

October 19

“Building on the Past: Traditional Techniques and New Aesthetics in ‘Glass of the Architects: Vienna, 1900–1937,’” Alexandra Ruggiero

“Glass Cutting and Engraving at the Dorflinger Factory in White Mills, Pennsylvania,” Jim Asselstine

“Irish Cut and Engraved Glass from 1783 to circa 1950,” Audrey Whitty

“Migrating Glass Cutters,” Curt Pederson and Lars Hansson

“One Frenchman’s Glass Cutting Machinery and Another’s Lenses: The Brooklyn Flint Glass Company’s Prize-Winning Products in the 1850s,” Ian Simmonds

“The Process behind Beauty,” Alex Schwarz, assisted by Eric Meek

“Welcome and New Acquisitions,” Karol Wight

October 20

“Buying and Selling Brilliant Cut Glass,” Kelly Conway


“The Iconographic Sources of Engraved Glass by Caspar Lehman,” Adela Minaříková

“Mixing Art and Politics: Steuben’s ‘Asian Artists in Crystal,’” William Warmus

Other Events

“Can You Cut It?” trivia game

Hot-glass demonstration: relating the story of how Corning became an artistic leader
in glass cutting, Chris Rochelle and Helen Tegeler
Tours of the “Glass of the Architects: Vienna, 1900–1937” exhibition
Tours of the newly installed Crystal City Gallery
Tours of the Museum’s Conservation Laboratory and Rakow Research Library

2300°F
Finger Lakes wine and cider tastings, glassmaking by Robin and Julia Rogers, music by Hannah Gill and The Hours, and by Svet, January 18
“Fire and Ice,” glassmaking by Ben Edols, music by Dwayne Dopsie and the Zydeco Hellraisers, and by Sungbeats, February 15
St. Patrick’s Day, glassmaking by Dane Jack and Megan Mathie, music by Red Hot Chilli Pipers, March 15
GlassFest kickoff, celebrating 150 years of glassmaking in Corning, glassmaking by Fred Kahl, music by Slambovian Circus of Dreams, May 24
Glass holidays, interactive glass sculpture making by Jason Howard, Nikolai Morse, Todd Ortega, and Scott Griffin; music by Eli “Paper Boy” Reed, December 20

Other Programs
Meet Me at the Museum (in partnership with The Rockwell Museum, Corning, NY, and the Alzheimer’s Association, Rochester, NY), providing multi-sensory experiences and social bonds for people with Alzheimer’s disease

Family Programs
Blue Star Museums Program (active military and families), May 25–September 3
Family Night at the Museum, March 9 (magic shows by Mario the Magician, glassmaking demonstrations, make your own magic tricks, scavenger hunt) and September 14 (flameworking demonstrations by Eric Goldschmidt, creating 3-D buildings, interactive show in Amphitheater, juggling performance by Nels Ross)
Fun with Glass
Glass Wonderland, November 10, 2018–January 2, 2019
Holiday Break: December 26, 2018–January 5, 2019
Holiday Open House, December 1 and 2
Make Your Own Glass
Spring Break: Nature Adventure (exploring biodiversity with the help of glass instruments–microscopes, binoculars, magnifying glasses, etc.), March 30–April 7 and April 21–28
Thanksgiving Break: November 23 and 24
Winter Break: February 17–24 (You Design It, We Make It!; glassmaking demonstrations, gallery hunt)

Children’s Programs
Little Gather (storytelling, ages 3–10)
Taikoza (traditional Japanese instruments and powerful rhythms of taiko drums), July 11
Doc Possum (old favorites and new songs), July 18
The Science of Magic with Super Scientific Circus (scientific secrets of magic), July 25
Dave Ruch (banjo, guitar, jaw harp, bones, spoons, and more), August 1
Magical World of Books–Janice Spagnola (value of books and reading), August 8
Mohamed Diaby (West African costumes, instruments, dances, and acrobatics), August 15

Youth Programs
CMoG Challenge (helping participants to understand, use, and sometimes contribute to science), March 6–May 9 (with concluding presentation and reception)
Expanding Horizons (for at-risk teens), The Studio, funded by The Robert M. Minkoff Foundation, August 5–11
Explainers (in-gallery program)
Fire Up Your Future! Featuring a panel discussion about careers in science, technology, engineering, and mathematics (speakers: Marvin Bolt, Jane Cook, and Lianne Uesato of The Corning Museum of Glass; Kaitlin Olmstead of Corning Incorporated; and Nicole Wiles, graduate research assistant at Cornell University), March 22
Junior Curators (60th anniversary), February–June (included exhibition “60 Years of Junior Curators: Interpreting the Past, Speaking to the Future,” June 14–December 31; opening reception for Junior Curators and families/friends, June 14)
Teen Leadership Council, June 7–September 4 (with recognition event for teenage volunteers, September 4)

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 10,403 children)
Immersion in Glass Studies
Hendrick Hudson High School, Montrose, NY, June 1–3
Student Art Show (50th annual), May 16–21

Teacher Programs

Evening for Educators, March 15 (150th anniversary of glassmaking in Corning and 200th anniversary of the Erie Canal; preview of GlassBarge; preview of “Glass of the Architects: Vienna, 1900–1937” exhibition by Alexandra Ruggiero, assistant curator of modern glass) and November 15 (talk by Kathryn Wieczorek, the Museum’s science educator; “What’s New at The Corning Museum of Glass” by Mieke Fay, youth and family programs supervisor; Hot Glass Demo team answers questions in “Don’t Try This at Home” segment; preview of gallery changes)

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)
Chemistry of Glass (high school)
Exploring Shapes and Colors (pre-kindergarten and kindergarten)
Glass and Our Community (third grade)
Glass: It’s All Shapes and Sizes (first and second grades)
Glass in the Ancient World (middle school)
Glass Matters! (fifth grade)
Geology (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

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)
Carder Gallery Hunt
Winter Wonders Hunt (Glass Collection Galleries)
Glass through the Ages
In-Sight Tours for People Who Are Blind or Low Vision
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 8–13
“Glassworking through the Ages,” William Gudenrath, Kate Larson, Christopher Maxwell, Kelly Conway, Susie Silbert, and Marvin Bolt
“Goblets: Form and Function” (glassblowing), James Mongrain
“Paperweight Techniques and Inclusions” (flameworking), Victor Trabucco

January 8–19
“Kiln Forming: Out of Square” (kiln working), Emma Varga

January 15–20
“Beadmaking: Expanding Your Skills” (flameworking), Kristina Logan
“Narrative Investments” (glass casting), Stephanie Trenchard and Jeremy Popelka
“Why Be Normal? From Classical to Cutting Edge” (glassblowing), John Miller

January 22–27
“Disk Flips, Design, and Implementation” (flameworking), Eusheen Goines
“Drinking outta Cups” (glassblowing), Jordana Korsen
“Making Your Mark with Murrine” (kiln working), Janet Dalecki

January 29–February 3
“Flameworking Glass Sculpting: Solid and Blown Forms,” Hugh Salkind

February 5–10
“Combining Lamp, Kiln, and Furnace-Worked Glass” (flameworking), Jeremy Burdge and Gayla Lee
“Luminous Graphics” (sandblasting and enameling), Denise Stillwagon Leone
“What’s Your Problem?” (kiln working), Daniel Clayman
“The Wonder from Down Under” (glassblowing), Ben Edols

February 12–17
“Beginning Glassblowing,” Cat Burns
“Finding Depth” (kiln working), Douglas Randall and Linda Ethier
“Graphic and Color Systems in Glass” (glassblowing), Mark Matthews
“Nature in Glass: Sculptural Bead Techniques in Soft Glass” (flameworking), Kim Fields

June 4–9
“Creating and Using Murrine” (glassblowing), Davide Salvadore
“Luminous Graphics” (sandblasting and enameling), Denise Stillwagon Leone

June 11–16
“Cultivating Casting: Lost-Wax Kiln Casting,” Evelyn Dunstan
“Fine-Tune Your Torch Fundamentals” (flameworking), Hugh Salkind
“Tumblers: Simple Perfection” (glassblowing), Powell Scott
“Un-blinded: Scientific Inspirations for Hot-Glass Sculpture” (glassblowing), Jane Cook and Anna Riley

June 18–23
“Coldwerking 501 Special Topics” (cold working), Jennifer Crescuiillo and Andrew Najarian
“Define, Ideate, Prototype, Test” (glassblowing), Courtney Dodd
“Flameworking: Structural Objects & Forms,” Lisa Demagall
“An In-Depth Introduction to Venetian Techniques” (glassblowing), William Gudenrath

June 25–30
“If You Can Understand It, You Can Do It” (flameworking), Jason Howard

June 25–July 6
“Form + Color” (glassblowing), Boyd Sugiki and Lisa Zerkowitz
“Glass Engraving,” Katharine Coleman
“Knitting Glass” (kiln working), Carol Milne

July 2–7
“Flameworking for Everybody,” Emilio Santini

July 9–14
“Ariel and Graal Techniques” (glassblowing), Micke Johansson
“Cold Working: Jewelry and Sculptural Forms,” Donald Friedlich
“Form, Function, and Pattern” (flameworking), Eusheen Goines
“Glass Engraving,” Matteo Seguso
“Surface, Texture, and Mark-Making” (kiln working), Marina Hanser

July 16–27
“Bohemian Glass Engraving,” Jaroslav Šára
“Cups and Color” (glassblowing), Michael Schunke and Josie Gluck
“Developing Your Idea in Boro” (flameworking), Simone Crestani
“Mosaic Glass” (kiln working and cold working), Gabriele Küstner

July 30–August 4
“Beginning with Basic Bubbles” (glassblowing), Christa Westbrook
“Forces of Nature” (flameworking), Bandhu Dunham
“Murano Glass Objects with Kiln Murrine” (kiln working), Manuela Milan

July 30–August 10
“Texturing Glass” (cold working), Pietro and Riccardo Ferro

August 6–11
“Creative Glass Sculpting Techniques” (glassblowing), Jen Violette
“Flameworking Using Ultimate Details,” Loren Stump
“Inspiration, Pattern, Color, and Technique in Kiln Glass” (kiln working), Richard Parrish

August 13–18
“Flameworked Glass Beads,” Nirit Dekel

August 13–24
“Blowing and Sculpting inside the Bubble” (glassblowing), Martin Janecky
“Cold Construction and 3-D Thinking” (cold working), Martin Rosol and Tomo Sakai
“Experimental Glass Engraving,” Pavlína Čambalová
“An In-Depth Introduction to Venetian Techniques” (glassblowing), William Gudenrath
“Kiln Casting: Demystifying the Digital,” Norwood Viviano

August 27–September 1
“Advanced Basic Boot Camp” (glassblowing), Darin Denison
“Experimental Glass Engraving,” Pavlína Čambalová
“Hollow Sculpting in a Hollow World” (flameworking), Chris Ahalt

August 27–September 7
“Linearity” (kiln working and cold working), Mel Douglas

September 3–8
“Introduction to Flameworking,” Tim Drier
“Over the Rainbow” (glassblowing), Nancy Callan

Ten-Week Courses (one session each week)
Spring
“Back to Basics” (glassblowing), Ross Delano
“Beginning Glassblowing,” Catherine Ayers
“Introduction to Caneworking” (glassblowing), Jeremy Unterman

Fall
“Beginning Glassblowing,” Catherine Ayers
“Optics 101” (glassblowing), Jeremy Unterman
“Some Like It Cold: The Art of the Grind” (cold working), Chris Giordano

Weekend Workshops
Spring
Flameworking
“Basics of Borosilicate Bracelets,” Miles Parker
“Beginning Flameworking,” Jim Byrnes
“Borosilicate Marbles: Tiny Worlds Within,”
Miles Parker
“Introduction to Borosilicate,” Stephen Brucker
“Next Steps in Flameworking,” Jim Byrnes
“Smoke Signals,” Noah Drew
“Turbulent Flow,” Aaron Verity

Glassblowing
“Beginning Glassblowing,” Ross Delano, Corinne Everhart, Chris Giordano, Shilo Parker, Christa Westbrook
“Frenemies: Hot Glass and Metal Together,” Jane Cook and Anna Riley
“Next Steps in Glassblowing,” Lee Babbitt

Kiln Working
“Beginning Fusing,” Janet Dalecki
“Frit Overlay Techniques,” Roy Gruver

Other
“Graphic Possibilities Using Sandblasting and Enameling” (kiln working and cold working), Denise Stillwaggon Leone
“Introduction to Pâte de verre,” Jessi Moore
“Introduction to Stained Glass,” Joseph Barlett
“Level I: Introduction to Stained Glass,” Joseph Barlett
“Level II: Stained Glass Window Building,” Joseph Barlett
“Sandblasting and Photosandblasting Glass” (cold working), Denise Stillwaggon Leone

Three-Day Workshops
Spring/Summer
“All the Fun Stuff” (kiln working), Gayla Lee
“Bugs of Summer” (flameworking), Wesley Fleming
“Engraving and Cold-Working Techniques,” Max Erlacher
“Tumblers: Simple Perfection” (glassblowing), Powell Scott

One-Day Workshops
Spring
“Beadmaking” (flameworking), Kalli Snodgrass
“Exploring the Art of Surface-Work Pendants” (flameworking), Aaron Verity
“Paperweights at the Furnace” (glassblowing), Corinne Everhart, Shilo Parker
“Stained Glass Box Class,” Joseph Barlett

Fall
“Borosilicate Marbles: Tiny Worlds Within,” Miles Parker
“Dots and More Dots,” Phil Rogerson
“Exploring the Art of Surface-Work Pendants,” Aaron Verity
“Flameworking Borosilicate Sculpture,” Corinne Everhart
“Introduction to Borosilicate,” Stephen Brucker
“Turbulent Flow,” Aaron Verity

Glassblowing
“Beginning Glassblowing,” Catherine Ayers, Cat Burns, Christa Westbrook
“Cane If You’re Able,” Dane Jack
“My Coloring Book: Science Fun with Furnace Glass Color,” Jane Cook and Jeremy Unterman
“Next Steps in Glassblowing,” Ross Delano

Kiln Working
“Beginning Fusing,” Janet Dalecki
“Geometric Patterns in Glass,” Gayla Lee
“Introduction to Pâte de verre,” Jessi Moore

Other
“Cold Connections with Glass and Metal” (kiln working and metalsmithing), Ed and Martha Biggar
“Glass and Yoga” (flameworking and yoga), Hethre Larivee
“Graphic Possibilities Using Sandblasting and Enameling” (kiln working and cold working), Denise Stillwaggon Leone
“Level I: Introduction to Stained Glass,” Joseph Barlett
“Level II: Stained Glass Window Building,” Joseph Barlett
“Sandblasting and Photosandblasting Glass” (cold working), Denise Stillwaggon Leone

Road Scholars at The Studio, May 7–10, September 17–20, October 22–25, and November 5–8
Studio Glass Sale, December 1 and 2
Veterans’ Glassworking Experience, November 10 and 11
To the Museum

Distinguished Dozen award (bronze in "Museums for Groups" category), awarded by the National Tour Association for quality of service to tour groups.

YouTube Silver Play Button Award, presented to organizations with more than 100,000 subscribers.

From the Museum

Residencies

Artists in Residence
Anne Vibeke Mou (U.K., b. Denmark), March 22–April 20
Jim Butler (U.S.) and Frederick Kahl (U.S.), April 26–May 25
Aaron Pexa (U.S.), September 27–October 26
Penelope Rakov (U.S.), November 1–28

Instructor Collaborative Residency
Pavlína Čambalová (Czech Republic), Trenton Quiocho (U.S.), and Erika Tada (Japan), September 12–24

Specialty Glass Residency
(in cooperation with Corning Incorporated)
Karen LaMonte (U.S.), January–December, exploring methods of hot-casting bio-glasses and bioglass-ceramics

David Whitehouse Research Residency for Artists
Annie Cattrell (U.K., b. Scotland), March 20–April 6
Claire Bell (U.K., lives in New Zealand), June 4–22
Josh Simpson (U.S.), October 17–19
Anna Riley (U.S.), July 9–27

David Whitehouse Research Residency for Scholars
Jake Short (U.S.), November 26–December 14, “The Social Life of Science: The Blaschkas and the World Trade in Natural History”

(The Whitehouse residencies are funded in part by The Studio Scholarship and Residency Fund and by contributions from Daniel and Welmoet B. van Kammen.)

Other Awards

Carpenter Foundation Fellow for Asian Glass (funded by the E. Rhodes and Leona B. Carpenter Foundation): Shelly Xue
GlassLab Fellowship (in conjunction with the Rochester Institute of Technology): David Villarreal
Rakow Commission: Rui Sasaki
Rakow Grant for Glass Research: Dr. Elliot H. Blair, David J. Govantes-Edwards, Dr. Catherine Raymond, and Dr. Mary B. Shepard
Student Art Show scholarship: Kezia Hatch and Ariah LyWarner (Corning–Painted Post High School)

Awards

Top: Artist in Residence
Aaron Pexa works on an object in The Studio’s hot shop.

Center:
Trenton Quiocho (left) was one of the participants in the Instructor Collaborative Residency at The Studio.

Bottom:
David Whitehouse Research Residency scholars Joseph Larnerd, Nicole Georgopulos, and Jake Short.
Set of 24 gold dessert knives with reverse-gilded glass handles; mahogany case with velvet lining. France, Paris, gold blades made by Pierre Bizot (French, fl. 1800–1811), reverse gilding probably executed by Antoine Rascalon (French, about 1742–1830), case possibly made by Martin-Guillaume Biennais (French, 1764–1843), 1805–1810. Knives: H. 0.3 cm, W. 18.1 cm, D. 1.3 cm; case: H. 3.6 cm, W. 32.8 cm, D. 16.4 cm (2018.3.1). Purchased in part with funds from Dwight and Lorri Lanmon.

Publications


——. “No Animals Were Harmed in the Writing of This Article: Batch Books at the Rakow Library” (with Lori Fuller), GASnews, v. 29, no. 1, Spring 2018, pp. 4–5.

Conway, Kelly A. Contributor to Notable Acquisitions 2017.
——. Contributor to “Objects in Focus” section of Gather, no. 32, Summer 2018, p. 19.

Fuller, Lori A. See Brumagen, Regan.

Galbraith, James A. Contributor to Notable Acquisitions 2017.


Hopman, Rebecca C. Contributor to Notable Acquisitions 2017.

Hylen, Beth J. Contributor to Notable Acquisitions 2017.


Koob, Stephen P. “Caring for Glass Collections: The Importance of Maintaining Environmental Controls” (with N. Astrid R.


See also Van Giffen, N. Astrid R.

Larson, Katherine A. Contributor to Notable Acquisitions 2017.


Maxwell, Christopher L. Contributor to Notable Acquisitions 2017.


Ruggiero, Alexandra M. Contributor to Notable Acquisitions 2017.


Savard, Tracy L. Contributor to Notable Acquisitions 2017.

——. “Curator’s Perspective” and “The 2017 Rakow Commission: Karlyn Sutherland,”


——. Contributor to Notable Acquisitions 2017.


——. “Curator’s Perspective” and “The 2017 Rakow Commission: Karlyn Sutherland,”
New Glass Review 39, pp. 72–75 and 92–95 respectively.

Thompson, Kimberly A. “GlassBarge: Retracing the Journey from Brooklyn to Corning,” Gather, no. 32, Summer 2018, pp. 8–11.


See also Koob, Stephen P.


——. Contributor to Notable Acquisitions 2017.


Lectures

Anthony, Russel W. See Langille, Ryan R.

Berry, Sally K. “Nine Ways to Get More Chinese Visitors through Your Doors,” Great Lakes Association, Chicago, IL.

——. “Using WeChat as a Sales Tool,” Active America China, Atlanta, GA.


——. “Glass Fundamentals” (with G. Jane Cook), for glass students and faculty from Sheridan College, Oakville, ON, Canada, The Studio, The Corning Museum of Glass.


——. “Using Artifacts to Launch a Compelling Narrative for Audience Engagement,” History of Science Society, Seattle, WA.


——. “Big, Bold, Shared Social Experiences That People Don’t Forget,” Expo 2018, International Association of Amusement Parks and Attractions, Orlando, FL.

Conway, Kelly A.*
—. “Refreshing the Crystal City Galleries,” Docent Lecture Series.

—. “oSTEM to oSTEAM: Stories of a Queer Sciartentist,” Pennsylvania State University, State College, PA.
—. “Reconciliation: Approaches to Metal/Glass (In)Compatibility,” International Conference on Contemporary Cast Iron Art, Scranton, PA.
—. “Subtleties of Making,” Australian National University, Canberra, ACT, Australia.
—. “What Does All This Glass DO in the World, Anyway?” education panel, annual conference, Glass Art Society, Murano (Venice), Italy.
See also Bolt, Marvin P.

Fay, Mieke L. “Impact of Art Museum Programs on K–12” (Part 2), Docent Lecture Series.

Galbraith, James A. See Hylen, Beth J.

Gibbs, Steven T. “Corning Museum of Glass,” Hot Glass Outreach–Museum Network Conference (MUSCON), Design Miami,
The Wolfsonian–Florida International University, Miami Beach, FL.

Goldschmidt, Eric S. See Hylen, Beth J.

—. “Mistaken Identities in Old Glass,” Art Glass Forum, New York, NY.

Hawbaker, Myrna L. “Creating Valuable Volunteer and Internship Experiences” (with Jessica L. Trump), annual conference, NYSLAA, Corning, NY.


——. “Connecting with Primary Sources at the Rakow Library” (with Mikki Smith), Primary Partners: Making Local and Regional Connections webinar series, South Central Regional Library Council.

See also Hylen, Beth J.


——. “Lampworking History” (with Eric Goldschmidt), Corning Museum of Glass Hot Glass Demo Team.


——. “Changes in the Refractive Indices of Epotek Epoxies: How This Affects Choosing One to Match Glass” and “How to Better and More Easily Cast B-72 Films for Loss Compensation” (both with N. Astrid R. van Giffen and Lianne Uesato), and “Manipulating Materials: Preparing and Using Paraloid B-72 Adhesive Mixtures,” Material Matters, annual meeting, American Institute for Conservation, Houston, TX.


——. “Problems with Unstable Glasses Manufactured in Europe and Asia during the 17th to 20th Centuries,” International Conference on Glass in Archaeology and History: Cultural, Economic, and Artistic Exchanges, Institute of History and Philology, Academia Sinica, and the National Palace Museum, Taipei, Taiwan.

——. “Synthetic Polymers Used as Adhesives for Glass Conservation,” Polymers in Cultural Heritage session, national meeting, American Chemical Society, Boston, MA.

Langille, Ryan R. “Drupal 8 and Commerce” (with Russel Anthony), national conference, DrupalCon, Nashville, TN.

——. “Drupal 8 and Commerce 2.x,” Drupal.org, Promet, Commerce Guys meeting.

—. “Glass Vessels from the Omrit Temple Complex and the Glass Industry of Upper Galilee,” annual meeting, American Schools of Oriental Research, Denver, CO.
—. “Glassmaking in the Ancient World,” Docent Lecture Series.
—. “Rethinking and Reinstalling the Ancient Collection at The Corning Museum of Glass,” University of Pennsylvania Archaeology Colloquium, Philadelphia, PA.

—. “In Sparkling Company: Reflections on Glass in 18th-Century Britain,” Docent Lecture Series.

Meek, Eric T.*

Rademaker, Colleen McFarland. “I Am Not Throwing Away My Shot: Making the Most of One-Shot Interactions in the Archives” (with Patricia Carroll and Carrie Phillips) and “Strategic Planning for Small Archival Programs,” annual meeting, Midwest Archives Conference, Chicago, IL.

Rochelle, Christopher A.*


Savard, Tracy L. “You Catalog What?!,” annual conference, NYSLAA, Corning, NY.


Silbert, Susie J. “Blue Chip Artists, Glassy Thinkers, and Boro Boys: Navigating the Landscape of Contemporary Glass,” Alfred University, Alfred, NY, and Center for Craft, Asheville, NC.
—. “Sprawl, #F*nked, and a Bit of Glass,” keynote address, Craft Capacities symposium, Australia National University, Canberra, ACT, Australia.
—. “Updates from the Contemporary Design Gallery,” Docent Lecture Series.

Smith, Mikki. “How to Use Primo” and “Researching Artists @ the Rakow Library,” Docent Research Days.
—. “Researching Steuben Using Primo,” Carder symposium.
See also Hopman, Rebecca C.


Tegeler, Helen M.*

Trump, Jessica L. See Hawbaker, Myrna L.

Truxon, James M. “Right Here in River City—Misdirection in the Digital Age,” annual conference, NYSLAA, Corning, NY.


See also Koob, Stephen P.


——. “Preserving MCN’s Legacy/Advocating MCN’s Future” and “Towards a DAM-Driven Licensing Platform,” annual conference, Museum Computer Network, Denver, CO.

See also Sayre, Scott A.


See also Koob, Stephen P.


——. “How to Be a Change Agent in Your Museum,” keynote, annual conference, Canadian Art Gallery Educators, Ottawa, ON, Canada.

——. “Impact of Art Museum Programs on K–12” (Part 1), Docent Lecture Series.


Wight, Karol B.*

——. “The Ancient Roman Origins of Mold-Blown Glass,” SDVG.


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

**Other Activities**

Berry, Sally K. Board chairman, Tour Supplier Network, National Tour Association, Lexington, KY.

Bliss, Kelly L. Presenter (with Ben Hogben and David Schuster) for “Alma/Primo Show and Tell,” annual conference, NYSLAA, Corning, NY.

Bolt, Marvin P. Curatorial adviser, “Amorphous: A Graphic Exploration of Glass,” temporary exhibition produced by ARTS410, Graphic Design III, Binghamton University Art Museum, Binghamton, NY. Content adviser and juror, Graphic Design III and Material Matters classes, Binghamton University. Judge, Southern Tier Regional History Day Competition, Chemung Valley History Museum, Elmira, NY. Reader, African-American Read-In of the Southern Tier, Fassett Elementary School, Elmira, NY. Conducted research at Museum Boerhaave (Leiden) and Degenaar Collection, Planetarium Zuylenburgh (Oud-Zuilen), the Netherlands; Skokloster Castle and Uppsala University (Sweden); Mathematisch-Physikalischer Salon and Grünes Gewölbe (Dresden, Germany); and Laser Interferometer Gravitational-Wave Observatory (LIGO), Hanford, WA. Member, nominating committee, Scientific Instrument Commission, International Union for the History and Philosophy of Science.

Brumagen, Regan. Member, digitization advisory committee, South Central Regional Library Council, and print media committee, GASnews. Representative, global council, Americas Regional Council, Online Computer Library Center (OCLC). Moderator, annual meeting, Ex Libris Users of North America (ELUNA), Spokane, WA.

Cassetti, Robert K. Board president, Museum Association of New York. Board member, Sagamore Institute of the Adirondacks. Chairman of New York State delegation to American Alliance of Museums Advocacy Days, Orlando, FL.

Conway, Kelly A. Secretary, board of directors and executive, development, and finance committees, Glass Art Society. Participant, Leadership Development Program, Center for Creative Leadership, Greensboro, NC, and Workshop on Inclusive Hiring, Association of Art Museum Curators, New York, NY.

Cook, G. Jane. Member, Technology Advancing Glass (TAG) grant committee, Glass Art Society.

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

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

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**Metalliforme vase, blown glass, applied, iridized. Italy, Venice/Murano, Salviati Dott. Antonio, about 1880. H. 32.4 cm, W. 10.4 cm, D. 10 cm (2018.3.2).**
Duane, Elizabeth M. Board member, Gaffer District (second vice president) and Finger Lakes Wine Country (past chairman), Corning, NY; and New York State Tourism Industry Association, Troy, 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.

Fuller, Lori A. Presented opening remarks and welcome, annual conference, NYSLAA, Corning, NY.


Goldschmidt, Eric S. Participant in Goblets as a Tool for Growth workshop, Salem Community College, Carneys Point, NJ; demonstrating artist at The Michigan Glass Project, Russell Industrial Center, Detroit, MI.


Hawbaker, Myrna L. Member, Association for Leaders in Volunteer Engagement.

Hopman, Rebecca C. Member, print media committee, GASnews, and educational services advisory committee, South Central Regional Library Council.

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. Participant in From Flame to Furnace workshop, Salem Community College, Carneys Point, NJ.

Poland; and “Sleeping Beauty: The Precious Reserves of Italian Museums,” one-week master class, Venice, Italy. Taught and supervised (with N. Astrid R. van Giffen and Lianne Uesato) one intern at the Corning Museum, from the Conservation of Ceramics and Related Materials Programme at West Dean College of Arts and Conservation, West Sussex, Chichester, U.K. Taught and supervised two student conservators from the New York University Conservation Program for three weeks at the Samothrace Museum, Samothrace, Greece. Presented one-day workshop, “Preparation and Use of Paraloid B-72 Adhesive” (with N. Astrid R. van Giffen and Lianne Uesato) at Material Matters, annual meeting, American Institute for Conservation, Houston, TX.

Kritzeck, Amanda S. Chairman, media production and branding special interest group, Museum Computer Network. Elected member, leadership team, Media & Technology Professional Network, American Alliance of Museums.

Mack, Jeff W. Participant in Cabinet of Curiosities workshop, Pilchuck Glass School, Stanwood, WA. Glass artist in residence, Flint Institute of Arts, Flint, MI.

Patocka, Bradley C. Selected works and awards: featured exhibit cover photo, selected work, and jurors award for Settlers of Chernobyl: The Atomgrad Refugee Families, and merits award and selected work, We Go to Water—Excerpt 3, Photo-Place Gallery, Middlebury, VT. Selected work and featured portfolio, Light, in All About Photo, issue 1, which also published an exclusive interview with the artist. Feature film Higher Education: Principles of Gasnier official selection in Creation International Film Festival, Ottawa, ON, Canada.

Public Services Team, Rakow Research Library. Offered several behind-the-scenes library tours to Museum Members, members of the Ennion Society, participants in the Seminar on Glass, college classes, and Studio students. Offered programs for the public, including Rakow Reads and the Art + Feminism Wikipedia Edit-a-Thon. Welcomed 6,675 visitors to the library, 194 groups, and 5,077 visitors to the “Curious & Curiouser” exhibition, 2,079 of whom used the exhibition’s touchscreen table. Answered 5,256 reference questions. Ask a Glass Question, the library’s online knowledge base, received 69,661 page views from 51,671 users in 169 countries. The library’s Web site was visited 315,703 times, its Pyrex Potluck Web site received 506,823 views, and there were 22,662 views of online research guides. New guides developed during the year included “Corning, NY: The Crystal City” (2,090 views since May 15), “Glass of the Architects,” “Oral Histories at the Rakow Library,” “Popular Fiction,” and “Rakow Reads” (book lists and discussion guides). Received 1,009 interlibrary loan requests.

Rademaker, Colleen McFarland. Treasurer, Midwest Archives Conference. Member, scholarship committee, Mid-Atlantic Regional Archives Conference, and publications board, Society of American Archivists.


Schwartz, Amy J. Panelist/moderator, “Four Women Artists Working in Glass,” annual conference, Glass Art Society, Murano (Venice), Italy. Board member, North Lands Creative, Lybster, Scotland, U.K.; Berlin Glas e.V. (Berlin Art Glas GmbH), Berlin, Germany; American Craft Council, Minneapolis, MN; Fund for Women of the Southern Tier Inc., Corning, NY; and Alternative School for Math and Science, Corning, NY. Member, review committee, Fine Arts and Design Program, Corning Community College, Corning, NY. See also Gudenrath, William.

Silbert, Susie J. Panelist, “In Conversation with Susie Silbert and Genevieve Bell,” moderated
by Mitchell Whitelaw, and panel chairman, “Engaging with the World through Craft Practice: Panel Discussion with Daniel Kruger, Beth Lipman, and Dr. Robyn McKenzie,” Craft Capacities symposium, Australia National University, Canberra, ACT, Australia. Participant, Paul Hollister Early Studio Glass workshop, Bard Graduate Center, New York, NY. Juror, sixth annual Irwin S. Borowsky International Prize in Glass Art, Philadelphia, PA. Moderator, “Panel Discussion: Curatorial Practice & Glass” (with Milan Hlaveš and Cathy Shankland), and “In Conversation with Emma Baker,” Glass Nexus Forum, North Lands Creative, Lybster, Scotland, U.K.

Smith, Mikki. Member, awareness and advocacy advisory committee, and diversity, equity, and inclusion subcommittee, South Central Regional Library Council, Ithaca, NY.


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

Trump, Jessica L. Board member, Big Flats Historical Society, Big Flats, NY. Volunteer mentor, Junior Achievement of Central Upstate New York, Corning–Painted Post Middle School, Corning, NY. Member, Association for Leaders in Volunteer Engagement.

Truxon, James M. Secretary, executive board, 171 Cedar Arts Center, Corning, NY.

Tshudy, Sheila A. Chairman, conference committee and donations committee, NYSLAA.

Uesato, Lianne T. See Koob, Stephen P.

Urban, Richard J. Taught IS560 Digital Libraries course as adjunct professor, School of Information, University of Illinois at Urbana–Champaign, IL. Member, American Alliance of Museums collections stewardship–lexicon task force, and Rightsstatements.org technical working group.

Van Giffen, N. Astrid R. Assistant coordinator in charge of glass deterioration, and newsletter editor, International Council of Museums (hereafter, ICOM) Committee for Conservation, Glass and Ceramics Working Group. Member, scientific review committee, for joint meeting of the ICOM Glass and Ceramics Working Group and the Ceramics and Glass Group of the Institute of Conservation (United Kingdom), to be held in London in 2019. See also Koob, Stephen P.

Wetterlund, Kris A. Presented interpretive writing workshop at annual conference, Canadian Art Gallery Educators, Ottawa, ON, Canada, and storytelling workshop at the Museum of Contemporary Art Chicago, Chicago, IL. Member, New York State Regents Advisory Council on Museums. Appointed to the museum advisory committee of the board of trustees, Munson Williams Proctor Arts Institute, Utica, NY.

The Corning Museum of Glass:
Notable Acquisitions 2017
67 pp., 55 color and 12 b/w illustrations

Journal of Glass Studies
Volume 60
360 pp., illustrations

New Glass Review 39
127 pp., 213 color illustrations
The Digital Media Team of The Corning Museum of Glass pursues excellence in providing agile, growing, and sustainable digital services and resources for the Museum’s worldwide audiences. This includes 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

“Glass of the Architects: Vienna, 1900–1937”
Tablet-based program that gave guests access to explore digital images of complete interiors and exteriors of buildings designed by architects featured in the exhibition.

Crystal City Gallery
Looped video demonstrating the glass engraving process, with footage filmed with Max Erlacher at his studio in Corning, New York, and showing glass cutting with Kathy LaTournous at the Dorflinger Glass Museum in White Mills, Pennsylvania.
Touchscreen program for browsing various digitized trade catalogs from the Rakow Research Library collection featuring glass made in and around Corning, New York.

Contemporary Art + Design Galleries
GlassApp mobile Web app: section and video added for new acquisition VFZ 1 by the American artist Larry Bell.

“60 Years of Junior Curators: Interpreting the Past, Speaking to the Future”
Video documentary of experiences of participants in the Junior Curators program, presented on a screen in the exhibition.

Museum Programming Support Projects

GlassBarge
PastPort: Digital resource providing information on the 150th anniversary of glassmaking in Corning, an interactive map of the Erie Canal highlighting GlassBarge stops with tour schedule, and social media feed of posts about GlassBarge.
Six videos showing stops along the GlassBarge tour, with exclusive drone footage of the barge navigating the canal.

The Studio
Studio instructor livestreams: 12 one- to two-hour live Webcasts of artists demonstrating for their classes in the hot and flameworking shops at The Studio.
Artist-in-residence profile videos: short videos providing interviews with three of the 2018 Studio artists in residence and overviews of their work. Artists featured are Anne Vibeke Mou, Fred Kahl, and Aaron Pexa.

StudioNEXT
Short video for use in the advancement activities for the StudioNEXT initiative.

Hot-Glass Programs
Guest Artist livestreams: 20 live Webcasts of artists producing work in the Amphitheater Hot Shop.
Gaffer profile video: video featuring Eric Goldschmidt, with interview and a close look at his flameworking process.
Travels of the Glass Pilgrim: two video interviews with international glass artists in their own studios.

Conservation
Behind-the-scenes livestream video programs: two livestreams featuring a tour of the Museum’s conservation laboratory and a conversation about the issues and concerns that conservators keep an eye out for when managing a collection of glass objects that spans the period from antiquity to the present.
Rakow Research Library
Conversations Series: two clips edited from oral history interviews with former Corning Incorporated staff members who share stories about the company’s history.

Marketing and Public Relations
Promotional videos:
• Group tours at The Corning Museum of Glass: a short, narrated video showcasing all there is for tour groups to see and do at the Museum and in the surrounding Finger Lakes region.
• Guest Artist Series: a one-minute video highlighting the guest artists who have demonstrated at the Museum over the past four years.
• 2300°: a one-minute video showcasing the bands, guest artist demonstrations, lively crowds, and fun atmosphere of 2300° events.
• Holiday Ornament Tree: a one-minute hyper-lapse video showing the annual reconstruction of the glass tree.

The Shops
The Sunburst Vase by Waterford: a short promotional video for the limited-edition vase sold exclusively in the Museum Shops, featuring interviews with the master glass cutter Tom Power and Waterford’s international spokesman, Tom Brennan.

Blog
Forty-seven blog posts reporting on stories from the Museum, including news and events, and objects in the exhibitions, the glass collection, and the collection of the Rakow Research Library.

Digital Signage
New outdoor digital signage installed and programmed in the Courtyard to assist with guest wayfinding.
More than 175 promotional messages presented on digital screens across the Museum campus, providing guests with news about public programs, events, Shops sales, and more.
New screens installed and a new program developed to show and update the daily menu in the Museum Café.

Display with video for GlassBarge as it made its way along the Erie Canal.

Brad Patocka, lead video production specialist, films master glass cutter Tom Power of Waterford Crystal as he works on the Sunburst Vase.

Looped video showing a demonstration of the glass engraving process in the Crystal City Gallery.
Museum Staff

Staff as of December 31, 2018

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

Carole Ann Fabian
Director of Collections

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

Chelsea J. Arnold
Guest Services Lead Group Tours Associate

Lyman C. Babbitt
Special Projects Team Leader, The Studio

Peter Bambo-Kocze
Bibliographer

Jeannine M. Bates
Retail Coordinator

Steven C. Bender
Steuben Business Manager

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

Stephen R. Brucker
Special Projects Manager, The Studio

Regan Brumagen
Associate Librarian, Public Services

Bryan H. Buchanan
Photographer

Ann M. Bullock
Human Resource Manager

Warren M. Bunn II
Collections and Exhibitions Manager

Meghan D. Bunnell
Buyer

Kenneth L. Burns
Coordinator of Access Services

Edward E. Callahan
Facilities Technician

Ann M. Campbell
Marketing and Communications Manager

Angela M. Carlineo
Retail Sales Associate

Kimberly A. Carlisle-Locey
Executive Assistant

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

Maura C. Cody
Advancement Associate

Kelly A. Conway
Curator of American Glass

Christy L. Cook
Associate Registrar

G. Jane Cook
Chief Scientist

Theresa F. Cornelissen
Marketing Content Manager

Hannah D. Cox
Manuscripts Archivist

Chad D. Crans
Events Production Lead Technician

Lynn M. Creeley
Retail Operations/Inventory Associate

Nancy L. Curren
Advancement Assistant and Presentation Specialist

Emily S. Davis
Cataloguing Specialist, Continuing Resources and Digital Collections

Victoria B. Davis
Guest Services Associate
Courtney E. DeRusha  
*Graphics and Marketing Projects Specialist*

Daniel G. DeRusha  
*Manager of Institutional Giving*

Ryan F. Doolittle  
*Tourism Sales Specialist*

Hilarie A. Dyer  
*Administrative Assistant, Collections*

Kelly E. Fairbanks  
*Guest Services Associate*

Shirley K. Faucett  
*Retail Coordinator*

Mieke L. Fay  
*Youth and Family Programs Supervisor*

Terry E. Finnefrock  
*Senior Production Manager*

Kathleen D. Force  
*Storage Facility Coordinator*

Andrew M. Fortune  
*Collections Photography Department Manager*

Lori A. Fuller  
*Associate Librarian, Collections Management*

Steve T. Gibbs  
*Senior Manager, Hot Glass Business and Technology Development*

William J. Gilbert  
*Senior Manager, Safety and Security*

Eric S. Goldschmidt  
*Flameworking and Properties of Glass Supervisor*

William Gudenrath  
*Resident Adviser, The Studio*

Loghan N. Guiles  
*Guest Services Supervisor*

Lindsay M. Hahnes  
*Manager of Individual and Planned Giving*

Brandy L. Harold  
*Registrar*

Myrna L. Hawbaker  
*Volunteer Program Coordinator/Telephone Administrator*

Stephen Hazlett  
*Preparator/Mount Maker*

Jonathan E. Heath  
*Marketing and Communications Coordinator*

Brian J. Hewitt  
*Designer/Front-End Developer*

Evan B. Hill  
*Education Programs Coordinator*

Rebecca C. Hopman  
*Outreach Librarian*

Brittany D. Hughes  
*Retail Coordinator*

Caitlin B. Hyde  
*Properties of Glass Demonstrations Team Leader*

Beth J. Hylen  
*Reference Librarian*

Scott R. Ignaszewski  
*Event Planning and Production Manager*

Nedra J. Jumper  
*Administrative Project Planner*

Julie M. Kabelac  
*Acquisitions and Serials Supervisor*

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

Olivia J. Khristan  
*School Services Educator*

Stephen P. Koob  
*Chief Conservator*

Amanda S. Kritzeck  
*Digital Media Producer/Project Manager*

David A. Kuentz  
*Innovation Center Technician/Preparator*

Ryan R. Langille  
*Lead Web/Interactive Developer*

Katherine A. Larson  
*Assistant Curator of Ancient and Islamic Glass*

Kyle A. Lavery  
*Facility Coordinator, The Studio*

Allison S. Lavine  
*Assistant Photographer*

Wesley D. Lobdell  
*Network Security and Cloud Analyst*

Suzette L. Lutcher  
*Retail Purchasing and Sales Associate*

Amanda S. Machuga  
*Member Services Specialist*

Jeffrey W. Mack  
*Hot Glass Programs and Projects Supervisor*

Joeliene Magoto  
*Senior Advancement Officer*

Megan C. Mathie  
*Program Coordinator, The Studio*

Erika B. Mattoon  
*Senior Financial Analyst*

Christopher L. Maxwell  
*Curator of European Glass*

Cordelia C. McBride  
*Client Services Support Analyst*

Grace F. McCann  
*Event Planner*

Michael A. McCullough  
*Controller*

Eric T. Meek  
*Senior Manager, Hot Glass Programs*

Lindsay R. Milano  
*Preparator*

Michael J. Milano  
*Maintenance Technician*
Kathryn Wieczorek, science educator, assists a participant during CMoG Challenge, a program that helps youth to understand, use, and sometimes contribute to science.

Caitlin Hyde, properties of glass demonstrations team leader, creates a flameworked object as a Museum visitor watches.

Alexandra Ruggiero, assistant curator of modern glass, discusses the exhibition “Glass of the Architects” during the Members’ opening.
Docents and Volunteers

The Museum’s 62 docents led 2,829 tours in 2018 (a total of 4,601 hours).

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

Laura Acuto, 6  Martha Custer, 8  Eileen Kremer, 12
Anita Adelsberg, 10  Kimberly Cutler, 10  Jennifer Kuhn, 7
Jerry Altilio, 13  Lindy DiPietro, 6  Barbara Kurcoba, 8
Malinda Applebaum, 12  Richard Dreifuss, 6  Pam Lally, 7
Roger Bartholomew, 8  Nadine Farrell, 5  Richard LaVere, 3
Melissa Baucio, 13  Pamela Fraboni, 5  Tricia Louiz, 11
Elizabeth Berliner, 5  Gretchen Halpert, 10  Les Malcovitch, 5
Karen Biesanz, 14  Thomas Hart, 17  Mary Margeson, 14
Caroline Bissmeyer, 5  Brenda Hill, 3  Edwin Marosek, 5
Andrea Bocko, 6  Janis Hobbs-White, 12  Sophie Mayolet, 5
Catherine Caneau, 3  William Horsfall, 16  Connie McCarrick, 13
Zung Sing Chang, 16  Christine Hoyler, 8  James McCarthy, 6
Sharon Colacino, 13  David Kallenborn, 5  Sandra Mentuck, 5
Joseph Coletta, 8  Jean Kebs, 16  Karen Navaie, 7

In 2018, our volunteers worked 10,385 hours as they served at special events and helped many Museum departments.

Volunteers in 2018 were:

Hilda Allington  Shirley Brzezinski  Jacob Curreri  Barbara Fisher
Alexander Alonzo  Sofia Budachina  Jeanette Currie  Dale Fisher Sr.
Alternative School  Nancy Burdick  Martha Custer  Kaemmanee Fisher
for Math and Science  Louise Bush  Kimberly Cutler  Milton French
(ASMS, Corning, NY)  Margaret Butler  Whitney Dann  Moira French
Student Volunteers  Aidan Cagwin  Ryan Davis  Yule Fu
Julia Ballance  Asli Can  Reka de Falussy  James Gensel
Amanda Bansil  Betsy Carisetti  Piper Dean  Andrea Giganti
Gail Bardhan  Florence Cecce  Claudia DeGrande  Susan Goodrich
Griffin Bates  Benjamin Chouinard  Abigail Dejneka  Terri Grace
Elizabeth Berliner  Mary Ellen Clarke  Aaryaa Donthu  Elyza Greene
McKenzie Bibalo  Sharon Colacino  Robin Dowden  Ria Gupta
Karen Biesanz  Darren Cole  Danielle Drury  Rachel Hageman
Drew Blencowe  Helen Coleman  Jamison Edinger-VanAtta  Anna Halgash
Katelyn Blencowe  Madelyn Collier  Kelley Elliott  Gretchen Halpert
Paige Boutelle  Maureen Connaughton  Charlie Ellis  Imanni Harewood
Taylor Boutelle  Abigail Connolly  Marcos Ferriter-Haines  Dilann Harris
James Bowdy  Rory Coughlin  Kian Eshraghi  Morgan Harris
Mary Ellen Brennan  Marilyn Cristofaro  Jacob Fifield  Haley Hart

Honorary docents, who have given more than 10 years of service to the Museum but are no longer able to provide tours, are:

Louise Bush  Anne Darling  Charles Ellis  Sherry Gehl
Charles Alonzo  John Kohut  Lenore Lewis  William Mecum
Anne Darling  Francine Murray  William Plummer
Charles Ellis  Patricia Thiel  Edward Trelle  Florence Villa
Our internship program hosted 29 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 8,166 hours.

Interns in 2018 were:

Abigail Allard
Thomas Benedetto
Ilaria Camerini
Maria Alice Carvalho Bonilha
Stephen Coles
Sarah Darro
Reanna Esmail
Erin Fitterer
Adelheid Hansen
Joe Hartigan
Henna Hologapnen
Mary Kwandras-Langum
Gregory Lastrapes
John Lehman
Claire Madigan
Anna Millers
Adela Minaříková
Tanya Mirza
Henriikka Pollanen
Rachael Rice
Allison Shanafelter
Bryan Smith
Aimee Spisak
Tifa Tossmann
Elliot Tuazon
Fredrick Van Atta
Meghan Wagner
Georgia Westbrook
Conner White
Advancement and Membership

The Corning Museum of Glass gratefully acknowledges the many donors in 2018 whose support strengthened our collections, facilitated our exhibitions and publications, promoted research, sponsored artist and scholar residencies, enhanced our educational programming, enriched The Studio, augmented The Juliette K. and Leonard S. Rakow Research Library, and accomplished much, much more. This support builds on the stalwart funding from Corning Incorporated. In addition to this ongoing and noteworthy philanthropic support, we raised nearly $2.7 million in new gifts and commitments during the year.

We achieved our goal of fully staffing the newly established Advancement Department. Our team now consists of the following: Joeliene Magoto, senior advancement officer; Lindsay Hahnes, manager of individual and planned giving; Daniel DeRusha, manager of institutional giving; Maura Cody, advancement associate; and James Gerhardt, chief advancement officer. Each facet of our advancement program showed results and continued promise.

Our plan to expand The Studio, which is moving steadily forward, was bolstered by an early, inspiring commitment made by Susan W. Schwartz, Ph.D., a founding member of the Ennion Society. We are humbled by her belief in our vision and honored to have her as the first to make a major commitment to support the planned expansion.

The State of New York continues its strong support of the Museum. In December, Empire State Development awarded the Museum a $900,000 grant to expand The Studio, with a particular emphasis on Make Your Own Glass experiences.

Giving by foundations also increased during 2018. Notably, the Paul Mellon Centre for Studies in British Art awarded a grant to underwrite the publication that will be associated with our exhibition on British glass of the 18th century, which is planned for 2020. This is the first time we have secured a grant from the Paul Mellon Centre, and we are most proud and appreciative to have earned its support.

A particular highlight of the year is the additional support we raised for GlassBarge. The year’s total for new gifts and commitments was $258,000. (Combined with the $469,625 in grants we received for this project in 2017, we raised a total of $727,625.) In addition to Corning Incorporated’s remarkable generosity, we want to celebrate and thank the following for their special gifts to make the GlassBarge tour across the state a reality: New York State Canal Corporation, Empire State Development’s I LOVE NEW YORK program, and New York State Council on the Arts, under Governor Andrew Cuomo’s Regional Economic Development Council initiative.


The Ennion Society, which is our leadership-level annual giving program, continues to provide vital funding to strengthen the Museum’s annual operating budget, especially our collections and glass-related resources. Members contributed $333,915 during 2018, and those who joined at the Collectors Circle level and above voted to direct a portion of their giving...
to the acquisition of a rare work, the Covehithe Pendant. Discovered in England in 1993, this Anglo-Saxon pendant consists of a glass cabochon with twisted glass canes set in a gilded silver mount. Made in the mid- to late seventh century, it is a masterpiece of Anglo-Saxon luxury craft.

The high point in the year for our Ennion Society members and other special guests continues to be the October dinner to recognize this most important and loyal community of supporters. One hundred sixty-one members and guests attended the evening event, which was graciously hosted by Dr. Jeffrey Evenson, chairman of the Museum’s Board of Trustees, and Dr. Karyn Cepek.

The annual Ennion Society travel program visited Australia in November. Led by Amy Schwartz and William Gudenrath, The Studio’s director and resident adviser respectively, the participants enjoyed private tours of glass artists’ studios, important museums, and other cultural sites. The travel program will tour Japan in November 2019.

On behalf of our Board of Trustees, Museum leadership, staff, Members, docents, volunteers, and others, I thank you for all you have done to add so meaningfully to the vitality of the Museum in 2018.

James S. Gerhardt
Chief Advancement Officer

Membership

Whether they hail from Corning, New York City, Australia, Finland, or anywhere else in the world, our Members have two things in common: their devotion and their generosity. These attributes are indispensable for fueling the Museum’s growth and success, as well as for supporting our mission to inspire people to see glass in a new light.

In 2018, we further enhanced the Museum Member experience by participating in three reciprocal programs that provide complimentary admission and discounts at nearly 1,400 cultural institutions worldwide. All Members at the Donor level and above are able to enjoy these privileges, through membership in the Association of Science-Technology Centers (ASTC) Travel Passport Program, the North American Reciprocal Museum (NARM) Association, and the Reciprocal Organization of Associated Museums (ROAM).

The Museum presented several successful Member events in 2018. We celebrated the opening of our special exhibition, “Glass of the Architects: Vienna, 1900–1937,” complete with a Members-only preview and Members-only curator-led tours. Members at the Donor level and above also enjoyed private receptions before three lectures in the “Behind the Glass” series. In February, Anna Mlasowsky, the Museum’s 2016–2017 specialty glass artist in residence, joined us for our reception, and in April we welcomed Parliament’s artist in residence, Mary Branson, before her lecture on the creation of her work New Dawn in Parliament. December brought us Janis Staggs, director of curatorial and manager of publications at the Neue Galerie in New York City, before her talk titled “Vienna 1900: The Heart of Modernity.”

Members at all levels attended 2300° events in large numbers while taking advantage of the Members-only ticket line and bar, as well as the opportunity to socialize and network. Members continue to receive their primary benefits: complimentary Museum admission and a 15-percent discount in The Shops and Café. Our Members-only spring and holiday sales allowed Members to receive a total of 25 percent off regular-priced items. As in 2017, we extended our Members-only Holiday Sale, giving Members a total of 71 days in 2018 with 25 percent off storewide. At our annual Seminar on Glass, which focused on cut and engraved glass, Members also took advantage of the 15-percent discount off the registration price.

The Museum sincerely appreciates the ongoing support and commitment of our Members at every level. We look forward to a flourishing 2019 and encourage our Members to continue seeking opportunities to take advantage of their benefits, both at the Museum and around the world.

Amanda Machuga
Member Services Specialist
Donors to the Glass Collection

The generosity of 27 donors allowed the Museum to add 60 objects to the collection during the year.

Estate of Richard Andrasi, Hazleton, PA (funds)
- Wineglass commemorating “VRIEND-SCHAP” (Friendship). Possibly the Netherlands or England (vessel), the Netherlands, possibly Rotterdam, engraved by L. Adams, about 1800.

Estate of Richard Andrasi, Hazleton, PA; and Dwight and Lorri Lanmon, Phoenix, AZ (funds, in part)
- Engraved rock crystal tazza with enameled gold mounts. Italy, Milan, workshop of Gasparo Miseroni, about 1560.

James Asselstine and Bette J. Davis, Tyler Hill, PA

Corning Incorporated, Corning, NY (purchased in part with special funds provided by Corning Incorporated in honor of the opening of the Contemporary Art + Design Wing, March 2015)

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

James B. Flaws and Marcia D. Weber, Painted Post, NY

Sidney Goldstein, St. Louis, MO

Ann Jakle and Richard Whiteley, Canberra, ACT, Australia
- Earrings in original box, Spin. Australia, Melbourne, VIC, Blanche Tilden, 2018.

Dwight and Lorri Lanmon, Phoenix, AZ (funds, in part)
- Set of 24 gold dessert knives with reverse-gilded glass handles. France, Paris, Pierre Bizos (gold blades); probably Antoine Rascalon (reverse gilding), and possibly Martin-Guillaume Biennais (case), 1805–1810.

Paul Marioni, Seattle, WA

Norlan Whisky

Paul and Elmerina Parkman, Auburn, NY


*Arthur Rubloff Residuary Trust; Ennion Society of The Corning Museum of Glass; Clara S. Peck Endowment; and James B. Flaws and Marcia D. Weber, Painted Post, NY* (funds, in part)


**Sally and Gordon Schenck, Palm Harbor, FL**


**Gregg Silvis, Newark, DE (in memory of Robert H. Ludwig)**

Melissa Strite and Family, Ottawa, OH

James and Becky Summar, Nashville, TN
William E. Gladstone portrait medallion, and cameo plaque with girl carrying fruit.
U.K., England, George Woodall, about 1898.

Donna and Neil Weisman, New York, NY
Vetro mosaico vase. Italy, Venice/Murano, designed by Anna Åkerdahl Balsamo-Stella, manufactured by S.A.I.A.R. Ferro Toso & C., about 1920–1921.

David Wilson, South New Berlin, NY
Stained glass panel. David Wilson.

Donors to the Rakow Research Library

Financial Donors
Donations in memory of Jay Doros
James K. Asselstine and Bette J. Davis, Tyler Hill, PA
Kenneth C. Depew, Fort Myers, FL
Cecile Fern, Springfield, NJ
David B. Goldstein, Naples, FL
Carol and Michael Kessler, Union, NJ
Rona and Al Lehner, Springfield, NJ
Howard J. Lockwood and Margaret Best, Fort Lee, NJ
Barbara and Elliot Merkin, Springfield, NJ
Bruce and Normajeanne Mitchell, Orange, CT
Arlie Sulka and Andrew Freedman, New York, NY
Beth H. Vilinsky, New York, NY
George Wagner and Roberta Mayer, Hopewell, NJ
Westchester Glass Club, Orange, CT
Timothy and Gwendolyn Ziek, North East, PA

Other
The Fellows of The Corning Museum of Glass, Corning, NY
John Kohut, Elkland, PA
Lenders of Materials
Chemung County Historical Society, Elmira, NY
Mr./Mrs. Jon P. Dorsey, Byron Center, MI
Mr./Mrs. Roderick E. Dorsey Jr., Colorado Springs, CO
New Bedford Museum of Glass, New Bedford, MA
Peggy O’Hara, Corning, NY
Pilchuck Glass School, Seattle, WA

Donors to the Library Collection
Anonymous
Allen Memorial Art Museum, Oberlin College & Conservatory, Oberlin, OH
American Institute of the History of Pharmacy, University of Wisconsin–Madison, Madison, WI
Dale and Doug Anderson, New York, NY
Artists’ Legacy Foundation, Oakland, CA
Philip Baldwin and Monica Guggisberg, Presteigne, Powys, Wales, U.K.
Sheldon Barr, New York, NY
Best Life Media, Gilbert, AZ
Pat Blair, American Cut Glass Association, Bernallilo, NM
Jody Bliss, Rock Stream, NY
Nancy Blum, Brooklyn, NY
Marvin and Linda Bolt, Corning, NY
Flora Bonzo, Corning, NY
Barbara Boroff, Wynnewood, PA
Robin Brailsford, Dulzura, CA
Burchfield Penney Art Center, Buffalo, NY
Câmara Municipal da Marinha Grande, Marinha Grande, Portugal
Château de Nyon, Nyon, Switzerland
Daniel Clayman, East Providence, RI
Arthur B. Cohn, Vergennes, VT
Cooper Hewitt, Smithsonian Design Museum, New York, NY
Corning Incorporated, Corning, NY
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Grand universal equinoctial dial with precision oculus, rolled brass, ground and polished glass. Spain, Madrid, Pierre Bernard Mégnié (French, 1751–1807), about 1790. Closed: H. 4.6 cm, W. 21.5 cm, D. 21 cm; open: H. 14.5 cm (2018.8.2).
Vase, mold-blown glass, etched, enameled. Austria, Vienna, glass form designed by Josef Hoffmann (Austrian, 1870–1956), decoration possibly designed by Leopoldine Kolbe (Austrian, 1870–1912), manufactured by the Wiener Werkstätte, and Bohemia or Czechoslovakia, Nový Bor (Haida), manufactured by Joh. Oertel & Co., 1918. Enameled: “LK”, “WW.” H. 15.7 cm, Diam. 16.5 cm (2018.3.4).

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The Corning Museum of Glass gratefully acknowledges individuals and organizations that made substantial financial gifts to enhance its collections, and to support programs and activities in 2018. Complete lists of donors to the glass collection, the Rakow Research Library, The Studio, and the Museum’s many programs and activities will be found on pages 44–52.

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Acorn simple microscope compendium, ground and polished lenses; turned ivory and ebony. England, unknown maker, about 1775. H. 5.2 cm, Diam. 2.7 cm (2018.8.14).
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Susanne Alfonso and Karen Withosky
Keith and Lois Allen
Susan Alley-Mertz and Mort L. Mertz
Marc Alpert
Kathryn Anastasio and William Groome
Edward Andrew lavage and Madonna Cornelissen
Julie Andrews and Casandra Foley
Drs. Alan Angell and Beth Dollinger
Diane Araki and Leigh Howell
Joan and Karl Ash
Richard and Betty Attilio
Barbara and Jesse Babonis
Thomas and Patricia Bain
Elzbieta Bakowska and Pawel Bakowski
Mr./Mrs. Sam Balash Jr.
M. Barbu and L. Duffy
Michael F. Barrett
Floyd Beatty and Michelle Thibedeau
Richard and Catherine Begg
Kathryn Bell and Stuart Houston
David M. Berg and Dawn Riedy
Leslie Berkowitz and Michael Lebowitz
Vicki and Michael Bernard
Steven and Carol Bernardini
Kenneth R. and Rhonda G. Berquist
Stanley and Sarah Bhasker
Donna and Robert Biehl
Rich and Jamie Bisignano
Jill B. and Thomas R. Blagg
Kevin Blalock and Carina Santalucia
Cindy and Randy Blankis
Fred Bloom
Mary Boite and Tom Hoag
Broeck and Lee Born

Iliese and Chris Bowman
Daniel and Dianne Box
Marylou Boynton and Juliea McCall
Dave Braun and Ricki Schweizer
Edwin and Carol Braunstein
Sue Braunstein and Nancy Miller
Ross Bremer and Karen Perrin-Bremer
Barrett Brenton and Blythe Roveland-Brenton
Fay S. and Phelan A. Bright
Gerri and Dan Britton
Michael Brommer and Miranda Carroll
Alisa Brown
Gary P. and Sonya Brown
Kenneth and Carol Brubaker
Rachel H. Brumberg
Bill and Charlotte Brummett
Cynthia and Stephen Brylinsky
James and Rae Burchiel
Elissa Burke and Nancy Martin
Mr./Mrs. Sean I. Burns
Steven M. and Lisa Byers
Janet Campbell and Penny Hogenbuch
Steven R. Campbell and Noreen Mitchell
Ron and Dianne Cappiello
Robert and Mary Carlson
Marie and Thomas Caroscio
Dorothy Carpenter
Roger and Pauline Cary
Adam and Laura Gastracane
Marcy Cathey and Aaron Frank
Douglas and K.J. Chamberlain
Wende Chan-Arnett and Dixon Arnett
Grace and Sarat Chandarlapaty
Tina and Yung Chang
Craig and Marilee Chaplin
John T. Chapman and Diane Ospina-Chapman
Joyce and Jim Chizick
Joseph and Nicole Citriniti
Joseph and Lauren Coffee
Jackie Coffey and Jeff Whitney
Eric and Hila Cohen
Howard and Barbara Cohen
Abby Cohn and Wilson Manik
Melissa Colacino and John Sirianni
Marie H. Cole
Robert and Jo Cole
Timothy and Judith Coleman
Ian Collier and Barbara Wetherington
Amy Collins
J. G. Collins and Joan Walter-Collins
George and Barbara Connors
Christine D. Conti-Collins and Daniel Collins
Nicole and Terrence Conway
Margaret and Grant Cooper
Margaret Corbit and Wesley Blauvelt

Each: H. 120 cm, Diam. 31.5 cm (2018.2.9A, B).
Engraved rock crystal tazza, carved, engraved, and assembled rock crystal with enameled gold mounts. Milan, workshop of Gasparo Miseroni (Milanese, about 1518–1573), about 1560. H. 11.8 cm, Diam. 11.7 cm. From the collection of Baron James de Rothschild (French, b. Germany, 1792–1868), Paris (2018.7.1). Purchased in part with funds from the estate of Richard Andrasi and from Dwight and Lorri Lanmon.
Stephanie and Kevin Morgan
Joe and Gail Morrison
Rhonda Morton and J. McKnight
Richard Mueller
Anitra and Jim Murphy
Ondra and Robert Murray
Carrie Myers and Paige Myers-Ackerman
Gary C. Myers and Cheri Atkinson
Mark and Deborah Naglee
Chuck and Carol Narrow
Kirk Nelson
Richard and Cynthia Nelson
Christine Nemacheck
Hung and Ha Nghi
Hoang Nguyen and Han Nghi
Fei Ni and Ya Xing Wang
Charles G. and Mary L. Nitsche
Rod and Melissa Noel
Doug and Kathy Nortman
Mark Norton and Brigid Cassidy
Jeffrey and Cynthia Nucciarone
Yin Nyo and Marcus Kyi
Jerry Nystrom and Ruth Davis
Megan O’Brien and Jeremy Bittel
Leo and Elizabeth O’Connor
Robert O’Connor
Rosalie O’Connor and P. J. Pennewell
Linda J. Oliver and Holly O. Smith
Dr./Mrs. John F. Olmstead
Margaret M. Ostermann
Robert and Arlene Oyler
Lisa and Dave Padilla
Kathleen and Peter Palmer
Ron Palmer
Norman and Tawna Parko
Sheila and Zeb Parks
Hitesh and Mita Patel
Robert and Louise Paul
R. L. Pedrick
Susan C. Penny and Radomir D. Stevanovic, M.D.
Robert and Janet Peper
Karin Pereira
Sally and Richard Petro
Mary Ann Phibbs and Marilyn MacBride
Daniel and Christina Pickles
David and Janet Pierce
Robin and Charles Pinches
Patricia Pinkston and Martin Gutierrez
Michael Pirozzolo and Jean Hicks
Glenna and James Pitarresi
Brian and Lori Platt
Randy Ploog and Kristi Wormhoudt
Michael Plummer and Linda Voss-Plummer
Richard and Felicia Poes
Roy and Barbara Pollock
Joseph Ponnolly and Teresa Joseph
Dr. David Porter and Rhonda Baker
Varun Prakash and Rajamani Kaliannan
Sraddha Prativadi and Mallika Seshadri
Richard G. and Karen Pudliner
James and Janice Purk
Colleen and Kathy Quigley
Christopher and Elizabeth Quinlan
Evelyn Quinn
Donald and Barbara Radigan
Terri and Warren Radke
Linda and Joe Rak
James and Rita Reed
John and Jennifer Rees
Jon M. Rees and Catherine Hellstow
Catherine Gail Reichl and Jackie Glover
Richard Reichman and Lisa Demeter-Reichman
Priscilla Reyer and Elizabeth VanEvery
Brad Reynolds
Georgia A. Reynolds
Paul and Patricia Reynolds
Rita Rhodes and Felix Kapron
Jeff Rich and Paula Breen
Mr./Mrs. Edward Richie
Kathryn and Mark Riedener
Glenn and Shirley Roat
Michael and Bette Rogers

Kristina and Sandra Roper
James B. and Sharon S. Rose
Eric Rosenberg
Susan Rosenstock
Monica and Maria Rudzinski
Linda Sadev and Steve Carollo
Karim and Crystal Sadik
Morton K. Sadinsky
Muhammed and Mustafa Sadiq
Diane Sadowski and Melody Buca
Ash and Viren Sanghvi
Greg Savich and Naomi Ruetz
Gregory L. and Cindy Schaefer
Suzanne and John Scheib
Janice and Kevin Scherer
Deborah and Timothy F. Schmidle
John and Joan Schoonover
Patricia L. Schucker
Barbara and Edward Schusler
Michele Seager
Richard and Mary K. Seager
Asha Shah and Jinesh Jani
Mihir and Kalyani Shah
Rami Shaly
Carol and Sam Shama
Sonjia M. Shay and Eugene F. Sensel Jr.
Amy Shebar and Lee Koch
Elizabeth Shepard and Chris Mount
Nadine Shields and Gary Bigsby
Anne-Caroline Sieffert and Claire Menard
Jeffrey and Ann Sigel
Genevieve and E. S. Simermeyer
Stephan and Lisa Sloan
Carol Slotkin
Dana Smith
Dr. J. D. Smith
Linda and Joseph Smith
Kim and Nathanel Smithson
Gail and Louis Snitkoff
Mr./Mrs. David Sonnefeld
Alvar and Jennifer Soosaa
Dr. Kenneth and Eva Steadman
Aafke and Tammo Steenhuis
Janet and Richard Stegen
Chris and Jennifer Stenzel
Robert Stewart and Cindy Fuentes
Mark and Patricia Stoughton
Maurene and John Streeter
Connie and Russell Striff
Sarah Struble and Abbey Agresta
Gary and Jacqueline Stutzman
Elaine P. Swiler
Sreenivasa Tadepalli and Mala Rajendra
Vincent Tancredi
Jennifer and Michael Tansey
Paula M. and Neil C. Tarallo
Michael and Faith Tarby
Dr. Wayne C. Templer and Linda Templer-Alexander
Patrick Tepesch and Kate Paterson
Edward M. Thal and Joseph Murphy
Kevin Thatcher and Kim Taft
Debra and Shawn Thomas
Leo C. and Judith A. Thomas
Le Thu and J T Le
Jim and Jane Timonere
August and Marie Titi
Gretta Tomb, D.D.S.
William and Cynthia Towler
Gary and Rebecca Townley
Susan Tracy and Dan Janal
Carol and Mack Travis
Robin Tuttle and Deborah Rifkin
John G. and Bobbie Ullman
Miri and Alexander Upton
Frank and Barbara Vassallo
Ramana and Nagaveena Vemula
Wallace and Norma Venable
Cynthia Vileno and Jonathan Meigs
Nancy and Carl Wahlstrom
Yongyi Wang and Hongyu Zou
Liane and Larry Ware
John and Karen Warus
Fritz and Linda Wasser
Vict and Randi Weinstein
William and Dina Weisberger
George Weiss Jr. and Mary E. Wilcox
Ann Welles and Ava Welles Hameister
Barbara and Jerry Wells
Norman E. Wengert
Michelle and Brent Wente
Murray† and Annie Werner
Kathryne Wheat and Fred Schulte
Jennifer and Ryan Williams
Mark and Tracey Witmyer
Ardie Wolcott
Victor and Hsiuling Wong
Bob and Barb Wood
David Wood and Marylinda Stawasz
Mr./Mrs. Kogo M. Yamaguchi
Siavash Yazdanfar and Izabela Teixeira
Albert Yee and Katie Donnelly
Randall and Sheila Young
Jiong Yu and Bunyu Nu
Liang Yu and Xiaoming Xio
Connie Zehr
Zhong Zhong and Xin Fan

† Deceased
Operating Results

The year 2018 was marked by both celebration and new achievements for the Museum. We had a strong overall financial year, as we once again achieved a full-year operating surplus. We celebrated the 150th anniversary of glassmaking in Corning, New York, with dynamic programming. The cornerstones of our programming included the reinstallation and reinterpretation of the Crystal City Gallery and the retracing of the 1868 waterway tour that moved the Brooklyn Flint Glass Company to Corning by creating a unique floating Hot Glass Show venue christened GlassBarge. The GlassBarge tour was made possible with the support of dozens of sponsors, including the program's primary sponsors, Corning Incorporated and several agencies of New York State, with which we partnered to celebrate the Erie Canal Bicentennial. We also celebrated a decade at sea with the conclusion of our 10-year partnership with Celebrity Cruises.

Visitation

Although our on-site attendance from our daily guests was down in 2018, overall attendance was up seven percent to 478,000 with the success of our GlassBarge programming. From May through September, GlassBarge made nearly 30 stops along the Hudson River and the Erie Canal, where our talented glassmakers presented more than 500 demonstrations for over 50,000 guests. Through our on-site programming and the record-setting levels of media exposure from GlassBarge, we were able to maintain our individual and family attendance at our 2015 expansion-opening level. Our group visitation continues to be moderately challenged by the difficulties of international tourists obtaining travel visas and the strength of the U.S. dollar, which makes travel to other countries a more affordable option.

Revenue

The small decline in on-site attendance slightly affected our earned revenues, which came in two percent below 2017 at just under $19 million. Earned revenue highlights included our Make Your Own Glass Workshop program, which provided a record number of glassmaking experiences for our individual and family visitors. The Steuben business grew to its highest level since the Museum took over the stewardship of the brand in 2013, by adding new products, reintroducing iconic designs from the past, and continuing to build awareness that Steuben is available to help celebrate life’s most important moments.

In addition to our earned revenues, Corning Incorporated continued its amazing support of our mission to “inspire people to see glass in a new light.” The company contributed $44.6 million in services and cash to help fund our operations, programs, and acquisitions.

With the challenges in various markets, the Museum’s investments were down almost $1 million after a solid performance in 2017, when we generated almost $5 million in investment earnings. Finally, we continued to expand our Advancement efforts to cultivate existing and develop new supporters of the Museum’s projects and programs.

Expenditures

The Museum’s operating expenditures increased seven percent over 2017 to $63 million, which included the incremental spending for our 150th-anniversary celebration of glass coming to Corning and higher facility costs. We continued to fund our annual slate of on-site programs and initiatives. This included the exhibition “Glass of the Architects: Vienna, 1900–1937,” dozens of daily glassmaking demonstrations, and the many opportunities at The Studio, ranging from classes for serious artists to our daily visitors making their own works of art. The Museum also invested in digital initiatives, such as launching a new e-commerce Web site and continuing to develop the next generation of our Web site. In the area of Advancement, we fully staffed the department and developed the necessary infrastructure and programming to ensure its ongoing success by expanding our base of supporters. The Museum’s entire management team deserves credit for their careful control of costs while securing excellence in our programs and community outreach.

The Museum also invested $2.5 million in acquiring glass art and library materials to expand our collections. This level of investment was made possible by the generosity of current and past donors.
Consolidated Net Assets and Activities (Dollars in Thousands)

In 2018, the Museum’s consolidated net assets decreased by three percent to $59 million. The Museum Operating Reserve Fund, which makes up a significant portion of the net assets without donor restrictions, ended the year with a balance of $35.8 million, down three percent because of investment losses. The net assets with donor restrictions declined during 2018 as funds were utilized for acquisitions that were $1 million more than in 2017.

The Museum’s net assets at December 31 are categorized as follows:

<table>
<thead>
<tr>
<th></th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Without donor restrictions</td>
<td>$54,384</td>
<td>$55,545</td>
</tr>
<tr>
<td>With donor restrictions</td>
<td>4,654</td>
<td>5,038</td>
</tr>
<tr>
<td><strong>Total net assets</strong></td>
<td>$59,038</td>
<td>$60,583</td>
</tr>
</tbody>
</table>

The following summary consolidates the activities of the Museum (2018 unaudited).

<table>
<thead>
<tr>
<th></th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Revenue, gains, and other support</td>
<td>$63,941</td>
<td>$68,805</td>
</tr>
<tr>
<td>Operating expenses</td>
<td>62,974</td>
<td>59,265</td>
</tr>
<tr>
<td>Acquisition purchases</td>
<td>2,450</td>
<td>1,452</td>
</tr>
<tr>
<td>Other changes in net assets (post-retirement benefits)</td>
<td>62</td>
<td>(563)</td>
</tr>
<tr>
<td>Change in net assets</td>
<td>(1,545)</td>
<td>8,651</td>
</tr>
<tr>
<td>Net assets at beginning of year</td>
<td>60,583</td>
<td>51,932</td>
</tr>
<tr>
<td>Net assets at end of year</td>
<td>$59,038</td>
<td>$60,583</td>
</tr>
</tbody>
</table>

Looking Forward

The Museum’s 2019 budget is $64.4 million. Our 2019 special exhibition, “New Glass Now,” will document the innovation and creativity of artists, designers, and architects around the world who work with the challenging material of glass, and will include works of art by 100 artists of 31 nationalities. This will be the first major exhibition staged in the Contemporary Art + Design Wing since it opened in 2015. Our slate of annual programming, which will be shaped to complement the exhibition, will provide our visitors with an immersive experience. We will also look to continue our hot-glass outreach with our Mobile Hot Shop, which takes the live glassmaking experience on the road, offering artistry and educational opportunities beyond the walls of the Museum to the public, the design community, and museums worldwide.

With a fully staffed Advancement Department, we will look to build our donor base and develop relationships with individuals and organizations that are excited to support our mission, programs, and strategic initiatives to help keep the Museum vibrant and growing.

Finally, none of this would be possible without the ongoing support of our primary benefactor, Corning Incorporated, which is projected 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 2018 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-2018.

David R. Togni Jr.
Chief Financial Officer
Vision Statement
To be the international leader in transforming the world’s understanding
of the art, history, and science of glass.

Mission Statement
We inspire people to see glass in a new light.

Our Values
Excellence
We strive for excellence in everything we do. Our collections, visitor
experiences, educational programs, staff, and facilities are world-class. We
are proud to represent the Museum.

Stewardship
We preserve and enhance our collections, facilities, intellectual
property, and financial resources. We are privileged to be responsible
for and share a significant part of the world’s heritage of glass.

Integrity
We uphold the highest professional standards. We are accountable
for our words and actions, and we act responsibly and ethically in
everything we do.

Respect
We actively work together to create a respectful, diverse, and inclusive
environment, making the Museum accessible and welcoming to
everyone. We respect that each person is unique and appreciate that
diversity strengthens us.

Service
We enrich and engage our local and global communities by sharing
our knowledge, collections, programs, facilities, and resources.

The Individual
We value our staff and enable them to participate, develop, and grow. We
recognize that each individual contributes to the success of the Museum.