

The
Corning
Museum
of Glass
Annual
Report
2005



Cover:

Vase with royal arms of France, cut, encrusted enameling. France, Bacarat, probably enamelled by Jean-Alexandre Paris, about 1828. OH. 32.3 cm (2005.3.38).

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

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The Corning Museum of Glass Annual Report 2005

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

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

Accredited by the American
Association of Museums
1973, 1986, 1999



Executive Director's Report

The Museum enjoyed another successful year. We displayed four temporary exhibitions in Corning and one in New York City, we made a number of major acquisitions, and the Hot Glass Roadshow undertook a five-city tour of Australia.

The Museum's programs, exhibitions, and marketing combined to produce increased visitation and earned revenue. We attracted 326,000 visitors, a five-percent increase from 2004. More than 20 percent of our individual and family visitors made a piece of glass in the Walk-in Workshop. Visitor revenue was \$24 per capita.

Much of the Museum's success is due to the efforts of an exceptional staff. During the year, we welcomed, among other new staff members, Diane Dolbashian, our new librarian, and Mary Cheek Mills, who manages our school and docent programs.

* * *

The Museum's acquisitions of glass in 2005 included a European Iron Age bracelet of translucent deep blue glass decorated with bosses and trails. Bracelets of this type were made in central Europe between the third and first centuries B.C. This example was granted an export license to leave Europe.

The most notable acquisitions of Renaissance and later European glass begin with a jug bearing the arms of a Medici pope, either Leo X (r. 1513–1521) or Clement VII (r.

Bracelet, hot-worked, applied. Central Europe, third–first century B.C. H. 2.5 cm, D. (max.) 10.4 cm (2005.1.2).

Vase, Diaspora, mold-blown, hot-worked, iridized. Bohemia, Klášterský Mlýn (Klostermühle), Johann Loetz Witwe, 1902. H. 12.7 cm (2005.3.13).



1523–1534). The jug was made in Venice. A small covered vessel, which has an identical counterpart in The J. Paul Getty Museum, has the arms of the bishop of Freising and the Pfalzgraf bei Rhein of the Wittelsbach dynasty, probably Philipp, who was bishop from 1499 to 1541. The quality of the glass and the cold-painted decoration suggest that the object was made at Hall in Tyrol, Austria. An important addition to our collection of English glass is a heavy baluster goblet engraved with the royal arms of Great Britain and the monogram of Queen Anne (r. 1702–1714). Another exceptional European acquisition is a vase made for presentation to King Charles X of France, which appears on the cover of this *Annual Report*. The vase was made at the Cristalleries de Baccarat, and the rich enameling is attributed to Jean-Alexandre Paris (1781–1850), a prominent jeweler and goldsmith.

Acquisitions of American glass included a rare Rouge Flambé vase and several lost wax sculptures made in Corning by Frederick Carder. They were donated by Tim Welles (Carder's great-grandson) and his wife, Paddy, who also donated a collection of Carder's notebooks to the Rakow Research Library (see below). We also acquired two equally rare lacy pressed glass trays, made by the Boston and Sandwich Glass Company in the





1830s or early 1840s, through the generosity of the Gladys M. and Harry A. Snyder Memorial Trust.

The most significant acquisition of modern glass was *Endeavor*, an installation of 18 suspended boatlike forms created by Lino Tagliapietra in 2004. *Endeavor* was purchased after a major fund-raising campaign, which received exceptional support from friends of the Museum whose names are listed in the caption on this page. A second remarkable acquisition, also created in 2004, was Karen LaMonte's life-size, mold-melted sculpture *Evening Dress with Shawl*.

The largest gift of modern glass was made by Barry Friedman of Barry Friedman Ltd., who donated 93 examples of contemporary studio glass.

Finally, as this *Report* was in preparation, the Museum learned that Ben W. Heineman Sr. and his wife, Natalie, have promised the gift of their collection: the largest donation of contemporary glass in the Museum's history. It is distinguished by the uniformly high quality of the works and by the Heinemans' practice of focusing on individual artists and collecting their creations in depth.

The 2006 *Annual Report* will contain a description of this magnificent collection.

* * *

Among the gifts received by the Rakow Library were 33 notebooks compiled by Frederick Carder between 1888 and 1930. The notebooks include Carder's recipes for different types of batch and his ideas about designing glass. They were presented to the Library by Tim and Paddy Welles. The gift from Barry Friedman Ltd., mentioned above, included the original designs for 11 objects made by František Vízner in the 1960s and 1970s. Purchases by the Library included guides to trade fairs in Paris, London, and elsewhere between 1812 and 1879. The most unusual antiquarian acquisition was a copy of a child's introduction to vessels of glass and other materials made in ancient Rome, which was published in 1535.

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The Museum was the grateful recipient of numerous gifts and grants in 2005. The

Endeavor, *blown, cut, battuto-cut; steel cable*. U.S., Seattle, WA, Lino Tagliapietra (Italian, b. 1934), 2004. *Dimensions variable; L. (largest boat) 166.3 cm (2005.4.170)*. Purchased with funds from Corning Incorporated, the Ennion Society, The Carbetz Foundation Inc., James B. Flaws and Marcia D. Weber, Mr. and Mrs. James R. Houghton, Polly and John Guth, Mr. and Mrs. Carl H. Pforzheimer III, Wendell P. Weeks and Kim Frock, Alan and Nancy Cameros, E. Marie McKee and Robert Cole Jr., the Honorable and Mrs. Amory Houghton Jr., Peter and Cathy Volanakis, Lino Tagliapietra, Mr. and Mrs. Robert Turissini, and the Heller Gallery.

support of Corning Incorporated, our corporate benefactor, was, as always, munificent. In addition to this, gift and membership income exceeded \$1.2 million: the largest annual amount since the Development Department was established in 2002. The many cash gifts included donations for the acquisition of *Endeavor*, \$210,000 from the Arthur Rubloff Residuary Trust, \$100,000 from Corning Incorporated for a commissioned work by Peter Aldridge, and \$16,000 from the Gladys M. and Harry A. Snyder Memorial Trust. Grants included \$64,000 from The Getty Foundation for the restoration of a 16th-century German house altar, \$22,300 from the New York State Council on the Arts for general operating support, \$10,998 from The Triangle Fund for an educational program at The Studio and a workshop for local nonprofit organizations, \$10,000 from Polly and John Guth for general support, and \$10,000 from The Dana Foundation for the scholarship fund at The Studio.

The Development Department's "Meet the Artist" series featured presentations by Cappy Thompson, Josh Simpson, Hemi

Bawa, and the recipient of the 2005 Rakow Commission, Nicole Chesney.

* * *

The centerpiece of the Museum's 2005 exhibitions was "Design in an Age of Adversity: Czech Glass, 1945-1980," which was curated by Helmut Ricke of the Museum Kunst Palast in Düsseldorf, Germany, and coordinated at Corning by Tina Oldknow. The exhibition included more than 350 objects and documented how artists in Czechoslovakia turned to glass as a medium for painting and sculpture, and for experimenting with abstract art. "Design in an Age of Adversity" was shown in Corning from June 15 to November 27. It was accompanied by two smaller, related exhibitions: "The Tradition of the Avant-Garde: Bohemian Glass, 1820-1935" and "Czech Glass Now: Contemporary Sculpture, 1970-2004."

The Museum's other exhibitions were "Decades in Glass: The '60s" and, in The Gallery at Steuben Glass in New York City, "The Italian Influence in Contemporary Glass."

Views of the Museum's 2005 special exhibition, "Design in an Age of Adversity: Czech Glass, 1945-1980."



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The Education Department is expanding the scope of its activities. Its programs grow, and for some of these, the department is combining its resources with those of the Rakow Library and The Studio.

More than 11,000 schoolchildren visited the Museum in 2005. Their visits focused on science, social studies, and art, and whenever it was appropriate, they included stops at the Library and a hands-on glassmaking experience at The Studio.

The department improved existing programs and introduced new activities. Among the ongoing programs, the Little Gather summer story hour attracted more than 3,500 children and their escorts, while the 10 events in the Family Exploration Series, each of which featured glass from a different period or culture, brought together performance, craft activities, and gallery tours. The new initiatives included the Young Educators Program, in which high-school students learned how to guide young visitors through the galleries. During the summer, graduates of this program became Explainers, who spent time with visitors and led camp tours. Such was the success of this program that we plan to expand it by more than 100 percent in 2006.

The Studio continued to prosper. In 2005, it offered 58 one- and two-week courses, 48 weekend classes, and numerous workshops. Most of the courses were oversubscribed. The Studio renewed its collaboration with the High School Learning Center, offered several Elderhostel programs, and hosted Fun with Glass activities that attracted almost 3,000 participants.

The Studio also completed a photography room with state-of-the-art digital equipment. Instructors and students have access to the facility during classes. At other times, the room is available for rental by regional glass artists.

Five international artists—Frances Binnington, Silvia Levenson, Maria Grazia Rosin, Eric Rubenstein, and Sayaka Suzuki—were awarded residencies at The Studio, as the Museum continued to offer a practical and creative atmosphere for artists from all over the world.



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Marketing and communication initiatives in 2005, which contributed to the five-percent increase in visitation, included the first full year of the Free to Rediscover program, which allows visitors who have paid for admission to return free of charge for the rest of the year. More than 10,500 visitors signed up for the program, and many elected to receive information about activities at the Museum by e-mail.

The Museum's Web site was redesigned and improved by the addition of more images, videos, and research material, with the result that it more closely reflects the Museum, its collections, and its activities.

The Museum also enjoyed widespread coverage in the media. The Czech glass exhibitions appeared in numerous newspapers and magazines, notably the *New York Times*, *Christian Science Monitor*, *Sculpture*, and *Art & Auction*. Our You Design It; We Make It! program was featured in *Family Fun* magazine, and Voice of America broadcast a segment about the Museum.

Students learn about the science and technology of glass as they enjoy one of the many hands-on exhibits in the Museum's Glass Innovation Center.

The Hot Glass Roadshow enjoyed a busy and successful year. Between March and May, it was in Australia, appearing at events in Sydney, Canberra, Melbourne, and Wagga Wagga, and participating in the Glass Art Society's conference in Adelaide. In July, the Roadshow returned to Corning to provide outdoor demonstrations at the Museum before visiting the Catawba Science Center in Hickory, North Carolina; the SOFA (Sculpture, Objects, and Functional Art) exposition in Chicago; and the Kalamazoo Institute of Arts in Kalamazoo, Michigan.

The GlassMarket increased its revenue, thanks in part to special sales, a retail show by the designer Bertil Vallien, and a mention in *BusinessWeek*.

* * *

Members of staff continued to play prominent roles in national and international organizations. Robert H. Brill helped to organize two conferences: on ancient glass along the Silk Road, in Shanghai, China, and on glass science in art and conservation, in Lisbon, Portugal. Stephen P. Koob is chairman of Technical Committee 17 of the International Commission on Glass. Mary Cheek

Mills is first vice president of the National American Glass Club. Tina Oldknow is secretary of the American Craft Council and a member of the international council of the Pilchuck Glass School, and in 2005 she was a juror of the Coburg Glass Prize. Jane Shadel Spillman is secretary of the International Association for the History of Glass. I continue to serve on the board of the Association, and in 2005 I became a founder-member of the American Friends of Chartres Cathedral. Other activities by staff members are listed on pages 43–45.

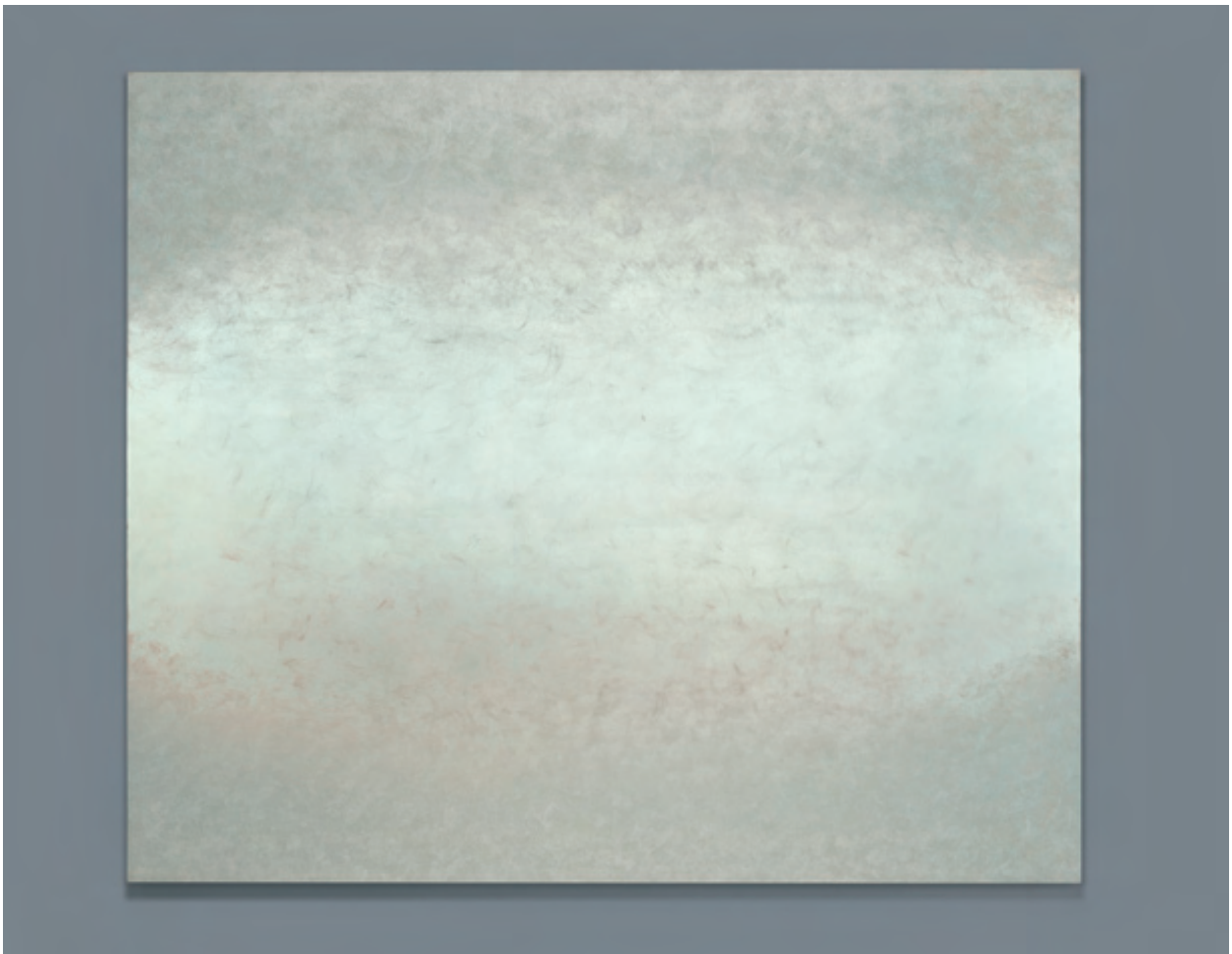
Publications in 2005 included *Sasanian and Post-Sasanian Glass in The Corning Museum of Glass*, the latest in the occasional series of catalogs of our collection; *25 Years of New Glass Review*, by Tina Oldknow; volume 47 of the *Journal of Glass Studies*; *New Glass Review* 26; and *An Introduction to Flameworking with Emilio Santini*, an addition to The Studio's Foundations Series of videos.

* * *

The 2005 Rakow Grant for Glass Research was divided among four scholars working on the glass of Louis Comfort Tiffany and the history of glass in India. Nina

In March, the Hot Glass Roadshow began a three-month multi-city tour of Australia, which culminated at the Glass Art Society's annual conference, held in Adelaide.





Gray and Lindsay Parrott of The Neustadt Museum of Tiffany Art in New York City are investigating the sources of the sheet glass that Tiffany Studios used in windows, lamps, and mosaics. Even after Tiffany established his own furnaces in 1892, he continued to buy glass from other manufacturers, and Ms. Gray and Ms. Parrott will document this neglected aspect of his production. The third recipient of a grant, Ruth D. Nelson of the University of Illinois at Chicago, is conducting research on the mosaic mural in the rotunda of the Marquette Building in Chicago, which was created by the Tiffany Glass and Decorating Company in 1894. Finally, Dr. Alok Kumar Kanungo of Deccan College in Pune, India, received an award to study ancient glassworking in India.

The Rakow Commission was awarded to Nicole Chesney, an American artist whose recent work is inspired by the French philos-

opher Gaston Bachelard and his ideas about dreaming and imagination. *Present*, a large oil painting on sandblasted glass, is a dreamlike evocation of water or the sky.

* * *

The activities described above could not have taken place without the exceptional generosity of Corning Incorporated. In addition to underwriting capital expenditures and providing in-kind services, the company continues to provide the lion's share of our operating budget. The Museum acknowledges with gratitude the support of Corning and our many other donors, which enables us to pursue our vision to "tell the world about glass."

David Whitehouse
Executive Director

Present, sandblasted mirror; oil paint. U.S., Cranston, RI, Nicole Chesney (American, b. 1971), the 20th Rakow Commission, 2005. H. 172.8 cm, W. 203.2 cm (2005.4.162).

Additions to the Glass Collection

January 1 through
December 31, 2005

Ancient

The Museum's acquisitions of ancient and Islamic glass in 2005 included an Iron Age bracelet, a Sasanian bottle, and a Byzantine or early Islamic cup.

The bracelet is of translucent deep blue glass decorated with triangular and lozenge-shaped bosses, some of which have hemispherical knobs. The object is further embellished with intricate opaque white and opaque yellow trails. Bracelets of this type were made in central Europe between the third and first centuries B.C. This example was granted an export license to leave Europe.

The bottle was formed by blowing and is of translucent deep green glass. It has a flattened rim, a short and tapering neck, and an oblate spheroidal body. Bottles with this distinctive form are generally regarded as products of the Sasanian Empire, and several examples have been found in Iran. Our example was a gift from The Wunsch Foundation Inc.

The cup is roughly cylindrical, and it is decorated with a rather untidy, spirally wound trail. It is the first object of this kind to enter the Museum's collection. The closest published parallels are among a group of vessels excavated in the Faiyûm, Egypt, and

Bottle, blown. Sasanian, third-seventh century. H. 9.4 cm, D. (max.) 13.5 cm (2005.1.1). Gift of The Wunsch Foundation Inc.



now in the Kelsey Museum of Archaeology at the University of Michigan in Ann Arbor. These and similar objects have been attributed to various dates between the sixth and 11th centuries.

David Whitehouse
Executive Director

* * *

European

This year's most notable acquisitions of European glass have formidable pedigrees: they were made for a pope, a bishop, a queen, a king, the director of a glass factory, and possibly a maharajah.

The earliest of these accessions is a jug with the arms of a Medici pope. This vessel is well known to those who visited our 2004 "Beyond Venice" exhibition, where it appeared as a loan to the Museum. The jug is part of a group of vessels with the same, but slightly varied, coat of arms. The group consists mainly of bowls and footed plates (tazzas), of which the Museum already owns an example. Two jugs that are almost identical to our new acquisition are in the collections of The Metropolitan Museum of Art in New York City and the Musée du Louvre in Paris. These vessels can be attributed either to Leo X (Giovanni de' Medici; r. 1513–1521), who became pope when he was 38 years old and is famous for his sumptuous lifestyle and his patronage of the arts, or to his cousin Clement VII (Giulio de' Medici; r. 1523–1534), who had to face a more difficult pontificate, during which the devastating sack of Rome occurred in 1527.

A small lidded vessel with the arms of the bishop of Freising and a depiction of the haloed Agnus Dei offers more questions than answers. We do not know why it was made and why, in its decoration, a mundane coat of arms is ranked at the same level as one of the most sacred symbols of Christianity. However, there are some things that we do know, and more that we can conclude. The vessel has an identical counterpart in The J. Paul Getty Museum, Los Angeles, which was also on view in the "Beyond Venice" show. The arms are those of the Pfalzgrafen bei

Rhein of the Wittelsbach dynasty, a powerful family that provided three consecutive bishops in Freising from 1495 to 1552. The vessel probably belonged to Philipp, who was bishop from 1499 to 1541. The quality of the glass and the cold-painting technique indicate that the goblet was not made in Venice, but at one of the earliest enterprises that produced glass “à la façon de Venise,” probably the glasshouse at Hall in Tyrol, Austria, which was founded in 1534. Although the glassmaking does not match the Venetian standards of the time, the painting with transparent colors on a gold background displays a quality that would have been hard to match with the usual enameling methods on the island of Murano.

A sensational addition to our collection of English glass is a tall, heavy baluster goblet with the royal arms of Great Britain (as used from 1603 to 1707) and the monogram of Queen Anne (r. 1702–1714). A rose and a thistle, the emblems of the English and Scottish nations, appear on the foot, and they seem to refer to the union of the two kingdoms in 1707. The goblet passed, together with the United Kingdom, to the royal House of Hanover, where it survived, apparently much respected and therefore in pristine condition. The goblet has a simple, well-balanced shape, but it is much larger than common English wineglasses.

The last chapter of the history of the Bourbon kings in France is illustrated by a vase that was made for King Charles X, apparently at the Cristalleries de Baccarat. Although the vase is not huge, it certainly is monumental. Its masterly proportions, its varied but balanced cut decoration, and its solemn ormolu mounts reflect the Empire style of the Napoleonic era. The vase also features brilliant enameling, which must have been accomplished by Jean-Alexandre Paris (1781–1850), a jeweler and goldsmith who specialized in producing enameled medals and decorations. About 1816, this artisan invented a method of encrusting his enamels in colorless glass. This technique, which may have been derived from cameo encrustations (sulphides) in glass, improved the brilliance and added to the protection of the enamels. In 1827, Paris founded his own glass factory at Bercy, near Paris, but it does not seem



Jug with coat of arms of a Medici pope, blown, applied, gilded, enameled. Venice, 1513–1534. OH. 19.7 cm (2005.3.28). Purchased with funds from the Houghton Endowment Fund.



Covered vessel with arms of the bishop of Freising, blown, applied, gilded, cold-painted. Probably Austria, Hall in Tyrol, about 1534–1541. OH. 18.6 cm (2005.3.115).

Baluster goblet with royal arms of Britain and monogram of Queen Anne, blown, matte and polished copper-wheel engraved. England, probably 1707. H. 23.5 cm (2005.2.8).



Vase, blown, engraved, gilded; cast silver mounts. Belgium, Seraing, Cristalleries de Val St. Lambert, dated 1912. H. 42.5 cm (2005.3.6).

to have produced glass of the quality that his enameling would have required. Our vase sheds new light on the mastery of glassmaking in early 19th-century France, which has not been accorded the acknowledgment that it deserves.

A cut and gilded coffee service is very likely also of French origin. It provides everything that is necessary for a coffee hour for two persons tête-à-tête (face to face). This service reflects the culture of post-Napoleonic Europe, when peace and privacy were valued more highly than public social representation. The mint condition of the glass indicates that its leather case was not used for traveling or picnics, but rather for careful storage. The shapes, gilding, and function of the glass are reminiscent of similar, contemporaneous porcelain sets, particularly from such Parisian Restoration-period manufactories as Denuelle and Honoré. Because the leather case was produced in Geneva, according to a note that is attached inside, the set was probably owned by a family in Switzerland.

In preparing for our 2006 summer exhibition, “Glass of the Maharajahs,” we acquired a formidable side table or gueridon. The table is made of blue glass and magnificently cut. The metal mount bears the mark of Birmingham’s F. & C. Osler company, which specialized in the making of glass for the Indian market in the second half of the 19th century. A newspaper article of 1883 mentions blue tables in the Osler showroom in Calcutta.

Strictly speaking, a vase made in 1912 should appear in the “Modern” part of this section of the *Annual Report*. We are making this exception because, in every respect other than its date, this vase reflects late 19th-century European glassmaking. It was presented by staff members (35 names are listed in a frieze) of the Val St. Lambert glass factory in Belgium to Georges Deprez, who started to work at the factory in 1887 and



became its director in 1894. In 1912, the year of his retirement, Deprez looked back on 25 years of work for the company, which he had successfully developed into “probably the most important producer for crystal and glass for daily use in the world” (*Le Temps*, Paris, 1913). The vase had been part of the collection of the company’s museum, which was dissolved in the 1990s.

Dedo von Kerssenbrock-Krosigk
Curator of European Glass

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Other Major Purchases

Reliquary goblet with cover, blown, applied. Venice or Low Countries, early 17th century. OH. 28.6 cm (2005.3.119).

Bottle with flattened body, blown. Spain, probably Catalonia, 17th century. H. 28.8 cm (2005.3.117).

Compote pineapple stand, blown, cut; silver mount. England, about 1830. H. 43.5 cm, D. 28.9 cm (2005.2.4).

Plate, blown, gilded, enameled. Europe, possibly France, Paris, Philippe-Joseph Brocard, about 1865–1890. D. 22.1 cm (2005.3.29).

Footed beaker, enameled; gilt bronze mounts. France, Paris, Albert Pfulb et Pottier, signed

“PFULB” and dated 1876. H. 25.7 cm (2005.3.116).

Vase, blown, acid-etched, enameled, relief-gilded; cut pontil mark. England, Amblecote (near Stourbridge), Thomas Webb and Sons, enameled, gilded, and signed by Jules Barbe, late 19th century. H. 25.7 cm (2005.2.5).

* * *

Asian

A particularly fine document of colonial art in Asia came to the Museum in 2005 as a pair of reverse-painted portraits on glass. They show the great versatility of Chinese artists in adapting to the European style, after Jesuit missionaries had introduced European techniques of glassmaking in Qing-dynasty China. The portraits can be dated to the late 18th century, and they probably show ladies who stayed in China at that time. The account of a French missionary in China describes three workshops for reverse painting on glass at the imperial palace in Beijing, as well as the particular skill of Cantonese painters in this craft.

Dedo von Kerssenbrock-Krosigk
Curator of European Glass

Pair of reverse-painted portraits on glass; wooden frames. China, late 18th century. H. 12.9 and 12.8 cm (2005.6.1, .2).



American

In 2005, the Museum secured some notable acquisitions of American glass dating from the early 19th to early 20th centuries. As always, we were very fortunate in both the number and the importance of the gifts we received.

Early in the year, through the generosity of the Gladys M. and Harry A. Snyder Memorial Trust, we were able to purchase two lacy pressed glass trays, one yellow and one blue, made by the Boston and Sandwich Glass Company in the 1830s or early 1840s. This pattern is quite rare. There is only one other example in yellow, but there are a few in colorless glass. The colorless trays were made to go with a casket, but no colored caskets are known. Our two trays were in the same New England-area collection from the 1930s, and they were shown

in the Museum's 1954 exhibition "The Story of American Pressed Glass of the Lacy Period."

We recently acquired a beautiful blown sugar bowl of opaque white glass decorated with red and blue trails. The cover has matching decoration, and if it is correctly positioned on the bowl, the trails on the two pieces line up exactly. Objects such as this are usually attributed to glasshouses in the Pittsburgh area, but it is virtually impossible to identify the glassblower or factory that produced our bowl. It is a unique piece that was made by a blower on his own time in order to show off his skills. The bowl may have been a present for his wife or mother. It is a particularly fine example of the artisan's craftsmanship, and it probably dates from about 1850 to 1870.

Also added to our collection were two cordial glasses from the White House service

Two lacy glass trays, pressed. U.S., Sandwich, MA, Boston and Sandwich Glass Company, about 1835–1845. L. 21.2 cm (2005.4.11, .12). Purchased with funds from the Gladys M. and Harry A. Snyder Endowment Fund.





that was originally ordered by Mary Todd Lincoln in 1861 and reordered several times. The engraved crest on one of these glasses is somewhat simpler than that which appears on the glasses in the original order, so it must have been part of a reorder in the 1860s or 1870s. The variant crest is found on a glass that had been in the Museum on loan since 1989. This object was given to us in 2005 by its owners, Kenneth and Sylvia Lyon. We also purchased a Lincoln service glass with the standard crest.

The Museum received a box of batch books and notes written by Frederick Carder before and after he came to Corning (see pages 21–22), as well as several important pieces of Carder’s glass. The donors of this important gift are Tim Welles, Carder’s great-grandson, and his wife, Paddy. Among the glass objects are a magnificent and very rare decorated Rouge Flambé vase and several *cire perdue* (lost wax) sculptures. The opaque red Rouge Flambé was one of the most difficult colors that Carder tried to create, and very few pieces reached the market. They were made about 1916, and they were sold for less than a year. This vase is decorated with applied Blue Aurene leaves,

which contrast sharply with the color of the vase itself. It is one of only two known examples with this decoration.

The most impressive of our several fine acquisitions of cut glass is a plate that was designed by Samuel Hawkes in the late 1930s and produced by T. G. Hawkes and Company for an exhibition that circulated among jewelry and department stores for several years during the Depression. This plate, the most expensive cut piece in the show, was illustrated in a brochure that described it as made in the “Empire” pattern. It is a superb example of cutting in several motifs, and it features copper-wheel engraved roundels around the rim. Following the outbreak of World War II, Hawkes brought the exhibition back to Corning, and this plate and other pieces were displayed in the company’s store until the 1960s, when they were sold. The plate was part of an estate sale in 2005, and we were able to purchase it in part with funds from Dick and Joan Randles, and from John Kohut in memory of his parents.

Jane Shadel Spillman
Curator of American Glass

Covered sugar bowl, blown, marvered, cased. U.S., Pittsburgh, PA, about 1850–1870. H. 31.5 cm (2005.4.191).

Two Lincoln pattern cordial glasses, blown, applied, cut, polished, engraved. U.S., Brooklyn, NY, Christian Dorflinger or E. V. Haughwout and Company, or Cambridge, MA, New England Glass Company, about 1865–1873 (left); and Brooklyn, NY, Christian Dorflinger or E. V. Haughwout and Company, 1861–1873 (right). H. (each) 8.9 cm (2005.4.176, .30). Gift of Kenneth and Sylvia Lyon (left) and purchased with funds by exchange from Mrs. M. H. Riviere.



Rouge Flambé vase, blown, tooled. U.S., Corning, NY, Steuben Glass Works, Frederick Carder, about 1916. H. 12.4 cm (2005.4.5). Gift of Tim and Paddy Welles.

Other Major Purchases

Bowl, pressed. U.S., probably Massachusetts, Boston, about 1825–1830. H. 6.5 cm (2005.4.54).

Covered compote, blown, applied. U.S., Pittsburgh, PA, Bakewell, Pears and Company, about 1860–1882. OH. 32.2 cm (2005.4.166).

Flower trough/centerpiece set, pressed. U.S., Sandwich, MA, Boston and Sandwich Glass Company, or New Bedford, MA, Mt. Washington Glass Company; possibly England, South Shields, Tyne Flint Glass Works, Edward Moore and Company, about 1878–1900. Dimensions variable (2005.4.194a–i).

Bowl, “Arabesque” pattern, blown, cut, polished. U.S., Corning, NY, J. Hoare and Company, 1889–1895. H. 10.6 cm (2005.4.24).

* * *

Modern

In 2005, about 250 new objects entered the Museum’s collection of modern glass. The most significant acquisition was *Endeavor* by the Italian artist Lino Tagliapietra. A major installation of 18 suspended boat forms, each approximately four feet long, the airy and brilliantly colored *Endeavor* captures the evanescence and mystery of glass. Tagliapietra’s boats are elegant and natural, impossibly elongated yet beautifully light, strong, and efficient, just like the

uniquely proportioned gondolas that navigate the Venetian lagoon. The artist’s massing of the boats is an eloquent evocation of the emotional and romantic character of blown glass—and of Venice, its undisputed home. Tagliapietra is considered to be the foremost glassblower in the world today, and his exceptional talent, knowledge, and teaching ability have given direction to the careers of many artists working in glass throughout the world.

Endeavor was purchased with funds from Corning Incorporated, the Museum’s Ennion Society, The Carbetz Foundation Inc., James B. Flaws and Marcia D. Weber, Mr. and Mrs. James R. Houghton, Polly and John Guth, Mr. and Mrs. Carl H. Pforzheimer III, Wendell P. Weeks and Kim Frock, Alan and Nancy Cameros, E. Marie McKee and Robert Cole Jr., the Honorable and Mrs. Amory Houghton Jr., Peter and Cathy Volanakis, Mr. and Mrs. Robert Turissini, Lino Tagliapietra, and the Heller Gallery.

A second remarkable sculpture acquired in 2005 was *Evening Dress with Shawl* by Karen LaMonte, an American artist who works in the Czech Republic. LaMonte’s subject is the dress, which is always life-size, whether it is for an infant, a young girl, or a woman. She explores a variety of styles of clothing in her work, from stiff and frilly Victorian dresses to idealized classical drapery. Her fashion choices reflect changing notions of beauty, how women view themselves, and how they have been viewed by others. *Evening Dress with Shawl* was purchased, in part, with funds from the Museum’s Ennion Society.

Nicole Chesney, an American artist, was the recipient of the 2005 Rakow Commission. Chesney’s recent works have been inspired by the writings of the French philosopher Gaston Bachelard (1885–1962), and specific references in her art are made to Bachelard’s ideas about reverie, dreaming, and imagination. *Present*, a waterscape or skyscape, is a large oil painting on sandblasted mirror. It is an abstract, dreamlike depiction of fog or clouds, a poetic visual interpretation of the union of the elements of air and water that illustrates Bachelard’s vision of the “infinite, unsilvered mirror, where the horizon ceases and the beyond con-

tinues.” Using glass as her canvas, Chesney achieves a luminosity, depth, and reflection that no other material affords.

The largest gift in 2005 was made by Barry Friedman of Barry Friedman Ltd. in New York City, who has been a generous supporter and friend of the Museum for many years. In 2002 and 2003, Barry Friedman Ltd. made sizable donations to the Museum, and this third gift of 93 examples of contemporary studio glass gives the Museum an excellent representation of some of the artists who have exhibited in Friedman’s well-known gallery, including Galia Amsel (U.K.), Philip Baldwin (U.S.) and Monica Guggisberg (Switzerland), Mieke Groot (The Netherlands), and Paul Schwieder (Canada). Artists new to the Museum’s collection in the Friedman gift are Benjamin Edols and Kathy Elliott (Australia). The numerous sculptures and vessels by Richard Meitner (U.S.), dating from the 1980s and 1990s, and vessels and drawings by František Vízner (Czech Republic), created in the 1960s and 1970s, are noteworthy additions to the Museum’s holdings.

Special exhibitions that appeared at the Museum in 2005 inspired a number of key acquisitions. “Decades in Glass: The ’60s” occasioned the purchase of historically significant objects made between 1964 and 1970 by the American studio glass pioneers Richard Marquis and Fritz Dreisbach. In the area of Czech glass, in addition to the 35 designs by Vízner that were donated by Barry Friedman Ltd., the Museum made several needed purchases that included works by Pavel Hlava, René Roubíček, and Jan Mareš. Early 20th-century Czech glass acquisitions included a borosilicate glass tea set designed by Ladislav Sutnar in 1931, as well as designs by Josef Hoffmann for the Wiener Werkstätte, the Fachschule Haida in Nový Bor, and the famous glassworks Johann Loetz Witwe, which were purchased from the private collection of the “father” of American studio glass, Harvey Littleton. Other early 20th-century works purchased from Littleton were objects by the French makers Ste. Marie François Augustin (Auguste) Jean, Marcel Goupy, Jean Sala, and Daum Frères.

Other gifts and purchases in contemporary glass by artists already represented in



Vase, mold-blown, hot-worked. Czechoslovakia, Škrdlovice, František Vízner (Czech, b. 1936), 1973. H. 19.1 cm (2005.3.95). Gift of Barry Friedman Ltd., New York.

Evening Dress with Shawl, mold-melted. Czech Republic, Železný Brod, Karen LaMonte (American, b. 1967), 2004. H. 150 cm (2005.3.21). Part gift of the Ennion Society.



Bottle and stopper, opaline glass, blown, hot-worked. U.S., Providence, RI, Rhode Island School of Design, Fritz Dreisbach (American, b. 1941), 1970. H. 34.4 cm (2005.4.174).

Double bubble vessel, trapezoidal bottle, and double-handled vessel, blown, paint (bottle). U.S., Berkeley, CA, University of California, Richard Marquis (American, b. 1945), 1967–1968. Largest: OH. 25 cm (2005.4.167, gift of Johanna Nitzke Marquis; .168; .169).

the Museum’s collection included the work of Sydney Cash (U.S.), Flo Perkins (U.S.), Maria Grazia Rosin (Italy), Ann Wählström (Sweden), and Toots Zynsky (U.S.). Artists new to the collection were Hemi Bawa (India), Rene Culler (U.S.), Mel Douglas (Australia), Alan Goldfarb (U.S.), Luke Jacomb (New Zealand), Denise Stillwaggon Leone (U.S.), Milissa Montini (U.S.), and Dafna Kaffeman (Israel), whose *Horse Skeleton* was the gift of Dale and Doug Anderson. *Silver Gray Nocturne Triptych*, a kinetic wall sculpture by Therese Lahaie (U.S.), is an especially ambitious piece by an up-and-coming artist new to the Museum.

Luxury glass and housewares made in Corning are areas of collecting that the Museum is always interested in expanding. In 2005, Steuben Glass Inc. continued its practice of giving the Museum select pieces, including designs by Lloyd Atkins, Angela Cummings, Donald Pollard, and Sidney

Waugh. Everett and Carol Norris donated a comprehensive and carefully chosen collection of Corning Ware products, which was a welcome and much-needed gift. A long sought after Pyrex Silver Streak electric iron, the result of the World War II-era collaboration between Corning Glass Works and Saunders Machine and Tool Corporation, was a particularly satisfying find.

Finally, as the *Annual Report* was being readied for publication in the first weeks of January 2006, the Museum received exciting news of the promised gift of an extraordinary collection of contemporary studio glass belonging to Ben W. Heineman Sr. and his wife, Natalie. A description and illustration of this magnificent donation will appear in the pages of the 2006 *Annual Report*.

Tina Oldknow
Curator of Modern Glass



Anonymous

Bottle with stopper. U.S., Madison, WI, Fritz Dreisbach, 1965–1967.

William C. Agnew, Santa Fe, NM

Sculpture, *53 Year Old Cactus*. U.S., Santa Fe, NM, Flo Perkins, 2004.

Dale and Doug Anderson, New York, NY

Sculpture, *Horse Skeleton*. Israel, Jerusalem, Dafna Kaffeman, 2003.

Lee Baldwin, Corning, NY

Cut bowl. U.S. Corning, NY, T. G. Hawkes and Company, 1960–1962.

Carol Barron, Cambridge, MA

Ashtray. U.S., New Bedford, MA, Pairpoint Crystal, about 1950–1959.

Hemi Bawa, New Delhi, India

Sculpture, *The Spirit Within*. India, New Delhi, Hemi Bawa, 2004.

Albert Bradtke and David Jacobson, Cayuga, NY

Engraved covered urn. U.S., Corning, NY, H. P. Sinclair and Company, about 1920–1928.

Alan and Nancy Cameros

See Corning Incorporated.

The Carbetz Foundation Inc.

See Corning Incorporated.

Sydney Cash, Marlboro, NY

Black and white optical cuff links. U.S., Marlboro, NY, Sydney Cash, 2004.

Scott Chaselng, Pialligo, ACT, Australia, and the Hot Glass Roadshow of The Corning Museum of Glass, Corning, NY

Demonstration vessel, *CMOG in OZ*. Australia, Canberra, Australian Capital Territory, Hot Glass Roadshow of The Corning Museum of Glass, 2005.

Karen Cope, Oviedo, FL

Corning Ware Electromatic 10-cup percolator with yellow flowers. U.S., Corning, NY, Corning Glass Works, probably early 1970s.

Corning Incorporated, Corning, NY; the Ennion Society of The Corning Museum of Glass, Corning, NY; The Carbetz Foundation Inc., New York, NY; James B. Flaws and Marcia D. Weber, Painted Post, NY; Mr. and Mrs. James R. Houghton, Corning, NY; Polly and John Guth, Corning, NY; Mr. and Mrs. Carl H. Pforzheimer III, New York, NY; Wendell P. Weeks and Kim Frock, Corning, NY; Alan and Nancy Cameros, Rochester, NY; E. Marie McKee and Robert Cole Jr., Corning, NY; the Honorable and Mrs.

Amory Houghton Jr., Corning, NY; Peter and Cathy Volanakis, Corning, NY; Mr. and Mrs. Robert Turissini, Hammondsport, NY; Lino Tagliapietra, Murano, Italy; and Heller Gallery, New York, NY

Sculptural installation, *Endeavor*. U.S., Seattle, WA, Lino Tagliapietra, 2004.

De Dietrich Process Systems Inc., Horseheads, NY

Three large Pyrex cylinders. France, Villeneuve-La-Garenne, Equipment Industriel en Verres Speciaux, 1980.

Thomas P. Dimitroff and Family, Corning, NY

Wineglass. France, Cristalleries de Baccarat, designed in 1896.

Pressed tray with scene of Niagara Falls. U.S., 20th century.

Pyrex Flameware saucepan. U.S., Corning, NY, Corning Glass Works, 1947.

Gerald M. Eggert and Holly C. Duchene, East Rochester, NY

Acid-cut Ivrene lamps. U.S., Corning, NY, Frederick Carder, 1900–1963.

Blue Aurene lamp. U.S., Corning, NY, Frederick Carder, 1915–1933.

Bowl. U.S., Corning, NY, H. P. Sinclair and Company, 1920–1927.

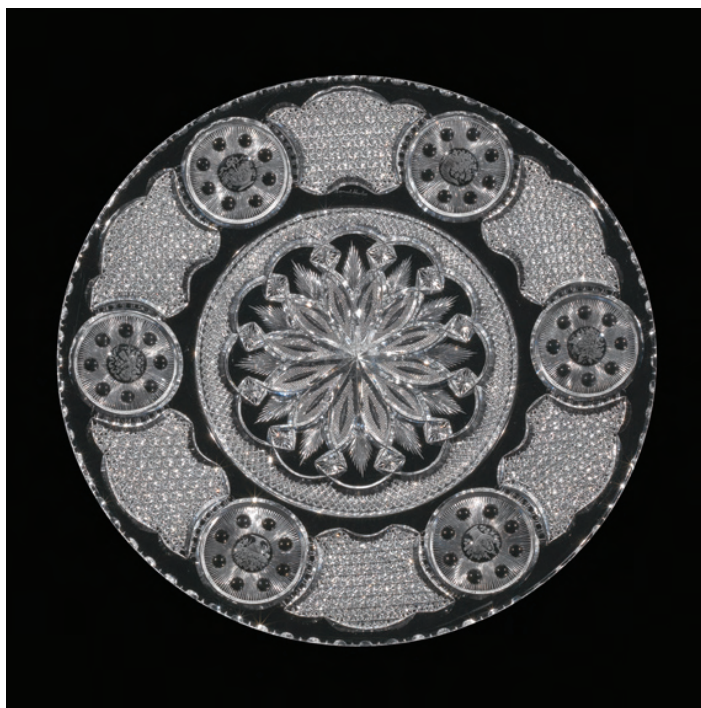
Acid-cutback lamp in black and amber jade. U.S., Corning, NY, Frederick Carder, 1920–1933.

Footed bowl with pear handles. U.S., Corning, NY, Frederick Carder, 1920–1933.

Donors to the Glass Collection

The generosity of 88 donors allowed the Museum to add 311 objects to the collection during the year.

Plate, "Empire" pattern, cut, engraved. U.S., Corning, NY, T. G. Hawkes and Company, designed by Samuel Hawkes, 1937–1939. D. 41 cm (2005.4.49). Purchased in part with funds from Dick and Joan Randles, and from John Kobut in memory of his parents, John J. and Frances M. Piecuch Kobut.





Axis, blown; oxidized iron. The Netherlands, Amsterdam, Richard Meitner (American, b. 1949), 2001. H. 62.2 cm (2005.3.63). Gift of Barry Friedman Ltd., New York.

Two-part bottle, *Jonquil*. U.S., Milton, WV, Blenko Glass Company Inc., designed by Wayne Dale Husted, 1959.

Elliott Brown Gallery
See Ann Wählström.

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

Sculpture, *Evening Dress with Shawl*. Czech Republic, Železný Brod, Karen LaMonte, 2004.
See also Corning Incorporated.

Harry and Margaret Fancy, Whitehaven, England, U.K.

Two-part inkwell. Probably England, 1850–1899.

James B. Flaws and Marcia D. Weber
See Corning Incorporated.

Barry Friedman Ltd., New York, NY

Lettuce-leaf compote with winged griffins. Italy, Murano, Antonio Salviati, 1880–1900.

Sculptural vases and bowls (24). Czechoslovakia, Škrdlovice, Teplice, and Zdar nad Sazavou, František Vízner, 1962–1991.

Sculptures and sculptural vases, *Anthropomorphic Vase*, *Axis*, *Bigrustmonkey*, *Branch*, *Dreiging*, *Kimono Vase* (3), *Lucy*, *Opsai* (2),

Salvador, untitled (19), and *Zihuatanajo*. The Netherlands, Amsterdam, Richard Meitner, 1981–2001.

Sculpture, *Blue Cut*. England, London, Galia Amsel, about 1996.

Sculptural vases, *Airy Spindle*, *Black Spin Top*, *Bully Spindle*, *Clear and Black Striped Sentinel*, *Crosscuts*, *Faceted Night Planes in Blue*, *Faceted Night Planes in Purple*, *Faceted Planes Black and Steel*, *Faceted Planes in the Afternoon*, *Giraffa Molato Piatto*, *Labyrinthine Puzzle*, *Wide Watcher in Blue*, and *Zebra Sentinel*. Switzerland, Nonfoux, and France, Paris (*Giraffa Molato Piatto*), Philip Baldwin and Monica Guggisberg, 1996–2002.

Sculptural vases (6). The Netherlands, Amsterdam, Mieke Groot, 1997–2000.

Sculptural vases, *Ebony Asymmetrical*, *Ebony Long Neck* (2), *Ebony Low Vessel*, and *Groove Series*. Australia, Sydney, Benjamin Edols and Kathy Elliott, 1998–2000.

Sculptures, *Clutch*, *Cobalt Football*, *Leo's Breath*, *Wave*, and *Womb with a View*. U.S., Waterbury Center and Moscow (*Womb with a View*), VT, Paul Schwieder, 1999 and 2002.

David Giles, London, England, U.K.

Blue beaker. Egypt, El Faiyûm, perhaps sixth–eighth centuries.

Carl and Jean Gortzig, Ithaca, NY

Fiftieth-anniversary Corelle plate honoring the American Flint Glass Workers Union Local 1000. U.S., Corning, NY, Corning Incorporated, Pressware Plant, 1993.

Greater Milwaukee Foundation, Kenneth R. Treis Fund, Milwaukee, WI

Brass and glass birdcage. England or U.S., possibly about 1920.

Polly and John Guth

See Corning Incorporated.

Heller Gallery

See Corning Incorporated.

The Honorable and Mrs. Amory Houghton Jr.

See Corning Incorporated.

Mr. and Mrs. James R. Houghton

See Corning Incorporated.

Houghton Endowment Fund (funds)

Gilded and enameled jug with coat of arms of a Medici pope. Venice, 1513–1534.

Houze Glass Corporation, Point Marion, PA

Souvenir dish with front page of the *Charlotte News*, November 23, 1963, reporting the assassination of President John F. Kennedy. U.S.,

Point Marion, PA, Houze Glass Corporation, early 1960s.

Luke Jacomb, Brooklyn, NY (in honor of S. D. Stookey)

Vase, *Taba* (Gourd). U.S., Corning, NY, Luke Jacomb, 2005.

Lawrence Jessen, Frederick, MD

Cut glass celery vase. U.S., 19th or 20th century.

John Kohut, Elkland, PA

Painted porcelain plate. France, Limoges, 19th or 20th century.

Juicer. U.S., Dunkirk, NY, Radnt, 1925–1927.

Peter and Alda Lambrinos, Binghamton, NY (in memory of Irene and Christo Lambrinos)

Carnival glass punch bowl. U.S., 1905–1916.

Denise Stillwaggon Leone, Hamilton, NY

Painting on glass, *Passing Through*. U.S., Hamilton, NY, Denise Stillwaggon Leone, 2003.

Hank Loftus, White Mills, PA

Wooden packing crate for window glass. U.S., Pittsburgh, PA, American Window Glass Company, 19th or 20th century.

Zoe Ann Ludlum, Spring, TX

Cut bowl. U.S., Corning, NY, T. G. Hawkes and Company, 1930–1940.

Kenneth and Sylvia Lyon, Fishers Hill, VA

Lincoln pattern cordial glass. U.S., Brooklyn, NY, Christian Dorflinger or E. V. Haughwout and Company, or Cambridge, MA, New England Glass Company, about 1865–1873.

Charmaine B. and Gleb Mamantov, Knoxville, TN

Scientific glass cell. U.S., Knoxville, TN, Lester H. Norman, 20th century.

Johanna Nitzke Marquis, Freeland, WA

Double bubble vessel. U.S., Berkeley, CA, University of California, Richard Marquis, 1968.

Richard Marquis, Freeland, WA

“Blow Glass Down Under” souvenir pin. Australia, Sydney, New South Wales, Crafts Board, Australian Council for the Arts, 1974.

J. Thomas and Constance McAndrew, Tucson, AZ

Green jade over alabaster vase. U.S., Corning, NY, Frederick Carder, about 1920–1930.

E. Marie McKee and Robert Cole Jr.

See Corning Incorporated.

Everett and Carol Norris, Normal, IL

Collection of Corning Ware housewares. U.S., Corning, NY, Corning Glass Works, 1963–1983.

Richard and Winifred Peer, Painted Post, NY

Landscape painting. U.S., Corning, NY, Frederick Carder, 20th century.

Bronze bust of Francis B. Williams. U.S., Corning, NY, Frederick Carder, 1926.

Mr. and Mrs. Carl H. Pforzheimer III

See Corning Incorporated.

Barbara Polasik, Eden, NY

Corning Designs Corelle Christmas plate. U.S., Corning, NY, Corning Glass Works, Pressware Plant, 1981.

Maria Grazia Rosin and Caterina Tognon Arte Contemporanea, Venice, Italy

Set of four drinking glasses, *Glasses and Pills*. Italy, Murano, Maria Grazia Rosin, designed in 2000, made in 2005.

Necklace, *Pearls in Pills*. Italy, Murano, Maria Grazia Rosin, 2005.

Morgan and Esther Sinclair, San Anselmo, CA

Two Nubian Black compotes and six drinking glasses. U.S., Corning, NY, H. P. Sinclair and Company, 20th century.

Gladys M. and Harry A. Snyder Endowment Fund (funds)

Dolphin open salt. Belgium, Seraing (near Liège), Cristalleries de Val St. Lambert, 1829–1840.

Two lacy pressed trays. U.S., Sandwich, MA, Boston and Sandwich Glass Company, about 1835–1845.

Covered sugar bowl pressed in the “Gothic Arch” pattern. U.S., Sandwich, MA, Boston and Sandwich Glass Company, about 1840–1860.

Lidded dish, mold-blown, cut. Czechoslovakia, Karlovy Vary (Karlsbad), Josef Hoffmann (Austrian, 1870–1956), made by Ludwig Moser & Söhne for the Wiener Werkstätte, Vienna, Austria, about 1923. H. 12.2 cm, D. 21.3 cm (2005.3.10).



Steuben Glass Inc., Corning, NY

Bowl of American Legends. U.S., Corning, NY, Steuben Glass Inc., Sidney Waugh, 1942.

Vase with Presidential Seal. U.S., Corning, NY, Steuben Glass Inc., Lloyd Atkins, 1950s.

Sculpture, *Voyage.* U.S., Corning, NY, Steuben Glass, a Division of Corning Glass Works, Donald Pollard, 1961–1969.

Oak Necklace. U.S., Corning, NY, Steuben, designed by Angela Cummings, 1991.

Lino Tagliapietra

See Corning Incorporated.

Sean Testone, Horseheads, NY

Large Pyrex reducer. France, Villeneuve-La-Garenne, Equipment Industriel en Verres Speciaux, about 1969.

Harley N. Trice, Pittsburgh, PA

Specimen glass. U.S., about 1820–1830.

Mr. and Mrs. Robert Turissini

See Corning Incorporated.

Jack Vaughn, West End, NC (in memory of Lois Vaughn)

Compote with cover, cordial glass, pressed oil lamp, salt and pepper shakers, salt dip, sauce dish, water goblet, and wine goblet, all in “Three Face” pattern. U.S., Pittsburgh, PA, George Duncan & Sons, about 1878.

Peter and Cathy Volanakis

See Corning Incorporated.

Covered compote, blown, applied. U.S., Pittsburgh, PA, Bakewell, Pears and Company, about 1860–1882. OH. 32.2 cm (2005.4.166).



Ann Wählström, Stockholm, Sweden, and Elliott Brown Gallery, Seattle, WA

Vases, *Bulb III* and *Bulb VI.* U.S., Tacoma, WA, Museum of Glass: International Center for Contemporary Art, Ann Wählström, 2003.

Wendell P. Weeks and Kim Frock

See Corning Incorporated.

Tim and Paddy Welles, Horseheads, NY

Cameo-cut bottle with bird and jack-in-the-pulpit vase. England, Brierley Hill (Stourbridge), Stevens & Williams Ltd., Frederick Carder, about 1900.

Rouge Flambé vase. U.S., Corning, NY, Steuben Glass Works, Frederick Carder, about 1916.

Enameled perfume bottle with stopper. U.S., Corning, NY, T. G. Hawkes and Company and Frederick Carder, about 1920–1940.

Two portrait plaques. U.S., Corning, NY, Frederick Carder, 1933–1935.

Box with silver and *cire perdue* lid. U.S., Corning, NY, T. G. Hawkes and Company and Frederick Carder, about 1933–1940.

Plaque or bookend with figure. U.S., Corning, NY, Frederick Carder, 1935–1950.

Cire perdue bird ashtray. U.S., Corning, NY, Frederick Carder, 1944.

David Whitehouse, Corning, NY

Paperweight, *Microworld.* U.S., Shelburne Falls, MA, Josh Simpson, about 2004.

The Wunsch Foundation Inc., New York, NY

Bottle. Sasanian, third–seventh centuries.

Goblet. Germany, Saxony, Glücksburg, probably about 1730–1760.

Goblet with relief portrait of King Augustus III. Germany, Saxony, Dresden or Glücksburg, after 1733.

* * *

Donors to the Future Machines Gallery

Judith Cicero, Eastham, MA

Thirteen glassmaking molds. U.S., Coraopolis, PA, Phoenix Glass Company and Consolidated Lamp and Glass Company, 1920s.

Houze Glass Corporation, Point Marion, PA

Large group of pressed glass and color samples. U.S., Point Marion, PA, Houze Glass Corporation, 20th century.

Patricia Max Poe, Provincetown, MA

Thirteen glassmaking molds. U.S., Coraopolis, PA, Phoenix Glass Company and Consolidated Lamp and Glass Company, 1920s.

Advances in two principal program-related areas highlighted an ambitious Library agenda in 2005. In both collection management and public outreach, we undertook new initiatives. Our staff members set themselves considerable challenges, and their creativity and commitment, combined with sustained Museum support, helped to achieve those goals.

The year was a period of many beginnings, including the start of my tenure as librarian on June 1. The Rakow Research Library is an important part of The Corning Museum of Glass, a unique cultural endeavor. It is also my new professional home, and I am pleased to share in both its beginnings and its traditions.

As we continue to exhaustively collect a growing body of glass literature, the task of managing the collection has become a pivotal piece of our mission. Moreover, the challenges and opportunities of collection management are taking us in new directions, prompting us to chart new solutions for traditional needs and to draw new topographies for the shifting landscape of an information-centric world.

Growth requires space, and so our focus on conserving and reclaiming it is ongoing. We have started to selectively microfilm trade newspapers and store the originals off-site, which has gained us some space in the overcrowded periodical stacks. Since the newspapers are in poor physical condition, this action doubles as a preservation measure. We have also begun to plan for the reconfiguration of the collection, based on the organizing principles of enhanced accessibility and a more cohesive physical arrangement.

Bibliographic control is another organizing principle of collection management. It's about knowing what we own, cataloguing it, and making the information available to our patrons and to the rest of the world through the global online OCLC database. A standard tool for bibliographic control is bar-coding. In 2005, we began to bar-code the items in our collection: new acquisitions as received and older materials in logical groups. The bar code provides a means of checks and accountability to better protect our collection.

The Library's preservation mandate has assumed a dual focus, addressing print and nonprint parts of the collection with strategies appropriate to each. In 2005, we received funds from The State Education Department/The University of the State of New York to pay for a preservation needs assessment of our paper-based materials. A preservation specialist from the Northeast Document Conservation Center will conduct the survey and prepare a report that will serve to leverage future grant proposals.

We preserve resources so they may continue to be used. In the last decade, the connection between accessibility and preservation has become all the more evident in the context of digitization, which effaces the geographic and temporal boundaries between a resource and its user. In 2005, the Library began to convert its audiovisual materials to digital format. This program, which is designed to extend over five years, started with the most endangered films, but it will eventually convert audio tapes and slides to digital format as well.

The Library serves a broad range of users, both in person and via the Internet, and an Outreach Plan, adopted in 2005, offers strategies to reach actual and potential constituents. The pace of outreach accelerated during the year. We introduced the Question Point reference management tool, enhancing interaction with Internet users and improving our ability to track and document inquiries. We provided service on Sunday afternoons during Studio class sessions, developed presentations for Studio students and the Family Exploration Series, and gave workshops for Museum staff members on archives, rare books, and the Google search engine. Our Glass Exhibition Database also went live in 2005. This unique guide contains information about glass exhibitions that have taken place in venues worldwide since 1982, and it also previews upcoming shows. The contents of this interactive database are compiled from information sent to the Library by galleries, artists, and others.

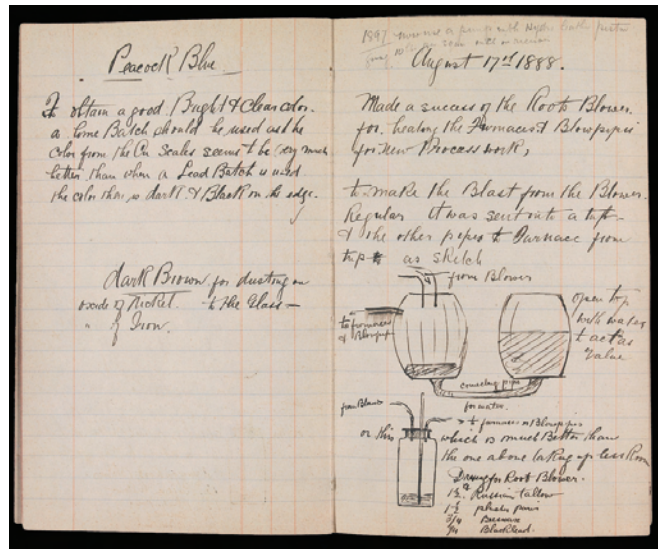
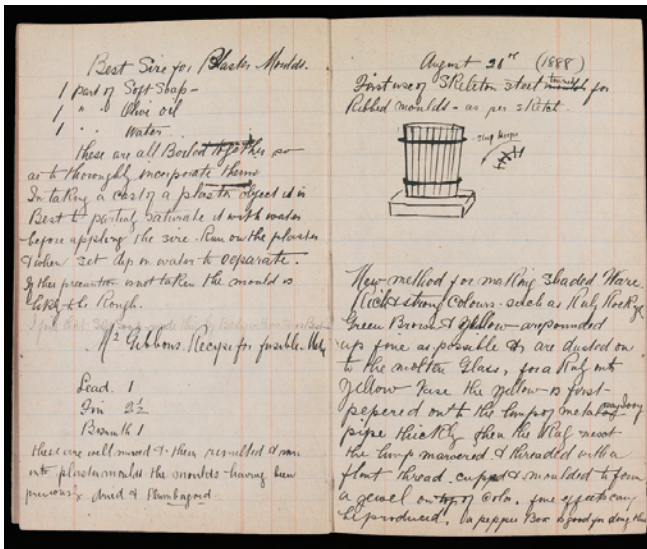
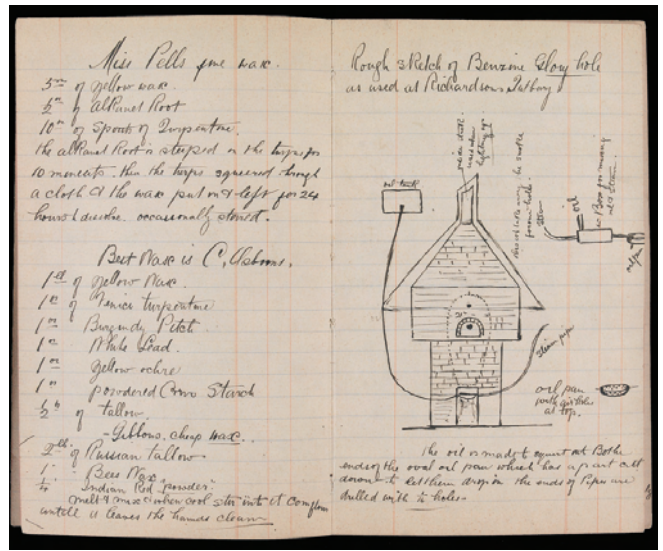
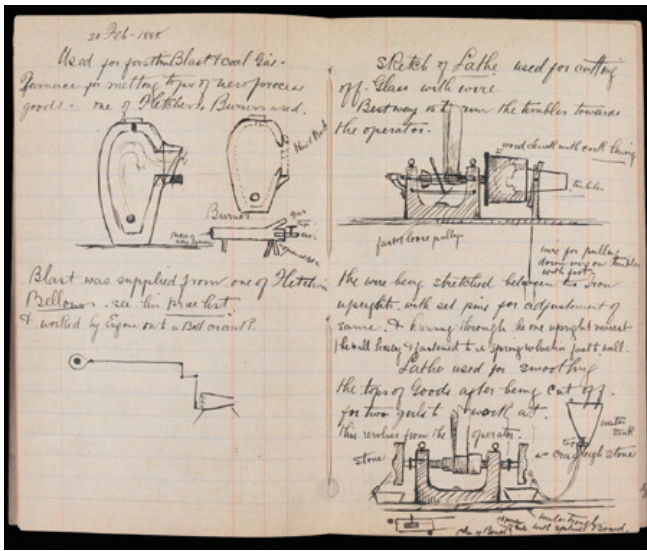
Generous donors provided support for our collection in 2005. Here are some of our notable acquisitions:

We were very fortunate to receive a collection of 33 personal notebooks compiled

by Frederick Carder between 1888 and 1930. This wonderful gift came to us from Tim and Paddy Welles. (Mr. Welles is Carder's great-grandson.) The notebooks document Carder's chemical recipes for different types of glass, his general observations on glass-making, and his ideas for glass designs, techniques, and equipment. His pencil and ink sketches make these volumes all the more valuable for research and truly delightful for browsing. Carder's constant companions for almost half a century, these notebooks render a vivid portrait of a master and his passion for innovative glassmaking in the service of art.

Glass formulas and ink drawings of glassmaking equipment from personal notebooks compiled by Frederick Carder. Gift of Tim and Paddy Welles.

A gift to the Museum from Barry Friedman Ltd. in New York City included drawings for 11 objects designed by František Vízner (Czech, b. 1936). These drawings, which will reside in the Library, match nine sculptural vases and two bowls in our glass collection. One exceptional example is a vase with orange scattered through a broad band just below its lip, creating the look of a classical architectural frieze. These drawings, which date from the mid-1960s to mid-1970s, will add significantly to the Library's collection of contemporary glass designs on paper. That collection already includes the drawings of earlier Czech masters acquired

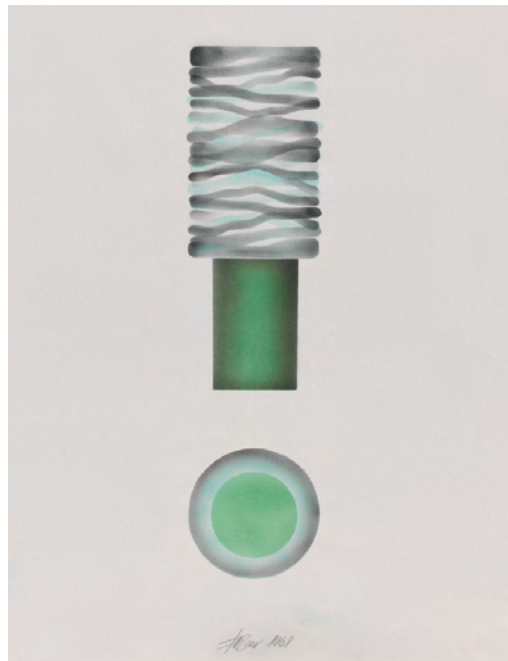


from The Steinberg Foundation of Vaduz, Liechtenstein.

We expanded our collection of primary resources relating to 19th-century European industrial fairs with the acquisition of two important first-edition guides to the second and third French national exhibitions, held in the courtyard of the Louvre. Among the 220 exhibitors in the 1801 guide are the glassmakers Le Creusot, Mont-Cenis, and Assier-Perricat, who displayed his glass instruments for physics experiments. The 1802 guide, which lists more than twice the number of exhibitors in the previous fair's publication, includes eight glass manufacturers, as well as the Parisian inventor Bertin, who fused metal with glass to produce lamps and "fontaines de feu."

The Rakow Fund provided money for the purchase of similar resources documenting fairs that took place in Paris, Angers, Milan, Turin, Copenhagen, and London between 1812 and 1879. Throughout this period, despite unstable political climates and sometimes violent regime changes, industrial fairs were a constant. These exhibitions celebrated the nation's ingenuity and prosperity, and they confirmed its status as a key player in science, technology, and industry. Publications documenting industrial fairs provide rare references to glass manufactures and situate the art and technology of glass within the framework of progress that would increasingly dominate Western culture.

One of our 2005 acquisitions falls into the category of juvenile literature. It is a small (56 pages of text and a seven-page index) book in Latin, aptly titled *De Vasculis Libellus* (A little book about small vessels), written by Charles Estienne (about 1504–1564) in 1535, a time when recreational reading was not a common pastime for children. The book describes ancient Roman storage vessels made of gold, glass, crystal, and earthenware that were used to contain wine, water, and oil. It is part of a series that also includes books about Roman dress and ancient ships. These volumes, written for entertainment as well as instruction, were adapted from Lazare de Baif's scholarly treatises on Roman antiquities. Our copy of *De Vasculis* is in very good condition. Its

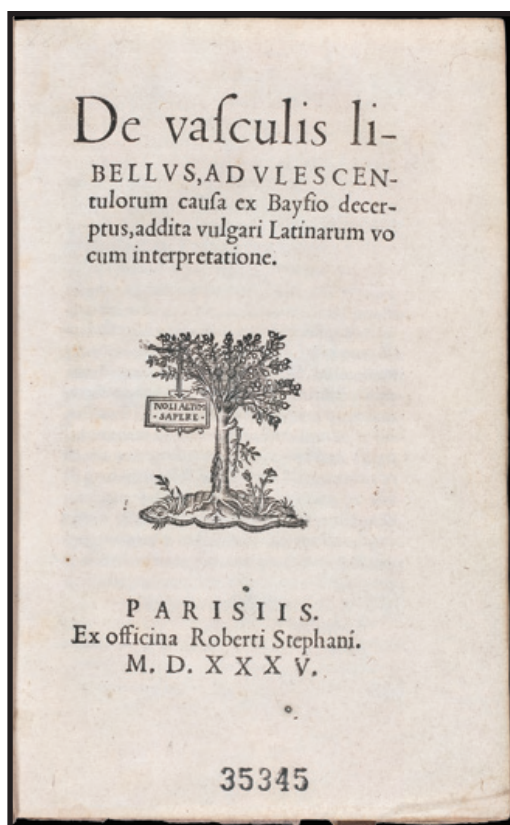


Drawings of sculptural vases by František Vizner. Gift of Barry Friedman Ltd., New York. The vase that was made from the lower design drawing is shown on page 15.

paper is still clean and supple, showing the fine, faint lines of the wire mesh on which it was made. An early example of glass literature written for children, *De Vasculis* is an important addition to our rare book collection.

Diane Dolbashian
Librarian

Title page of *De Vasculis Libellus* (A little book about small vessels), 1535.



Acquisitions by Category

Monographs	4,333
Films/videotapes/DVDs	81
Slides	5,576
Miscellaneous	754

* * *

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 Jerry and Virginia Wright, Corning, NY
 R. D. Wright Inc., Greenville, NY
 Karel Wünsch, Nový Bor, Czech Republic
 Württembergisches Landesmuseum, Stuttgart, Germany
 Jean H. Wurtz, Metz, France
 Jay Okun Yedvab, Toronto, Ontario, Canada
 Naoto Yokoyama, Tokyo, Japan
 Wendy Yothers, Hopatcong, NJ
 Tanya Youngling, Baccarat, Aspen, CO
 Jan Zandhuis, Galena, MD
 Elena Zang, Shady, NY
 Eos Zervoudaki, Athens, Greece

† Deceased

Several exceptional gifts and grants for acquisitions brought 2005 private and public donations to the highest level since the major gifts program was organized in 2002. Total gift and membership income, exclusive of operating and capital support from Corning Incorporated, the Museum's corporate benefactor, was \$1,228,854.

We were also pleased to welcome the 100th household member to the Ennion Society, a patrons group devoted to supporting important acquisitions for the Museum's glass collection. Organized in 2003, the society is named for the first glassmaker whose name is known. He lived in the Roman Empire in the first century A.D.

Among the major gift initiatives in 2005 was a special campaign to raise funds to acquire *Endeavor*, an installation by the Italian artist Lino Tagliapietra (see page 14). In addition to the major donors (listed on page 17), members of the Directors', Curators', Sustainers, and Collectors Circles of the Ennion Society voted to allocate undesignated society gifts in 2005 toward the acquisition of *Endeavor*.

The installation will be formally dedicated at the Ennion Society's annual dinner on November 8, 2006. The artist will be present. The event will also help to mark the 10th anniversary of the Museum's glassmaking school, The Studio, where Mr. Tagliapietra was one of the first instructors. A grant from the Robert Lehman Foundation Inc. will underwrite a five-day workshop to be taught by Mr. Tagliapietra at The Studio in November 2006.

Other gifts and grants in 2005 included \$210,000 from the Arthur Rubloff Residuary Trust, \$100,000 from Corning Incorporated for a commissioned work by Peter Aldridge, and \$16,000 from the Gladys M. and Harry A. Snyder Memorial Trust. A grant from the Greater Milwaukee Foundation, Kenneth R. Treis Fund enabled the Museum to acquire an early 20th-century Oriental-style birdcage with brilliant blue glass panels. The birdcage was once owned by the Doubleday family of Chicago.

The Triangle Fund made two grants totaling \$10,998. One provided renewed support for a glassmaking program at The Studio for students in the High School Learning

Center, the alternative high school of the Corning–Painted Post Area School District. The grant enabled students who had completed the beginning glassblowing program to take a course in flameworking. It also supported a beginning glassmaking course for new students in the alternative high school. The second grant from The Triangle Fund underwrote a two-day workshop on development principles and techniques for local nonprofits.

The many generous grants and gifts to The Studio are listed on page 37.

The Getty Foundation made a grant of \$64,000 for treatment and research related to the conservation of reverse paintings on glass that are part of a 16th-century German house altar. Grants of \$22,300 from the New

Development and Membership

Birdcage, blown, cut, tooled; brass. England or U.S., possibly about 1920. OH. 129.5 cm (2005.2.9). Purchased with funds from the Greater Milwaukee Foundation, Kenneth R. Treis Fund.



York State Council on the Arts and \$10,000 from Polly and John Guth were made for general support of the Museum.

“Meet the Artist” Series

The popular “Meet the Artist” lecture series, inaugurated by the Museum’s Development Department in 2004, featured four artists who work with glass. In February, Cappy Thompson, who is one of the leading American artists working with enameling on glass, discussed how her narrative paintings are inspired by medieval manuscripts, folk tales, primitive painting, Hindu imagery, and personal experiences.

In April, the featured artist was Josh Simpson, who is known for his visionary landscapes in glass. At a luncheon for Museum docents and volunteers, a public lecture, and a private dinner for Ennion Society members, Simpson shared how his “planets” and larger “megaworlds” and vessels of his own “New Mexico” glass have evolved from his thoughts of what far-off universes or deep oceans might look like.

Hemi Bawa, a sculptor who lives in New Delhi, India, was the guest artist in July. She is one of the few Indian artists who work with glass and among the first to use glass for sculpture. She explained how she has been influenced by Hindu views of world forces, and how she uses glassworking techniques she learned in England and Scandinavia.

The final “Meet the Artist” event featured the 2005 Rakow Commission recipient, the American artist Nicole Chesney. She discussed her commission in a lecture that was part of the Museum’s annual Seminar on Glass. A private dinner for Ennion Society members followed.

Other Events

The Development and Communications Departments organized two events in New

York City for supporters of the Museum. The first was a reception and lecture titled “Redrawing the Map of Mid-Century” by Tina Oldknow, our curator of modern glass, presented at Christie’s on June 7. This program introduced the Museum’s major 2005 exhibition, “Design in an Age of Adversity: Czech Glass, 1945–1980,” to friends of the Museum and members of the news media in the New York metropolitan area.

Also in June, the Museum hosted a reception in association with an exhibition of Carder Steuben glass at The Gallery at Steuben Glass in New York City.

The culminating event of 2005 was the annual Ennion Society dinner on November 9. Titled “An Evening in Rajasthan,” this event gave the society’s members a preview of the Museum’s 2006 major exhibition, “Glass of the Maharajahs.” Dancer Parul Shah performed traditional kathak dance, accompanied by the tabla, sitar, and wooden flute. The program also raised funds for The Studio’s scholarships and residencies through the sale of glass objects made by faculty members of The Studio.

Membership Program

A new Museum membership offering in 2005 was complimentary membership in the North American Reciprocal Program for all Members at the Donor (\$100) level and above. The program offers free admission and members’ shop discounts to about 200 museums in the United States.

Museum Members previewed “Design in an Age of Adversity: Czech Glass, 1945–1980” at a dessert reception. The preview of the fall West Bridge exhibition, “Glass of the ’60s,” began with a Members-only lecture by Tina Oldknow, followed by a self-guided tour of the exhibition.

Eleanor T. Cicerchi
Development Director

In 2005, the Museum organized the largest exhibition of Czech glass ever shown in the United States. Three distinct shows occupied different exhibition areas in the Museum and showcased glass made in what is now the Czech Republic from the 19th century to the present day.

“The Tradition of the Avant-Garde: Bohemian Glass, 1820–1935”

West Bridge

May 19–October 30, 2005

Glassmaking in Bohemia, the major part of what is today the Czech Republic, dates back to the 13th century. It has a long tradition of innovation, notably in the 17th and 18th centuries. Most commonly, however, Bohemian glass is identified with the 19th century. This period, together with the first decades of the 20th century, was the focus of this exhibition of 74 objects, which was organized by Dedo von Kerssenbrock-Krosigk, the Museum’s curator of European glass.

The show started with the distinct shapes and decorations of the Biedermeier period, which were significant in the development of modernism. This part featured engravings on glass by Dominik Biemann and his lesser-known contemporaries, as well as the evolution of colored glass. Some of the most important inventions in Bohemian glass at that time were made by the chemist Friedrich Egermann, and the show displayed examples of his ruby stained and Lithyalin glass.

Bohemian glass of the later 19th century and the first decades of the 20th century relied heavily on the artistic influence of the capital of the Austrian empire, Vienna. In the exhibition, the Viennese decorative arts scene was represented by works that were commissioned by the glass dealer Lobmeyr, and by glass that had been designed in the arts and crafts workshops of the Wiener Werkstätte. The maturation of an independent Czech style in design in the early 20th century is reflected in the glass of Jan Kotěra, Ladislav Sutnar, and Ludvica Smrčková.

“Design in an Age of Adversity: Czech Glass, 1945–1980”

Changing Exhibitions Gallery

June 15–November 27, 2005

This major traveling exhibition, curated by Helmut Ricke of the Museum Kunst Palast in Düsseldorf, Germany, and organized by Tina Oldknow, the Corning Museum’s curator of modern glass, was the featured show at the Museum in 2005. It presented the first comprehensive survey of a little-known but dynamic movement in postwar design that influenced the course of modern and contemporary glassmaking.

The exhibition included more than 350 objects drawn primarily from the private collection of The Steinberg Foundation in Liechtenstein and loans from the Czech Republic, including the Museum of Decorative Arts in Prague, the Northern Bohemian Museum in Liberec, the glass museums in Nový Bor and Kamenický Šenov, and the private collections of the artists Jiří Harcuba, René Roubíček and Miluše Roubíčková, and Jiřina Žertová. Other lenders to the exhibition were the Museum Kunst Palast and The Corning Museum of Glass.

“Design in an Age of Adversity” documented how, in the wake of World War II, artists in Czechoslovakia turned to glass as a medium for painting, sculpture, and architecture, and as vehicle for the exploration of abstract art. The repression of abstract art and the promotion of Socialist Realism, an artistic movement based on the principle that the political, social, and cultural goals of communism should be glorified, were widely practiced behind the Iron Curtain. Painting, sculpture, and graphic arts were

The Biedermeier section of the West Bridge exhibition “The Tradition of the Avant-Garde: Bohemian Glass, 1820–1935.”



supposed to illustrate ideology, and artists who rejected the state-approved direction ran the risk of persecution. However, glass and other applied arts were considered to be decorative materials for functional use, and these media were not as closely monitored as painting and sculpture.

In Czechoslovakia, artists working in glass were allowed to pursue their work with relatively few restrictions, and in certain cases, they were encouraged to be experimental. The communist government needed forward-looking products to showcase at major international expositions, which allowed Czechoslovakia to burnish its image abroad, attract foreign currency, and compete with the West in the cultural arena. Many of the objects on view in “Design in an Age of Adversity” were commissioned for international expositions and world’s fairs. It was thus a strange duality—government repression and support—that fueled the extraordinary burst of artistic invention evidenced in the exhibition.

The role of Czech glass design as an outlet for artistic exploration in a period of political repression has lasting importance for the history of 20th-century glass. There was no similar crossover from painting and sculpture to a decorative arts medium anywhere else. In other totalitarian regimes of central and eastern Europe, there was neither the strong craft tradition nor the long history of glassmaking that Czechoslovakia possessed. This unique situation arose from the inter-

section of several key factors: the political repression of the fine arts; strong painters and sculptors who brought their ideas, through teaching, into the applied arts; an excellent educational system in the applied arts; a government that funded and promoted exploration, experimentation, and international exhibitions in glass; the relative isolation of Czech artists from the outside; and the spirit of artistic cooperation, ambition, and optimism that was honed by political adversity.

“Czech Glass Now: Contemporary Sculpture, 1970–2004”

Sculpture Gallery

June 15–December 31, 2005

From the 1970s to the present, Czechoslovak artists have become increasingly recognized for their work in glass. This exhibition of 65 objects, curated by Tina Oldknow, featured the recent work of some of the most important artists represented in “Design in an Age of Adversity,” and work by artists of the next generation who have risen to prominence in Czech glass.

In the 1960s, when American studio glass artist-teachers such as Harvey Littleton, Dale Chihuly, and Marvin Lipofsky were discovering the sculptural potential of glass, artists such as Stanislav Libenský, Jaroslava Brychtová, and René Roubíček had already been working for years with large-scale glass. However, because Czechoslovakia was an Iron Curtain country, Czech glass was relatively unknown.

The 1967 Montreal world’s fair was particularly significant for American studio glass artists, who saw Czech glass for the first time. American artists began to correspond with and visit Czechoslovak artists in the late 1960s and 1970s. Expo 70 in Osaka, Japan, was also successful, but the Czechoslovak government had grown increasingly conservative since the 1968 Soviet-led invasion of Prague. Throughout the 1970s, artists taught and worked under highly repressive conditions.

When government restrictions began to soften once again in the early 1980s, certain artists were allowed to travel and to teach abroad. The most influential Czechoslovak artist-teachers in the United States were Libenský and Brychtová. The Libenskýs

Entrance to the exhibition “Design in an Age of Adversity: Czech Glass, 1945–1980.”



brought a much-needed intellectual, theoretical, and philosophical focus to making art with glass. In the 1980s, Jiří Hrcuba came to the United States to begin his teaching of the art of engraving, and in the 1990s, Roubíček and others traveled outside Czechoslovakia to share their knowledge with studio glass artists worldwide.

It was not until after the fall of communism in 1989 that Czechoslovak artists were able to pursue truly free expression, and to take control of the way in which their works were presented and sold. Today, Czechoslovak artists are best known for their work in large- and small-scale casting, but they have also been influential in the development of painting, cutting, and assembling, and in large-scale installations in glass.

* * *

“Decades in Glass: The ’60s”

West Bridge

November 17, 2005–April 2, 2006

This exhibition, curated by Tina Oldknow, presented art and design in glass made in the United States and Europe during the 1960s. The widely varied production of this historic decade in glass ranged from sleek, modern commercial designs to expressive and eccentric studio objects.

Glass design in Italy, Czechoslovakia, and Scandinavia did not change dramatically in the 1960s. Commercial art glass reflected the changing fashions of the new decade in terms of color, pattern, and form, but the styles and modernist approaches explored and defined in the 1950s continued to play an important role. In contrast, by 1960, the craft of blowing glass by hand in American factories had declined almost to the point of extinction.

The most surprising and influential development in glass during the 1960s occurred in the United States, where art glass was dramatically transformed. The movement of artistic glassmaking from the factory to the artist’s studio, and new perspectives on the use of glass for art, resulted in a widespread burst of artistic activity that is called the Studio Glass movement.

The 70 objects in the exhibition, which were drawn from the Museum’s permanent collection, featured examples of European



design by artists from the Czech Republic, Finland, Germany, Italy, the Netherlands, and Sweden. Also presented were objects by American designer-craftsmen, studio glass by the new generation of American artists (including the “fathers” of American studio glass, Harvey K. Littleton and Dominick Labino), and European studio glass.

* * *

“The Italian Influence in Contemporary Glass”

The Gallery at Steuben Glass, New York, NY

February 11–July 30, 2005

This show, which was presented on the Museum’s West Bridge in 2004, traveled to New York City in 2005. Curated by Tina Oldknow, the exhibition demonstrated that the Italian impact on contemporary studio glass throughout the world—and especially in the United States—is the most recent chapter in the long and complex history of Venetian-style glass.

Italian glassworking techniques are important tools with which contemporary artists realize their ideas. The exhibition featured 28 examples of contemporary glass made with Venetian techniques by non-Italian artists. Artists represented included the American studio glass pioneers Dale Chihuly, Richard Marquis, Marvin Lipofsky, and Benjamin Moore. Works made by other

View of the exhibition “Czech Glass Now: Contemporary Sculpture, 1970–2004,” showing sculptures by Stanislav Libenský and Jaroslava Brychtová.



Glass by Harvey Littleton and Dominick Labino in "Decades in Glass: The '60s."

American artists, as well as by artists from Switzerland, Japan, and France, were also featured.

* * *

Glass on Loan

In 2005, the Museum had 143 objects on loan to 12 exhibitions in the United States and Europe. These loans are listed below in chronological order.

"Kickin' It with Joyce J. Scott," ExhibitsUSA traveling exhibition, Dane G. Hansen Memorial Museum, Logan, KS, through January 7, 2005; Art Museum of South Texas, Corpus Christi, TX, January 28–March 16, 2005; The Arkansas Arts Center, Little Rock, AR, September 1–October 20, 2005; one object. (Exhibition will tour through 2007.)

"Bringing Modernism Home," The Columbus Museum of Art, Columbus, OH, January 28–April 17, 2005; three objects.

"The Nature of Craft and the Penland Experience," Mint Museum of Craft + Design, Charlotte, NC, through January 30, 2005; one object.

"Eric Hilton Retrospective," The Gallery at Steuben Glass, New York, NY, through January 31, 2005; one object.

"Czech Glass, 1945–1980: Design in an Age of Adversity," traveling exhibition, Museum Kunst Palast, Düsseldorf, Germany, February 19–May 15, 2005; The Corning Museum of Glass, Corning, NY, June 15–November 27, 2005; 12 objects (and 50 works on paper from the Museum's

Rakow Research Library). (Exhibition will tour into 2006.)

"American Fancy: Exuberance in the Arts, 1790–1840," Maryland Historical Society, Baltimore, MD, through March 20, 2005; five objects.

"Particle Theories: International Pâte de Verre and Other Cast Granulations," Museum of American Glass at Wheaton Village, Millville, NJ, April 2–December 31, 2005; 26 objects.

"Lustrous: A Centennial Celebration of Art Glass Designed by Frederick Carder," Wichita Art Museum, Wichita, KS, through April 7, 2005; 42 objects.

"Iraq and China: Ceramics, Trade, and Innovation," Arthur M. Sackler Gallery, Smithsonian Institution, Washington, DC, through July 17, 2005; seven objects.

"Frederick Carder: Glass, Passion, Invention," The Gallery at Steuben Glass, New York, NY, September 5, 2005–February 18, 2006; 41 objects.

"Grant Wood at 5 Turner Alley," Cedar Rapids Museum of Art, Cedar Rapids, IA, September 9, 2005–January 15, 2006; Renwick Gallery of the Smithsonian American Art Museum, Washington, DC, March 1–July 16, 2006; one object.

"Louis Comfort Tiffany: Artist for the Ages," Exhibitions International traveling exhibition, Seattle Art Museum, Seattle, WA, October 12, 2005–January 4, 2006; three objects. (Exhibition will tour through 2007.)

Opposite:

Tiny Glover tells stories of animals in glass at a Little Gather program

Explainers interact with young visitors in the galleries, using carts containing objects that can be handled.

The Museum's Education Department made great strides in 2005. We hired Mary Cheek Mills as manager for our school and docent programs. Mary, a specialist in American glass, has also been a middle-school teacher. She regularly teaches the history and technology of European and American glass for graduate programs in the decorative arts at the Cooper-Hewitt National Design Museum in New York City and the Smithsonian Institution in Washington, D.C. She is creating interdisciplinary programs for our K-12 audience while continuing to broaden the knowledge of our docents by focusing on their training program.

More than 11,200 schoolchildren visited the Museum this year. Visits by students from local school districts integrated science and language arts subjects to make full use of our collections. Whenever possible, these visits included a stop at the Rakow Research Library so that students could learn about library research, primary documents, and some ways in which the Rakow Library can assist them in their future studies. Another component of these visits is a hands-on glassworking experience at The Studio.

We offered a wide range of programs in 2005. The nine-week Little Gather summer story-hour program attracted more than 3,500 children and their escorts. Draw & Discover, which was offered in the spring and autumn, encouraged participants to look at our collection from an artist's point of view. The 10 events in the Family Exploration Series focused on glass from the Islamic world, India, Egypt, Venice, and elsewhere. These sessions included performances, crafts, storytelling, and cultural exchange.

During the year, we initiated our Young Educators Program, and it was very successful. Eight high-school students spent six months learning how to interact with the public and how to lead groups of young people through the Museum. Along the way, these students gathered considerable information about our collection and tried their hand at glassworking. During the busy summer season, graduates of this program became Explainers and spent time talking with visitors in our galleries and leading camp tours. Using objects on a cart, each Explainer was able to share information about the

properties of various types of glass and the techniques that were employed to make the objects. This program was so well received that the number of Young Educators will be expanded to 18 in 2006, and the number of carts in the galleries will increase from two to four.



Some of the Young Educators were graduates of our Junior Curators program. In 2005, seven students became Junior Curators. This group researched the works of living artists and went behind the scenes at the Museum to learn what happens when an object is acquired. The Junior Curators then presented their own exhibition, complete with a special opening for friends and family members.

Two Evening for Educators programs were attended by more than 100 teachers in the region, who learned how the Museum can assist them in planning curricula for their students. Participants listened as educators and students from the Watkins Glen Middle School and the Corning–Painted Post West High School discussed programs that they had conducted in collaboration with the Museum’s Education Department.

The Studio

In 2005, The Studio offered 58 summer and winter intensive courses, 48 weekend classes, eight one-day sessions, and 11 semester-long courses that met once each week. Our Family Workshop Series included 10 programs for parents and children on such topics as mosaic-making, fusing, and painting on glass.

The Walk-in Workshop continues to be a big attraction. More than 20 percent of our individual and family visitors made a glass

Artists and students are able to take pictures of their work in The Studio’s new state-of-the-art photography room.



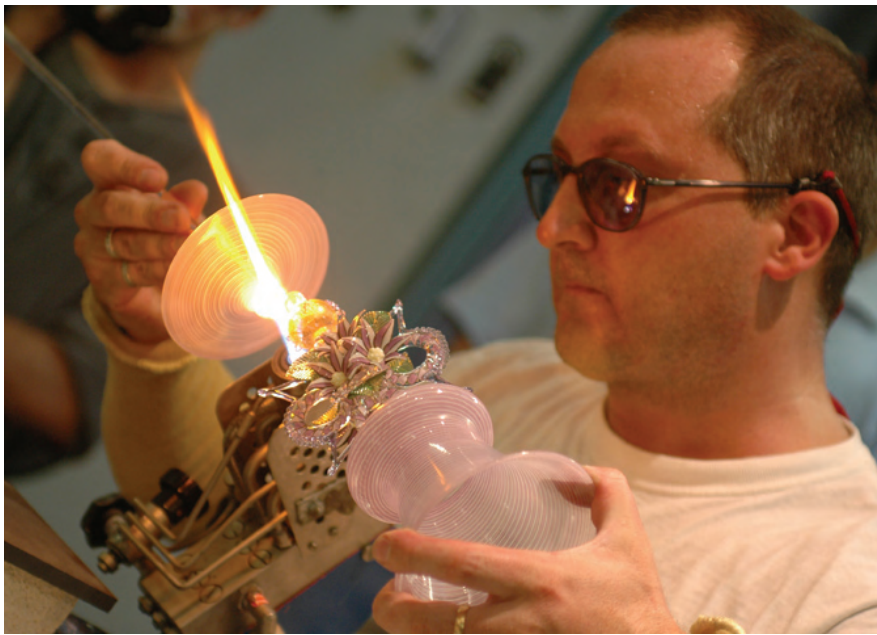
object during their stop at the Museum. A new addition in the fall was the opportunity to create blown glass pumpkins, an option that was selected by 60 percent of visitors who chose to work with hot glass. In previous years, reservations for the Walk-in Workshop could be made only on the day of the visit. In 2005, we started to take reservations in advance, an offering that our visitors found to be very helpful in planning their stay in Corning.

The Studio continued its collaboration with the High School Learning Center, which was designed to meet the needs of academically capable students who are nevertheless at risk of dropping out of school. Our program enables these students to earn their art credit while they learn how to blow glass. We also offered five beginning and next-step Elderhostel programs, demonstrating that every age is a good age to learn about glassworking. Almost 3,000 people participated in our Fun with Glass event for groups.

An exciting addition to our facility was the photography room, which is equipped with state-of-the-art lighting and digital photography equipment. Artists and students are permitted to use this room during intensive classes, when a photographer is available at certain times to assist them in taking pictures of their work. At other times, the room can be rented by the hour. Photographs of work can be e-mailed, placed on CD or DVD, or printed on high-quality photo paper. A computer with Photoshop software is also available so that images may be adjusted. The creation of the photography room was made possible by private donations. The room has already been used extensively, and we hope that this practice will continue.

The artists Eric Rubenstein, Frances Binnington, Silvia Levenson, Maria Grazia Rosin, and Sayaka Suzuki enjoyed month-long residencies at The Studio during the year. Each of them was provided with travel to and from The Studio, a food stipend, supplies, assistants, and the use of our facilities.

We received a \$10,000 grant from The Dana Foundation to benefit our scholarship fund. A sale of glass works at our Ennion Society dinner in November raised \$12,000,



Cesare Toffolo flame-works a decorative goblet during a summer workshop at The Studio.

and our annual holiday open house and glass sale netted almost \$25,000.

The Studio released *An Introduction to Flameworking with Emilio Santini*, the second video in the Foundations Series. Additional information on this video will be found on page 46.

Amy Schwartz
*Deputy Director, Education Programs
 and The Studio*

* * *

We wish to thank the foundations, individuals, and companies that made generous donations of money and materials to our programs in 2005:

Guy Bodemer, Painted Post, NY
 Bullseye Glass Company, Portland, OR
 Jeffrey J. and Mary E. Burdge Charitable Trust,
 Harrisburg, PA

Jeremy Burdge, M.D., Columbus, OH
 The Dana Foundation, New York, NY
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 Robin Lehman and Marie Rolf, Rochester, NY
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 Briarcliff Manor, NY
 Northstar Glassworks, Tigard, OR
 Olympic Color Rod, Seattle, WA
 Dr. Susan W. Schwartz, State College, PA
 Josh Simpson, Shelburne Falls, MA
 Josh Simpson Contemporary Glass Inc., Shel-
 burne Falls, MA
 The Triangle Fund, Corning, NY
 Uroboros Glass, Portland, OR
 Vitrum Studio, Beltsville, MD
 Theresa Volpe and Robert Michaelson,
 Kinnelon, NJ

Marketing, Communications, and Public Programs

Marketing and Communications

A number of innovative marketing and communication initiatives helped to attract more than 326,000 visitors to the Museum in 2005, a five-percent increase from 2004. One of the strongest areas of growth was in tour-group attendance, which accounted for more than one-third of visitation during the year. Those who came were pleased with their experience: customer surveys showed that the Museum continues to exceed the expectations of the majority of visitors, and most find the price/value relationship to be exceptional.

For the first time, the start of the Museum's summer season was moved to the Memorial Day weekend from July 1. Visitors experienced an extra month of extended hours (open until 8 p.m.), Late Shows on the Hot Glass Show stage, and special family-oriented programs.

These programs and hours were heavily promoted, as were two key admission strategies: our ongoing Kids Free! 17 and Under program and our new Free to Rediscover program. This was the first full year of Free to Rediscover, which allows visitors, upon entering the Museum and paying admission,

to return free of charge for the remainder of the year. More than 10,500 visitors signed up for the program, and 22 percent took advantage of the opportunity to return in 2005.

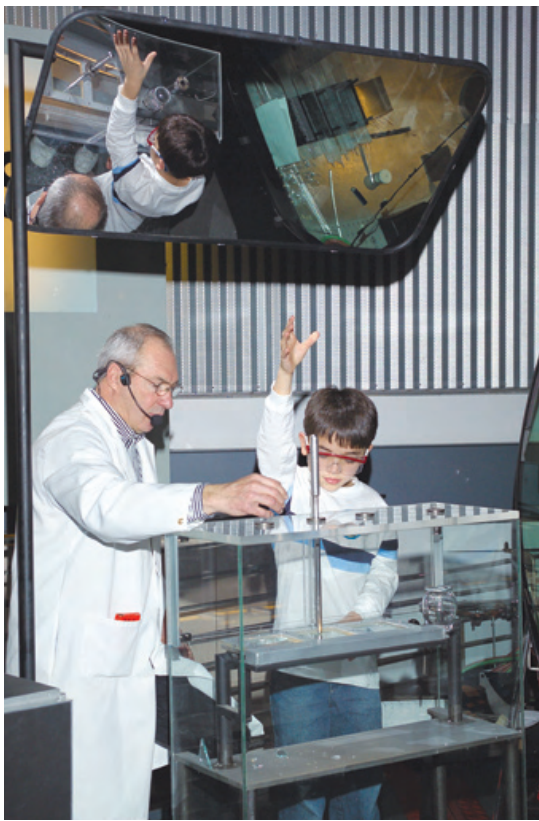
The overwhelming response to Free to Rediscover also allowed the Museum to capture important visitor data. As part of their registration, many Free to Rediscover participants elected to receive information about Museum programs via e-mail. We put a great deal of emphasis on building a highly qualified marketing database this year, and we were able to launch a targeted e-mail marketing campaign in the summer of 2005.

E-mail marketing helped direct traffic to the Museum's Web site, which was significantly updated and redesigned this year to more accurately reflect the quality and scope of the Museum. The site now incorporates more images, video, and research material, and it is updated daily to reflect current activities in, and news about, the Museum.

The emphasis on database management also helped us better target print mailings and introduce an effective print marketing tool: a seasonal Calendar of Programs. The 20-page calendar is mailed three times a year (at the beginning of the winter, summer, and

2300° events, which continued to grow in popularity in 2005, offer an eclectic mix of entertainers, glass-makers, and interactive art.





fall seasons), and it covers upcoming events in all areas of the Museum, from lectures in the Rakow Research Library to Little Gather storytelling sessions in the Auditorium. The first calendar was mailed in January 2005 to more than 10,000 recipients.

In 2005, the GlassMarket launched some unique sales activities to attract new interest in its product offerings. Spring and holiday sales drew many shoppers, and the Day-After-Thanksgiving sale (communicated for the first time with an insert and coupon in local newspapers) netted the GlassMarket its biggest sales day ever. In November and December, the GlassMarket hosted its first retail show of works by an individual artist, the Kosta Boda designer and artist Bertil Vallien.

In addition, the GlassMarket began to upgrade its retail Web site this year, which has resulted in increased Web sales. In a December edition of *BusinessWeek*, a glass golf putter from the GlassMarket Web site was featured in a gift guide of unique products available for purchase on top museum store Web sites.

A targeted advertising and media outreach campaign supported all of these efforts, and it offered information about the rich array of exhibitions, publications, and programs that the Museum offers.

Paid advertising ran in the form of billboards, television and radio commercials, and print ads. Television commercials were especially effective. They were aired in regional metropolitan areas, including a limited run on NY1, the largest cable news station in the New York City area. In addition, the Museum introduced a new commercial focusing on the appeal of the Museum, and especially the Hot Glass Show, to multiple generations.

Media impact was also very strong this year. Major articles and reviews pertaining to our Czech glass exhibitions appeared in newspapers and magazines around the world, including the *New York Times*, *Christian Science Monitor*, *Sculpture*, and *Art & Auction*. The design of the press kit announcing these shows was honored by the American Association of Museums in its annual publications competition.

Participants of all ages watch glass break, bend, and stretch in the Magic of Glass show in the Museum's Glass Innovation Center.

The Hot Glass Roadshow brought live glassmaking to five Australian cities during its "Blow Glass Down Under 2005" tour.



Fritz Dreisbach, one of the pioneers of studio glass, gets into the '60s spirit during the November 2300° program. He was one of many top glass artists who demonstrated at Museum events throughout the year.

Other media-coverage highlights included an April article about the You Design It; We Make It! program in *Family Fun* magazine, an Associated Press article featuring our family activities, and travel articles about the Museum in the *Pittsburgh Post-Gazette* and *Chicago Tribune* and on Voice of America.

Public Programs

The Hot Glass Roadshow was truly the Museum's international ambassador this year. In March, the Roadshow kicked off a three-month tour of Australia, appearing at high-profile events in Sydney, Canberra, Melbourne, and Wagga Wagga. At the final stop, Adelaide, the Roadshow was part of the Glass Art Society's annual conference.

The goal of the tour was to celebrate the ever growing glassmaking culture of Australia and to honor a similar trip taken by the glass artist Richard Marquis in 1974, which brought new glassmaking techniques to schools and universities across the country. Many credit that tour with helping to shape the Australian Studio Glass movement and nurturing the interest of some of today's top Australian glass artists.

At each stop, the Roadshow provided a platform for prominent Australian glass

artists to demonstrate their talents and techniques. Members of the Roadshow crew conducted interviews with the major media outlets in each market and were recognized by representatives of the U.S. Embassy in Australia for the Museum's contribution as a cultural ambassador for America.

In July, the Roadshow returned to a busy summer schedule, providing outdoor Hot Glass Shows at the Museum, and then it rolled on to a variety of locales. During the fall, the Roadshow demonstrated at the Catawba Science Center in Hickory, North Carolina; the international SOFA (Sculpture, Objects, and Functional Art) exposition in Chicago; and a Dale Chihuly exhibition at the Kalamazoo Institute of Arts in Kalamazoo, Michigan. Finally, it celebrated the new year at First Night in Binghamton, New York. At each stop, the Roadshow provided narrated demonstrations and programming that showcased the educational and artistic expertise of The Corning Museum of Glass as the world's best glass museum.

At home in Corning, evening events built a community spirit that was stronger than ever. 2300° events continued to grow in popularity and attendance, peaking at just over 2,500 at some events. An eclectic mixture of music, themes, and glassmaking demonstrations throughout the year attracted an incredibly diverse and loyal audience. The year's lineup incorporated creative use of space and multimedia capabilities, including an interpretive multimedia design by the Tony-nominated designer Jerome Sirlin at the November "Decades in Glass: The '60s" 2300° installment. In addition, Summer Bouquet, a ticketed wine-tasting event, took place in June, with record-breaking ticket sales and a considerable variety of wineries, caterers, and restaurants.

Free events and activities aimed at families and young children also served the local community. Kids' Nights at the Museum, Ghosts in the Galleries, and the Holiday Open House offered special weekend and evening events, and they attracted large turnouts. Daily public programming, including You Design It; We Make It!, and the Magic of Glass science show, which was offered during school breaks, provided reasons for families to return to the Museum.

A bonus for You Design It; We Make It! participants this year was the addition of samples of chosen drawings and the finished glass pieces on our Web site, allowing participants to share their excitement with friends and family around the globe.

Yvette M. Sterbenk
Communications Manager

* * *

Gifts in Kind

Special thanks to the businesses and individuals that provided goods, services, and gifts of time and talent to the Museum in 2005:

Americana Vineyards & Winery, Interlaken, NY
Anthony Road Wine Company Inc., Penn Yan, NY
Anthony's at Holiday Inn, Elmira, NY
Arcadian Estate Vineyards, Rock Stream, NY
Atwater Estate Vineyards, Hector, NY
The Bistro at Red Newt, Hector, NY
Bloomer Chocolate Company, East Greenville, PA
Bully Hill Vineyards, Penn Yan, NY
Byron Dairy, Syracuse, NY
Casa Larga Vineyards, Fairport, NY
Castel Grisch Estate Winery, Watkins Glen, NY
Château Frank, Hammondsport, NY
Château LaFayette Reneau, Hector, NY
Chocolate Cheers, Kingston, NY
Corning Gaffer District, Corning, NY
Corning–Painted Post Area School District, Painted Post, NY
Crystal City Wedding and Party Center, Corning, NY
Tom Dimitroff, Corning, NY
Jim Ellison, Elmira, NY
Elmira Distributing Company, Elmira, NY
Evanna Chocolates, Corning, NY
The Fantasy Fountain Company, Hoboken, NJ
Fox Run Vineyards, Penn Yan, NY
Dr. Frank's Vinifera Wine Cellars Ltd., Hammondsport, NY
Fulkerson Winery, Dundee, NY
Gaffer Grille and Tap Room, Corning, NY
Garcia's Mexican Restaurant, Corning, NY
Tom Gardner, Corning, NY
Glenora Wine Cellars Inc., Dundee, NY

The Glory Hole Pub and Eatery, Corning, NY
Goose Watch Winery, Romulus, NY
Grill 125, Radisson Hotel Corning, Corning, NY
Hazlitt 1852 Vineyards, Hector, NY
Heron Hill Winery, Hammondsport, NY
Keith Hoover, Corning, NY
Hosmer Winery, Ovid, NY
Hunt Country Vineyards, Branchport, NY
iGourmet.com, Yorktown Heights, NY
Keuka Springs Vineyard, Penn Yan, NY
King Ferry Winery, King Ferry, NY
Knapp Vineyards, Romulus, NY
Toby Lagonegro, Elmira, NY
Lakewood Vineyards, Watkins Glen, NY
Lamoreaux Landing, Lodi, NY
Logan Ridge Estates Winery, Hector, NY
Long Point Winery, Romulus, NY
Lost Angel Studio, Corning, NY
Lucas Vineyards, Interlaken, NY
Massi's Greenhouses, Painted Post, NY
McGregor Vineyard Winery, Dundee, NY
Miles Wine Cellars, Himrod, NY
Morley Candy Makers, Clinton Township, MI
Noslo Glass, Corning, NY
Old World Café and Ice Cream, Corning, NY
Petioles Restaurant at Logan Ridge Estates Winery, Hector, NY
Pierce's 1894 Restaurant, Elmira Heights, NY
Prejean Winery, Penn Yan, NY
Red Newt Cellars Inc., Hector, NY
Rockwell Museum of Western Art, Corning, NY
Rooster Hill Vineyard, Penn Yan, NY
San Francisco Chocolate Factory, San Francisco, CA
Sheldrake Point Vineyard, Ovid, NY
Snug Harbor, Hammondsport, NY
Standing Stone Vineyard, Hector, NY
Swedish Hill Vineyard, Romulus, NY
Three Birds Restaurant, Corning, NY
Three Treasures Martial Arts, Corning, NY
Veraisons at the Inn, Glenora Wine Cellars, Dundee, NY
Vineyard and Winery Management, Watkins Glen, NY
George Vreeland, Buffalo, NY
Wagner Vineyards, Lodi, NY
Wegmans Food & Pharmacy, Corning, NY
West End Gallery, Corning, NY
Hermann J. Wiemer Vineyards Inc., Dundee, NY
Woodbury Vineyards, Dundee, NY
Yancey's Fancy Inc., Corfu, NY

Scientific Research and Curatorial Activities

Scientific Research

One of the great strengths of our Museum is the extraordinary breadth of its collections. We have glass from just about everywhere it was ever made, and from every period. This breadth was reflected in the activities of the Scientific Research Department in 2005.

We continued putting together our new analytical data for ancient Egyptian glasses with our existing analyses of Mycenaean glasses in order to investigate the origins of the glass ingots recovered from the 13th-century B.C. shipwreck at Ulu Burun. At a conference in Lisbon, we reported on our analyses of samples of Egyptian blue, many of which are contemporaneous with that early glass. It appears possible to distinguish between Egyptian blue artifacts from Egypt and Mesopotamia by chemical analysis.

Moving ahead in history, we continued our statistical analysis of data on Hellenistic and Roman glasses, with part-time help from

Side table, blown, cut, assembled; metal mounts. England, Birmingham, F. & C. Osler, about 1880. H. 75 cm (2005.2.11).



Dr. Colleen Stapleton. The results of our analyses of Sasanian glasses appeared in the new catalog of the Museum's Sasanian holdings. We also completed chapters for books on the window glasses from Jarrow (which many specialists believe are the earliest colored window glasses ever discovered) and the 11th-century Levantine glass recovered from the famous Serçe Limanı shipwreck. Our findings on the compositions of the 11th-century Byzantine mosaics at Hosios Loukas in Greece, and from the Lido in the Venetian lagoon, were also readied for publication in 2006.

At a different meeting in Portugal, I reported the results of our earlier studies of artifacts excavated on San Salvador in the Bahamas. The artifacts correspond closely to descriptions of trinkets traded to native inhabitants by Columbus on his first landfall in the New World. The aim was to locate possible parallels for a relatively rare type of glass beads included among the San Salvador finds. We are quite certain that these beads were made somewhere on the Iberian Peninsula.

For our survey of strontium isotope analyses, 175 glasses representing 2,500 years of glass history have been analyzed. The work is being conducted in collaboration with the University of North Carolina, and our results are now ready to be published in 2006. This is a new investigative method that complements chemical analysis. In addition to ancient glasses, the study will eventually include numerous samples of medieval stained glass windows.

Among later glasses, we analyzed samples submitted by researchers from other institutions. They included examples of the 19th-century milk glasses used for opalotypes. An opalotype was an early form of photographic image. We also ran analyses to identify the materials mentioned in batch books for making certain early American glasses and German Renaissance glasses. Several minute bits of broken Blaschka marine invertebrate models were also analyzed. The results were then used to prepare rods of glass duplicating those compositions in order to investigate the working properties of the Blaschkas' glasses.

In April, Stephen Koob and I attended the first international conference on glass found

along the Silk Road. The conference was held in Shanghai. We had helped to organize the conference, and I presented the keynote address. The proceedings will be published in Chinese in 2006 and in English at a later date. After the conference, I traveled to Beijing to lecture and to examine some recent glass finds.

Finally, we have undertaken the analysis of some glass fragments and possible raw materials collected near the site of the first ancient glass furnace found in India. This work, as well as follow-up projects, is being conducted in collaboration with one of the recipients of the 2005 Rakow Grant for Glass Research, Dr. Alok Kanungo. In the fall, we also continued our fieldwork on documentation of traditional glassmaking in India.

At the Lisbon conference where we presented our analyses of Egyptian blue, we moved into a new area for our department: contemporary glass. We showed examples of modern chemical analogues of ancient Egyptian blue that might provide studio glass artists with new materials and new ways to work with them.

Looking forward, 2006 promises to involve a similarly wide range of subjects, of geography, and of historical periods.

Robert H. Brill
Research Scientist

* * *

Curatorial Activities

Publications

Brill, Robert H. "Chemical Analyses of Some Sasanian Glasses from Iraq," in David Whitehouse, *Sasanian and Post-Sasanian Glass in The Corning Museum of Glass*, Corning: the museum, 2005, pp. 65–88; "Egyptian Blue, Chinese Blue & Purple, and Some of Their Chemical Analogues," *Glass Science in Art and Conservation, New University of Lisbon Campus, Caparica, Portugal* (extended abstracts), 2005, pp. 83–87; "Scientific Research," *The Corning Museum of Glass Annual Report 2004*, Corning: the museum, 2005 (hereafter, AR), p. 40; "Some Small Glass Beads from San Salvador Island," *Glass Science in Art and Conservation, Marinha Grande, Portugal* (extended abstracts), 2005, pp. 135–136.

Kerssenbrock-Krosigk, Dedo von. "Additions to the Glass Collection: European," AR, pp. 8–11; "The *Cadmiologia* of Johann Gottlob Lehmann: A Sourcebook for the History of Preindustrial Glass Furnaces in Central Europe," *Journal of Glass Studies*, v. 47, 2005 (hereafter, JGS), pp. 121–136.

Koob, Stephen P. "A French Feast: The Corning Theatre in Context" (with Jutta-Annette Page), *Annales de l'Association Internationale pour l'Histoire du Verre*, v. 16, London, 2003 (Nottingham, 2005) (hereafter, *Annales*), pp. 371–374 and color pls. 116–118; "Tricks with Epoxy and Other Casting Materials," *American Institute for Conservation Object Specialty Group Postprints*, v. 10, Washington, DC: the institute, 2005, pp. 158–172.

Oldknow, Tina. *25 Years of New Glass Review*, Corning: The Corning Museum of Glass, 2005; "Additions to the Glass Collection: Modern," AR, pp. 14–16; "Design in an Age of Adversity," *Glass* (The UrbanGlass Art Quarterly), no. 99, Summer 2005, pp. 38–45; "Design in an Age of Adversity: Postwar Glass in Czechoslovakia," *Modernism*, v. 8, no. 2, Summer 2005, pp. 82–91; "Jury Statement" and "Notes," *New Glass Review 26*, Corning: The Corning Museum of Glass, 2005, pp. 72–74 and 101–103; "Material Witness: The Object and Memory," in *Lieve Van Stappen: Fading Memories* (exhibition catalog), Sars-Poteries: Musée-Atelier du Verre, 2005, pp. 5–15; "*MexicaniDada*: The de la Torres' Fine Art of Sacrifice," in *Einar and Jamex de la Torre: Intersecting Time and Place*, Tacoma, WA: The Museum of Glass: International Center for Contemporary Art, and Seattle: University of Washington Press, 2005, pp. 7–22; "Mid-20th-Century Glass in Czechoslovakia: Design in an Age of Adversity," *The World of Antiques & Art*, v. 68, February–August 2005, pp. 72–76; "Painting and Sculpture in Glass: Czech Design Drawings from the 1950s and 1960s in The Corning Museum of Glass," in *Czech Glass, 1945–1980: Design in an Age of Adversity*, ed. Helmut Ricke, Stuttgart: Arnoldsche Publishers, 2005, pp. 58–73.

Spillman, Jane Shadel. Editor, *The Glass Club Bulletin* (GCB), National American Glass Club, nos. 201–203, 2005; "Additions to the Glass Collection: American," AR, pp. 11–13; "The Automatic Crystal Fountain," *Annales*, pp. 298–300; "Curious Finds," GCB, no. 201, Spring/Summer 2005, pp. 17–18; "The Egginton Family: Glassmakers on the Move," GCB, no. 203, Winter 2005, pp. 5–16; "A Glass Engraver's Design Book, 1860–1880," *The Magazine Antiques*, v. 168, no. 2, August 2005, pp. 64–69; "Glasshouse Money: A Real Medium of Exchange," GCB, no. 202, Autumn 2005, pp. 10–13; "Glasshouse Mon-

ey: A Real Medium of Exchange (Part Two)," GCB, no. 203, Winter 2005, pp. 16–19; "Robert A. Truitt, 1935–2005" and "Kenneth Morley Wilson, 1922–2005," GCB, no. 202, Autumn 2005, pp. 17–18.

Whitehouse, David. *Excavations at Siraf, Būshehr*: Būshehr Branch of the Iranology Foundation, 2005 (reprint of interim reports, with Farsi translations and additional material by Gholamreza Masoomi); *Sasanian and Post-Sasanian Glass in The Corning Museum of Glass*, Corning: the museum, 2005; 25 entries in Catherine Hess and Karol Wight, *Looking at Glass: A Guide to Terms, Styles, and Techniques*, Los Angeles: The J. Paul Getty Museum, 2005; "David Frederick Grose (1945–2004)," *JGS*, pp. 198–200; "David Grose: His Contribution to the Study of Ancient Glass" (obituary), *Newsletter*, Western Massachusetts Chapter of the Archaeological Institute of America, v. 18, no. 2, Winter/Spring 2005, pp. 3–4; "Director's Letter" and "Favorite Things," *The Gather* (Corning Museum of Glass newsletter), Spring/Summer 2005, p. 2; "Director's Letter," *The Gather*, Fall 2005/Winter 2006, p. 2; "Executive Director's Report" and "Additions to the Glass Collection: Ancient," *AR*, pp. 2–7 and 8; "Foreword," in Kenneth M. Wilson, *Mt. Washington & Pairpoint Glass*, v. 1, Woodbridge, Suffolk: Antique Collectors' Club, 2005, pp. 7–8; "Glass from the Crusader Castle at Montfort," *Annales*, pp. 198–200; "Introduction," "An Archaeological Overview (abstract)," and "Domestic Architecture (abstract)," in *Proceedings of the International Congress on Siraf Port, Būshehr, November 14–16, 2005*, Būshehr: Būshehr Branch of the Iranology Foundation, 2005, pp. 1–8, 215, and 216; "Rakow Research Library Acquires Tiffany and Lalique Archives," *JGS*, pp. 190–192; review of E. M. Stern, *Roman, Byzantine and Early Medieval Glass, 10 BCE–700 CE: Ernesto Wolf Collection*, in *Bibliotheca Orientalis*, v. 62, nos. 1/2, 2005, cc. 144–146.

Manuscripts Completed

Brill, Robert H. "Chemical Analyses of the Glasses from Jarrow and Wearmouth," chapter in final excavation report on the site; "Chemical Analyses of the Serçe Limani Glasses," chapter in excavation report on glass from the Serçe Limani shipwreck; "Opening Remarks and Setting the Stage," for *Ancient Glass along the Silk Road, 2005 International Symposium on Glass in Connection with the Annual Meeting of the International Commission on Glass*, Shanghai, China (in Chinese).

Gudenrath, William. "Enameled Glass Vessels, 1425 B.C.E.–1800: The Decorating Process," for *Journal of Glass Studies*, v. 48, 2006.

Koob, Stephen P. "Cleaning Glass: A Many-Faceted Issue," for *American Institute for Conservation Object Specialty Group Postprints*, v. 11.

Spillman, Jane Shadel. *European Glass Furnishings for Eastern Palaces*, 2006.

Whitehouse, David. "Cut and Engraved Glass in the Islamic World between the Eighth and the 11th Centuries," for *Glass Technology*, 2006; "Glassmaking," for *Medieval Science, Technology and Medicine: An Encyclopedia*, New York and London: Routledge; "Introduction," for Jane Shadel Spillman, *European Glass Furnishings for Eastern Palaces*; "An Unusual Fragment of Ayyubid Glass," for a Festschrift for Jens Kröger; "La Verrerie" and six catalog entries for *Les Perses Sassanides ou les fastes d'un empire oublié*, ed. F. Demange, Paris: Paris-Musées, 2006.

Lectures

Brill, Robert H. "Egyptian Blue, Chinese Blue & Purple, and Some of Their Chemical Analogues," Glass Science in Art and Conservation conference, Lisbon, Portugal; "Opening Remarks and Setting the Stage," Ancient Glass along the Silk Road conference, Shanghai, China; "Scientific Investigations of Chinese Glass," China National Institute of Cultural Properties, Beijing; "Silk Road Glass," staff training lecture at The Corning Museum of Glass; "Some Small Glass Beads from San Salvador Island," glass history sessions in Marinha Grande, Portugal.

Gudenrath, William. "A History of Enameling on Glass," Lisbon, Portugal.

Kerssenbrock-Krosigk, Dedo von. "Das Kristallglas und seine Entwicklung gegen Ende des 17. Jahrhunderts" (Crystal and its development in the late 17th century), Tradition and Innovation: Czech Glass and Its Context, Fourth International Conference on the History of the Manufacture of Glass and Glass Jewelry, Nový Bor and Jablonec nad Nisou, Czech Republic; "A History of New Beginnings: Glass in Bohemia, 1350–1850," 44th Seminar on Glass, The Corning Museum of Glass (hereafter, SG 44).

Koob, Stephen P. "Adhesives for Glass Conservation," Glass Science in Art and Conservation conference, Lisbon, Portugal; "Care, Cleaning, and Conservation of Glass," Fellows lecture, The Corning Museum of Glass.

Oldknow, Tina. "Latin American Art in Glass: Silvia Levenson and Einar and James de la Torre," SOFA (Sculpture, Objects, and Functional Art) exposition, Chicago, IL; "MexicaniDada: The de la Torres' Fine Art of Sacrifice," Museum of Glass: International Center for Contemporary Art, Tacoma, WA; "New Glass Review: What Makes the Cut?," BeCON (Bullseye Glass con-

ference), Portland, OR (keynote lecture); “Notions of Landscape in Glass,” Canberra School of Art, Canberra, Australia; “Recent Czech Glass: Trends and Influences in Contemporary Sculpture,” SG 44; “Redrawing the Map of Mid-Century,” Christie’s, New York, NY.

Spillman, Jane Shadel. “All That Glitters,” Mt. Washington Art Glass Society conference, New Bedford, MA; “American Cut Glass,” Oklahoma City Early American Glass Club, Oklahoma City, OK; “American Cut Glass at the End of the 19th Century,” Henry B. Plant Museum, Tampa, FL; “Eyewitness: Frederick Carder’s 1902 Visit to Germany and Bohemia,” SG 44; “Fakes and Forgeries in American Glass,” Seminar on American Glass, Eastfield Village, East Nassau, NY; “Midwestern Glass,” Chicago chapter, National American Glass Club; “Tiffany and His Competitors,” The Charles Hosmer Morse Museum of American Art, Winter Park, FL.

Whitehouse, David. “Cut and Engraved Glass in the Islamic World” (17th Turner Memorial Lecture), Sheffield University, Sheffield, England; “East of Suez: Glass of the Sasanian Empire,” SG 44.

Other Activities

Brill, Robert H. Helped to organize and attended Ancient Glass along the Silk Road conference in Shanghai, China, and Glass Science in Art and Conservation conference in Lisbon, Portugal; presented keynote lecture at the first of these two conferences.

Gudenrath, William. Demonstrated glassmaking techniques at Marinha Grande, Portugal; took part in Roman Glassmakers’ experiment in England; lectured and demonstrated at the Speed Art Museum, Louisville, KY.

Kerssenbrock-Krosigk, Dedo von. Started a research and conservation project on a 16th-century German house altar in the Museum’s collection that has severely damaged reverse paintings on glass. The project is funded by The Getty Foundation, Los Angeles, and is expected to take two years. Simone Bretz, a specialist in the conservation of reverse paintings in Munich, Germany, has been commissioned to restore the glass panes. Johannes von Miller, also of Germany, will assist with the restoration of the wooden frames.

Koob, Stephen P. Taught “Conservation of Glass,” one-week course co-sponsored by The Corning Museum of Glass and International Academic Projects at Sydonie (Orlando), FL; taught and supervised two student conservators from the New York University Conservation Program for two weeks at the Samothrace Museum, Samothrace, Greece; taught and supervised three interns in the Corning Museum’s conservation lab-

oratory; chairman, Technical Committee 17, International Commission on Glass.

Mills, Mary Cheek. First vice president, National American Glass Club; taught Topics in Glass for the M.A. program in decorative arts at the Cooper-Hewitt National Design Museum, Smithsonian Institution, New York, NY.

Oldknow, Tina. Secretary, American Craft Council, New York, NY; juror, Coburg Glass Prize, Kunstsammlungen der Veste Coburg, Coburg, Germany; member of advisory committee, North Lands Creative Glass, Caithness, Scotland; member of editorial advisory committee, *Object* magazine, Sydney, Australia, and *Glass Quarterly* magazine, Brooklyn, NY; member of international council, Pilchuck Glass School, Stanwood, WA; panel moderator, “The Design Element,” North Lands annual conference, Lybster, Caithness, Scotland.

Spillman, Jane Shadel. Secretary, Association Internationale pour l’Histoire du Verre (hereafter, AIHV); attended American Association of Museums annual meeting and participated in panel discussion “Turning the Tables: Putting Our Profession on Public Display” in Indianapolis, IN; attended American Cut Glass Association conference, Oak Brook, IL; planned and led tour to Scandinavia and St. Petersburg for Museum Members.

Whitehouse, David. Board member, AIHV and American Friends of Chartres Cathedral; trustee, Rockwell Museum of Western Art, Corning, NY.

Tête-à-tête service, blown, applied, cut, gilded; tray of mirror glass with brass mounts; case leather-bound, with enameled brass fittings. France, 1823 or earlier; leather case made by Jardin of Geneva, Switzerland, dated 1823. OH. (coffeepot) 14.6 cm, H. (cups) 11.2 cm, D. (tray) 28.9 cm (2005.3.7).

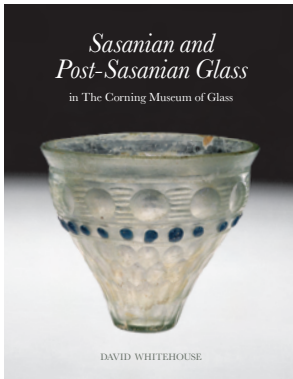


Publications

Sasanian and Post-Sasanian Glass in The Corning Museum of Glass

David Whitehouse, with a contribution
by Robert H. Brill

112 pp., 75 color illustrations, drawings.
\$65.00.



Between the early third and mid-seventh centuries, the Sasanians ruled a vast empire that extended from Mesopotamia to parts of Central Asia. Some Sasanian glass was similar in form and decoration to Roman production, but other pieces were inspired by a specifically Iranian style.

This catalog contains 72 objects in the Museum's collection that are believed to be Sasanian or "post-Sasanian" (i.e., made in Sasanian style in the centuries immediately following the fall of the Sasanid dynasty). No Sasanian glass collection of comparable size and variety has yet been published.

The book is divided into eight sections. Each catalog entry consists of a detailed description, usually accompanied by a comment on the significance of the object and notes on similar pieces in other collections.

25 Years of *New Glass Review*

Tina Oldknow

247 pp., 200 color illustrations. \$29.95.

This book presents 200 of the 2,500 photographs of contemporary glass that appeared in *New Glass Review* between 1980 and 2004. The author, the Museum's curator of modern glass, says that the volume "is not about what or who is best in glass. It is about what I think has been significant in the field and who I think has made an important contribution to it, as reflected in the pages of *New Glass Review*." The works selected for this overview emphasize "the excellence of the idea or function, as well as the high quality of the aesthetic or technique."

The five sections of the book are devoted to vessels, sculpture, flat/painted glass, installations/architectural glass, and design. Each section is introduced with an essay that briefly discusses the works.

Journal of Glass Studies

Volume 47, 2005. 248 pp., illustrations.
\$40.00.

The topics of the nine articles in this volume include glasses found in Beirut, the Muranese specialty of aventurine, the origins of Venetian beadmaking, and Bohemia's Harrach Glassworks, which is nearing its 300th anniversary. There are also studies of two remarkable documents: the *Cadmiologia* of the Prussian mining director Johann Gottlob Lehmann, which features the most detailed available account of a preindustrial wood-fueled glass furnace; and a portfolio written by Jacob Cist, a founding partner of the first glassworks in Washington, D.C., that provides important insights into the mid-Atlantic glass industry between 1807 and 1818.

New Glass Review 26

128 pp., 184 color illustrations. \$10.00.

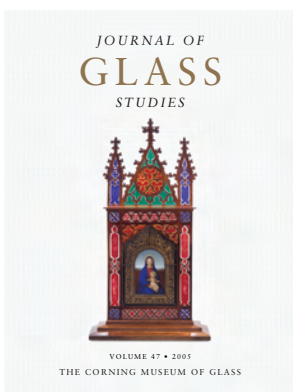
This report on glassmaking developments features 100 of the most innovative works made between October 1, 2003, and October 1, 2004. A panel of four jurors selected these objects from 2,528 slides submitted by 936 individuals and companies from 41 countries. Works by artists from 21 countries were chosen.

The *Review* also includes notes on Silvia Levenson, recipient of the Museum's 2004 Rakow Commission, and the new Contemporary Glass Gallery of the Victoria and Albert Museum in London.

An Introduction to Flameworking with Emilio Santini

34-minute color video. \$29.95 (VHS);
\$34.95 (DVD); \$35.95 (PAL).

This video is the second volume in the Foundations Series of The Studio of The Corning Museum of Glass, which is designed to help beginning students learn basic glassworking techniques. It features Emilio Santini, who was born into a family with a 600-year-old glassblowing tradition on the island of Murano, Italy. This popular instructor presents the basics of both hollow ware and solid work.



Financial Report

Operating Results

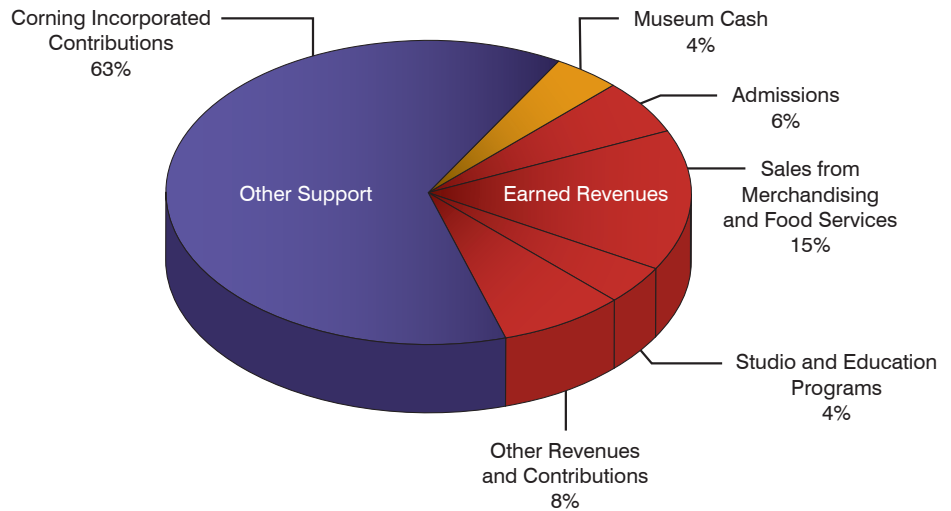
With growing visitation, increased earned revenues, and strong financial support from Corning Incorporated, the Museum was able to operate within budget and generate a small operating surplus in 2005. In addition, significant donor activities for glass and library acquisitions, along with Studio programs, surpassed \$1 million. The support of our donors allows the Museum to continue to build the world's foremost collections of glass and glass-related library materials, and to provide outstanding educational programs.

Visitor attendance grew five percent in 2005, with continued excitement for glass

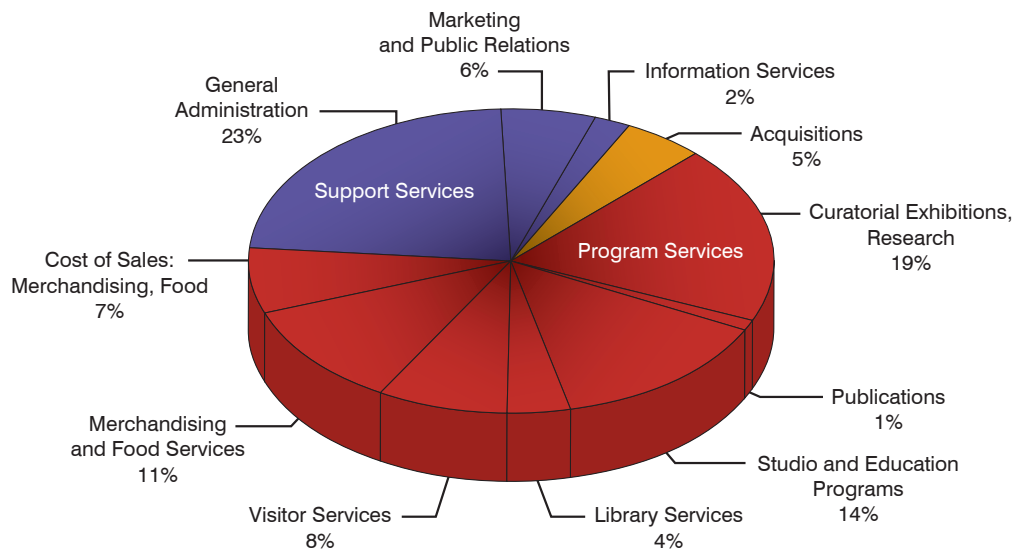
exhibitions, glassmaking demonstrations, and hands-on experiences. Individual and family visitation was flat to 2004, impacted by unusually good summer weather. Motor-coach visitation, on the other hand, was strong, increasing 18 percent over 2004, and returning to pre-9/11 levels. Visitor revenue per capita averaged \$24 from Admissions, the GlassMarket, Food Services, and the Studio's Walk-in Workshop. More than 20 percent of the Museum's individual and family visitors participated in a glassmaking experience at the Walk-in Workshop, up from 16 percent in 2004.

The following pie charts summarize the Museum's 2005 operating results.

Earned Revenues and Other Support:
\$32,366,000



Operating Expenses and Acquisitions:
\$31,777,700



The Corning Museum of Glass
Statements of Revenues and Expenditures
Years Ended December 31, 2005 and 2004
(Amounts in Thousands)

The following comparative statements consolidate the Museum's unrestricted, temporarily restricted, and permanently restricted activities.

	<u>2005</u>	<u>2004</u>
Revenue, gains, and other support:		
Contributions from Corning Incorporated	\$ 20,470	\$ 11,698
Admissions	1,804	1,804
Sales from merchandising and food services	4,821	4,714
Studio and education programs	1,384	1,272
Other revenues and contributions	1,684	835
Interest and dividends	574	462
Net appreciation (depreciation) of investments	<u>426</u>	<u>(3,883)</u>
Total revenue, gains, and other support	<u>31,163</u>	<u>16,902</u>
Expenses:		
Program Services:		
Curatorial, exhibitions, and research	5,947	5,826
Studio and education programs	4,546	4,170
Library services	1,221	1,171
Publications	433	412
Visitor services	2,440	2,418
Merchandising and food services	3,599	3,534
Cost of sales from merchandising and food services	<u>2,238</u>	<u>2,260</u>
Total program services	20,424	19,791
Support Services:		
General administration	7,399	7,036
Marketing and public relations	1,734	1,513
Information services	<u>624</u>	<u>612</u>
Total support services	9,757	9,161
Acquisitions:		
Purchases for the glass collection	1,426	837
Purchases for the library collection	<u>171</u>	<u>214</u>
Total acquisitions	<u>1,597</u>	<u>1,051</u>
Total expenses	<u>31,778</u>	<u>30,003</u>
Other:		
Minimum pension costs	<u>(555)</u>	<u>(502)</u>
Change in net assets	(1,170)	(13,603)
Net assets at beginning of year	<u>23,147</u>	<u>36,750</u>
Net assets at end of year	<u>\$ 21,977</u>	<u>\$ 23,147</u>

The Corning Museum of Glass
Statements of Financial Position
Years Ended December 31, 2005 and 2004
(Amounts in Thousands)

	<u>2005</u>	<u>2004</u>
Assets:		
Cash and cash equivalents	\$ 2,969	\$ 3,577
Accounts receivable	82	36
Other receivables, Rockwell Museum	49	225
Inventories	889	688
Contributions receivable	250	4
Other assets	<u>110</u>	<u>88</u>
Total current assets	4,349	4,618
Investments	17,854	17,089
Fixed assets	3,812	4,129
Intangible pension costs	<u>67</u>	<u>80</u>
Total assets	<u>\$ 26,082</u>	<u>\$ 25,916</u>
Liabilities and net assets:		
Accounts payable	\$ 495	\$ 226
Accrued liabilities	466	546
Post-retirement benefits other than pension	<u>26</u>	<u>27</u>
Total current liabilities	987	799
Accrued pension liability	1,370	549
Post-retirement benefits other than pension	<u>1,748</u>	<u>1,421</u>
Total liabilities	<u>4,105</u>	<u>2,769</u>
Net assets:		
Unrestricted	20,131	21,410
Temporarily restricted	481	377
Permanently restricted	<u>1,365</u>	<u>1,360</u>
Total net assets	<u>21,977</u>	<u>23,147</u>
Total liabilities and net assets	<u>\$ 26,082</u>	<u>\$ 25,916</u>

Notes to Financial Position

Unrestricted Net Assets

The major component of unrestricted net assets is the Museum Operating Reserve Fund, which was \$16.4 million at the end of 2005, up from \$15.5 million at the end of 2004, an increase of \$900,000 from interest, capital gains, and unrealized gain on stock value. This fund was established in 2001 from the proceeds on the sale of stock previously contributed by Corning Incorporated. In 2005, no funds were utilized to support the operating budget.

Also reported in unrestricted net assets at December 31, 2004, was \$1 million in remaining proceeds from the sale of Avanex stock in 2004. These proceeds were utilized in 2005 for operating expenditures.

Other unrestricted net assets decreased \$1.2 million from various increases and decreases in other assets and liabilities during 2005.

Temporarily Restricted Net Assets

Grants and contributions to the Museum with donor restrictions exceeded \$580,000 in 2005, more than double the 2004 contributions of \$284,000. Donors (listed

on pages 53–54) made a significant contribution to the Museum’s programs, activities, and acquisitions in 2005.

With the beginning fund balance of \$377,000 and the new contributions, the Museum spent more than \$500,000 on the following activities:

	<u>2005</u> <u>Contributions</u>	<u>2005</u> <u>Expenditures</u>
Glass acquisitions	\$405	\$380
Library acquisitions	25	31
Scholarships and awards	51	47
Grants, other	<u>100</u>	<u>43</u>
Total	\$581	\$501

Permanently Restricted Net Assets

The permanently restricted net assets are restricted to investments in perpetuity, the income from which is expendable to support library acquisitions and annual awards for excellence in glass. In 2005, \$20,000 was expended, \$13,600 in grants for the Rakow Commission and the Rakow Grant for Glass Research, and \$6,400 in library acquisitions.

Bowl, pressed. U.S., probably Massachusetts, Boston, about 1825–1830. H. 6.5 cm (2005.4.54).

Bowl, “Arabesque” pattern, blown, cut, polished. U.S., Corning, NY, J. Hoare and Company, 1889–1895. H. 10.6 cm (2005.4.24).



Financial Outlook

The operating budget for fiscal year 2006 has been set with expectations for continued growth in visitation, earned revenues, and support from Corning Incorporated. Operating and acquisition expenditures for the year are expected to total \$32.7 million, an increase of six percent over 2005.

The 2006 deficit from operations is projected to be \$10 million, up from \$9 million in 2005. Corning Incorporated is budgeted to contribute \$10 million in 2006, and no funds are expected to be drawn from the Museum Operating Reserve Fund for 2006 operations.

Audited Financial Statements

The complete financial records of the Museum are audited on an annual basis. The financial information provided for 2004 is post-audit, while that for 2005 is pre-audit. The 2005 audited financial statements and accompanying notes to the financial statements are available upon request from the Museum Controller.

Nancy J. Earley
Director of Finance and Administration

Leadership Team

Robert K. Cassetti
Director, Marketing and Guest Services

Ellen D. Corradini
Human Resource Manager

Nancy J. Earley
Director, Finance and Administration

E. Marie McKee
President and CEO

David B. Whitehouse
Executive Director

* * *

Donna L. Ayers
Web/PC Imaging Technician

Peter Bambo-Kocze
Bibliographer

Gail P. Bardhan
Reference Librarian

Kristy M. Bartenstein
Education Coordinator

Deborah K. Bates
Guide Services Coordinator

Jeannine M. Bates
GlassMarket Associate

Billie Jean Bennett
Consumer Sales Assistant

JoAnne Bernhardt
Guest Services Associate

Mathew R. Bieri
Storage Facility Coordinator

Frederick J. Bierline
Operations Manager

Kelly L. Bliss
Cataloguer

Flora A. Bonzo
Tour Reservations Coordinator

Jacqueline M. Brandow
Walk-in Workshop Assistant

Nancy R. Brennan
Buyer

Robert H. Brill
Research Scientist

Elizabeth R. Brumagen
Reference Librarian

Ann M. Bullock
Constituent Management Specialist

Warren M. Bunn II
Registrar

Nivedita Chatterjee
Processing Archivist

Eleanor T. Cicerchi
Development Director

Margaret C. Comstock
Inventory Control Coordinator

Edward J. Cornelius
Audiovisual Coordinator

Julia A. Corrice
Serials Assistant

Laura A. Cotton
Curatorial Research Assistant

John P. Cowden
Hot Glass Show Supervisor

Lynn M. Creeley
GlassMarket Area Coordinator

Laurie J. Derr
Technical Services Assistant

Diane Dolbashian
Librarian

Elizabeth M. Duane
Deputy Director, Marketing, Communications, and Sales

Matthew K. Eaker
Maintenance Technician

Peggy J. Ellis
Guest Services Associate

Shirley K. Faucett
GlassMarket Area Coordinator

Warren M. Faucett
Storage Facility Associate

A. John Ford
Guest Services Associate/Interpreter

Andrew M. Fortune
Assistant Photographer/Digital Image Specialist/Mount Maker

Lori A. Fuller
Technical Services Team Leader

Lekova K. Giadom
Assistant Preparator

Steven T. Gibbs
Manager, Events Marketing

William J. Gilbert
Safety Manager

Eric S. Goldschmidt
Walk-in Workshop Assistant/Resident Flameworker

Barbara J. Gordnier
GlassMarket Associate

William Gudenrath
Resident Adviser, The Studio

Sheila A. Guidice
Leisure Sales Manager

Bonnie L. Hackett
GlassMarket Area Coordinator

Brandy L. Harold
Assistant Registrar

Myrna L. Hawbaker
Telephone Administrator/Receptionist

Stephen Hazlett
Preparator

Diane E. Hoaglin
Guest Services Associate

Elizabeth J. Hylen
Reference Assistant

Scott R. Ignaszewski
Audiovisual Coordinator

Nedra J. Jumper
Administrative Assistant, Marketing and Guest Services

Kathy A. Kapral
Acquisitions Assistant

Jonathan J. Keegan
GlassMarket Stock Associate

George M. Kennard
Gaffer/Narrator

Dedo C. von Kerssenbrock-Krosigk
Curator, European Glass

Thomas M. Knotts
Executive Secretary

Stephen P. Koob
Conservator

Valerie M. Kretschmann
Accounting Associate

David A. Kuentz
Audiovisual Technician

Lynn H. Labarr
Gaffer

JoAnne M. Leisenring
Guest Services Associate

Suzette L. Lutcher
GlassMarket Team Leader

Joseph J. Maio Jr.
Exhibitions Coordinator

Louise M. Maio
Public Programs Coordinator

Mary S. Malley
GlassMarket Associate

Julie A. McAlinn
Secretary, Rakow Research Library

Linda R. McCollumn
Walk-in Workshop Assistant

Linda K. McNerny
GlassMarket Associate

Eric T. Meek
Gaffer

Deborah G. Mekos
Advertising and Creative Services Specialist

Lisa D. Miller-Gray
Senior Accounting Associate

Mary Cheek Mills
School and Docent Programs Manager

Timothy M. Morgan
Information Technology Technician

Lesley G. Murphy
Collection Management Specialist

Shawn W. Murrey
Assistant Facility Coordinator, The Studio

Aprille C. Nace
Public Services Team Leader

Victor A. Nemard Jr.
GlassMarket and Guest Services Manager

Tina Oldknow
Curator, Modern Glass

Erin A. O'Neil
Special Projects Coordinator, The Studio

Miriam M. Paul
Membership and Human Resource Coordinator

Nancy J. Perkins
Events Coordinator

Shelley M. Peterson
Retail Operations and Guest Services Supervisor

Donald G. Pierce
Gaffer

Martin J. Pierce
Information Technology Technician

Richard W. Price
Head, Publications Department

Cassandra J. Putman
Assistant Buyer

Jacolyn S. Saunders
Publications Specialist

Amy J. Schwartz
Deputy Director, Education Programs and The Studio

Harry E. Seaman
Facility Supervisor, The Studio

Carl A. Siglin
Facility Coordinator, The Studio

Tina S. Snow
Marketing and Communications Coordinator

Jane Shadel Spillman
Curator, American Glass

June E. Stanton
GlassMarket Supervisor

Frank H. Starr
Gallery Educator and Weekend Supervisor

Charles C. Stefanini
Information Technology Technician

Yvette M. Sterbenk
Communications Manager

Jill Thomas-Clark
Rights and Reproductions Manager

Museum Staff

Staff as of
December 31, 2005

Milka S. Todorova
GlassMarket Area Coordinator

David R. Togni Jr.
Controller

Sheila S. Tshudy
Cataloguing Specialist

John S. Van Otterloo
Web Coordinator

Lynn R. VanSkiver
Guest Services Associate

Karen L. Vaughn
Visitor and Student Coordinator, The Studio

Ling Wang
Database Administrator

Heather A. Weber
Group Sales Manager

Gladys M. West
Walk-in Workshop Coordinator

Melissa J. White
Assistant Collection Management Specialist

Tina M. Wilcox
Accounting Associate

Nicholas L. Williams
Photographic Department Manager

Nicholas C. Wilson
GlassMarket and Guest Services Technical Coordinator

Shana L. Wilson
Assistant to the Research Scientist

Violet J. Wilson
Administrative Assistant, Curatorial Department

Docents and Volunteers

Docents

The Museum has an extremely committed group of docents. We began the year with 53 docents, who were joined in the fall by 14 new docents. Our docents led more than 1,200 tours in 2005. Docents participate in monthly meetings, where they learn about our exhibitions and how to present our collection to the public. New docents take part in a 10-week training program.

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

Philip Addabbo, 14	Charles Ellis, 4	Patricia Lynch, 5	Sharon Ryerson, 1	Barbara Cooper
James Bange, 6	Nancy Evans, 3	Mary Margeson, 1	Loris Sawchuk, 25	Dee Eolin
Kathryn Baumgardner, 5	Sherry Gehl, 5	Mia McNitt, 1	Tracey Simoniti-Stocker, 4	Nathalie Gollier
Bonnie Belcher, 8	Cheryl Glasgow, 1	Daniel Minster, 1	Gisela Smith, 2	Catherine Herve
Karen Biesanz, 1	Thomas Hart, 4	Virginia Minster, 1	Joseph Strait, 1	Roberta Hirliman
Kylie Blaylock, 1	Virginia Hauff, 5	Martha Olmstead, 5	Patricia Thiel, 13	Suzanne Jeffery
Barbara Burdick, 4	Eloise Hopkins, 4	Roberta Osgood, 2	Steve Tong, 2	Steven Levine
Richard Castor, 5	William Horsfall, 3	Tami Peterson, 3	Edward Trexler, 3	Dennis Lockard
Zung Sing Chang, 3	Mary Ellen Ivers, 16	William Plummer, 3	Florence Villa, 2	Connie McCarrick
Mary Chervenak, 14	Carla Dyer Jaeger, 2	Barbara Powell, 1	Donald Walker, 5	Mark Stocker
Anne Darling, 1	Albert Johnson, 4	William Powell, 1		Mechtild Zink
Marilyn Denson, 1	John Kohut, 1	Anna Rice, 7	New docents are:	
Marcelline Dunn, 5	Jean Krebs, 3	Lucille Richter, 18	Jerry Altilio	
Jean Ecklund, 5	Lenore Lewis, 7	Martha Ritter, 4	Melissa Bauco	
Shirley Edsall, 5	Doris Lundy, 14	Karen Rowe, 1	Sharon Colacino	

Volunteers

For more than 50 years, volunteers have been fundamental to the success of many Museum activities. In 2005, volunteers supported such programs as 2300°, Kids' Night at the Museum, the Little Gather storytelling hour, and our Holiday Open House. At special events hosted by the Museum, volunteers served as ushers, greeters, and ticket collectors. They also assisted staff members with mailings, data entry, telephoning, and filing.

Our volunteers include scientists, teachers, nurses, and administrators, and they offer a broad range of skills. Their efforts are greatly appreciated.

Volunteers in 2005 were:

Eloise Ackerson	Kathleen Fordham	Joy Sabol	Tracey Everleth	Joan Lese
Stanley Ackerson	Yolanda Giuffrida	Pat Sabol	Lee Fitzgerald	Dick Lincoln
Elaine Acomb	Terri Grace	Emma Schockner	Johanna Fratarcangelo	Stephanie Louch
Marcia Adamy	Awanda Hunt	Connie Scudder	Brandon Frisbie	Adrian McGrady
Hilda Allington	George Hunt	Donna Shaut	Justin Gandy	Mary Milliken
Rose Baker-Paris	Julie Hunt	Deborah Smith	Ernie Goodrich	Amy Nichols
Helen Bierwiler	Tom Hunt	Carolyn Stephenson	Sarah Goodrich	Dave Patil
Nancy Burdick	Joan Jacobs	Joseph Stutzman	Susan Goodrich	Kimberly Price
Annette Bush	Sally Johnson	Maria Stutzman	Katie Grainda	Danielle Remy
Louise Bush	Rossette LaBrique	Genevieve Tarantelli	Zach Grosser	Ron Remy
Terry Callahan	June Laughlin	Winifred Thom	Sarah Grossman	Jamie Ricci
Margaret Carter	Lee Mertson	Joanne Woodruff	Katie Guardino	Don Rogers
Charles Chase	Mildred Miles	Radha Wusirika	Elaine Hardman	Pauline Root
Lois Chase	Julie Miller		Rick Hardman	Adrianna Ruggiero
Sally Childs	Lori Mitchell	New volunteers were:	Amelia Hawbaker	Caroline Sonnefeld
Harold Cook	Janet Mong	Kimmie Baer	Olivia Hawbaker	Southern Tier Indian
Phyllis Cook	Erin Nagyfy	Elsene Bartlett	Jason He	Cultural Association
Mary Ann Cross	James Nelson	Aaron Briggs	Amanda Hendrick	Kaylin Stephenson
Carole Cummings	Jane Nelson	Jacob Burdick	Phillip Hess	Melody Stroell
Diana Cushing	Janet Oliver	Terry Burlingame	The Islamic Center of	Sean Terry
Beverly Dates	Kavita Patil	Chemung Chinese	the Finger Lakes	Brian Wich
Rita Donnelly	Frances Pierce	School	Justine Jividen	Caitlin Woodruff
Charles (Dick) Evans	Shelley Pierri	Corning Chinese	Matthew Kemp	Lindsay Woodruff
Dorothy Ferreira	Rocco Pucchio	Association	Sehar Khalid	Alison Xie
Helene Ford	Rose Pucchio	Jeremy Cummings	Katie Kremer	Lucy Xie
Willis Ford	Roxanne Reed	Nick Eaton	Monique Lattimer	