

The
Corning
Museum
of Glass
Annual
Report
2006



Cover:

Peacock vase, blown; silver-gilt mount. U.S., Corona, NY, Tiffany Studios, 1898–1899. H. 14.1 cm (2006.4.161).

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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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Executive Director's Report

Pamplona and Venere in Seta, filigrana glass, blown, cut. Italy, Murano, or U.S., Seattle, WA, Lino Tagliapietra (Italian, b. 1934), about 1997. H. (taller) 81.2 cm (2006.3.18, .21). Gift of the Ben W. Heineman Sr. Family.

Lantern, stained glass, metal, assembled. England, about 1875–1880. H. (without hanger) 42 cm (2006.2.8).

This was an exciting year, with new initiatives and great additions to the glass collection and the Rakow Research Library.

The many notable objects that entered the glass collection in 2006 are described in detail on pages 8–22. The most remarkable acquisition of all was the gift of a collection of 250 examples of studio glass created by many of the most accomplished artists working in glass between the 1960s and the present. The collection was formed over a 20-year period by Ben W. Heineman Sr. and his wife, Natalie G. Heineman. Mr. and Mrs. Heineman selected major artists and, with great discernment, collected their work in depth. In a speech that Mr. Heineman made during the summer, he noted that the gift was made so that many people would be able to view the collection. One hundred eighteen objects were received in 2006, and the remaining part of the collection will arrive in 2007. In many ways, the Heineman Collection complements the Museum's other



holdings of studio glass. Together, they form a comprehensive and inspiring collection of contemporary glass art. We are truly indebted to the Heinemans for their extraordinary generosity to the Museum and to glass lovers everywhere.

Among the acquisitions of European glass are a vase made in Venice or one of the places in Europe where glass was made *à la façon de Venise*, and a cameo glass goblet. The vase, which is exceptionally large and bears traces of painted ornament, was made in the late 16th century. The goblet, which has a cover with a tall finial, is attributed to the Silesian engraver Ernst Simon, who was active in the 1860s.

Additions of American glass included a gilded and enameled tumbler bearing the initials of Frederica Christina Sophie Amelung, whose father, John Frederick Amelung, operated the New Bremen Glassmanufactory between 1785 and 1795. The tumbler was given to the Museum in memory of Mrs. Lowell Anne Butson, one of Frederica Amelung's direct descendants.

Two outstanding examples of glass made at the Tiffany Studios in the 1890s also entered

the collection: a large iridescent Cypriote plaque and an exquisite vase. The vase, which has a silver-gilt mount made by Edouard Colonna and plique-a-jour decoration enameled by Eugène Feuillatre, was commissioned by Siegfried Bing, the famous Paris-based art dealer.

In addition to the Heineman Collection, important gifts of contemporary glass included *Eclipse*, a major sculpture by Peter S. Aldridge, purchased with funds from Corning Incorporated; *Prismatic Tile Screen* by James Carpenter, donated by Kathy Duffin; and a Steuben *Gazelle Bowl*, designed by Sidney Waugh in 1935, which was the gift of Miriam U. Hoover. Purchases included *Megaplanet*, the world's first 100-pound "paperweight," created by Josh Simpson, and works by Harvey Littleton, Marvin Lipofsky, and Frances and Michael Higgins.

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The Rakow Library received several major donations of archival materials. Ben and Natalie Heineman presented their correspondence with galleries and artists, together with files documenting individual acquisitions. These materials provide an invaluable record of the creation of a unique collection of contemporary glass. Bill and Judy Cummings donated the entire archive of the Cummings Stained Glass Studios, dating from 1928 to 2006. In addition to business records, the archive contains original drawings, photographs, and slides. Michael, Doug, and Katya Heller gave us the archive of the Heller Gallery in New York City, which has been a leading glass art gallery for 30 years. This is a rich source of information on many of the most prominent artists working in glass, and it is likely to be widely used by students of the Studio Glass movement. Another resource on contemporary glass is the collection of correspondence and slides donated by Ruth Summers, the former owner of the Kurland/Summers Gallery in Los Angeles. Finally, Josh Simpson presented press releases, interviews, and other publications that document his career from 1981 to 2004. Thanks to the generosity of these and other donors, the Library is recognized as the foremost repository of archival materials concerning the art and history of glass.

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The 2006 special exhibition, "Glass of the Maharajahs," focused on 19th-century glass furniture and lighting devices made in Europe for the Eastern market. Curated by Jane Shadel Spillman, the exhibition included loans from India, the Czech Republic, the United Kingdom, and the United States. An original book of designs from F. & C. Osler, the famous English manufacturer of chandeliers and glass furniture, was lent by the Birmingham Museum and Art Gallery.

Two smaller exhibitions were installed on the West Bridge: "Splitting the Rainbow: Cut Glass in Color" and "Worlds Within: The Evo-

Stained glass window design for the First Baptist Church, Arcata, CA. Cummings Stained Glass Studios. Gift of Bill and Judy Cummings.



The artist Josh Simpson and his 107-pound Megaplanet, commissioned by the Museum as its 1,000th paperweight acquisition.

lution of the Paperweight.” In “Splitting the Rainbow,” Jane Spillman drew attention to the popularity of colored cut glass from 1880 to 1920. “Worlds Within,” curated by Laura Cotton, traced the history of the glass paperweight from the 1840s to the present day and showcased Josh Simpson’s 107-pound *Megaplanet*, the 1,000th paperweight to enter the Museum’s collection.

During the year, “Decades in Glass: The ’60s,” curated by Tina Oldknow, was exhibited at The Gallery at Steuben Glass in New York City. This show had been displayed on the West Bridge in 2005.

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The Education Department continued to expand its activities, introducing its first curriculum-integrated tours for first, third, and fifth graders. First graders explore “Glass: It’s All Shapes and Sizes” to learn about shapes and the concepts of symmetry and asymmetry; third graders focus on “Glass and Our Community,” learning about the local glassmaker Frederick Carder (1863–1963); and, in “Glass Matters!,” fifth graders study the uses of glass in science. The tours are supported by pre-visit materials and post-visit activities that reinforce

the link between classroom and Museum experiences. We hosted two Evening for Educators events to encourage teachers to work with us, and it was gratifying to record a 16-percent increase in school visits, to almost 13,000 students.

The Little Gather, a weekly story hour for five- to 10-year-olds, drew large crowds during the summer, and we experimented with a parallel program, Vitreous Adventures, which introduced eight- to 12-year-olds to scientific applications of glass. In the galleries, the Young Explainer Program expanded from 10 to 18 participants, who provided visitors with a hands-on experience of different kinds of glass and glassworking. During Chemistry Days, our staff and docents worked with area scientists to present demonstrations and experiments throughout the Museum. We also introduced two audio tours of the glass collection (one for adults and the other for families), narrated by curators and The Studio’s resident adviser.

The year 2006 marked the 10th anniversary of The Studio. We celebrated this milestone by arranging a special glass workshop presented by Lino Tagliapietra. The workshop was funded by the Robert Lehman Foundation Inc. Twenty-five participants attended the event, which was filmed and will be the subject of a

video to be published in 2007. During the year, The Studio offered 57 intensive summer and winter classes, 56 weekend and one-day workshops, and nine semester-length courses. Artists continued to rent space at The Studio, and classes were provided for Elderhostel groups and students from Corning's High School Learning Center.

We expanded the Walk-in Workshop, where visitors try their hand at glassworking. This enabled us to accommodate more Fun with Glass groups, generating an increase of 18 percent in revenue. More than 22 percent of our individual and family visitors (41,000 people) made glass in the Workshop.

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The Museum's marketing activities helped us to compete with high gas prices and outstanding summer weather. We continued our Kids Free! and Free to Rediscover initiatives. The latter program, which gives visitors free admission after their first visit, attracted about 8,050 people. Our "Glass of the Maharajahs" exhibition was heavily promoted, with a reception at the Indian consulate in New York City and coverage in the *New York Times Style Magazine*, *The Wall Street Journal*, and

some 30 other media outlets. The presentation of Josh Simpson's *Megaplanet* captured the attention of about 40 television stations, and WGBY, the PBS affiliate in Springfield, Massachusetts, produced a documentary about the making of the "paperweight." The Museum also appeared in the *History Detectives* series on PBS and in *Modern Marvels* on the History Channel.

Our Web site continues to improve as we add video, audio, and searching enhancements. Another new feature is a browser that enables users to look at objects in the collection and to learn whether they are on display in the galleries.

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The development and membership programs flourished in 2006. The announcement of the unprecedented gift of contemporary glass by Ben and Natalie Heineman was the highlight, but we were the fortunate recipients of other generous donations. In addition to its ongoing support and the provision of funds for the acquisition of Peter S. Aldridge's *Eclipse*, Corning Incorporated contributed \$100,000 toward the purchase of Lino Tagliapietra's 2300 (illustrated in the 2005 *Annual Report*) in hon-

Visitors listen to the family audio tour, which provides information about the Museum's glass collection.



or of James R. Houghton, Corning's chairman and one of the Museum's vice presidents. Other gifts included \$67,200 from the Arthur Rubloff Residuary Trust, \$16,000 from the Gladys M. and Harry A. Snyder Memorial Trust, and \$10,000 from Steuben Glass. Among the public grants were \$23,415 from the New York State Council on the Arts and \$10,000 from the National Endowment for the Arts.

During the year, Museum membership increased by 12 percent, to more than 2,600. Members who joined or rejoined at Contributing Membership levels are entitled to free admission and store discounts at more than 200 North American museums.

Drift, blown, cased, cut, assembled. Australia, Adelaide, South Australia, Tim Edwards (Australian, b. 1967), the 21st Rakow Commission, 2006. H. 45.8 cm (2006.6.11).

* * *

The Hot Glass Roadshow continued to play a prominent ambassadorial role. The Roadshow Mainstage, which we introduced in 2001,

spent three months at The Children's Museum of Indianapolis, helped to celebrate the installation of our trustee Dale Chihuly's 43-foot-tall *Fireworks of Glass*, and provided the venue for glassmaking demonstrations that were seen by more than 300,000 people. The Mainstage also paid a return visit to the SOFA (Sculpture, Objects, and Functional Art) exposition in Chicago.

During the year, we unveiled an addition to the Roadshow: the UltraLight Hotshop. It is an innovative, energy-efficient array of small glassmaking units, designed by the Museum's Steve Gibbs and built by Fred Metz of Spiral Arts in Seattle. The units are portable, they run on small propane tanks or can be plugged into standard outlets, and they can be configured to fit the needs of individual spaces. The UltraLight Hotshop premiered at the conference of the Glass Art Society in St. Louis, and it was a feature of the Liquid Fusion Glass De-



sign Workshop at Boisbuchet in the Charente department of southwestern France.

Attendance at the Museum's public programs exceeded 27,000, and more than 14,200 attended the six events of the 2300° series. This popular offering, which combines glassmaking, food, and drink, attracts a diverse following from Corning and neighboring communities.

The annual Student Art Show was the largest ever, featuring the work of 1,400 young artists from 16 schools. As usual, the Museum awarded scholarships to two students (one from each of our local high schools) who intend to study art in college.

* * *

Staff members represented the Museum at conferences and other events, both nationally and internationally, and participated in the administration of numerous professional organizations. Stephen P. Koob served as chairman of Technical Committee 17 of the International Commission on Glass. Mary Cheek Mills was first vice president of the National American Glass Club and a trustee of the Neustadt Collection of Tiffany Glass. Tina Oldknow was the secretary of the American Craft Council, Jane Spillman was secretary general of the Association Internationale pour l'Histoire du Verre, and I was a member of the board of the association. Aprille Nace began her term as vice president and conference programmer of the Academic and Special Libraries Section of the New York State Library Association.

Publications by Museum staff in 2006 included *Conservation and Care of Glass Objects* by Stephen Koob, *European Glass Furnishings for Eastern Palaces* by Jane Spillman, and a revised edition of *Glass: A Pocket Dictionary of Terms Commonly Used to Describe Glass and Glassmaking*. A complete list of publications and other scholarly activities by staff members appears on pages 41–43.

* * *

The 2006 Rakow Grant for Glass Research was divided between two scholars. Sarah Jennings, an archeologist with English Heritage, received the award to cover the cost of the editing and layout of her book *Vessel Glass from Beirut*, which recently appeared as volumes 48 and 49 of *Berytus*, a publication of the Ameri-

can University of Beirut. The book is a detailed study of the vessel glass found during excavations at three sites in downtown Beirut. The glass, which dates from 300 B.C. to A.D. 1500, is the largest well-dated collection of glass from an excavation in Lebanon, and Ms. Jennings's monograph is likely to become a standard work of reference.

The other recipient of the grant was Deborah Truitt of Carmel, Indiana. It enabled her to compile an index of business records (including accounting, suppliers, customers, and catalogs) of American importers of hollow glass between 1700 and 1940. In the 1880s and 1890s, the China and Glass District in New York City consisted of entire blocks of wholesalers whose business records are scattered and difficult to find. Mrs. Truitt is combing libraries and online databases, and interviewing descendants of the glass sellers, to create a comprehensive index that will be available to any scholar researching the use of glassware in America.

The 21st Rakow Commission was awarded to Tim Edwards, an Australian artist with a studio in Adelaide. *Drift* consists of a pair of hollow rectangular forms whose abstract, asymmetrical decoration covers both the front and the back surfaces. Working at the furnace, Mr. Edwards makes his vessels of colorless glass and cases them. He then creates the pattern and subtly textured surface by the careful cutting away of the overlay.

The Rakow Grant and Commission are made possible through the generosity of the late Dr. and Mrs. Leonard S. Rakow, Fellows, friends, and benefactors of the Museum.

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Ever since the Museum was founded, it has received munificent support from Corning Incorporated. Corning's generosity, in the form of underwriting capital expenditures and providing in-kind services and cash contributions, made possible many of the activities that are outlined above and described in greater detail in the following pages. We acknowledge with gratitude the support of Corning Incorporated and our many other donors, who collectively enable us to continue to tell the world about glass.

David Whitehouse
Executive Director

Additions to the Glass Collection

January 1 through
December 31, 2006

Ancient and Islamic

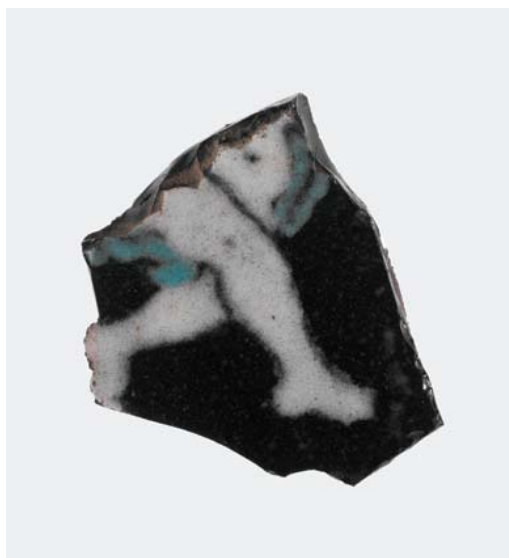
The Museum's acquisitions of ancient and Islamic glass included two very unusual fragments, one Roman and the other from the Islamic world.

The Roman fragment came from the floor of a shallow open vessel. The glass appears to be black, but in fact it is very dark purple. The decoration, on the inner surface, consists of part of a human figure running from the viewer's left to right. He is naked, except for a cloak. The limbs are white with black outlines, and the cloak is turquoise. The decoration is either flush or almost flush with the surface. It has been suggested that the figure is Eros, but this is uncertain.

Apart from the identity of the figure, the fragment provokes these questions: where and when was it made, and how was the decoration achieved? Almost certainly, it was made in the Roman Empire, perhaps in Egypt. The date is uncertain. The decoration, which has very few parallels, appears to be the result of a process akin to enameling. The fragment was given to the Museum by David Giles.

The Islamic fragment appears to have come from a cameo glass "pilgrim's bottle" with two broad, flattened sides and two narrow, rounded sides. The base glass is transparent yellowish brown, the lower overlay is opaque white, and the upper overlay is transparent yellow. The decoration includes part of an animal with a small head and a narrow neck. The outlines are notched, and the neck and

*Fragment, "enameled."
Roman, possibly Egypt,
date uncertain. L. 4.5
cm (2006.1.2). Gift of
David Giles.*



body are embellished with shallow circular depressions. These features indicate that the object was made in Western Asia or Egypt between the ninth and early 11th centuries.

This fragment is apparently the only known example of early Islamic cameo glass with two superimposed overlays. It provides a new insight into the expertise of medieval glassworkers in the Islamic world.

David Whitehouse
Executive Director

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European

The Museum's notable European glass acquisitions in 2006 offer a study in contrasts. In adding a set of four inconspicuously wrapped plain shot glasses, we were drawn to the objects by the packaging rather than the glass. These glasses are preserved with the original straw in which they were packed with remarkable skill and efficiency before they left the glasshouse about 200 years ago. They serve as a palpable reminder that transporting glass safely to the customer is almost as important as making the glass itself.

At the other end of the spectrum is a monumental cameo glass goblet. Helmut Ricke, a Museum trustee, attributed this object to the Silesian glass engraver Ernst Simon. The shape of the vessel closely imitates that of Nuremberg goblets of the 17th century, but the engraving was inspired by ancient cameo glasses. Even the subject, despite a distinct Germanic slant, has Roman roots in the grotesque ornaments that were employed in the first century A.D. The engraving is very skillful. While the outlines are raised from the background, the highlights had to be carved by removing the blue layer and reveal the colorless glass beneath it. Thus the protruding details, such as the tips of the putti's noses and the light on their spears, are countersunk into the glass rather than raised from the background.

A key piece that was made about 140 years earlier is a covered goblet with marbled decoration. In the style of *Zwischengold* glasses, the foot, bowl, and cover are decorated with paint and gilded borders between two glass walls, imitating a semiprecious stone vessel in a gold mount. Vessels of this type must have been quite popular, and the Museum owns a



Four shot glasses, blown, in original straw packaging. Northern Germany, late 18th or early 19th century. OL. (package) 45.5 cm, D. (glass, max.) 5.6 cm (2006.3.36).



Covered goblet with putti hunting a wild boar, blown, cased, cameo-engraved. Silesia, Schreiberhau (Szklarska Poreba), Gräflich Schaffgotsch'sche Josephinenhütte, engraved by Ernst Simon, 1860s. OH. 53 cm (2006.3.37).

Covered double-walled goblet with marbled decoration, blown, painted, gilded. Germany, Saxony, about 1720. OH. 29.1 cm (2006.3.56).

series of beakers that are marbled in a variety of colors. Goblets with similar decoration are relatively rare, however, and our example is in excellent condition.

The attribution of an exceptionally large blue vase is uncertain. The object is slightly lopsided, and only traces of its painted decoration survive. Both the unevenness and the decoration can be seen as characteristic of

glass made in Venetian style in such places as Austria, France, and the Low Countries. But even experienced Venetian glassmakers on the island of Murano must have been challenged by such sizable objects. It is therefore not surprising that our vessel shows signs of the difficulty of the task. Its closest parallels are vases in the Museo di San Martino in Naples and the Museo Civico in Turin. Corning's vase is larger



Vase, blown, applied, gilded, painted. Venice or façon de Venise, late 16th century. H. 44.3 cm (2006.3.50).



Pair of vases, blown, enameled, gilded, one signed with painted factory mark. Russia, St. Petersburg, Imperial Glass Factory, about 1870–1881. H. 23.6 cm (2006.3.69). Purchased in part with donated funds by exchange from Mrs. M. H. Riviere, and from the Glass Acquisitions and Exhibition Fund.

by far than any of the known parallels, many of which are in Italian collections. It is more likely that the object was made in Italy (Venice or perhaps Florence) than north of the Alps.

Dedo von Kerksenbrock-Krosigk
Curator of European Glass

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Other Major Purchases

Goblet with openwork stem, blown, applied, gilded. Possibly Low Countries, mid-17th century. H. 35.6 cm (2006.3.51).

Covered vase, blown, cut, engraved. Germany, Brandenburg, Zechlin, about 1815–1820. OH. 50.7 cm (2006.3.54).

Pair of vases, blown, enameled, gilded, one signed with painted factory mark. Russia, St. Petersburg, Imperial Glass Factory, about 1870–1881. H. 23.6 cm (2006.3.69). Purchased in part with donated funds by exchange from Mrs. M. H. Riviere, and from the Glass Acquisitions and Exhibition Fund.

Lantern, stained glass, metal, assembled. England, about 1875–1880. H. (without hanger) 42 cm (2006.2.8).

Set of 25 thimbles in a box, mold-blown, cut, engraved, gilded, enameled. France and/or Bohemia, probably about 1900. Thimbles: H. 3 cm, D. (max.) 2.2 cm (2006.3.58).

American

The Museum's American glass holdings were significantly enhanced in 2006, with major accessions both by gift and by purchase.

Two years ago, we borrowed a tumbler that had descended in the family of John Frederick Amelung, one of America's first glassmakers. Amelung operated the New Bremen Glassmanufactory near Frederick, Maryland, from 1785 to 1795. The gilded and enameled tumbler bears the initials of his eldest daughter, Frederica Christina Sophie Amelung. According to the family's history, her two sisters were also given initialed tumblers, but this is the only one of the three vessels that is known to have survived. If the tumbler was made at New Bremen, it is the only enameled piece known from that factory, but Frederica may have brought it from Germany. Indeed, the decoration is characteristic of the part of Germany in which members of the Amelung family worked as glassmakers.

In 2006, the loan of the tumbler was converted to a gift in memory of Mrs. Lowell Anne Butson, one of Frederica Amelung's direct descendants. We are very grateful to the L. T. Murray family for giving us this

piece, which is extremely important to the history of 18th-century American glass.

We also acquired two very early pieces from Tiffany Studios, both of which date to the 1890s. In 1893, Tiffany expanded his production to include vessels, which were displayed for the first time that year at the World's Columbian Exposition in Chicago. One of our pieces is a Cypriote plaque of iridescent glass with applied decoration. With a diameter of 17 inches, it would have made a stunning wall decoration. Tiffany's Cypriote glass was among the earliest iridescent glass made in the United States, although its production in Europe had begun a decade earlier. As the name implies, Tiffany intended his Cypriote pieces to resemble objects from antiquity.

Our second Tiffany acquisition is a vase of iridescent red glass with peacock feather trailing and a silver-gilt mount with plique-a-jour enamel decoration and rubies. It was among the first objects commissioned by the famous art dealer and critic Siegfried Bing. The piece was enameled by Eugène Feuillatre, who had previously worked for René Lalique, and the mount is the only one of several made for Tiffany vases by Edouard Colonna that is known to have survived. The enamel and rubies harmonize with the red color of the Tiffany glass.

Two of the most important additions to our collection of glass lighting are a hurricane lamp from about 1840–1860 and a parade lantern

made for a fire company in New York City, which dates from about 1850–1875. Both were designed for candles rather than for oil.

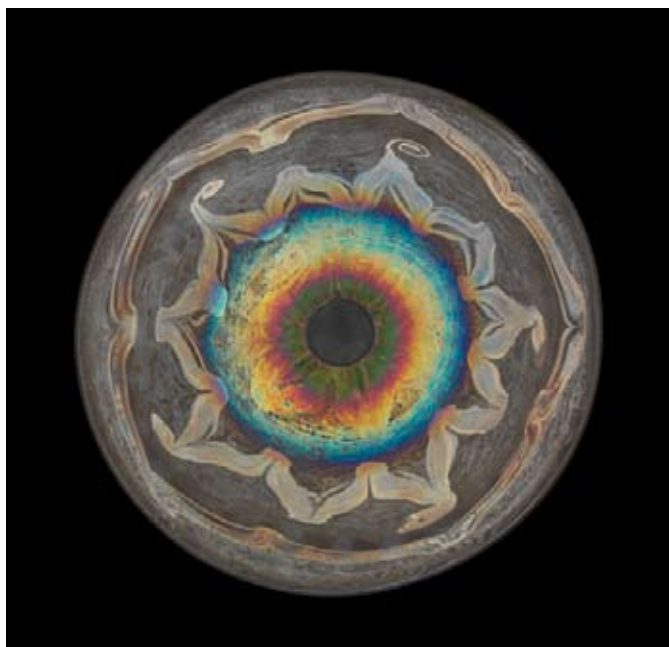
The lamp has wheel-engraved decoration and a handsome brass collar, both in a grape design, and the original shade. The base has three dolphins, a rare form that has been documented for lamps of opalescent and yellow glass, but ours is the only example recorded in electric blue. Although it is called a lamp, this object is essentially a candle fitting with a shade. The piece was purchased with funds from the Gladys M. and Harry A. Snyder Endowment Fund and the Gertrude Christman Melvin Endowment Fund.

The lantern is of stained and engraved glass in a brass mount. Three sides of this square object are decorated. One shows a fire wagon and the word "VIGILANT," another features the arms of New York State, and the last presents a figure holding a banner that is inscribed "EXCELSIOR." Both "Vigilant" and "Excelsior" were used as mottoes by volunteer fire companies in New York City, and the lantern was designed to be carried in a parade.

Our cut glass acquisitions included a set of 11 wineglasses in six different colors. All of them were cut in the "Venetian" pattern, which was patented by Corning's T. G. Hawkes and Company in 1889. These glasses are in their original leather case, and it seems likely that they were made for an exhibition.

"F.C.S.A." tumbler, blown, tooled, enameled, gilded. U.S., Frederick, MD, New Bremen Glass-manufactory of John Frederick Amelung, or Germany, Grünenplan, 1785–1795. H. 9.8 cm (2006.4.175). Gift of the L. T. Murray Family in honor of Lowell Anne Butson.

Cypriote plaque, blown. U.S., Corona, NY, Tiffany Studios, about 1896. D. 44.7 cm (2006.4.160).



Triple dolphin hurricane lamp, blown, wheel-engraved (shade), pressed (base); gilded metal collar. U.S., Sandwich, MA, Boston and Sandwich Glass Company, about 1840–1860. H. 48.5 cm (2006.4.101). Purchased with funds from the Gladys M. and Harry A. Snyder Endowment Fund and the Gertrude Christman Melvin Endowment Fund.



Pair of camphene lamps, blown, applied, pressed. U.S., probably Cambridge, MA, New England Glass Company, 1830–1840. Taller: H. 38.8 cm (2006.4.137).



Parade lantern for a fire company, metal, with engraved glass panels. U.S., about 1850–1875. H. 119 cm (2006.4.170).



Vase with ship, blown, tooled, cut, engraved by Joseph Sidot (signed); silver mount. U.S., Corning, NY, T. G. Hawkes and Company, 1930–1940. H. 30.3 cm (2006.4.267). Bequest of Paul Efron in memory of Beverly Efron.



Five pieces of cut and engraved glass came to the Museum by bequest from Paul Efron, a longtime collector and dealer. Three of these objects—a bowl and underplate in the “Brazilian” pattern, a silver-mounted vase en-

graved and signed by Joseph Sidot, and an elaborately engraved three-handled vase—were made by Hawkes. The other two pieces are a heavily cut bowl in the “Trellis” pattern by J. Hoare and Company of Corning and a

tall vase in the “Alhambra” pattern by the Meriden Cut Glass Company of Connecticut.

Another major addition is a pair of candlesticks in the “Spanish Ship” pattern, made about 1924 by the Steuben Division of Corning Glass Works. These exceptionally large candlesticks, cased in amethyst glass, are the gift in part of the Carder Steuben Collectors Group. They were acquired to go with a matching centerpiece bowl that is now on display in our Carder Gallery.

Jane Shadel Spillman
Curator of American Glass

* * *

Other Major Purchases

Bowl, pressed. U.S., New England, 1827–1830. D. 15.8 cm (2006.4.179).

Pair of camphene lamps, blown, applied, pressed. U.S., probably Cambridge, MA, New England Glass Company, 1830–1840. Taller: H. 38.8 cm (2006.4.137).

Radio set, cut. U.S., Corning, NY, Hunt Glass Company, about 1920–1930. H. 38.1 cm (2006.4.13).

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Modern

Our most exciting news in 2006 was the announcement, in January, of the gift to the Museum of an extraordinary collection of 250 contemporary studio glass vessels and sculptures by the longtime Chicago residents and philanthropists Ben W. Heineman Sr. and his wife, Natalie G. Heineman.

Over the past 20 years, the Heinemans have thoughtfully assembled one of the largest and finest private collections of contemporary studio glass in the United States. The Heineman Collection is distinguished by the wide-ranging history of studio glass that it represents, which makes it particularly significant for the Museum to have. Of equal importance, however, are the high level of connoisseurship demonstrated by the Heinemans in their careful selection of objects, and their preference for collecting more than one work by an artist.

Focusing on a core group of important artists, the Heinemans acquired pieces made at different times over the course of the artists’ careers, from the 1960s to the present. Although this is the best way to understand an individual

artist’s body of work, few museums have the resources to collect in this manner. The critical role of philanthropic collectors such as the Heinemans in the building of art collections for the general public cannot be overemphasized.

The gift of the Heineman Collection is a magnificent legacy to the Museum and to the field of contemporary studio glass in general. In terms of quality and rarity, it includes what will be some of the finest pieces in the Museum’s permanent collection. As a result of this gift, gaps in the Museum’s holdings will be filled and the nature of the contemporary collection, as a whole, will be changed. The Museum’s representation of studio glass will become significantly wider in scope and substantially richer and more comprehensive.

Dedicant #7, cast; bronze, gilding. U.S., Providence, RI, Howard Ben Tré (American, b. 1949), 1987. H. 119.5 cm (2006.4.18). Gift of the Ben W. Heineman Sr. Family.





Omagh, cast. U.S., Oakland, CA, Clifford Rainey (Irish, b. 1948), 2001. H. 86.3 cm (2006.4.60). Gift of the Ben W. Heineman Sr. Family.

Retread, slumped glass and plate glass, assembled; wire, welded steel, paint. U.S., Marlboro, NY, Sydney Cash (American, b. 1941), 1988. H. 35.8 cm (2006.4.22). Gift of the Ben W. Heineman Sr. Family.



Granulare Anvil (English Setter), granulare glass, blown; found metal English setter, stained wood anvil, assembled. U.S., Puget Sound, WA, Richard Marquis (American, b. 1945), 1997. H. 94 cm (2006.4.45). Gift of the Ben W. Heineman Sr. Family.



Head IV, mold-melted, cut. Czechoslovakia, Železný Brod, Stanislav Libenský (Czech, 1921–2002) and Jaroslava Brychtová (Czech, b. 1924), 1986. H. 53.3 cm (2006.3.13). Gift of the Ben W. Heineman Sr. Family.



Reticello Leaf, reticello glass, blown. U.S., Seattle, WA, Dante Marioni (American, b. 1964), 2001. H. 71.2 cm (2006.4.42). Gift of the Ben W. Heineman Sr. Family.

Crystal Concentrations, blown, sandblasted; electroformed copper, silver plate. U.S., Rehoboth, MA, Michael M. Glancy (American, b. 1950), 1985. H. 25 cm (2006.4.28). Gift of the Ben W. Heineman Sr. Family.

In 2006, 118 objects from the collection came to the Museum, and the balance of the collection will arrive in 2007. The 2006 acquisitions include works by American artists Tina Aufiero, Howard Ben Tré, Brian Blount, Curtiss Brock, William D. Carlson, Sydney Cash, Dale Chihuly, Kéké Cribbs, Dan Dailey, Steven DeVries, Michael M. Glancy, Stephen Hodder, David Grant Hopper, David R. Huchthausen, Kreg Kallenberger, Jon Kuhn, John Lewis, Marvin Lipofsky, Flora C. Mace and Joey Kirkpatrick, Dante Marioni, Richard Marquis, Joel Philip Myers, Mark Peiser, Damian Priour, Richard Ritter, Karl Schantz, Jack Schmidt, Mary Shaffer, James Shaw, Paul Stankard, Michael Estes Taylor, James Watkins, Steven I. Weinberg, and Jon Wolfe; British and Irish artists Jane Osborn-Smith (working in the United States), Clifford Rainey (Irish, working in the United States), Colin Reid, and David Taylor; Cuban artist José Chardiet (working in Canada); Czech artists Bohumil Eliáš, Pavel Hlava, Stanislav Libenský and Jaroslava Brychtová, Michael Pavlík (working in the United States), Dana Zámečnicková, and Yan Zoritchak (working in France); French artists Antoine

Leperlier, Etienne Leperlier, and Robert Savart; German artists Karl R. Berg, Gerard Koch, Klaus Moje (working in Australia), and Ann Wolff (working in Sweden); Hungarian artists Zoltan Bohus and Maria Lugossy; Italian artists Livio Seguso, Lino Tagliapietra, and Luciano Vistosi; and Japanese artists Kyohei Fujita and Hiroshi Yamano.

A presentation of the entire Ben W. Heine-man Sr. Family Collection will be the Museum's special exhibition in 2009, and a fully illustrated catalog of the complete collection will be published at that time.

Other important gifts to enter the collection in 2006 include *Eclipse*, a large and important sculpture by Peter S. Aldridge that was purchased with funds from Corning Incorporated, and *Prismatic Tile Screen* by James Carpenter, which was the gift of Kathy Duffin. Both are significant works by internationally known artists.

Important purchases in contemporary glass in 2006 included the Rakow Commission, which was awarded to Australian artist Tim Edwards. His piece, titled *Drift*, consists of a pair of seemingly simple blown and cut rectangular vessels, separated by a visually charged gap of air, whose abstract, asymmetrical decoration covers the front and back of the forms. Edwards's working of the surface is inspired by patterns found in nature, such as the lines of cultivated fields and the curving shapes of rock and cloud formations.

Among our notable purchases of work by American artists was the world's first 100-pound "paperweight," a sculpture by Josh Simpson titled *Megaplanet*. It was commissioned as the 1,000th paperweight to enter the Museum's collection. This impressive object, which received much attention in the press, is the subject of Simpson's recent PBS documentary, *Defying Gravity*. Blown glass sculptures by the American studio glass pioneers Harvey K. Littleton and Marvin Lipofsky enhance our representation of these influential artists. *Gold and Green Implied Movement* (1987), a multi-piece work by Littleton, and Lipofsky's *California Loop Series 1969 #29* and *Series IGS VI 1997-1999 #12* are exceptional pieces. Karla Trinkley's *Grecian Urn* (1992), a large and impressive *pâte de verre* sculptural vessel, was another key purchase, as was the early "Shard" *Vessel* (1980) by William Morris and the *Shot #10/Dancing James* (2006) vessel by the installation artist Beverly Semmes.

Sculpture, Gold and Green Implied Movement, hot-worked, cut. U.S., Spruce Pine, NC, Harvey K. Littleton (American, b. 1922), 1987. H. 82 cm (2006.4.112).

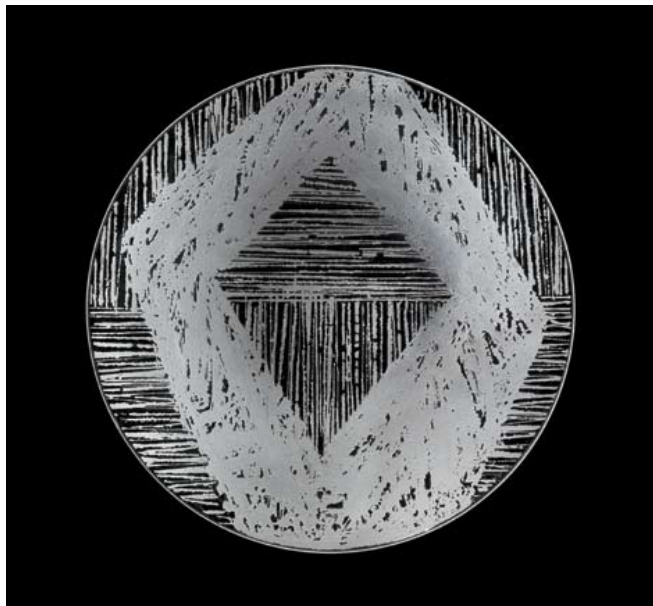


Additional gifts and purchases of contemporary glass by American and Canadian artists included objects by Canadian artist Karli Sears and American artists Josiah McElheny (gift of Lucy Feller in honor of Dale and Doug Anderson), and Steven I. Weinberg (gift of Richard L. Bready); and vessels by Bennett Bean, Milissa Montini, and Josh Simpson (gift of Gerald M. Eggert). Diverse paperweights and marbles were the gifts of American artists Melissa Ayotte, Rick Ayotte, Gerry and Pat Colman, Jim D’Onofrio, Douglas Ferguson, Drew Fritts, Charles Gibson, Randall Grubb, Chris and Lissa Juedemann, Jesse Taj Karolczuk, Gateson Recko, Cathy Richardson, David P. Salazar, Richard Satava, Debbie Tarsitano, and Peter W. VanderLaan; and New Zealand artist Peter Raos.

Mid-20th-century American design was represented by the purchase of *Rondelantern* (between 1957 and 1964) by the pioneering designer-craftsmen Frances and Michael Higgins, and by the gift of one of Steuben’s most important and enduring designs, the American Art Deco classic known as the *Gazelle Bowl*. The bowl, designed by Sidney Waugh in 1935, is the gift of Miriam U. Hoover. A small collection of Pyrex housewares dating from 1915 to 1960 was a welcome addition to the Museum (gift of Brent and Susan Wedding in memory of Burnett C. and Lee Viger).

Clearly, 2006 was a banner year for modern and contemporary acquisitions, but there is more. Purchases and gifts of contemporary European glass included important pieces such as *Black Nets* (2006), a brilliant set of black *filigrana* vessels by Danish artist Tobias Møhl; a luminous deep blue bowl (1996) by Czech artist František Vízner (gift of Andrea and Charles Bronfman); a 2005 flameworked wall piece, *Evoking the Grotesque* from the “Wolves” series by Israeli artist Dafna Kaffe-man (gift of Dale and Doug Anderson); and a large disk portraying Johann Sebastian Bach (2006) by the master Czech engraver Jiří Harcuba.

There were several important acquisitions in early and mid-20th-century European glass. Notable purchases included an engraved covered goblet (about 1915) by the well-known German designer and teacher Wilhelm von Eiff, and a goblet engraved with signs of the zodiac (about 1920) made in Czechoslovakia for the Austrian firm of J. & L. Lobmeyr. A large and handsome dichroic “Alexandrite”



vase, designed by Heinrich Hussman for Moser about 1928–1930, turns from purplish pink in daylight to teal blue in fluorescent light. We also added a charming *pâte de verre* pitcher depicting the ancient Greek king Athamas (1957), designed by Jean Cocteau for Cristallerie Daum, and four rare examples of Czech studio glass/design: a plate with abstract acid-etched decoration (1960) by Vladimír Kopecký, an abstract enameled plate (1961) by Dana Vachtová, an abstract enameled vase (1963) by Bohumil Eliáš (gift of The Steinberg Foundation), and a large, abstract enameled vase (1967) by Jan Novotný.

Other European designs to enter the collection included a necklace by Swiss artist Lucette Aubort (2005), and drinking glasses by French designer Philippe Starck for Baccarat (2005), Dutch and British designers Tord Boontje and Emma Woffenden for Artecnic (1997), Italian designer Joe Colombo for Progetti (1970), and German designer Peter Behrens for Rheinische Glashütten (1902). The 70th anniversary of the famous Savoy vase by Alvar Aalto inspired a 2006 reissue by Iittala Glass, which donated an example in “Petrol Blue” to the Museum. Two unusual additions of mid-20th-century Japanese glass were a cylindrical vase and a “handkerchief”-style vase (about 1955) both by Toshichi Iwata for Iwata Glass in Tokyo (gifts of Molly and Bob Jahn).

Tina Oldknow
Curator of Modern Glass

Plate with abstract decoration, blown, acid-etched. Czechoslovakia, Prague, Vladimír Kopecký (Czech, b. 1931), 1960. D. 36.5 cm (2006.3.67).

Donors to the Glass Collection

The generosity of 102 donors allowed the Museum to add 390 objects to the collection during the year.

Bonnie and Lisa Ackerman, Orange, CA

Plate with presidential seal, Pyroceram. U.S., Corning, NY, Corning Glass Works, 1969–1974.

Peter S. Aldridge, Lybster, Caithness, U.K.

Model of *Portals of Illusion*, sculpture commissioned by Corning Incorporated for its world headquarters. U.S., Corning, NY, Peter S. Aldridge, 1992.

Model of *Eclipse*, sculpture commissioned by The Corning Museum of Glass. U.S., Corning, NY, Peter S. Aldridge, 2005.

Dale and Doug Anderson, New York, NY

Wall panel, *Evoking the Grotesque*, from the “Wolves” series. Israel, Jerusalem, Dafna Kaffeman, 2005.

Melissa and Rick Ayotte, New Boston, NH

Paperweight, *Narcissus Stone*. U.S., New Boston, NH, Melissa Ayotte, 1992.

Paperweight, *Red and White Rose Bouquet*. U.S., New Boston, NH, Roland “Rick” Ayotte, 1992.

Amy Blake, Port Orange, FL (in memory of Franklin Blake)

Goblet with horse and rider, engraved. U.S., Corning, NY, Steuben Division, Corning Glass Works, 1930–1939.

W. Bastiaan Blok, Noordwijk, The Netherlands

Bullseye windowpane. The Netherlands, Leiden, about 1600–1650.

Richard L. Bready, Providence, RI

Sculpture, *Buoy*. U.S., Pawtucket, RI, Steven I. Weinberg, 2003.

Dick Bright, Corning, NY (gift of Dr. and Mrs. James Miller)

“Mary Gregory” water pitcher set. Northern Bohemia, about 1885.

Andrea and Charles Bronfman, New York, NY

Bowl, untitled. Czech Republic, Zdar nad Sazavou, František Vizner, 1996.

John E. Butson, Tacoma, WA (gift of the L. T. Murray Family in memory of Lowell Anne Butson)

“F.C.S.A.” tumbler. U.S., Frederick, MD, New Bremen Glassmanufactory of John Frederick Amelung, 1785–1795.

Jessie Buzawa, Rochester, NY

Souvenir glass pen in original packaging. U.S., Corning, NY, Corning Glass Works, about 1939.

Carder Steuben Collectors Group, Corning, NY (gift in part in honor of Robert Rockwell Jr. for his commitment to maintain the legacy of his good friend Frederick Carder)

Pair of candlesticks, “Spanish Ship” pattern. U.S., Corning, NY, Steuben Division, Corning Glass Works, Frederick Carder, about 1924.

Gerry and Pat Colman, Albuquerque, NM

Six marbles, *Eye Candy*. U.S., Albuquerque, NM, Gerry and Pat Colman, 2004.

Corning Incorporated, Corning, NY (funds)

Sculpture, *Eclipse*. U.S., Corning, NY, Peter S. Aldridge, 2005–2006.

Crystal Traditions, Tiffin, OH

Plate, Brilliant cut. Tiffin, OH, Crystal Traditions, Aidan J. Scully, 2006.

Bill and Judy Cummings, Walnut Creek, CA

Group of 40 stained glass window panels, stain tests, and mosaics. U.S., North Adams, MA, Cummings Stained Glass Studios, 20th century.

Tom and Peetie Dimitroff, Corning, NY (gift of the Thomas P. Dimitroff family)

Tumbler used by engravers for practice. U.S., Corning, NY, T. G. Hawkes and Company, 19th–20th century.

Glass tile. U.S., Addison, NY, Mosaic Glass Company, 1893–1894.

Custard dish, gilded. U.S., about 1900.

Paperweight, engraved. U.S., Corning, NY, about 1900.

Rectangular paperweight whimsy, engraved. U.S., Corning, NY, about 1900.

Carnival glass dish. U.S., early 20th century.

Paperweight. U.S., Pittsburgh, PA, Macbeth-Evans Glass Company, early 20th century.

Wineglass, engraved. U.S., Corning, NY, Steuben Glass, 1920s.

Teapot with lid, engraved. U.S., Corning, NY, Corning Glass Works, 1920s–1930s.

Vase with horse handles. U.S., Corning, NY, designed by Paul V. Gardner, 1925–1940.

Souvenir glass bank inscribed “New York World’s Fair/1940.” U.S., Corning, NY, Corning Glass Works, about 1940.

Souvenir flask. U.S., Corning, NY, Corning Glass Works, about 1950.

Experimental photo plate. U.S., Corning, NY, Corning Glass Works, mid-20th century.

Lorna G. Donaldson, Orlando, FL (in memory of Cathlene Gardiner)

Vase. Bohemia, probably Maximilian Boudnik, Ullersdorf, about 1900.

Jim D’Onofrio

See L. H. Selman Ltd.

Peter Drobny, Corning, NY

Study for sculpture, *Running at Full Gallop*. U.S., Corning, NY, Steuben Glass, Peter Drobny and Pino Signoretto, 1999.

Kathy Duffin, New York, NY

Sculpture, *Prismatic Tile Screen*. U.S., New York, NY, James Carpenter, 1992.

Estate of Paul Efron (bequest of Paul Efron in memory of Beverly Efron)

Salad bowl and underplate, “Brazilian” pattern, cut. U.S., Corning, NY, T. G. Hawkes and Company, 1889–1900.

Three-handled vase, cut. U.S., Corning, NY, T. G. Hawkes and Company, 1900–1910.

Bowl, “Trellis” pattern, cut. U.S., Corning, NY, J. Hoare and Company, 1910–1915.

Vase, “Alhambra” pattern, cut. U.S., Meriden, CT, Meriden Cut Glass Company, 1911–1923.

Vase, cut; silver mount. U.S., Corning, NY, T. G. Hawkes and Company, 1930–1940.

Gerald M. Eggert, Rochester, NY

Calcite and Green Aurene vase. U.S., Corning, NY, Steuben Glass, early 20th century.

Dish, engraved. U.S., Corning, NY, H. P. Sinclair and Company, early 20th century.

Green Jade and white lamp base. U.S., Corning, NY, Frederick Carder, early 20th century.

Ivrene bowl with Gold Aurene trim. U.S., Corning, NY, Steuben Glass, early 20th century.

Trumpet vase. U.S., New Bedford, MA, Pairpoint Glass Company, early 20th century.

Verre de Soie decanter and vase. U.S., Corning, NY, Steuben Glass, engraved by T. G. Hawkes and Company, early 20th century.

Square vase. Belgium, Val St. Lambert, 20th century.

Five vases with enameled designs of ships, whales, and flowers. U.S., New Bedford, MA, Pairpoint Glass Company, 1920–1929.

Red vase with silver stem and foot. U.S., New Bedford, MA, Pairpoint Glass Company and Gorham Manufacturing Company, 1920–1929.

Blue vase with engraved dragon. U.S., Corning, NY, T. G. Hawkes and Company, about 1920–1929.

Vase. U.S., Shelburne Falls, MA, Josh Simpson, 1984.

Environmental Products & Services of Vermont Inc., Syracuse, NY

“Sterisol Ampoule.” U.S., New York, NY, 20th century.

Lucy Feller, New York, NY (in honor of Dale and Doug Anderson)

Sculpture, “Untitled Commission for Dale Anderson.” U.S., Seattle, WA, Josiah McElheny, 1992.

Douglas Ferguson, McKinleyville, CA

Pinwheel marble. U.S., McKinleyville, CA, Douglas Ferguson, 2006.

Freeman T. Freeman, Wayne, NY

Pair of green and mirror glass vases. England, London, E. Varnish and Company, mid-19th century.

Silvered glass pitcher. U.S., probably New England, 1876.

Drew Fritts, Springfield, MO

Three marbles, *Patriot Divided Core Chevron Swirl with Silver Mica*, *Rainbow Back Twist*, and *Tiger Swallowtail with Gold Mica*. U.S., Springfield, MO, Drew Fritts, 2006.

Three-handled vase, blown, tooled, cut, engraved. U.S., Corning, NY, T. G. Hawkes and Company, 1900–1910. H. 24.5 cm (2006.4.265). Bequest of Paul Efron in memory of Beverly Efron.

Vase, “Alhambra” pattern, blown, cut, engraved. U.S., Meriden, CT, Meriden Cut Glass Company, 1911–1923. H. 39.8 cm (2006.4.266). Bequest of Paul Efron in memory of Beverly Efron.





Rondelantern, fused glass with copper rings; chrome-plated steel. U.S., Bedford Park, IL, Dearborn Glass Company, Michael Higgins (American, 1908–1999) and Frances Higgins (American, 1912–2004), between 1957 and 1964. H. 104.5 cm (2006.4.242).

Hal and Cindy Gelfius, Edinburgh, IN

Pair of champagne glasses, “McDonald” pattern. U.S., Corning, NY, T. G. Hawkes and Company, Philip McDonald, 1882–1885.

Charles Gibson, Milton, WV

Three marbles. U.S., Milton, WV, Charles Gibson, about 1990–1995.

David Giles, London, U.K.

Fragment, “enameled.” Roman, possibly Egypt, date uncertain.

John E. Gooderham, Sault Ste. Marie, Ontario, Canada

Two metal button presses. Czechoslovakia, early to mid-20th century.

Framed collections of various cane slices and three glass buttons. Canada, Sault Ste. Marie, Ontario, John E. Gooderham, 20th century.

Greater Milwaukee Foundation, Kenneth R. Treis Fund (in part)

Goblet with gilded satyrs. France, Clichy, probably Verrerie Appert Frères, J. Philip Imberton, about 1880–1890.

Randall Grubb, Grants Pass, OR

Paperweight, *Octopus Garden*. U.S., Grants Pass, OR, Randall Grubb, 1997.

Arthur W. Guenther Fund (in memory of Imogen Ireson Guenther) and Welker Fund for Pressed Patterned American Glass (funds)

Bear grease jar. U.S., Sandwich, MA, Boston and Sandwich Glass Company, 1850–1887.

Candlestick. U.S., Pittsburgh, PA, Ripley and Company, 1869–1870.

Elton Harris, Painted Post, NY

Experimental glass block. U.S., Corning, NY, William W. Shaver, 20th century.

Ben W. and Natalie Heineman, Chicago, IL (The Ben W. Heineman Sr. Family Collection)

Sculptures and vessels by Tina Aufiero, Howard Ben Tré (4), Karl R. Berg, Brian Blount, Zoltan Bohus, Curtiss Brock, William D. Carlson (2), Sydney Cash, José Chardiet (2), Dale Chihuly, Kéké Cribbs, Dan Dailey (2), Steven DeVries, Bohumil Eliáš, Kyohei Fujita, Michael M. Glancy (3), Pavel Hlava (4), Stephen Hodder, David Grant Hopper (2), David R. Huchthausen, Kreg Kallenberger (5), Gerard Koch, Jon Kuhn, Antoine Leperlier, Etienne Leperlier, John Lewis, Stanislav Libenský and Jaroslava Brychtová, Marvin Lipofsky (2), Maria Lugossy, Flora C. Mace and Joey Kirkpatrick, Dante Marioni (2), Richard Marquis (3), Klaus Moje, Joel Philip Myers (7), Jane Osborn-Smith, Michael Pavlík (3), Mark Peiser, Damian Priour, Clifford Rainey (2), Colin Reid (3), Richard Ritter (2), Robert Savart, Karl Schantz, Jack Schmidt (3), Livio Seguso, Mary Shaffer (7), James Shaw, Paul Stankard (8), Lino Tagliapietra (5), David Taylor, Michael Estes Taylor, Luciano Vistosi (2), James Watkins, Steven I. Weinberg (4), Jon Wolfe, Ann Wolff (3), Hiroshi Yamano (2), Dana Zámečníková, and Yan Zoritchak (2).

Miriam U. Hoover, Glencoe, IL

Gazelle Bowl. U.S., Corning, NY, Steuben Glass Inc., Sidney Waugh, designed in 1935.

Fritz Hovey, San Francisco, CA

Amethyst goblet, engraved. U.S., Corning, NY, Steuben Division, Corning Glass Works, about 1925.

Goblet, “Harvard” pattern. U.S., Corning, NY, Steuben Division, Corning Glass Works, about 1925.

Pair of vases, “Guilford” pattern. U.S., New Bedford, MA, Pairpoint Manufacturing Company, about 1930.

Iittala Inc. (USA), Cherry Hill, NJ

“70th Anniversary ‘Petrol Blue’ Savoy” vase. Finland, Iittala, Alvar Aalto, 2006.

Molly and Bob Jahn, Mt. Horeb, WI

Two vases. Japan, Tokyo, Iwata Glass Co. Ltd., Toshichi Iwata, about 1955.

Beth Johnson, Strasburg, PA (gift of Ione Wilson Kinzer and her sons, Everett Kinzer and Wilbur Kinzer)

Lamp, cut. U.S., Montrose, PA, or New Brunswick, NJ, Becker and Wilson, Joseph Wilson, 1903–1914.

Chris and Lissa Juedemann, Hendersonville, NC

Three marbles, *Alan Greenspan Murrine Marble*, *Jack Kerouac Murrine Marble*, and *Sea Turtle Mur-*

rime Marble. U.S., Hendersonville, NC, Chris and Lissa Juedemann, 2006.

Jesse Taj Karolczuk, Trinidad, CA

Paperweight, *Lotus*. U.S., Bridgeville, CA, Jesse Taj Karolczuk and Jared DeLong, 2001.

Two paperweights, *Butterflies in the Vineyard* and *The Lucky Ones*. U.S., Bridgeville, CA, Jesse Taj Karolczuk, 2005.

George Klabin, New York, NY

Beaker. Bohemia, Karlsbad/Karlovy Vary, Ludwig Moser & Sohne, about 1900.

John Kohut, Elkland, PA

Saltshaker. U.S., Corning, NY, T. G. Hawkes and Company, 1930–1939.

Stephen Koob, Corning, NY

Paperweight of U.S. Capitol. U.S., New York, NY, A. C. Bosselman and Company, late 19th–early 20th century.

Dwight Lanmon, Santa Fe, NM

Cup plate, pressed. U.S., East Cambridge, MA, New England Glass Company, or Sandwich, MA, Boston and Sandwich Glass Company, 1829–1835.

Ken and Sylvia Lyon, Fishers Hill, VA

Lamp. U.S., late 19th–early 20th century.

J. William Meek III and Barbara H. Meek, Naples, FL

Luster vase. U.S., New Bedford, MA, Pairpoint Glass Company, 1910–1930.

Bernice Melin, Concord, CA

Crown Milano cup and saucer. U.S., New Bedford, MA, Mt. Washington Glass Company, 1890–1899.

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

Hurricane lamp with pressed base decorated with three dolphins. U.S., Sandwich, MA, Boston and Sandwich Glass Company, about 1840–1860.

Jim Miller, Harrison, AR

Goblet, “Blue Willow” pattern. U.S., Corning, NY, T. G. Hawkes and Company, 1930–1945.

Janet Evans Owlett, Wellsboro, PA

Brass plate brand for J. Hoare and Company. U.S., St. Paul, MN, 1890–1910.

Leather case with tools. U.S., 1890–1910.

Silver shot glass in leather case. U.S., 1890–1910.

Three-piece silverware set with box. U.S., Tiffany and Company, 1890–1910.

Josef Patřičný, Železný Brod, Czech Republic

Figurines of two dogs and an elephant, lamp-worked. Czechoslovakia, Železný Brod, Železný Brod Secondary Glassmaking School, 1930s.

James R. Phillips, Swanton, OH

Model of a Libbey glass tank. U.S., Toledo, OH, Libbey Glass Company, Harold Haynes, about 1968.

Richard and Joan Randles, Webster, NY

Three plaster molds. U.S., Dunkirk, NY, H. P. Sinclair and Company, 1920s.

Peter Raos, Auckland, New Zealand

Three paperweights, *Leaf Series*, *Lily Series*, and *Monet Spring*. New Zealand, Auckland, Peter Raos, 2006.

Gateson Recko, Swedesboro, NJ

Three marbles, *Micro Universe Marble*, *Universe Marble*, and *Universe Marble with Opal Moon and Supernova*. U.S., Swedesboro, NJ, Gateson Recko, 2006.

Cathy Richardson, Winona, MN

Two paperweights, *Giant Sea Anemone* and *Large Starfish/Tidal Pool*. U.S., Winona, MN, Cathy Richardson (with the assistance of Colin Peter Richardson on *Large Starfish/Tidal Pool*), 2006.

Mrs. M. H. Riviere Fund (in part with funds by exchange)

Vase, enameled. Russia, St. Petersburg, Imperial Glassworks, about 1870–1881.

Bobby and Marie Rockwell, Corning, NY

Celery tray, cut. U.S., Corning, NY, Peter A. Eick, 1912–1920.



Goblet with openwork stem, blown, applied, gilded. Possibly Low Countries, mid-17th century. H. 35.6 cm (2006.3.51).

- René Roubíček, Prague, Czech Republic**
Sculpture, untitled. U.S., Seattle, WA, Pratt Fine Arts Center, Corning Museum of Glass Hot Glass Roadshow stage, René Roubíček and Petr Novotný, 2006.
- David P. Salazar, Santa Cruz, CA**
Three paperweights, *Moon and Stars*; *Starry Night*, *Van Gogh Homage*; and *White Gardenia*. U.S., Santa Cruz, CA, David P. Salazar, 2006.
- Richard Satava, Chico, CA**
Paperweight, *Moon Jellyfish*. U.S., Chico, CA, Richard Satava, 2005.
- Connie Scott, Bristol, CT**
Candle cup for Fairy Lamp. England, Samuel Clarke, 19th or early 20th century.
- Dorothy Sullivan Scott Fund (by exchange)**
Bear grease jar. U.S., Sandwich, MA, Boston and Sandwich Glass Company, mid-19th century.
- L. H. Selman Ltd., Santa Cruz, CA, and Jim D'Onofrio, Cave Creek, AZ**
Paperweight, *Blue Jay and Caterpillar*. U.S., Cave Creek, AZ, Jim D'Onofrio, 2005.
- Smeltzer Estate (funds, by exchange)**
Black bear grease jar. U.S., Sandwich, MA, Boston and Sandwich Glass Company, mid-19th century.
- Brenda Smith, Vestal, NY**
Blue milk pitcher. U.S., 1930–1950.
- Gladys M. and Harry A. Snyder Endowment Fund (funds)**
Wine goblet. U.S., 19th century.
Opal glass plate. U.S., probably Cambridge, MA, New England Glass Company, about 1828–1829.
Hand lamp. U.S., possibly Cambridge, MA, New England Glass Company, about 1870–1885.
Plate, “Warrior” pattern. U.S., Philadelphia, PA, Gillinder and Sons, about 1882.
See also Gertrude Christman Melvin Endowment Fund.
- Frank Starr, Corning, NY**
Burmese cup and saucer. U.S., New Bedford, MA, Mt. Washington Glass Company, 1880–1889.
- The Steinberg Foundation, Vaduz, Liechtenstein**
Vase with abstract decoration. Czechoslovakia, Prague, Bohumil Eliáš, 1963.
- Dena Tarshis, Scarsdale, NY**
Footed cross with cameo encrustation of the Madonna and Child. France or perhaps Bohemia, about 1820–1840.
- Debbie Tarsitano, Westford, MA**
Paperweight, *Flowers*. U.S., Elmont, NY, Debbie Tarsitano, 1980.
- Flameworked encasements with stands, *The Dream* and *Lateral Drip*. U.S., Westford, MA, Debbie Tarsitano, 2006.
- Kathryn Tarsitano, Westford, MA**
Paperweight, *Earth Life Salamander*. U.S., Elmont, NY, Del Tarsitano, about 1988.
- Jill Thomas-Clark, Elmira, NY (gift of Jack F. Thomas)**
Outdoor Christmas lights in original box. U.S., New York, NY, Noma Electric Corporation, 1945–1949.
- Steven Tooney, Herkimer, NY**
Five samples of trinitite (from Trinity atomic test site). U.S., White Sands, NM, United States government, July 16, 1945.
- Mr. and Mrs. Gerald Van Houten, Warren, PA (gift in part)**
Teroma vase, enameled. U.S., Meriden, CT, The Handel Company, early 20th century.
- Peter W. VanderLaan, Sante Fe, NM**
Vessel, *Large Red Pot Form*. U.S., Sante Fe, NM, Peter W. VanderLaan, 2006.
- Brent and Susan Wedding, Corning, NY (in memory of Burnett C. and Lee Viger)**
Thirty-four Pyrex pieces, six glass casting forms, and three molded plastic pieces. U.S., Corning, NY, Corning Glass Works, 1915–1960.
- Welker Fund for Pressed Patterned American Glass**
See Arthur W. Guenther Fund.
- Estate of Mrs. Jason Westerfield (by exchange)**
Gilded fluid lamp. U.S., Sandwich, MA, Boston and Sandwich Glass Company, 1840–1850.
- The Wunsch Foundation Inc., New York, NY**
Mortar and pestle. Perhaps southern Russia, 12th century.
Jar. Probably England, first half of the 17th century.
Fragmentary mortar and pestle. Probably Amsterdam, 17th century.
Römer on stand (*Becherschraube*). Germany or Low Countries (*Römer*), probably Low Countries (stand), 17th century.
Wineglass. The Netherlands, second half of the 17th century.
Goblet with elephant on snake. Germany, late 17th century.
Roemer with attached copper plate. The Netherlands, first half of the 18th century.
Covered goblet. Germany, Potsdam, dated 1712.
Bowl and underplate, enameled. Vienna, Christoph von Jünger, about 1780.
Glass cake. Venice, probably early 19th century.
- Rainer Zietz Ltd., London, U.K.**
Flask made in imitation of stone. Central Europe, possibly Saxony, early 18th century.

Rakow Research Library

The Library made several major acquisitions of archival collections in 2006. The donors are related to glass in very different ways, making each archive unique both in its content and in its value to our patrons. Also noteworthy was the addition of three original art works. While one of these pieces enhances an existing asset, the other two reflect an exciting new focus of collecting.

The renowned glass artist Josh Simpson gave us 10 boxes of papers from his studio in Shelburne Falls, Massachusetts. They consist primarily of press notices and interviews that have appeared in newspapers, magazines, and other publications around the world (from Boston to Brunei), documenting Mr. Simpson's remarkable career from 1981 to 2004. The value of having this long view of the work of an artist who is still active cannot be overestimated. The Library is honored to serve as the institutional repository for such an archive.

Michael, Doug, and Katya Heller donated the archive of their Heller Gallery in New York City, one of America's leading contemporary glass art galleries. The archive is a record of the gallery's association with many of the most acclaimed artists working in glass during the last 30 years. Information on individual artists includes show cards, résumés, press releases, photographs, slides, correspondence, and ex-

hibition catalogs. In addition, there are files on group shows and museum and school affiliations, as well as posters and Heller publications. For our patrons, the archive presents an unusual opportunity to see, in one place, a history of glass art through the life of a remarkable gallery. The variety of the contents will make this archive a particularly versatile resource for our researchers. We are most fortunate to have acquired this treasure, whose value will increase as the field of contemporary glass art continues to gain in importance and scope. Today's business documents become the raw material for the historians of tomorrow.

We received from Ben and Natalie Heineman several boxes of archival material that accompanied their gift of glass to the Museum (see pages 13–16). While the glass constitutes one of the best collections of contemporary art, the archive is significant in its own right as a veritable manual on how to achieve the Heinemans' level of collecting excellence. Their correspondence relating to galleries, artists, and museums offers invaluable insights, while files detailing the acquisition process provide a record of the provenance of pieces by many distinguished artists, including Dale Chihuly and Lino Tagliapietra. These materials are a superb addition to our archives, and we are grateful that Mr. and Mrs. Heineman have entrusted them to us.



Stained glass window design of swimming fish. Hilda Sachs for the Bank Planning Association, San Francisco, CA. Cummings Stained Glass Studios. Gift of Bill and Judy Cummings.



Stained glass window design of two dolphins. Hilda Sachs for the Bank Planning Association, San Francisco, CA. Cummings Stained Glass Studios. Gift of Bill and Judy Cummings.



Design for stained glass window depicting the Irish saints Doulough and Columba, pencil and watercolor. Harry Clarke, 1924.

The archive of the Cummings Stained Glass Studios was the largest donation to the Library this year. It is the gift of Bill and Judy Cummings, the most recent owners and managers of the studio. While this comprehensive collection stands out by virtue of its size (it occupies 1,000 cubic feet), it also offers a priceless record of 20th-century stained glass as told through a studio that was in operation from 1928 to 2006. It contains thousands of items, from original drawings and cartoons to photographs and slides. Vendor and client files provide details on the processes involved in making stained glass, from commission to installation. Based for much of its existence in the San Francisco Bay area, the studio made many of its pieces for buildings located in the western United States. In more recent years, Mr. and Mrs. Cummings worked in North Adams, Massachusetts, and restoration became part of the studio's services. We are indebted to them for this most generous gift, which will enrich our collection and the experience of researchers who come to Corning to use it.

Thanks to the kindness of Mrs. Alice Wilson, the size of her late husband's archive grew this year. Kenneth M. Wilson published extensively

on American glass, and he was an honorary Fellow of our Museum. He spent 10 years of his career as curator, assistant director, and chief curator in Corning. We are pleased to add another group of his research materials to the Library's resources.

Ruth Summers, the former owner of the Kurland/Summers Gallery of contemporary glass in Los Angeles, gave us the gallery's correspondence, a collection of artists' slides, and other items. This gift adds to the collection of artists' notebooks that she donated in 2001. Ms. Summers operated the gallery from 1982 until it closed in 1993. Some of the artists she represented were Jane Bruce, Dan Dailey, Richard Marquis, Klaus Moje, Joel Philip Myers, Mark Peiser, Colin Reid, and Ann Wolff. This archive adds considerably to our resources on contemporary glass.

Among the art works we acquired in 2006 is an original design by the Irish stained glass artist and illustrator Harry Clarke (1889–1931). It offers two drawings that are housed in the same frame. One is intricately detailed in pencil, while the other is a rich watercolor. They depict the Irish saints Doulough and Columba. The pencil drawing is signed by Clarke

and dated 1924. He had submitted the design for a two-light window in the Chapel of the Oblate Fathers in Belcamp, Ireland. The window, installed in 1925, seems to have been an important noncommercial endeavor for Clarke, and thus it may have had some special personal meaning for him. This beautiful design will complement his “Eve of Saint Agnes” lunette (1924) and “Saint Gobnait” (1914) designs, which are already among our holdings.

A new area of collecting for us is 20th-century and contemporary photography, particularly photographs in which glass is used as a subject or a character. In 2005, the Museum purchased two interpretive photographs of sculptures by Stanislav Libenský and Jaroslava Brychtová by the Italian photographer Olivo Barbieri. In 2006, we acquired a contemporary work by a young Italian artist, Eleonora Valeri, and two important vintage prints by Josef Sudek (1896–1976), a Czech photographer who employed glass in innovative ways. Daniel Greenberg and Susan Steinhauser of Van Nuys, California, generously provided the funding for us to purchase a print from Sudek’s “Labyrinths” series. Their gift was made in honor of Ben and Natalie Heineman. The series, which was produced in Sudek’s Prague studio between 1968 and 1972, consists of still-life compositions arranged from the beloved objects that surrounded the artist there. In our print, various vessels, prisms, and a large piece of a broken pane come together to provide an enchanting visual interplay between the glass and the objects themselves.

Several donors supported the purchase of the second print, from Sudek’s “My Studio Window” series: Micki and Jay Doros, John Bingham, Robert E. and Geraldine Hampton, Dorothy-Lee Jones, David Schepps, Paul and Patricia Stankard, Rudolf von Strasser, Lauriston Ward, and Eric Martin Wunsch. Sudek produced this series between 1940 and 1954, photographing his garden through his studio window in all seasons and weather conditions. The ever-present window creates an ongoing but changing relationship between the otherwise unrelated worlds of the studio and the garden. Our print, which dates from about 1950, depicts a tree that appears in many of Sudek’s images. Here, it is seen on a dark, rainy day, barely visible through the window, which is obscured by condensation.

Joining the Library staff this year were Jill Thomas-Clark, the Museum’s rights and re-

productions manager; John Bunkley as reference and interlibrary loan librarian; and Karla Lynch as cataloguing assistant. Jill’s relocation from the Museum’s south offices was to expand the Library’s role in the Museum’s digitization initiative. John, who earned his undergraduate degree in sociology and communications, received his M.L.S. from Wayne State University in Detroit. Karla holds an undergraduate degree in history and an M.B.A. from the Keller Graduate School of Management.

Reference Librarian Beth Hylen was invited to participate in the “Hot Glass 2006” exhibition and publication by the Arts Commission of Greater Toledo, and she received a Strategic Opportunity Stipend from the New York Foundation for the Arts to fund her travel to the show.

Public Services Team Leader Aprille Nace was named vice president (and president-elect) and conference programmer of the Academic and Special Libraries Section of the New York State Library Association.

In 2006, the Library had 1,925 individual visitors and another 1,324 visitors who came as part of groups. The total of 3,249 visitors is an 80-percent increase over 2005. The number of reference questions answered during the year was about 5,000.

Diane Dolbashian
Librarian

Still life from “Labyrinths” series, vintage gelatin silver print. Czechoslovakia, Prague, Josef Sudek (Czech, 1896–1976), between 1968 and 1972. H. 29.8 cm. Purchased with funds from Daniel Greenberg and Susan Steinhauser in honor of Ben and Natalie Heineman.



Acquisitions by Category

Monographs	2,924
Films/videotapes/DVDs	194
Slides	651
Miscellaneous	656

* * *

Financial Donors

Alan and Nancy Cameros, Rochester, NY
(in memory of Dr. Julius Tarshis)
J. W. and Treva Courter, Kevil, KY
Jay and Micki Doros, Irvington, NJ
(in memory of Dr. Julius Tarshis
and in honor of Beth Hylen)
Empire Chapter of the American Cut Glass
Association, Clifton, NJ (in memory of
Robert H. Mucha)
Daniel Greenberg and Susan Steinhauser,
Los Angeles, CA (in honor of Ben and
Natalie Heineman)
Dorothy-Lee Jones, Sebago, ME
Edith Sanderson, Shelburne, VT
(in memory of Dr. Joseph Philippe)
David D. Schepps, Aventura, FL

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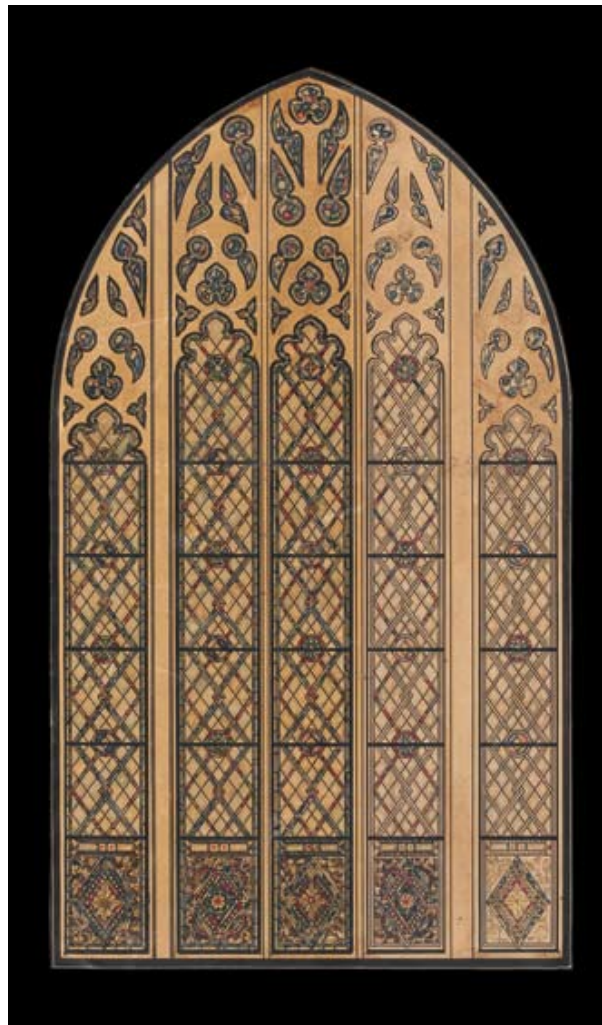
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University of Crete, Rethymno-Crete,
Greece
John P. Fox, Corning, NY
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Galerie Spektrum, Munich, Germany
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wald, Höhr-Grenzhausen, Germany
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William L. Geary, Västervik, Sweden
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Glaskunst Gallerie Innsbruck, Innsbruck,
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Ontario, Canada



Stained glass window design for the First Baptist Church, Sacramento, CA. Cummings Stained Glass Studios. Gift of Bill and Judy Cummings.

Gorny & Mosch Geissener Münzhandlung
GmbH, Munich, Germany
Green Valley Auctions Inc., Mt. Crawford,
VA
Scott Griffin, Griffin Glass Tools, Elmira,
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jGoodDesign, New York, NY
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Olive Jones, Ottawa, Ontario, Canada
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James D. Julia Inc., Fairfield, ME
Kaleido Glass, Bethlehem, PA
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Jun Kaneko and Ree Schonlau, Omaha, NE
Képző-És Iparművészeti Lektorátus, Budapest, Hungary
Dedo von Kerssenbrock-Krosigk, Corning, NY
Ed Kirshner, Oakland, CA
George and Annette Klabin, New York, NY
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Kokomo Opalescent Glass Co., Kokomo, IN
Kosta Boda, Kosta, Sweden
Krause Publications, Iola, WI
Gregor Kregar, McColl Center for Visual Art, Charlotte, NC
Kunst-Messe München, Munich, Germany
Kunstsammlungen der Veste Coburg, Coburg, Germany
Gabriele Küstner, Göttingen, Germany
Therese Lahaie, Emerville, CA
J & R Lamb Studios Inc., Clifton, NJ
Lampe Avenue, Pittsburg, TX
Lamps Plus, Chatsworth, CA
Landmark Lighting Inc., Chula Vista, CA
Peter Lang AG, Pieterlen, Switzerland
Dwight P. and A. Lorraine Lanmon, Santa Fe, NM
Michele Lapointe, Montreal, Quebec, Canada
Jiyong Lee, Southern Illinois University–Carbondale, School of Art & Design, Carbondale, IL
Lee Valley Tools Ltd., Ogdensburg, NY
Louis LeLoup, Neupré, Belgium
Barbara Lemonakis, Canonsburg, PA
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E. Marie McKee, Corning, NY
Robert H. McNulty, Washington, DC
Meissner–Neumann, Prague, Czech Republic
Memphis Brooks Museum of Art, Memphis, TN
Menzies Tools, Marietta, TX
Gernot H. Merker, Kelheim, Germany
Meyda Tiffany, Yorkville, NY
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Museo de Arte en Vidrio de Alcorcón, Madrid, Spain
Museo de Zaragoza, Zaragoza, Spain
Museum Loan Network, Massachusetts Institute of Technology, Cambridge, MA
Museum of American Glass at WheatonArts, Millville, NJ
Museum of Art and Archaeology, Columbia, MO
Museum of Glass: International Center for Contemporary Art, Tacoma, WA
Museum of New Zealand, Te Papa Tongarewa, Wellington, New Zealand
Joel Philip Myers, Marietta, PA
National Liberty Museum, Philadelphia, PA
Nancy Nesle, Long Island City, NY
The New Bedford Museum of Glass, New Bedford, MA
North American Light Spectrum, Danbury, CT
Northeast Auctions, Portsmouth, NH
Northstar Glassworks Inc., Tigard, OR
Angela Oakes, The Bombay Sapphire Foundation, London, U.K.
Oddity Inc., Pottsville, PA
Cornelius O'Donnell, Corning, NY
Odyssey Marine Exploration, Tampa, FL
Office of Commonwealth Libraries, Harrisburg, PA
Old Barn Auction, Findlay, OH
Opus Crystal, Largo, FL
Oriental Trading Company Inc., Omaha, NE
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Osram Sylvania, Danvers, MA
Janet Evans Owlett, Wellsboro, PA
Pakoh, Seattle, WA
Joshua Parke, Poulsbo, WA
Dr. Paul D. and Elmerina L. Parkman, Kensington, MD
Josef Patřičný, Železný Brod, Czech Republic
Simon Pearce, Mountain Lake Park, MD
Paul Perrot, Sarasota, FL
Stig Persson, Copenhagen, Denmark
Mary Peterson, Horseheads, NY
Pittsburgh Glass Center, Pittsburgh, PA
Pokrajinski Muzej Celje, Celje, Slovenia
Porcelain Enamel Institute, Norcross, GA
Preciosa, Williamsville, NY
Rago Arts and Auction Center, Lambertville, NJ

Ranamok Art Glass Prize, Sydney, Australia

Susan Ranta, Ranta Publishing, Lincoln, NE

Barbara Rehus, Oakville, Ontario, Canada

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Colin Rennie, Sunderland, U.K.

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Rhythm of Color, Iowa City, IA

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Rossdhu Gallery, Chevy Chase, MD

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A & J Speelman Oriental Art, London, U.K.

Jane Shadel Spillman, Corning, NY

ST Glass Öblösüveggyártó és Forgalmazó Rt., Salgótarján, Hungary

Stadt Munster, Munster, Germany

Bob Stahr, Chicago, IL

Steuben Glass, Rye, NY

Norman D. Stevens, Storrs, CT

Stiftung Preussische Schlösser und Gärten, Potsdam, Germany

Stockholms Auktionsverk, Stockholm, Sweden

Ruth T. Summers, Asheville, NC

Frank O. Swanson, Livonia, MI

Tablecraft Products Company, Gurnee, IL

Tacoma Art Museum, Tacoma, WA

Lino Tagliapietra Inc., Seattle, WA

Albert M. Tannler, Pittsburgh History & Landmarks Foundation, Pittsburgh, PA

Debbie Tarsitano, Westford, MA

Linda Tesner, Portland, OR

Thunderbird Supply Company, Albuquerque, NM

The Louis Comfort Tiffany Foundation, New York, NY

Tiffany & Co., New York, NY

David E. and Judy C. Tingen, Raleigh, NC

Caterina Tognon, Caterina Tognon Arte Contemporanea, Venice, Italy

Tokyo Glass Art Institute, Kanagawa-ken, Japan

The Toledo Museum of Art, Toledo, OH

Nancy Tooney, Brooklyn, NY

Toyama City Institute of Glass Art, Toyama, Japan

Trafalgar Trading Co. Inc., Paducah, KY

William Traver Gallery, Seattle, WA

Travin Inc., Glass Art Magazine, Highlands Ranch, CO

Jaroslav Trejbal, Moser, Karlovy Vary, Czech Republic

3 Escargots, Fort Myers, FL

Deborah Truitt, Carmel, IN

Alexander Tutsek-Stiftung, Munich, Germany

Uncommon Goods, New York, NY

Uncommon Radiance, Skokie, IL

Eleanora Valeri, Narni, Italy

Durk Valkema and Anna Carlgren, Amsterdam, The Netherlands

Sylvie Vandenhoucke, Newcastle upon Tyne, U.K.

Anne Vanlatum, Musée-Atelier du Verre, Sars-Poteries, France

Wallace Venable, Morgantown, WV

Vitra Design Museum, Weil am Rhein, Germany

WAC Lighting, Garden City, NY

Wale Apparatus Co. Inc., Hellertown, PA

Francis Walter, Illkrich, France

Jian Zhong Wang, Tsinghua University, Beijing, People's Republic of China

The Michael Weems Collection, San Jose, CA

John J. Weishar, Weishar Enterprises, Wheeling, WV

Weiss & Biheller, New York, NY

Westinghouse Lighting Corporation, Philadelphia, PA

Westphal Glas, Keitum auf Sylt, Germany

Wild Eye Designs, Kenmore, NY

Cynthia S. Williams, Smithsonian Institution, Washington, DC

Wilshire Mfg. Co., Taunton, MA

Mrs. Alice Wilson, Punta Gorda, FL

Henry Winter, East Northport, NY

The Paul Wissmach Glass Co. Inc., Paden City, WV

Karen Woodward, Sunset Hills, MO

Woody Auction, Douglass, KS

World Imports, Baton Rouge, LA

Deborah Wythe, Brooklyn, NY

Jay Okun Yedvab, Toronto, Ontario, Canada

William Yeoward Crystal, New York, NY

Yokohama Museum of Art, Yokohama, Japan

Rosalind Young, Glen Mills, PA

Verlag Philipp von Zabern, Mainz, Germany

Dana Zámečníková, Prague, Czech Republic

Development and Membership

The announcement of the extraordinary gift of contemporary glass by Ben W. Heineman Sr. and his wife, Natalie, highlighted elsewhere in this *Annual Report* (see pages 13–16), was the most notable event in the Museum’s 2006 development program. Our collection will be enhanced by one of the finest private collections of contemporary studio glass in the United States. Because of the size and importance of their gift, the Heinemans were recognized as the first lifetime members of the Ennion Society, the Museum’s patrons group, at the society’s annual dinner on November 8.

The dinner, “Venice in Myth and Legend,” paid tribute to that city’s 1,000-year-old tradition of glassmaking and to one of its most admired maestros, Lino Tagliapietra, whose *Endeavor* was dedicated during the evening. This installation of 18 elegant boat forms, which was acquired with private gifts, was also selected by Ennion Society members at the Collectors Circle and higher levels as their 2006 acquisition. James B. Flaws, vice chairman and chief financial officer of Corning Incorporated, who hosted the dinner with his wife, Marcia Weber, stated that “Lino is now 72 years old and still blowing his own glass. He is creating his best work ever. He is truly at his prime.” Mr. Flaws also announced that the company’s \$100,000 donation to the *Endeavor* acquisition fund was being made “in tribute to

Jamie Houghton, another master in his prime, who came back from retirement [in 2002] to lead the turnaround of the company his family founded.” Mr. Houghton is Corning’s chairman and a Museum vice president.

Mr. Tagliapietra, who is widely considered to be the world’s greatest living glassblower, was honored for his art and his teaching. He is one of the few Venetian glass maestros to leave Italy to teach Venetian glassworking techniques abroad. In 1979, he traveled to the United States for the first time, at the invitation of the American studio glass pioneers Ben Moore and Dale Chihuly, to teach at the Pilchuck Glass School in Washington State. As a result of his teaching, which has continued every year since that time, Mr. Tagliapietra has had a profound influence on the movement. At the dinner, he told the audience that the boldness and lack of restraint in his mature work owe much to the influence of the young Americans with whom he has worked.

For the evening, the Museum’s auditorium was transformed into a ballroom not unlike the *piano nobile*, or main floor, of a palazzo overlooking the Grand Canal. An auction of one-of-a-kind glass objects raised \$22,975 for the fund supporting scholarships and artists in residence at The Studio, the Museum’s glassmaking school.

Also announced during the dinner was the Ennion Society’s selection of a new acquisition for 2007. Members of the Collectors Circle and higher levels voted to use society funds to purchase *Glass Sticks*, a sculpture by the Japanese-American artist Jun Kaneko. The sculpture will be on view by the summer of 2007.

Other gifts and grants in 2006 included \$67,200 from the Arthur Rubloff Residuary Trust, \$16,000 from the Gladys M. and Harry A. Snyder Memorial Trust for the acquisition of American lighting devices, and \$10,000 from Steuben Glass. The funds from Steuben will support scholarships to The Studio’s adult glassmaking classes for students at the High School Learning Center, an alternative high school of the Corning–Painted Post Area School District. A grant of \$3,500 from The Triangle Fund provided support for glassblowing and flameworking instruction at The Studio for students enrolled in the Learning Center.

Daniel Greenberg and Susan Steinhauser (The Greenberg Foundation) provided funds for the acquisition of a glass-related photograph by Josef Sudek for the permanent collection of

The artist Lino Tagliapietra, special guest at the Ennion Society’s annual dinner, is shown with Dr. David Whitehouse, the Museum’s executive director, and Richard Randalls, a member of the Society, at the pre-dinner reception.



the Museum's Rakow Research Library (see also page 25).

Contemporary glass collectors and Ennion Society members Dale and Doug Anderson underwrote the second Anderson Curatorial Training Program at the Museum. This program is designed to help curators become "more knowledgeable, more discriminating, bolder, and more confident" in acquiring glass objects for their museums or including them in exhibitions.

Public grants included \$23,415 from the New York State Council on the Arts for general operating support and \$10,000 from the National Endowment for the Arts to help fund the translation of the Museum's new audio guides into Mandarin Chinese and Spanish. Two guides, one for families and the other for adults, help to introduce our collection to visitors.

The Rakow Library received \$2,910 from the New York State Discretionary Grant Program for Conservation and Preservation of Library Research Materials, a program administered by the University of the State of New York, State Education Department.

Total private development and membership income, exclusive of pledge payments from special campaigns in earlier years, was \$419,497.

* * *

A March 30 reception at the Indian consulate in New York City, hosted by Mrs. Neelam Deo, consul general of India in New York, and E. Marie McKee, the Museum's president, introduced our 2006 special exhibition, "Glass of the Maharajahs," to 150 guests, including prominent individuals of Indian descent and journalists. Priyadarshini Raje Scindia, maharani of Gwalior, spoke to the group about Gwalior, its culture, and the Jai Vilas Palace, in which her family lives. The palace contains some of the world's heaviest cut glass chandeliers, other cut glass furnishings, and a silver-and-glass model railway that once carried

brandy and cigars around the dining room table after dinner. A day earlier, the maharani visited the Museum, toured the collection, and made glass souvenirs. Anchor Capital Group, LLC, supplied support for the reception, and Dr. Frank's Vinifera Wine Cellars Ltd. provided wine.

* * *

Members of the Ennion Society attended private receptions with four artists featured in the Museum's popular Meet the Artist lectures. These lectures, which are open to the public at no charge, bring to the Museum prominent and emerging artists who work with glass. In their lectures, they discuss the inspiration for their work and the techniques they use. The private receptions provided opportunities for Museum donors to talk with the artists. Artists featured in 2006 included the sculptor Dan Clayman, the Japanese *pâte de verre* artists Shin-ichi and Kimiaki Higuchi, and the Australian glassmaker Tim Edwards, who received the 2006 Rakow Commission.

* * *

Museum membership rose 12 percent in 2006, to more than 2,600. Members were invited to attend previews of our major exhibition, "Glass of the Maharajahs," and the spring and fall West Bridge exhibitions, "Splitting the Rainbow: Cut Glass in Color" and "Worlds Within: The Evolution of the Paperweight."

We co-sponsored the annual symposium of the Carder Steuben Club Inc., an Association Member of the Museum, in September. Many of our Members joined or rejoined at Contributing Membership levels, which entitles them to free admission and shop discounts at the more than 200 museums that are part of the North American Reciprocal Museum Program.

Eleanor T. Cicerchi
Development Director

Exhibitions

“Glass of the Maharajahs”

*Changing Exhibitions Gallery
May 19–November 30, 2006*

This exhibition of European glass lighting and furniture made for the Eastern market included loans from museums and collections in the United Kingdom, India, the Czech Republic, and the United States. It was researched and organized by Jane Shadel Spillman, our curator of American glass. Most of the furniture on display was made for members of royal families in Europe, the Near East, and India.

The earliest glass furniture, which was made in Russia and France, consisted of cast and cut glass pieces assembled on metal frames. The concept was so new that, when the French glass engraver Philippe-Auguste Charpentier applied for a patent for the manufacture of glass furniture in 1813, his petition was denied because French officials believed that production of glass furniture was impossible. However, Charpentier made several pieces that were shown in Paris. One of these was included in the Museum’s exhibition.

This cabinet by F. & C. Osler was displayed in “Glass of the Maharajahs.” H. 307 cm. Private collection.



The production of large-scale glass pieces increased when F. & C. Osler of Birmingham, England, decided to make a 27-foot-high crystal fountain for the first world’s fair, which was held in London’s Crystal Palace in 1851. It became the centerpiece of that exhibition. Osler also showed two candelabra that had been made for Queen Victoria, and this opened the door to larger and larger glass fixtures, many of them colored. For the rest of the 19th century, world’s fairs continued to display chandeliers, glass cabinets, and chairs designed by Osler, Jonas Defries & Sons of London, and Baccarat of France.

Eastern customers appreciated color, so furniture was upholstered in bright velvets, and many of the chandeliers were made of colored glass. One of the most striking pieces in our exhibition was an Osler gueridon (a small, round table) in deep blue glass that was made in the 1880s. An Osler design book, lent by the Birmingham Museum and Art Gallery, was on display, as were several catalogs and other archival material. There was also an advertisement for glass furniture that affords the only pictorial record of this production. This document is preserved in our Rakow Research Library.

“Splitting the Rainbow: Cut Glass in Color” *West Bridge*

April 11–November 1, 2006

Although English and Continental glassmakers had produced colored glass from ancient times, the output was vastly increased in the 19th century with improvements in technology and changes in fashion. The Bohemian glass industry used color extensively, and after the Crystal Palace exhibition in 1851, English, French, and American glassmakers followed suit. The Corning exhibition was introduced with European cut glass, but it focused on American production from 1880 to 1920, when color was extremely popular.

Many of the pieces in the show were drawn from the Museum’s collection, but about a third of them were borrowed from members of the American Cut Glass Association, a collectors’ group that met in Corning in July. The cases were organized by color, rather than chronologically or by company, which is unusual for a museum show. The objects were made primarily of colorless glass with an overlay of transparent color, and all of them were elaborately cut through the colored layer to contrast with the colorless layer beneath it.



Eleven wineglasses, blown, cased, tooled, cut; leather presentation case. U.S., Corning, NY, T. G. Hawkes and Company, 1889–1900. H. (wineglass) 11.2 cm (2006.4.163). These glasses were shown in “Splitting the Rainbow.”

Multilayered blanks of this type were difficult to produce. The layers had to be blown very evenly, with no bubbles between them. Sometimes, because of hidden bubbles or other flaws, the pieces broke while they were being cut. As a result, colored cut glass is comparatively rare. Many of the pieces in our exhibition were unique or made by special order rather than as part of a factory’s regular production.

Ruby seems to have been the favorite color for cut pieces, and it was produced by a number of firms in the late 19th and early 20th centuries. Green, blue, amber, and amethyst were among the less popular colors. Our show also featured a case of rainbow-colored glass, that is, glass with sections of several colors. Most of these pieces were made in Europe. We are grateful to the collectors who kindly lent their objects to us for the duration of this show, which was organized by Jane Shadel Spillman.

“Worlds Within: The Evolution of the Paperweight”

West Bridge

November 16, 2006–March 18, 2007

This exhibition, curated by Laura Cotton, traced the evolution of the glass paperweight from the mid-19th century to the present day. “Worlds Within” included an 18th-century Venetian *murrine* ball, remarkable 19th-century weights, and 20th-century objects ranging from vessels by Louis Comfort Tiffany to sculptural

works by Paul Stankard. The show featured the world’s first 100-pound “paperweight,” a sculpture made by Josh Simpson, which is also the 1,000th paperweight added to the Museum’s collection.

The earliest signed and dated weights were created by the Venetian glassmaker Pietro Bigaglia in 1845. During the classic period of paperweight making (1845–1860), weights were

Megaplanet, multiple layers, hot-worked; flameworked, fused murrine, dichroic glass, blown elements; applied cane drawing, decoration, and gold and silver foils; engraved. U.S., Shelburne Falls, MA, Josh Simpson (American, b. 1949), 2006. D. 33.5 cm (2006.4.154).



viewed as luxury items that were inexpensive to make, and they satisfied the 19th-century taste for ornamentation. Paperweights were produced in many countries, but French designs were the most widely varied and finely executed. The Baccarat, Saint-Louis, Clichy, and Pantin firms perfected the millefiori technique and introduced lampworked flora and fauna motifs.

In the modern era, many artists are using paperweight-making techniques in new ways. The Studio Glass movement of the 1960s, in which artistic glassmaking moved from the factory to the studio, was a key development. Artists began to work with glass for artistic rather than functional ends, exploring abstraction and other nontraditional manipulations of color, design, and form.

The weight as a miniature world—a microcosm or “world within”—has been a significant theme throughout the history of paperweight making. In contemporary objects, these

“worlds” may represent entire narratives or complex ecosystems. Paperweights, which were once appreciated solely as functional and decorative pieces, now constitute an entire category of artistic glassmaking. Artists make endless varieties of these objects, including orbs, marbles, vessels, and small-scale sculpture.

“Decades in Glass: The ‘60s”

*The Gallery at Steuben Glass, New York, NY
July 12, 2006–February 14, 2007*

The 70 objects in this 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.

* * *

Glass on Loan

In 2006, the Museum had 80 objects on loan to 10 exhibitions in the United States and Europe. These loans are listed below in chronological order.

“Louis Comfort Tiffany: Artist for the Ages,” Exhibitions International traveling exhibition, Seattle Art Museum, Seattle, WA, through January 4, 2006; The Toledo Museum of Art, Toledo, OH, February 2–April 30, 2006; Dallas Museum of Art, Dallas, TX, May 30–September 2006; Carnegie Museum of Art, Pittsburgh, PA, October 14, 2006–January 14, 2007; three objects.

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

“Frederick Carder: Glass, Passion, Invention,” The Gallery at Steuben Glass, New York, NY, through February 18, 2006; 41 objects.

“Kickin’ It with Joyce J. Scott,” ExhibitsUSA traveling exhibition, Asheville Art Museum, Asheville, NC, January 28–March 16, 2006; Museum of Glass:

International Center for Contemporary Art, Tacoma, WA, June 17–October 22, 2006; one object. (Exhibition will tour through 2007.)

“Selections–Connections,” Arnot Art Museum, Elmira, NY, March 3–April 30, 2006; 12 objects.

“Glass: Material Matters,” Los Angeles County Museum of Art, Los Angeles, CA, April 30–December 10, 2006; one object.

“Les Perses sassanides: Fastes d’un empire oublié (224–642),” Musée Cernuschi, Paris, France, September 15–December 30, 2006; six objects.

“Venice and the Islamic World” (organized by The Metropolitan Museum of Art), Institut du Monde Arabe, Paris, France, October 2, 2006–February 18, 2007; two objects.

“Robert ‘Bud’ Hurlstone Commemorative Exhibition,” Fine Arts Center Galleries, Bowling Green State University, Bowling Green, OH, November 10, 2006–January 18, 2007; one object.

“Contrasts: A Glass Primer,” Museum of Glass: International Center for Contemporary Art, Tacoma, WA, November 10, 2006–November 2, 2009; 12 objects.

Education

The Museum's Education Department made significant advances in 2006. We introduced our first curriculum-integrated, developmentally appropriate tours for first, third, and fifth graders. (All Corning-Painted Post Area School District students in these grades visit the Museum once each year.) Classroom teachers worked with Museum educators to create these programs.

The first-grade tour, titled "Glass: It's All Shapes and Sizes," introduces geometric shapes and the concepts of symmetry and asymmetry. "Glass and Our Community," which is presented to third graders, focuses on the local glass artist Frederick Carder and how artists are inspired by objects around them. "Glass Matters!" is the fifth-grade tour, and it features the use of glass in science. Students learn about optics, reflection and refraction, and space exploration with telescopes. All of the tours were developed with pre-visit materials and post-visit activities to provide a stronger link between the Museum and the classroom.

School visits to the Museum increased by 16 percent during the year, from 11,207 to 12,984 students. We hosted two Evening for Educators events to encourage teachers in our region to work with us in order to create learning experiences for their students.

Our Young Explainer Program expanded from 10 to 18 participants, who used hands-on carts in the galleries to engage our visitors. The Explainers create excitement and energy around the glass that they describe.

The Little Gather continued to enchant children between the ages of five and 10 with a weekly summer story hour, and we introduced Vitreous Adventures to acquaint eight- to 12-year-olds with scientific applications of glass. The Little Gather was supported by a grant from Polly and John Guth. We offered 10 programs in our Family Exploration Series, which focused on the cultures surrounding glass made in ancient Rome, Venice, Early America, India, and other locations.

We inaugurated two audio tours for our visitors. The adult tour features the Museum's curators and The Studio's resident adviser, and the family tour is designed to introduce our collection to visitors of all ages. Each tour consists of 60 objects, 15 of which are accompanied by a discussion of the techniques used to make them. Both tours were well received by our visitors, who reported that we had supplied a considerable amount of information in an en-

joyable manner. The family tour encourages young people to look more closely at the objects it describes, while the adult tour is essentially the same as having a personal tour conducted by the Museum's experts.

During Chemistry Days, another of our new programs, our educators and docents collaborated with area scientists and members of the American Chemical Society to present scientific experiments and demonstrations throughout the Museum. More than 600 schoolchildren and their families attended.



Museum Explainer Lindsay Woodruff (in black T-shirt) helps visitors with a craft project during a Family Exploration Series program.

Young museumgoers enjoy the Little Gather summer story-hour program.



Lino Tagliapietra blows glass during a workshop to celebrate The Studio's 10th anniversary. He is assisted by John Kiley and observed by Amanda Gundy.

The Studio

The Studio celebrated its 10th anniversary in 2006 with a special glass workshop presented by the maestro Lino Tagliapietra. This project was funded by a grant from the Robert Lehman Foundation Inc. Twenty-five participants spent four days watching and assisting Mr. Tagliapietra as he created beautiful works of blown and cane-worked glass. The workshop was filmed, and a video of the sessions will be produced.

We offered 57 intensive summer and winter courses, 56 weekend and one-day workshops, and nine semester-length courses in all types of glassworking. About 950 students were enrolled in these classes.

Resident artists in 2006 were Jill Allen (Canada), Marie Worre Hastrup Holm (United Kingdom), Aesa Bjork Thorsteinsdottir (Iceland), and Erika Tada (Japan). Each resident received transportation, housing, a food stipend, and the use of Studio equipment and supplies to create work for one month. Artists Shin-ichi and Kimiaki Higuchi spent a week collaborating with William Gudenrath on blown *pâte de verre* pieces, and Beth Lipman created work for an upcoming installation.

At our Walk-in Workshop, we provided a considerable amount of additional space for fusing and sandblasting. Wind chimes and paperweights were added to the already diverse range of projects for our visitors. During the year, 22.5 percent of our individual and family

visitors (41,000 people) made glass in the Workshop. Because of our expanded space, we were able to accommodate more groups in our Fun with Glass program, which recorded an increase of 18 percent in revenues over 2005.

Artists and students continue to rent our state-of-the-art facility to create their own work. Our Elderhostel program introduced glass to dozens of participants in five four-day programs. In our collaboration with the High School Learning Center, we worked with local students in glassblowing and flameworking. Grants from The Triangle Fund and Steuben Glass were received to support the program with operating and scholarship funds.

Our latest video release is a two-hour DVD titled *Glassworking: A Visual Guide to Processes and Properties*. This disc presents more than 40 segments on glassworking techniques, each of which is less than three and a half minutes in length. Among the techniques covered are blowing, casting, fusing, flameworking, and cold working.

Amy Schwartz
Deputy Director, Education Programs
and The Studio

* * *

We thank the foundations, individuals, and companies that made generous donations of money and materials to our programs in 2006:

Association of Israel's Decorative Arts, New York, NY
Bullseye Glass Company, Portland, OR
Glass Alchemy Ltd., Portland, OR
Glass Brokers Inc., Pittston, PA
Glasshawk, West Linn, OR
Elizabeth Johnson Art Glass, Boulder, CO
Johnson & Johnson Family of Companies, Princeton, NJ*
Gene and Janet Kammerer, East Brunswick, NJ*
Nancy King, M.D., Elmira, NY
Robin Lehman and Marie Rolf, Rochester, NY
Northstar Glassworks Inc., Tigard, OR
Dr. Susan W. Schwartz, State College, PA
Josh Simpson Contemporary Glass Inc., Shelburne Falls, MA
Steuben Glass, Corning, NY
David Tiller, Canandaigua, NY
Theresa Volpe and Robert Michaelson, Kinnelon, NJ

* For the Christopher John Kammerer Memorial Scholarship Fund

In 2006, the Museum welcomed 338,000 visitors. This 3.8 percent increase in visitation over 2005 reflects the quality and quantity of the Museum's programs and exhibitions, as well as successful promotional campaigns and the subsequent press coverage.

Marketing and Communications

The second year of Free to Rediscover, which offers visitors free admission following their first visit, was a success, with about 8,050 visitors registering for the program and more than 2,200 of them returning to the Museum. We also continued to promote our popular Kids Free! 17 and Under campaign.

The major summer exhibition, "Glass of the Maharajahs," was heavily promoted through media outreach, advertising, and trade shows. An opening reception was held at the Indian consulate in New York City, introducing the show to about 150 guests, including 30 journalists, and 20 tour operators. The exhibition was covered by more than 30 media outlets, including the *New York Times Style Magazine*, *The Wall Street Journal*, CNN India, and *India Today*. Customer surveys indicate that 13 percent of visitors during the months when the exhibition was on view came to the Museum specifically to see the show. (In November, that number increased to 18 percent.)

The Museum competed with beautiful weather and high gas prices in the summer, but we experienced a very strong fall season. An aggressive fall promotion, centered around a Pumpkins to Paperweights theme, generated significant press coverage and attention. This campaign was supported with a Glass Pumpkin Show on the Hot Glass Show stage, glass pumpkins for sale in the GlassMarket, pumpkin and paperweight themes for the fall 2300° events, pumpkin- and paperweight-making experiences in the Walk-in Workshop, and a West Bridge exhibition that presented the history of paperweights and introduced the world's largest glass "paperweight," created by Josh Simpson. These events and activities were promoted on billboards, television commercials, National Public Radio sponsorship messages, and the Museum's Web site. In addition, Associated Press stories appeared in more than 40 major newspapers.

Media attention continued well into the fall. Our Holiday Open House was discussed in such publications as *Nick Jr. Magazine* (circu-

lation 600,000) and *AAA Going Places* (2.2 million). The Museum was also prominently featured on the *History Detectives* and *Modern Marvels* series, presented by PBS and the History Channel respectively.

The unveiling of Josh Simpson's 107-pound *Megaplanet* garnered attention from about 40 television stations and resulted in two Associated Press articles. WGBY, the PBS affiliate in Springfield, Massachusetts, filmed a documentary about the making of the "paperweight." The documentary aired in Springfield on December 8, and it is now available to other PBS stations.

Two television commercials produced in 2006 highlighted exhibits and Museum programs. During the summer, we featured a commercial promoting our new Explainer program, gallery activities, and the "Glass of the Maharajahs" exhibition. In the fall, a commercial promoting a new You Design It; We Make It! program for adults was shown in markets throughout New York and Pennsylvania.

The Museum's Web site continues to grow, with video, audio, and searching enhancements. An important addition in 2006 was a browser that allows users to view pieces in the Museum's collection and to learn whether they are on display in the galleries.

Targeted e-marketing promoted events, activities, and exhibitions throughout the year. Thirty-four targeted e-mails were distributed to 103,000 people, and these messages were opened, on average, by 35 percent of those who received them. Specialized e-mails were

Marketing, Communications, and Public Programs

A cornucopia of colorful glass pumpkins and harvest-related items for sale in the GlassMarket supported the Museum's Pumpkins to Paperweights campaign throughout the fall.



developed to promote our exhibitions, Studio classes, GlassMarket offerings, and programs for teachers.

The GlassMarket experienced record-breaking sales, aided by new promotions, advertising campaigns, and Web traffic. The Day-after-Thanksgiving Sale was lengthened to encompass the entire weekend, with the highest discounts offered during the traditional Friday sale. Awareness of the sale was heightened by a four-page insert in local newspapers, which was also posted on our Web site and sent to a targeted list via e-mail. As a result, we set a record for sales during this period.

We also introduced a gift card redeemable anywhere on the Museum campus. Cards in various increments are sold online, in Admissions, and throughout the GlassMarket. In addition, Museum memberships at all levels can now be purchased online.

Goran Warff, a Kosta Boda designer, and Josh Simpson made personal appearances in the GlassMarket, where they met with the public and signed their works.

The work of our Group and Consumer Sales Department included attracting domestic and international group tours, promoting commu-

nity and regional involvement in Museum programs, and marketing directly to consumers at trade shows. Heather Hughes, group sales manager, and Sheila Guidice, leisure sales manager, represented the Museum at more than 35 tourism industry trade shows. We also hosted meetings in New York City to express our appreciation to the top Chinese tour operators who bring guests to the Museum. (Chinese visitors account for about 20 percent of the Museum's annual visitation.)

Public Programs

In 2006, the Hot Glass Roadshow further established itself as the Museum's ambassador. It offered glassmaking demonstrations in key locations and added new equipment.

The Roadshow Mainstage, developed in 2001, spent three months at The Children's Museum of Indianapolis, helping to celebrate the unveiling of Dale Chihuly's 43-foot-tall *Fireworks of Glass*, the artist's largest blown glass sculpture to date. More than 300,000 people from across the Midwest saw the gaffers in action.

At the 2006 Glass Art Society conference in St. Louis in June, the Museum unveiled the newest addition to the Roadshow, the UltraLight Hotshop, a first-of-its-kind set of energy-efficient and portable glassmaking units, designed by Steve Gibbs, events marketing manager, and built by Fred Metz of Spiral Arts in Seattle. These units, which can be arranged to fit the needs of individual venues or events, require little utility support. Most of the equipment plugs into a standard wall or appliance outlet, and most of the components that require fuel run on 20-pound propane tanks. All of the units are on wheels, fit through a standard doorway, and can be transported in a regular passenger elevator, with no trailer required for hauling or setup.

The UltraLight Hotshop was used at the Finger Lakes Wine Festival, which the Museum sponsors in support of the region's wineries and as a way to attract new visitors. It also appeared at the Liquid Fusion Glass Design Workshop in the Charente region of southwestern France, where Mr. Gibbs presented a workshop in which designers were encouraged to examine glassworking as an art form with potential applications in design disciplines ranging from fashion to furniture and from artifact to architecture. These workshops helped the

The Hot Glass Roadshow helped The Children's Museum of Indianapolis celebrate the unveiling of Dale Chihuly's sculpture Fireworks of Glass.





Museum forge important alliances with various organizations and strengthened its role as a presence in the design field.

The Roadshow's Mainstage represented the Museum at the SOFA (Sculpture, Objects, and Functional Art) exposition in Chicago and rang in the New Year at Binghamton's First Night celebration. It also continued to engage audiences on the Museum's Summer Stage with shows throughout the day, including the popular Late Show at twilight.

Attendance at our public programs exceeded 27,000 in 2006. Family activities attracted more than 8,000 participants, supporting our mission to engage all age groups. The Holiday Open House alone brought about 5,800 guests to the Museum, and Kids' Night and Ghosts in the Galleries attracted 2,200.

More than 14,200 people attended the six events in our popular 2300° series. The largest attendance was 3,800 at the new 2300°: Tee Off for Summer, which was held in May in collaboration with the LPGA Corning Classic. This event included A Taste of the Finger Lakes, with about 30 regional wineries and restaurants offering samples of regional fare. More than 1,400 tickets were sold. The March 2300° attracted 3,580, and the other events averaged about 2,600 guests. The success of this program demonstrates the strength of the bond between the Museum and the surrounding communities. The Arts of the Southern Finger Lakes partnered with the Museum to involve local artists in 2300° and other public programs.

Three Meet the Artist events, including a lecture by Shin-ichi and Kimiaki Higuchi, introduced participants to the work of contem-

porary artists. About 400 people attended these events, which attracted Studio students, artists, glass enthusiasts, Museum staff members, and the general public.

The 38th annual Student Art Show involved a record number of schools (16) and artists (about 1,400). Judges for the competition were Museum staff members Laura Cotton and Lynn LaBarr and art professors Fred Herbst (Corning Community College), Robert Geroux (Mansfield University), Barbara Racker (SUNY Cortland), and Douglas Hotgrewe (Elmira College). The Museum awarded scholarships to Miranda Austin of East High School and Mindy Carpenter of West High School, who are planning to pursue an art degree in college.

Dara C. Riegel
Communications Specialist

* * *

Gifts in Kind

Special thanks to the businesses and individuals that provided goods, services, and gifts of time and talent to the Museum in 2006:

Americana Vineyards & Winery, Interlaken, NY
 Anthony Road Wine Company Inc., Penn Yan, NY
 Applebee's Neighborhood Grill & Bar, Painted Post, NY
 Arcadian Estate Vineyards, Rock Stream, NY
 The Arts of the Southern Finger Lakes, Corning, NY
 Atwater Estate Vineyards, Hector, NY
 The Bistro at Red Newt, Hector, NY
 Bully Hill Vineyards, Penn Yan, NY
 Cap'N Morgan Restaurant, Corning, NY
 Casa Larga Vineyards, Fairport, NY

Steve Gibbs, the Museum's events marketing manager, worked with designers and engineers to create the portable and efficient glassworking studio components that make up the new UltraLight Hotshop.

The Museum's UltraLight Hotshop traveled to Domaine du Boisbuchet, France, to help artists explore the uses of glass in design.



More than 1,400 guests bought tickets to the Museum's first Taste of the Finger Lakes event, which featured about 30 regional wineries and restaurants.

The Student Art Show showcased about 1,400 works by students from the Corning-Painted Post Area School District.

- Castel Grisch Estate Winery, Watkins Glen, NY
- Château Frank, Hammondsport, NY
- Château LaFayette Reneau, Hector, NY
- Corning Gaffer District, Corning, NY
- Corning-Painted Post Area School District, Painted Post, NY
- Jim Ellison, Elmira, NY
- 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
- 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
- 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
- Lakewood Vineyards, Watkins Glen, NY
- Lamoreaux Landing, Lodi, NY
- Long Point Winery, Romulus, NY
- Lucas Vineyards, Interlaken, NY
- Massi's Gardens & Landscaping, Painted Post, NY
- McGregor Vineyard & Winery, Dundee, NY
- Miles Wine Cellars, Himrod, NY
- Murphy's Woodhouse Tavern, Corning, NY
- Noslo Glass, Corning, NY
- Old World Café and Ice Cream, Corning, NY
- One Heart Community Drumming Circle, Ithaca, NY
- Pierce's 1894 Restaurant, Elmira Heights, NY
- Prejean Winery, Penn Yan, NY
- Josh and Connie Randall, Painted Post, NY
- Ravines Wine Cellars, Hammondsport, 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 Treasures Martial Arts, Corning, NY
- Toko Imports, Ithaca, NY
- Veraisons at the Inn, Glenora Wine Cellars, Dundee, NY
- Village Tavern Restaurant & Inn, Hammondsport, NY
- Wagner Vineyards, Lodi, NY
- Wegmans Food & Pharmacy, Corning, NY
- Woodbury Vineyards, Dundee, NY

Scientific Research and Curatorial Activities

Scientific Research

In 2006, papers reporting results of our research were presented at four conferences. One was a lecture on the morphology of weathering on ancient glasses. In this context, “morphology” refers to what one sees when examining the altered surfaces of archeological or other historical glasses. The nature of weathering varies widely on different kinds of glasses that have been exposed for long periods to different kinds of environments. Factors affecting the nature of weathering were also explained.

This lecture was presented at a conference in Sunderland, United Kingdom, that brought together archeological chemists, glass conservators, and scientists working on the disposal of vitrified nuclear waste. The purpose of the meeting was to determine if archeological glasses could provide evidence that would be useful for predicting the rates of corrosion of waste glasses. Although no major questions were answered, the conference proved valuable to all concerned. They learned how specialists in each of these fields approach their research.

At the congress of the Association Internationale pour l'Histoire du Verre in Antwerp, a progress report was presented on our survey of strontium-isotope analyses of historical glasses. This is a newly emerging method of analysis that supplements chemical analysis in the classification of early glasses according to where they were made. The survey elaborated on the concept that it is possible to distinguish between glasses made in various regions that have different geological characteristics. Our research is being conducted in collaboration with Dr. Paul D. Fullagar of the University of North Carolina.

At two other conferences, colleagues read papers for our department. One paper reported the results of chemical analyses of glass tesserae from two Byzantine mosaics. These analyses illustrated technological differences between the “provincial” mosaics from the Monastery of Hosios Loukas in Greece and those from San Nicolo di Lido in the Venetian lagoon. Finally, a paper read in San Juan, Puerto Rico, described laboratory studies of some beads and other artifacts excavated on the island of San Salvador in the Bahamas. The artifacts were shown to have originated in the Iberian Peninsula. In all respects, they closely resemble an unusual type of glass beads, coins, and small pieces of metallic and ceramic arti-

facts described by Christopher Columbus. In his journal entry for October 12, 1492, Columbus recorded that he gave such items to the native inhabitants upon his first landfall in the New World.

Robert H. Brill
Research Scientist

* * *

Curatorial Activities

Publications

Brill, Robert H. “Chemical Analyses of Some Glasses from Jarrow and Wearmouth,” in Rosemary Cramp, *Wearmouth and Jarrow Monastic Sites*, Swindon, U.K.: English Heritage, 2006, pp. 126–147; “Don’t Go with the Flow!,” *Glass Worldwide*, no. 8, November/December 2006, p. 12+; “Scientific Research,” *The Corning Museum of Glass Annual Report 2005*, Corning: the museum, 2006 (hereafter, AR), pp. 42–43.

Cotton, Laura A. “The Fancy Paperweights of the New England Glass Company,” *The Magazine Antiques*, v. 170, no. 4, October 2006, pp. 132–139; “‘Worlds Within.’ Creating an Exhibit at The Corning Museum of Glass: A Curatorial Point of View,” *Glass Art*, v. 22, no. 1, November/December 2006, pp. 6–10+ (with Debbie Tarsitano); “‘Worlds Within’: The Evolution of the Paperweight,” *The Gather* (Corning Museum of Glass newsletter), Fall 2006/Winter 2007, pp. 3–4.

Dolbashian, Diane. “Rakow Research Library,” AR, pp. 21–23; “Rakow Library’s 2005 Additions Include Carder Notebooks, Industrial Fair Guides,” *Journal of Glass Studies*, v. 48, 2006 (hereafter, JGS), pp. 332–335.

Gudenrath, William. “Enameled Glass Vessels, 1425 B.C.E.–1800: The Decorating Process,” JGS, pp. 23–70.

Kerssenbrock-Krosigk, Dedo von. “Additions to the Glass Collection: European, Asian,” AR, pp. 8–11; “Eight Sledgehammers on Glass: The ‘Warrior’ Vase in The Corning Museum of Glass,” *World of Antiques & Art*, no. 70, February–August 2006, pp. 94–96; “Favorite Things,” *The Gather*, Spring/Summer 2006, p. 15.

Koob, Stephen P. *Conservation and Care of Glass Objects*, London: Archetype Publications in association with The Corning Museum of Glass, 2006.

Oldknow, Tina. “Additions to the Glass Collection: Modern,” AR, pp. 14–16; “Jury Statement” and “Notes,” *New Glass Review* 27, Corning: The Corning Museum of Glass, 2006, pp. 71–74 and 101–108; “Loving Hands at Home: Silvia Levenson and the Politics of Domesticity,” in *Silvia Levenson: I See You’re a Bit Nervous*, Portland, OR: Bullseye Connection Gallery, 2006, pp. 2–4; “Michael Tay-

lor's Architectures of Light," in *Michael Taylor: A Geometry of Meaning*, ed. William Warmus, New York: Hudson Hills Press, 2006, pp. xiii–xiv; "The Most Important Artists Working in Glass You've Never Heard Of (Yet): Tina Oldknow on Mark Zirpel," *Glass* (The UrbanGlass Art Quarterly), no. 103, Summer 2006, pp. 48–49; "Zwischen Faszination und Ernüchterung: Anmerkungen zu den Beiträgen zum Coburger Glaspreis 2006 = Between Enchantment and Disillusionment: Remarks on the Entries for the Coburg Glass Prize 2006," in *Coburger Glaspreis für zeitgenössische Glaskunst in Europa 2006 = Coburg Glass Prize for Contemporary Glass in Europe 2006*, ed. Klaus Weschenfelder, Coburg: Kunstsammlungen der Veste Coburg, 2006, pp. 36–39.

Spillman, Jane Shadel. Editor, *The Glass Club Bulletin* (GCB), National American Glass Club, nos. 204–206, 2006; *European Glass Furnishings for Eastern Palaces*, Corning: The Corning Museum of Glass, 2006; "Additions to the Glass Collection: American," *AR*, pp. 12–13; "Diamond Jim Brady's Glassware," *The Hobstar*, v. 29, no. 3, November 2006, pp. 4798–4799; "English Glass Furnishings for Eastern Palaces," *The Magazine Antiques*, v. 169, no. 6, June 2006, pp. 102–111; "For Milady's Dressing Table: Scent Bottles & Accessories," *Perfume Bottle Quarterly*, v. 18, no. 4, Summer 2006, pp. 9–11; "Glasshouse Money—A Real Medium of Exchange. Part 3," *GCB*, no. 205, Summer 2006, pp. 5–10; "Splitting the Rainbow: Cut Glass in Color," *The Gather*, Spring/Summer 2006, p. 5; "Sunk-en Treasure: The S.S. *Republic*," *GCB*, no. 204, Spring 2006, pp. 13–17; "Svetlo a sklo v Barvách: Anglická svítilna pro indické paláce = Light and Glass in Color: English Lighting for Indian Palaces," *Light & Glass* (Kamenický Šenov, Czech Republic), no. 2, 2006, pp. 14–15; "We Capture the Castle," *GCB*, no. 205, Summer 2006, pp. 12–20.

Whitehouse, David. *Glass: A Pocket Dictionary of Terms Commonly Used to Describe Glass and Glassmaking*, rev. ed., Corning: The Corning Museum of Glass, 2006; "Foreword," in Jane Shadel Spillman, *European Glass Furnishings for Eastern Palaces*, pp. 6–7; "Director's Letter," *The Gather*, Spring/Summer 2006, p. 2, and Fall/Winter 2006, p. 2; "Executive Director's Report" and "Additions to the Glass Collection: Ancient," *AR*, pp. 2–7 and 8; "La Verrerie," in *Les Perses sassanides: Fastes d'un empire oublié (224–642)*, ed. Françoise Demange, Paris: Editions Findakly, 2006, pp. 139–142.

Manuscripts Completed

Brill, Robert H. "Chemical Analyses of the Serçe Limanı Glasses," in *Serçe Limanı: An Eleventh-Century Shipwreck*, v. 2, ed. George F. Bass (hereafter, *Serçe Limanı*); "Chemical Analyses of the Zeyrek Camii and Kariye Camii Glasses," for *Dumbarton Oaks Papers*; and papers based on each of the four lectures noted on this page.

Gudenrath, William. See Whitehouse, David.

Kerssenbrock-Krosigk, Dedo von. "Glass for the King of Siam: Bernard Perrot's Portrait Plaque of King Louis XIV and Its Trip to Asia," for *Journal of Glass Studies*, v. 49, 2007; "Gold Ruby Glass," for exhibition catalog *Gold Ruby-Lead Crystal: Glass of the Alchemists, 1650–1750*, 2008; "Venetian Enameled Glass: A Survey of Tasks for Future Research," for *Annales de l'Association Internationale pour l'Histoire du Verre*, v. 17, Antwerp, Belgium, 2006 (hereafter, *Annales*).

Spillman, Jane Shadel. "Frederick Carder's Journal of His 1902 Visit to Germany, Bohemia, and Austria," for *Journal of Glass Studies*, v. 49, 2007 (hereafter, *JGS*).

Whitehouse, David. "Afterword," *Serçe Limanı*; "Cut and Engraved Glass in the Islamic World between the Eighth and the 11th Centuries," for *Glass Technology*; "The *Epistola Abbreviataria*: A Description of Glassmaking in Renaissance Spain," for *Annales*; "Excavations at Le Mura di Santo Sefano, Anguillara Sabazia" (with Robert Van de Noort), for *Papers of the British School at Rome*; "Notes on the Byzantine Painted Bowl in the Treasury of San Marco, Venice" (with William Gudenrath and others), for *JGS*; "The Origins of the Venetian Glass Industry," for Albert J. Ammerman and Charles E. McClennen, *Venice before San Marco: Recent Studies on the Origins of the City*; review of Luciana Mandruzzato and Alessandra Marcante, *Vetri antichi del Museo Archeologico Nazionale di Aquileia: Il vasellame da mensa*, for *Journal of Roman Archaeology*.

Lectures

Brill, Robert H. "Chemical Analyses of Some Mosaic Glass Tesserae from Hosios Loukas and San Nicolò di Lido" (with Irina Andreescu-Treadgold), XII Colloquio Associazione Italiana per la Conservazione del Mosaico, Padua/Brescia, Italy; "Laboratory Studies of Some Small Finds from the Long Bay Site on San Salvador," annual meeting of the Society for American Archaeology, San Juan, Puerto Rico; "The Morphology of Weathering on Historical and Archaeological Glasses," Glass: The Art of Science, Eighth English Society of Glass Conference on Glass Science and Technology, Sunderland, U.K. (hereafter, ESG Conference); "Strontium-Isotope Analyses of Some Historical Glasses and Related Materials: A Progress Report" (with Paul D. Fullagar), Association Internationale pour l'Histoire du Verre congress, Antwerp, Belgium (hereafter, AIHV congress).

Kerssenbrock-Krosigk, Dedo von. "The History of Copper-Wheel Engraving," 28th annual convention, American Cut Glass Association, Corning, NY; "Milestones in the History of Vessel Glass from the Middle Ages to the 19th Century," Watson Homestead Glass Collectors' Compendium, Corning, NY; "Perrot's Portrait Plaques and the Glass Furnishings for Siam," 45th Seminar on Glass, The Corning Museum of Glass (hereafter, SG 45).

Koob, Stephen P. "Cleaning, Care, and Repair of Glass," Westchester Glass Club, Greenwich, CT; "Cleaning, Repair, and Crizzling: The Many-Faceted Issues in the Care of Glass," American Cut Glass Association, Corning, NY; "The Conservation and Restoration of Greek Vases: Loss Compensation for Publication and Museum Display," *Corpus Vasorum Antiquorum Colloquium*, Berlin, Germany; "Crizzling Glasses: Recent Developments," ESG Conference; "Issues in Object Conservation," Middlebury College, Middlebury, VT.

Mills, Mary Cheek. "Imports and Industry: Glass in Early America," American Decorative Arts Forum of Northern California, San Francisco, CA.

Oldknow, Tina. Panel moderator, "Emergence: Early American Studio Glass and Its Influences" (with Howard Ben Tré, Erwin Eisch, Michael Glancy, Marvin Lipofsky, Joel Philip Myers, Tom Patti, František Vízner, and Toots Zynsky), SOFA (Sculpture, Objects, and Functional Art) exposition, New York, NY; "Seeing through Mass: Glass Architecture and Its Metaphors," SG 45; "Trends and Influences in Contemporary Czech Glass Sculpture," Glass Art Society conference, St. Louis, MO.

Spillman, Jane Shadel. "English Glass at the Dolmabahçe Palace," International Council of Museums, Glass Committee annual conference, Istanbul, Turkey; "European Glass at the Dolmabahçe Palace," Dolmabahçe Palace 150 Years Old Symposium, Istanbul, Turkey; "For Milady's Dressing Table," International Perfume Bottle Collectors' Association, Reston, VA; "Frederick Carder's Cut and Engraved Glass," Frederick Carder annual birthday dinner, Corning, NY; "Glass of the Maharajahs," Bard Graduate Center for Studies in the Decorative Arts, New York, NY; Fellows of The Corning Museum of Glass meeting, Corning, NY; and SG 45; "Glass of the Maharajahs" and "Steuben's Cut and Engraved Glass, 1903–1932," American Cut Glass Association annual convention, Corning, NY; "Glass on the American Table, 1750–1850," Tuscaloosa Antiques Seminar, Tuscaloosa, AL.

Whitehouse, David. "The Blaschkas and Their Accomplishments," keynote address, Dublin Blaschka Congress, Dublin, Ireland; "The *Epistola Abbreviata*: A Description of Glassmaking in Renaissance Spain," AIHV congress; "Glass in Roman Buildings," SG 45; "The History of Glass," Columbus Museum, Columbus, GA; "The Pontil in the Roman World: A Preliminary Survey," The Wallace Collection, London, U.K.; "La Verrerie," Colloque sur l'Art des Perses Sassanides, Musée du Louvre, Paris, France.

Other Activities

Gudenrath, William. Demonstrated glassmaking techniques at AYA Glass Studio, Tokyo, Japan; Andover, U.K.; Canadian Glass Art Society (CGAS) conference, Calgary, Alberta; and New Castle, Sunderland, U.K. Lectured at CGAS conference and at The Works, Newark, OH, where he was also artist in residence. Presented a class and lecture at Calgary College and at Red Deer College, Calgary, Alberta. Worked on *pâte de verre* projects with Shin-ichi and Kimiaki Higuchi during an artist-in-residence program at The Studio. Demonstrated techniques featured in *Glassworking: A Visual Guide to Processes and Properties*, produced by The Studio of The Corning Museum of Glass.

Koob, Stephen. Taught "Conservation of Glass," one-week course co-sponsored by The Corning Museum of Glass and International Academic Projects at the Museum; 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 one intern from the Netherlands Institute for Cultural Heritage Training Program; chairman, Technical Committee 17, International Commission on Glass; co-organized TC-17 session at ESG Conference; appointed a national peer of the U.S. General Services Administration, Public Buildings Services.

Mills, Mary Cheek. First vice president, National American Glass Club; trustee, Neustadt Collection of Tiffany Glass; taught "Seminar: Topics in Glass" for the M.A. Program in the History of Decorative Arts, Corcoran College of Art + Design, Smithsonian Institution, Washington, DC.

Oldknow, Tina. Secretary, American Craft Council, New York, NY; juror, "African-American Artists in Glass," Anacostia Community Museum, Smithsonian Institution, Washington, DC; juror, Emerging Artist-in-Residence Program, Pilchuck Glass School, Stanwood, WA; member of advisory committee, North Lands Creative Glass, Caithness, U.K.; member of editorial advisory committee, *Object* magazine, Sydney, Australia; member of international council, Pilchuck Glass School.

Spillman, Jane Shadel. General secretary, Association Internationale pour l'Histoire du Verre (hereafter, AIHV); co-chairman, American Cut Glass Association annual meeting, Corning, NY; planned and led tour to India for Museum Members.

Whitehouse, David. Board member, AIHV and American Friends of Chartres Cathedral; trustee, The Corning Museum of Glass and Rockwell Museum of Western Art, Corning, NY; member of steering committee, Dublin Blaschka Congress, Dublin, Ireland.

Publications

European Glass Furnishings for Eastern Palaces

Jane Shadel Spillman
144 pp., 148 illustrations. \$24.95.

As Eastern rulers embraced modernity and Western ideas, they constructed palaces in a Western architectural style and filled them with ornate and intricate glass objects. The glass furnishings of Istanbul's Dolmabahçe Palace and palaces in the Indian cities of Patiala, Gwalior, Udaipur, and Hyderabad are featured in this account, with detailed descriptions and many color illustrations.

The glass furniture that was delivered to Indian maharajahs and other members of the Eastern nobility was made by several European companies. The principal manufacturers were F. & C. Osler in Birmingham, England, and Baccarat in France. Other English companies that made glass lighting and furniture for the Eastern market were Jonas Defries & Sons of London and the Coalbourne Hill Glass Works near Stourbridge. The production of all of these firms is discussed in the book, along with a large set of cut glass furniture that was made for the ruler of Hyderabad by Bohemia's Elias Palme company about 1895.

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Conservation and Care of Glass Objects

Stephen P. Koob
176 pp., 173 color illustrations. \$29.95.
Published by Archetype Publications (London)
in association with the Museum.

This book is designed to aid conservators in understanding the materials used in the conservation and restoration of glass objects. Principles and methods involved in the cleaning and restoration of historical and archeological glass objects are addressed, including aspects of deterioration, the ethics and aesthetics of restoration, and proper conditions for storage and display. There is also a discussion of techniques for repairing broken glass and for filling gaps in colorless and colored glasses.

Particular emphasis is placed on the correct and safest methods of handling, cleaning, displaying, mounting, lighting, transporting, and storing glass objects, with an in-depth look at the causes and symptoms of "sick" (crizzled) glasses.

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Glass: A Pocket Dictionary of Terms Commonly Used to Describe Glass and Glassmaking

Compiled by David Whitehouse
Revised edition. 96 pp., 53 color illustrations.
\$9.95.

This short dictionary, originally published in 1993, is intended to help students and collectors of glass to understand some of the unfamiliar words they may encounter in books, catalogs, and museum labels. It contains definitions of more than 500 terms that describe glassmakers' materials, techniques, tools, and products. The illustrations have been selected from objects in The Corning Museum of Glass.

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Journal of Glass Studies

Volume 48, 2006. 374 pp., illustrations.
\$40.00.

This volume presents 13 articles on a wide range of subjects, including vessels from the reign of Thutmose III, early glass in Asian maritime trade, glass finds in Moravia, post-medieval colored lead glass vessels, and the use of plant ashes from Syria in the manufacture of ancient glass. William Gudenrath, resident adviser at The Studio of The Corning Museum of Glass, provides an extended discussion of the ways in which enameled glass vessels were decorated from 1425 B.C.E. to 1800. An article by the late Frieder Ryser, a noted collector of reverse paintings on glass, examines a reverse painting in the Museum's collection that depicts the Massacre of the Holy Innocents.

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New Glass Review 27

128 pp., 199 color illustrations. \$10.00.

One hundred of the most innovative works made between October 1, 2004, and October 1, 2005, are featured in this report on glass-making developments. These objects were selected from 2,429 slides submitted by 903 individuals and companies representing 39 countries. A statement on the selections is offered by each of the four jurors, who also

picked up to 10 examples of work in glass, either recent or historical, that impressed them during the year.

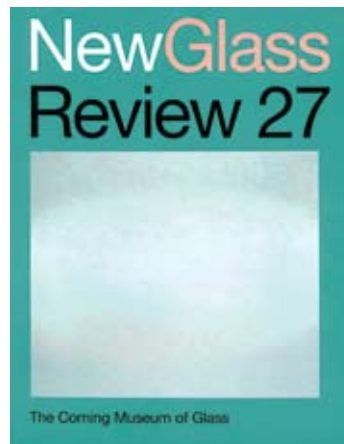
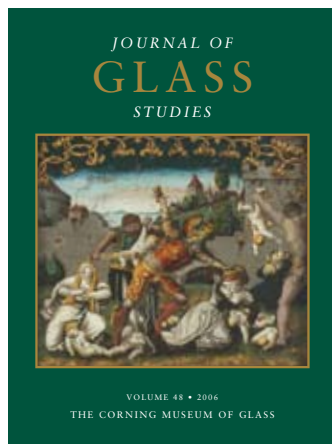
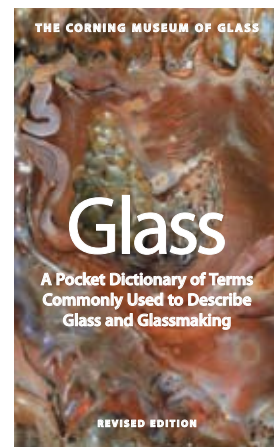
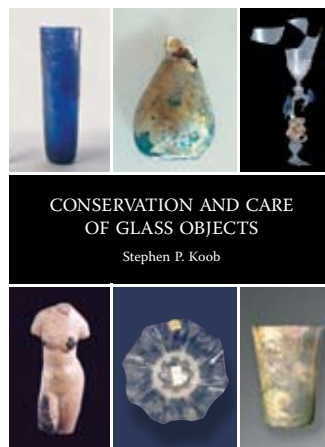
The “Notes” section focuses on Nicole Chesney, recipient of the 2005 Rakow Commission, and important new acquisitions by the Museum: the gift of the Ben W. Heineman Sr. Family Collection of 250 studio glass works, 93 works of art donated by Barry Friedman Ltd., and the installation of *Endeavor*, consisting of 18 blown and cold-worked boat forms by Lino Tagliapietra. There are also pictures and brief descriptions of 46 recent important acquisitions added to public and private collections in the United States and abroad.

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Glassworking: A Visual Guide to Processes and Properties

120-minute color video. \$39.95 (DVD).

This video presents more than 40 brief segments on the various techniques employed in glassworking: blowing, flameworking, cold working, and casting. Objects are introduced, followed by the processes that were used to make them. Other topics include the composition of glass, glass coloring, and annealing.



Financial Report

Operating Results

With growing visitation, increased earned revenues, and strong financial support from Corning Incorporated, the Museum was able to generate a \$501,000 operating surplus in 2006.

Spurred by excellent exhibitions, popular glassmaking demonstrations, and our increased capacity for hands-on experiences, visitor attendance grew four percent during the year. Individual and family visitation was up three percent, motorcoach visitation advanced one percent, and the number of school groups touring the Museum was 16 percent higher than in 2005.

Spring visitation was strong, but the number of summer visitors was lower than expected, perhaps because of concerns about gas prices. In addition, the unusually good weather in July

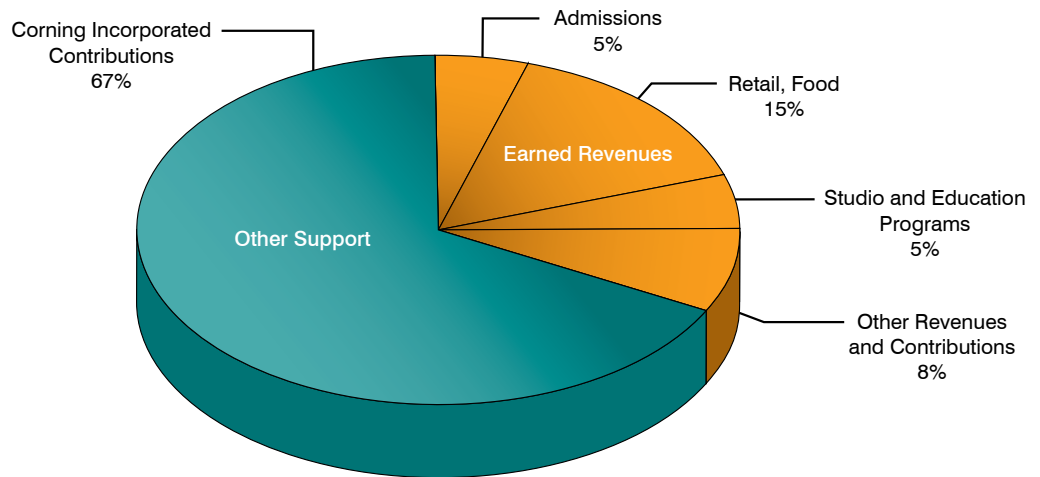
and August kept visitors enjoying outdoor activities. But the summer ended with a record 4,100 visitors on Labor Day. Our “Worlds Within” exhibition, featuring Josh Simpson’s 107-pound *Megaplanet*, helped to drive exceptional fall and year-end traffic.

Surveys continue to report that our visitors are extremely satisfied with their experiences at the Museum, with 99 percent of them rating their visit as better than or as good as expected. The two primary reasons listed for visiting were learning about glass and viewing glassmaking demonstrations.

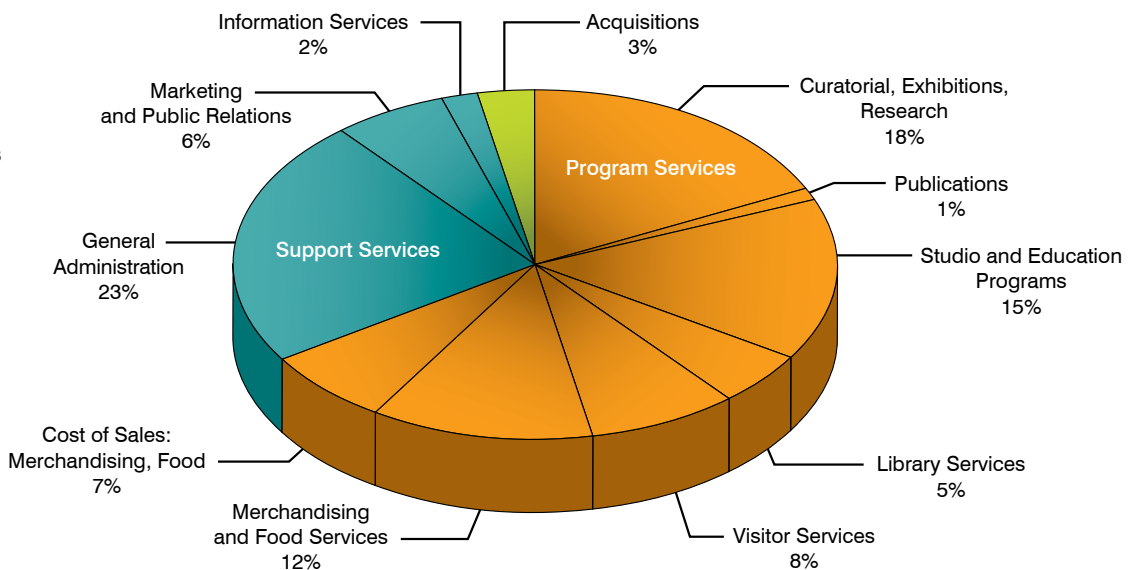
Visitor revenues increased seven percent, with per-capita revenue exceeding \$25 from Admissions, the GlassMarket, Food Services, and The Studio’s Walk-in Workshop.

The following graphs summarize the Museum’s 2006 operating results.

Revenue, Gains, and Other Support:
\$34,444,000



Operating Expenses and Acquisitions:
\$33,106,000



The Corning Museum of Glass
Statements of Activities
Years Ended December 31, 2006 and 2005
(Amounts in Thousands)

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

	<u>2006</u>	<u>2005</u>
Revenue, gains, and other support:		
Contributions from Corning Incorporated	\$ 22,932	\$ 20,470
Admissions	1,944	1,804
Sales from merchandising and food services	5,079	4,820
Studio and education programs	1,626	1,464
Other revenues and contributions	827	1,638
Interest and dividends	782	574
Net appreciation of investments	<u>1,254</u>	<u>426</u>
Total revenue, gains, and other support	<u>34,444</u>	<u>31,196</u>
Expenses:		
Program services:		
Curatorial, exhibitions, and research	6,042	5,890
Studio and education programs	4,840	4,631
Library services	1,646	1,279
Publications	389	433
Visitor services	2,508	2,441
Merchandising and food services	3,766	3,603
Cost of sales from merchandising and food services	<u>2,411</u>	<u>2,238</u>
Total program services	21,602	20,515
Support services:		
General administration	7,510	6,939
Marketing and public relations	2,097	2,029
Information services	<u>764</u>	<u>797</u>
Total support services	10,371	9,765
Acquisitions:		
Purchases for the glass collection	917	1,426
Purchases for the library collection	<u>216</u>	<u>171</u>
Total acquisitions	<u>1,133</u>	<u>1,597</u>
Total expenses	<u>33,106</u>	<u>31,877</u>
Other:		
Minimum pension costs	<u>1,668</u>	<u>(555)</u>
Change in net assets	3,006	(1,236)
Net assets at beginning of year	<u>21,911</u>	<u>23,147</u>
Net assets at end of year	<u>\$ 24,917</u>	<u>\$ 21,911</u>

The Corning Museum of Glass
Statements of Financial Position
Years Ended December 31, 2006 and 2005
(Amounts in Thousands)

	<u>2006</u>	<u>2005</u>
Assets:		
Cash and cash equivalents	\$ 3,402	\$ 2,969
Accounts receivable	52	82
Other receivables, Rockwell Museum	51	49
Inventories	734	889
Contributions receivable	118	250
Other assets	<u>115</u>	<u>110</u>
Total current assets	4,472	4,349
Investments	19,073	17,854
Fixed assets	3,242	3,812
Prepaid pension	1,466	-
Intangible pension costs	-	67
Total assets	<u>\$ 28,253</u>	<u>\$ 26,082</u>
Liabilities and net assets:		
Accounts payable	\$ 317	\$ 495
Accrued liabilities	465	327
Deferred revenue	216	205
Post-retirement benefits other than pension	<u>32</u>	<u>26</u>
Total current liabilities	1,030	1,053
Accrued pension liability	-	1,370
Post-retirement benefits other than pension	<u>2,306</u>	<u>1,748</u>
Total liabilities	<u>3,336</u>	<u>4,171</u>
Net assets:		
Unrestricted	23,047	20,111
Temporarily restricted	491	435
Permanently restricted	<u>1,379</u>	<u>1,365</u>
Total net assets	<u>24,917</u>	<u>21,911</u>
Total liabilities and net assets	<u>\$ 28,253</u>	<u>\$ 26,082</u>

Notes to Financial Position

Unrestricted Net Assets

The major component of unrestricted net assets is the Museum Operating Reserve Fund, which was \$17 million on December 31, 2006, up from \$16.4 million at the end of 2005. This fund was established in 2001 from the proceeds on the sale of stock previously contributed by Corning Incorporated. In 2006, the fund earned \$1.8 million in investment earnings, while \$1 million of the fund was utilized to improve the funding of the Museum's pension plan.

Other significant changes in unrestricted net assets were related to adjustments to the Operating Fund for the funded status and obligations of the Museum's pension and other post-retirement benefit plans.

Temporarily Restricted Net Assets

Grants and contributions to the Museum with donor restrictions totaled \$342,000 in 2006. Donors (as listed on pages 52-53) continue to make a significant contribution to the Museum's programs, activities, and acquisition strategies.

Donor-Restricted Activities (\$000):

	<u>Contributions</u>	<u>Net Assets at 12/31/06</u>
Glass acquisitions	\$189	\$149
Library acquisitions	30	39
Scholarships and awards	75	261
Grants, other	<u>48</u>	<u>42</u>
Total	\$342	\$491

Permanently Restricted Net Assets

Permanently restricted net assets are restricted to investments in perpetuity, the income from which is expendable to support the following (\$000):

	<u>Net Assets at 12/31/06</u>
Acquisitions of books for the Rakow Research Library	\$ 637
Annual Rakow awards for excellence in glass	<u>742</u>
	\$1,379

Financial Outlook

The operating budget for fiscal year 2007 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 \$34.1 million, an increase of five percent over 2006.

The Museum Operating Reserve Fund is not expected to be utilized during 2007 for operations or for improving the funded status of the Museum's pension plan. Late in 2006, \$821,000 was drawn from the fund to support the pension plan. With this contribution, the plan's assets total \$9.3 million and exceed the projected benefit obligation at year-end.

Audited Financial Statements

The complete financial records of the Museum are audited on an annual basis. The 2006 audited financial statements and accompanying notes to the financial statements are available upon request from the Deputy Director, Finance.

Nancy J. Earley
Director of Finance and Administration



“Alexandrite” vase, mold-blown, tooled, cut, polished; shown in incandescent light (top) and in fluorescent light.

Vary, Ludwig Moser & Söhne, Heinrich Hussman (German, 1897–1981), about 1928–1930. H. 48 cm (2006.3.2).

Museum Staff

Staff as of
December 31, 2006

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

* * *

Peter Bambo-Kocze
Bibliographer

Gail P. Bardhan
Reference Librarian

Kristy M. Bartenstein
Youth and Family Education Program Coordinator

Jeannine M. Bates
GlassMarket Associate

Dorothy R. Behan
School and Docent Programs Coordinator

JoAnne H. Bernhardt
Guest Services Associate

Mathew R. Bieri
Storage Facility Coordinator

Frederick J. Bierline
Operations Manager

Kelly L. Bliss
Cataloguer

Flora A. Bonzo
Tour, Sales, and 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
HR/Constituent Management Specialist

John K. Bunkley
Reference Librarian

Warren M. Bunn II
Registrar

Nivedita Chatterjee
Processing Archivist

Eleanor T. Cicerchi
Development Director

Margaret C. Comstock
Inventory Control 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

Daniel G. DeRusha
Guest Services Team Leader

Diane Dolbashian
Librarian

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

Matthew K. Eaker
Maintenance Technician

Peggy J. Ellis
Guest Services Coordinator

Shirley K. Faucett
GlassMarket Area Coordinator

A. John Ford
Narrator/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

William Gudenrath
Resident Adviser, The Studio

Sheila A. Guidice
Leisure Sales Manager

Bonnie L. Hackett
GlassMarket Sales and Administrative Support Associate

Brandy L. Harold
Assistant Registrar

Myrna L. Hawbaker
Telephone Administrator/Receptionist

Stephen Hazlett
Preparator

Diane E. Hoaglin
Guest Services Associate

Heather A. Hughes
Group Sales Manager

Elizabeth J. Hylen
Reference Librarian

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

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

Karla L. Lynch
Cataloguing Assistant

Joseph J. Maio Jr.
Chief Preparator

Louise M. Maio
Public Programs Coordinator

Mary S. Malley
GlassMarket Associate

Julie A. McAlinn
HR Coordinator

Linda R. McCollum
Walk-in Workshop Assistant

Linda K. McNerny
GlassMarket Area Coordinator

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

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 Coordinator

Nancy J. Perkins
Events Coordinator

El L. Peterson
Maintenance Technician

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

Dara C. Riegel
Communications Specialist

Jacolyn S. Saunders
Publications Specialist

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

Harry E. Seaman
Facility Manager, The Studio

Carl A. Siglin
Facility Coordinator, The Studio

Tina S. Snow
Marketing and Communications Coordinator

Jane Shadel Spillman
Curator, American Glass

Sara L. Squires
Accounting Associate

June E. Stanton
GlassMarket Supervisor

Frank H. Starr
Gallery Educator and Weekend Supervisor

Charles C. Stefanini
Information Technology Team Leader

Yvette M. Sterbenk
Communications Manager

Jill Thomas-Clark
Rights and Reproductions Manager

Milka S. Todorova
GlassMarket Area Coordinator

David R. Togni Jr.
Deputy Director, Finance

Sheila S. Tshudy
Cataloguing Specialist

Jeremy I. Unterman
Facility Coordinator, The Studio

John S. Van Otterloo
Web Coordinator

Karen L. Vaughn
Visitor and Student Coordinator, The Studio

Ling Wang
Database Administrator

Gladys M. West
Walk-in Workshop Supervisor

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

The Museum has an extremely committed group of docents. We began the year with 64 docents, who were joined in the fall by 25 new docents. Our docents led more than 1,030 tours in 2006. Docents participate in monthly meetings, where they learn about our exhibitions and how to present our collection to the public.

Philip Addabbo, 15	Marilyn Denson, 2
Jerry Altilio, 1	Marcelline Dunn, 6
Melissa Bauco, 1	Shirley Edsall, 6
Kathryn Baumgardner, 6	Charles Ellis, 5
Bonnie Belcher, 9	Dee Eolin, 1
Karen Biesanz, 2	Nancy Evans, 4
Kylie Blaylock, 2	Sherry Gehl, 6
Barbara Burdick, 5	Cheryl Glasgow, 2
Richard Castor, 6	Nathalie Gollier, 1
Zung Sing Chang, 4	Thomas Hart, 5
Mary Chervenak, 15	Virginia Hauff, 6
Sharon Colacino, 1	Catherine Herve, 1
Barbara Cooper, 1	Robert Hirliman, 1
Anne Darling, 2	William Horsfall, 4
	Mary Ellen Ivers, 17

Carla Dyer Jaeger, 3
Albert Johnson, 5
John Kohut, 2
Jean Krebs, 4
Steven Levine, 1
Lenore Lewis, 8
Dennis Lockard, 1
Doris Lundy, 15
Patricia Lynch, 6
Mary Margeson, 2
Connie McCarrick, 1
Mia McNitt, 2
Daniel Minster, 2
Virginia Minster, 2
Martha Olmstead, 6

William Plummer, 4
Barbara Powell, 2
William Powell, 2
Anna Rice, 8
Karen Rowe, 2
Sharon Ryerson, 2
Loris Sawchuk, 26
Tracey Simoniti-Stocker, 5
Gisela Smith, 3
Mark Stocker, 1
Shao-Fung Sun, 1
Patricia Thiel, 14
Steve Tong, 3
Edward Trexler, 4

Florence Villa, 3
Donald Walker, 6
Mechtild Zink, 1
New docents are:
Elizabeth Alcalá
Malinda Applebaum
Susan Berry
Beverly Bidwell
Judy Bliss
Phil Bradley
Betty Lou Crowley
William Crowley
John Diamond-Nigh
Lynne Diamond-Nigh

Eileen Fischer
Dorothy Fisher
Robert Funsch
Janis Hobbs-White
Matt Jessup
Paula Koerner
Eileen Kremer
David Lynady
Erin McLaud
Judith Prentice
Marian Rutty
Jeana Stermer
Peggie Trerotola
Betsy Whedon
Mary Young

New docents take part in a 10-week training program. Some of the topics covered in these sessions were the evolution of the paperweight (with a paperweight-making demonstration), Roman and Islamic glass, understanding glass history and technology, communicating with young visitors, and the science of glass.

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

Docents and Volunteers

Volunteers

For more than 50 years, volunteers have been fundamental to the success of many Museum activities. In 2006, volunteers supported a wide range of educational programs and such public 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 the number of youth volunteers is steadily increasing. We greatly appreciate the efforts of our volunteers, who offer a broad range of skills.

Volunteers in 2006 were:

Eloise Ackerson
Stanley Ackerson
Elaine Acomb
Marcia Adamy
Hilda Allington
Kim Baer
Rose Marie Baker-Paris
Elsene Bartlett
Helen Bierwiler
Jacob Burdick
Nancy Burdick
Annette Bush
Louise Bush
Terry Callahan
Margaret Carter
Sally Childs
Harold Cook
Phyllis Cook
Corning Chinese Association
Mary Ann Cross
Beverly Dates
Rita Donnelly
Charles Evans

Nancy Evans
Tracy Everleth
Dorothy Ferreira
Helene Ford
Willis Ford
Brandon Frisbie
Yolanda Giuffrida
Sarah Goodrich
Susan Goodrich
Terri Grace
Katie Grainda
Zach Grosser
Katie Guardino
Elaine Hardman
Rick Hardman
Emily Harubin
Amelia Hawbaker
Olivia Hawbaker
Jason He
Amanda Hendrick
Awanda Hunt
George Hunt
Julie Hunt
Tom Hunt

Justine Jividen
Heather Johnson
Sally Johnson
Matthew Kemp
Katie Kremer
June Laughlin
Stephanie Louch
Lee Mertson
Mildred Miles
Julie Miller
Mary Milliken
Lori Mitchell
Janet Mong
James Nelson
Janet Oliver
Dave Patil
Kavita Patil
Frances B. Pierce
Kim Price
Rocco Puccio
Rose Puccio
Roxanne Reed
Danielle Remy
Jamie Ricci

Don Rogers
Adrianna Ruggiero
Joy Sabol
Pat Sabol
Emma Schockner
Connie Scudder
Donna Shaut
Deborah Smith
Kaylin Stephenson
Joseph Stutzman
Maria Stutzman
Genevieve Tarantelli
Sean Terry
Winifred Thom
Brian Wich
Caitlin Woodruff
Joanne Woodruff
Lindsay Woodruff
Radha Wusirika
Alison Xie

Billie Jean Bennett
Gloria Bingham
Kristy Binner
Judy Bliss
Christy Cook
Rose Darcangelo
Jane Davis
Lauren Davis
Cahlan Dewey
Isabel Farrell
Kim Fenton
Judy Frandsen
Rachid Gafsi
Merideth Gaylo
Erich Herzig
Barbara Hornick-Lockard
Denise Goforth
Joe Goforth
Raphael Gollier
Catherine Knobel
Sara Manley
Laura Mann
Cynthia Many

Rebecca Marx
Jackie Matthews
Janet Perdue
Theresa Ponader
Judith Prentice
Maria Rossetti
Meilina Santoso
Kian Schultes
Indira Sharma
David Short
Jessica Sokolowski
John Starzec
Pat Starzec
Corey Thibault
Allison Tierney
Prema Vaddi
Lynn Van Skiver
Hana Zoubi
Sam Zoubi

New volunteers are:
 Josh Apenowich
 Katherina Augustine



The Corning Museum of Glass
Corning, New York 14830-2253