

The  
Corning  
Museum  
of Glass  
Annual  
Report  
2007



## Cover:

Red/Amber Sliced Descending Form, hot-worked, cased, cut, assembled. U.S., Spruce Pine, NC, Harvey K. Littleton (*American*, b. 1922), 1984. H. 37.2 cm (2007.4.168). Gift of the Ben W. Heineman Sr. Family.

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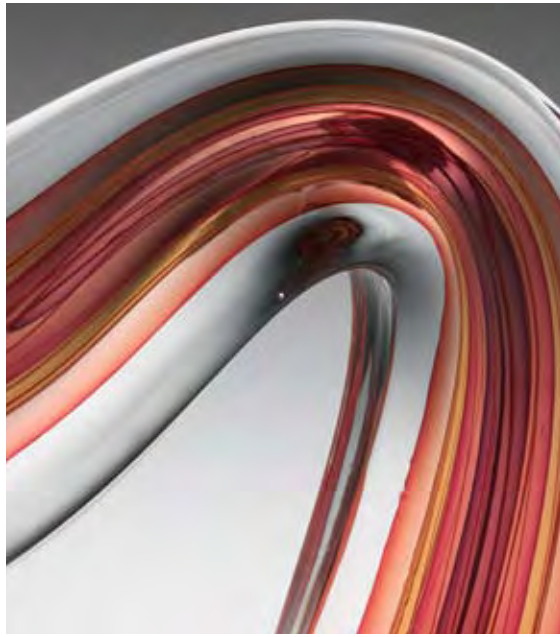
Maris Zuika

\* Life Fellow

+Honorary Fellow

† Deceased, Sept. 6, 2007

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.



# The Corning Museum of Glass Annual Report 2007

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

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

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



# Executive Director's Report

*Frictional electrical machine, glass, cherry wood, brass, coated paper, tinfoil, Bakelite, lacquer. Austria, Vienna, A. Pichlers Witwe & Sohn, Lehrmittelanstalt, late 19th century or first third of the 20th century. OH. 125 cm (2007.3.120).*

*View from Piney Ridge OP59, blown, cased; hot-applied cane drawing. U.S., Penland, NC, Mark Peiser (American, b. 1938), 1977. H. 35.2 cm (2007.4.192). Gift of the Ben W. Heineman Sr. Family.*

At the December meeting of the Board of Trustees, James B. Flaws, who had been treasurer for the last 10 years, was elected to the new post of chairman, and Mark Rogus was elected to replace him as treasurer and to serve as a trustee. E. Marie McKee will remain president of the Museum. The board also recorded its regret at the death of trustee emeritus Joseph V. Noble. An obituary of Mr. Noble will appear in the 2008 volume of the *Journal of Glass Studies*.

\* \* \*

The Museum's glass collection is divided into four parts: ancient and Islamic, European, American, and modern. The most noteworthy acquisition of ancient glass in 2007 is a Roman bottle with snake-thread decoration, dating from the late second to third centuries A.D.

We made three significant acquisitions of European glass. The collection of musical instruments was enhanced by the addition of a glass flute made for Charles Ferdinand d'Artois, the second son of King Charles X of France, in 1814. Glass for scientific purposes is represented by several objects that demonstrate the

effects of electrostatic friction. One of these devices follows a design of about 1850 by Georg Winter. We also purchased a mosaic portrait of President Theodore Roosevelt, made by the Salviati company of Venice, which was exhibited at the St. Louis world's fair in 1904.

The Museum acquired two objects made at the Boston and Sandwich Glass Company. One of these pieces is a pressed glass candlestick that matches a drawing made by Deming Jarves in 1829. The other object is the first recorded specimen of a sugar bowl similar to illustrations in a catalog of about 1874.

We also made three notable additions of cut glass produced by T. G. Hawkes and Company of Corning: a 1904 bowl cut in the "1189" pattern; a flowerpot with a silver-plated liner, made in 1909; and a "Willow" pattern plate of 1911–1915.

The largest and most important acquisition of modern glass was the gift of 112 studio glass objects from Ben W. Heineman Sr. and his wife, Natalie G. Heineman. These objects constituted the balance of the Heineman Collection, joining the 118 objects received in 2006. Highlights of the 2007 gift include 11 Navajo blanket cylinders blown by Dale





Chihuly and works by Thomas Patti, David Huchthausen, Mark Peiser, František Vízner, Toots Zynsky, Eric Hilton, and Bertil Vallien.

The most significant contemporary Asian acquisition is *Glass Sticks*, a sculpture created in 2001 by Jun Kaneko. *Glass Sticks* was a gift of the Museum's Ennion Society, with funds provided by Laura Houghton, James R. and Maisie Houghton, and the Glass Acquisitions and Exhibitions Fund.

Two other noteworthy additions of modern glass are a rare group of drinking glasses designed by Peter Behrens in 1900–1901, and a set of engraved goblets, *The Seven Deadly Sins*, designed for Steuben by Sidney Waugh about 1956. The drinking glasses were purchased by the Ennion Society, and the goblets were the gift of Mr. and Mrs. Isidore Cohn Jr. and Lauren Cohn Fourous.

\* \* \*

Among the acquisitions of the Rakow Research Library were three primary source materials from England. *A Collection of Antique Vases . . .* by Henry Moses, published in London about 1814, served as a mine of classical motifs. The library's copy is of particular interest because it belonged to George Woodall, one of the greatest 19th-century cameo glass engravers. The second acquisition was a copy of a late 19th-century trade catalog issued



by Philip Pargeter's Red House Glass Works. Finally, we obtained an archive from the city of Westminster relating to air-raid precautions and the dangers of broken glass in the streets during World War II.

A welcome addition to our holdings of rare books is Willem Jacob 's Gravesande's *Physices elementa mathematica* (Mathematical elements of physics). 's Gravesande was the Dutch ambassador to the court of King George I, and while he was in London, he befriended leading scientists and mathematicians, including Isaac Newton.

*Pencil and watercolor drawing for landscape window. U.S., Tiffany Studios, about 1910.*

*Graphite drawing, untitled. Czech Republic, Prague, Václav Cigler, 2000.*

Additions to the Library's holdings of original works of art included design drawings for a vase by John Northwood and a landscape window by Tiffany Studios; three vitreographic prints of designs for sculptures by Stanislav Libenský, made at the Littleton Studios in 1996; and two drawings by Václav Cigler.

Mrs. Irene Hollister donated research materials accumulated by her late husband, Paul. In addition to lecture notes and audio tapes of interviews with artists, the collection includes photographs of a visit to Czechoslovakia in 1982 and notes for a projected book on the history of windows.

We were delighted when the A&E Television Networks awarded a Save Our History grant to support "Stories from the Crystal City," the Library's local history project about glassworkers.

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The Museum was involved in the presentation of two major exhibitions and three smaller shows.

The first major exhibition was "Botanical Wonders: The Story of the Harvard Glass Flowers," which was on view from May 18 to November 25. Leopold Blaschka (1822–1895) and his son, Rudolf (1857–1939), combined

exceptional skill as framemakers with a passion for the natural world, and they produced two groups of models: animals without backbones (invertebrates) and the Glass Flowers. "Botanical Wonders" featured models of invertebrates from Cornell University, models of plants from Harvard's Botanical Museum, and original drawings from the Rakow Library. The exhibition also included a section on the conservation of the Glass Flowers.

"Reflecting Antiquity: Modern Glass Inspired by Ancient Rome" opened at The Getty Villa in Malibu, California, on October 18. The exhibition is co-curated by the Corning Museum and The J. Paul Getty Museum. It contains objects from museums and private collections in the United States and Europe. The 19th century was an age of progress, but it was also an age of revivals. "Reflecting Antiquity" explores the ways in which 19th-century glassmakers were inspired by the glass of ancient Rome.

The Museum produced books to supplement each of these exhibitions. *Drawing upon Nature* contains reproductions of 59 drawings of invertebrates and plants that were used by the Blaschkas in constructing their models, while the "Reflecting Antiquity" catalog features color illustrations and brief descriptions of the 114 objects in the show.

View of the "Botanical Wonders" exhibition.



The first of the smaller exhibitions was “Curiosities of Glassmaking,” a showcase of more than 150 oddities from our collection, such as apotropaic glasses, Libyan Desert Glass, and witch balls. The show also included works in glass by Vittorio Costantini, Kiki Smith, and other contemporary artists.

“Masters of Studio Glass: Joel Philip Myers and Steven I. Weinberg” opened on November 2 and will remain on the Museum’s West Bridge until October 19, 2008. This is the first in a series of exhibitions celebrating the work of contemporary glass artists. The 27 works on display are drawn entirely from the Museum’s collection.

Finally, “Animals in Glass,” an exhibition first seen on the West Bridge, was shown in The Gallery at Steuben Glass, New York City, from March 19 to August 25.

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The Education Department provided programs for more than 13,000 students. Two Evening for Educators events briefed teachers about our programs and enabled them to network with the department’s staff.

For the first time, the department played an active role in developing the Museum’s special exhibition. In addition to labels written for children, “Botanical Wonders” featured an area called “Draw like the Blaschkas,” where young visitors were encouraged to study and draw plants and small animals.

The Explainers program expanded to 25 students, who studied the glass collection, learned how to interact with the public, and were a popular presence in the galleries throughout the summer.

Also during the summer, the Little Gather provided weekly story hours for five- to 10-year-olds. For older children, we offered Vitreous Adventures, an exploration of the relationship between glass and science, history, and geography. These programs attracted nearly 5,000 young visitors.

The Families Explore series introduced parents and children to some of the cultures represented in the glass collection, while Chemistry Days featured three days of experiments and demonstrations by members of the American Chemical Society.

The Studio presented 57 intensive courses, and students and faculty from 16 countries participated in the summer program. Glass-

blowing through the Ages, a week-long course, involved curators, librarians, and Studio staff in teaching the history of glass and demonstrating techniques used by early glassmakers. Throughout the spring and fall, The Studio also offered more than 50 short classes in glassblowing, flameworking, paperweight making, and beadmaking.

We hosted five artists in residence: Alex Brand, Moshe Bursuker, Jamie Harris, Jocelyne Prince, and Heike Brachlow. Groups using The Studio included students from the local High School Learning Center and Elderhostel.

Fun with Glass attracted more than 4,000 participants. The Make Your Own Glass workshop expanded during the summer to include an outdoor glassblowing area, and nearly 42,000 visitors had their own glassmaking experience.

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The Marketing and Communications Department created a strategy around the “Botanical Wonders” exhibition, and scored a direct hit. The press kit won first prize in a competition of the American Association of Museums. Press coverage in printed and online media reached more than 20 million people. Thanks to this exposure, the Glass Flowers captured the imagination of the museum-going public and resulted in spectacular visitation, while the GlassMarket reaped the benefits of selling items with a botanical theme.

We continued our Kids Free! 17 and Under program, and in order to encourage repeat visits, we converted the Free to Rediscover program to a policy of paying once and receiving an annual pass.

We also experienced growth in tour groups, AAA consumers, and regional visitors. Tour groups grew by 15 percent. More than 25 percent of our visitors now come from outside the United States, and in 2007 we updated our communications materials in foreign languages. The Web site now contains information in English, French, German, Italian, Japanese, Korean, Mandarin, and Spanish, and visitors can rent audio tours in English, Mandarin, and Spanish.

In fact, all of the Museum’s communications are now supported by online initiatives. We added about 1,000 objects to the collections browser, Meet the Artist and exhibition-related podcasts, and numerous audio and



Host IX–Epidendrum, blown, hot-worked. U.S., Seattle, WA, Debra Moore (American, b. 1960), the 22nd Rakow Commission, 2007. H. 96.5 cm (2007.4.70).

video segments, encouraging remote users to spend more and more time exploring glass at [www.cmog.org](http://www.cmog.org).

A total of 26,678 people participated in our public programs, which included Meet the Artist lectures, the Student Art Show, and the Holiday Open House. Our 2300° series continued to be especially popular, offering six events that attracted 17,758 people to enjoy glassmaking demonstrations by guest artists, live music, and great regional fare.

\* \* \*

Membership in the Ennion Society grew to 136 in 2007, an increase of 16 percent. On October 10, nearly 100 members attended a special dinner hosted by James B. Flaws and his wife, Marcia D. Weber, which honored our most generous supporters. The evening included a preview of the exhibition “Reflecting Antiquity,” which will be shown in Corning between February 16 and May 27, 2008. A sale

of glass to benefit The Studio’s Scholarship and Artist-in-Residence Fund raised nearly \$26,000.

Thirteen members of the Ennion Society participated in a two-week trip to India. In the Museum’s 2006 special exhibition, “Glass of the Maharajahs,” they had seen European glass furniture made for Indian princes. The tour enabled them to visit some of the palaces that still house such furniture.

Ennion Society members also attended private receptions with four artists featured in our Meet the Artist lecture series. These lectures, which are open to the public, are presented by prominent and emerging artists who work with glass.

Museum membership exceeded 3,000 for the first time, an increase of 11 percent over 2006. Members were invited to a preview of the exhibition “Botanical Wonders,” and they responded with a record-breaking attendance of 300.

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In 2007, the Museum celebrated the 10th anniversary of the Hot Glass Show, and the Hot Glass Roadshow continued to educate audiences in the United States and Europe about the properties of glass.

In May, the Roadshow attended America’s 400th Anniversary Celebration in Jamestown, Virginia. The Roadshow also visited several glass-focused events, including the annual Glass Art Society conference and the Three Rivers Arts Festival, both of which were held in Pittsburgh. In July, the Roadshow was on Nantucket Island, Massachusetts. Later, it presented demonstrations at the Finger Lakes Wine Festival, and for the sixth consecutive year, it appeared at the SOFA exposition in Chicago.

The Roadshow returned to participate in the Vitra Design Museum’s “Liquid Fusion” workshop at Boisbucet in southwestern France, which introduces designers to prototyping in glass. This partnership led to a new initiative, called GlassLab. GlassLab uses the Ultralight equipment, developed in 2006, to give designers, working with the Roadshow crew, the opportunity to transform ideas into glass in a public forum. GlassLab was launched at Art Basel Miami/Design Miami.

Celebrity Cruises and the Museum announced that the Roadshow crew will present



glassmaking demonstrations, lectures, and workshops aboard the luxury cruise line's new class of Solstice ships, which will set sail in December 2008.

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Museum Fellow Kenneth W. Lyon and his wife, Sylvia, extended the scope of the Scientific Research Department by donating funds to purchase a portable X-ray fluorescence analyzer. The portability of the instrument and the nondestructive character of the analyses will enable us to study the chemical composition of objects that are normally unavailable for investigation.

Several scientific research projects were completed, notably the strontium-isotope analyses of 350 early glasses and related materials. This technique provides a means of classifying glasses according to the locations where the raw materials were obtained.

Members of our staff published and lectured widely. Collectively, they published some 40 books, articles, and reviews, and delivered 26 lectures. It is a pleasure to report this high level of activity, and to note the participation of staff in leadership roles in national and international professional associations. A complete list of publications, lectures, and other activities appears on pages 38–41.

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Every year since 1986, the Museum has used funds provided by the late Dr. and Mrs. Leonard S. Rakow to award one commission to an artist and one or more research grants to scholars. The 2007 Rakow Commission was awarded to Debora Moore, an American artist well known for her furnace-worked

studies of orchids, bamboos, and other vegetation. Her sculpture *Host IX–Epidendrum* is her impression of a star orchid, the glowing flowers of which contrast with the dark, moss-covered trunk that supports and nourishes the plant.

The Rakow Grant for Glass Research was divided between three Italian scholars and a researcher from Slovenia. The team of Rosa Barovier Mentasti, Cristina Tonini, and Marco Verità are engaged in an iconographic and typological study of Venetian enameled glasses of the late 15th and 16th centuries, and chemical analyses of selected objects. One of the objectives of their research is to establish criteria for distinguishing between Renaissance objects and close copies made in the 19th century.

The purpose of Valentina Varl's research is to identify the characteristics of pressed glass made in the Pohorje region of Slovenia in the 19th century.

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The activities described in this *Annual Report* could not have taken place without the exceptional assistance of Corning Incorporated, which has supported the Museum since its foundation in 1950. The company not only provides the lion's share of our operating budget but also underwrites capital expenditures and provides in-kind services. The Museum acknowledges with gratitude the support of Corning and our many other donors, which enables us to continue to be an educational institution dedicated to the history, art, and science of glass.

David Whitehouse  
*Executive Director*

# Additions to the Glass Collection

January 1 through December 31, 2007

*Bottle with snake-thread decoration. Roman Empire, probably Germany, late second to third century A.D. H. 13.1 cm (2007.1.27). Purchased with funds (in part) from the Arthur Rubloff Residuary Trust.*



## Ancient

The Museum's most noteworthy acquisition of ancient glass in 2007 is a bottle with applied snake-thread decoration, dating from the late second to third centuries A.D. Several vessels with the same color scheme and similar decoration have been found in Cologne, Germany, where they were probably made. The tendrils between the blue and white ivy leaves are gilded. In Roman times, the use of colorless trails covered with gold was restricted to a small number of objects with snake-thread decoration and to a group of gold glasses with Greek or Roman inscriptions, two of which are in the Museum's collection.

David Whitehouse  
*Executive Director*

\* \* \*

## European

Three significant acquisitions of European glass were made by the Museum in 2007.

Our collection of glass musical instruments was enhanced by the addition of a glass flute.

It was created by Claude Laurent, a watchmaker in Paris, who received a patent for "un flute en cristal" in 1806. Laurent exhibited his first glass flute in Paris in 1806, and he remained in business until 1848.

Laurent's patent claimed that "the inventor has discovered that glass is a proper material, as it gives sounds of the sweetness and purity desired, and also renders the tones invariable, and makes the instrument convenient and easy to play." Dayton Miller, writing in a 1925 issue of *The Flutist*, stated that the tone quality of glass flutes was not quite as exceptional as that of their metal counterparts, preventing them from being favored in professional performances. But they were cherished for their beauty. Our glass flute was made for Charles Ferdinand d'Artois (1757–1836), duke of Berry and the second son of King Charles X of France. It is dated 1814, and thus it is an early example of French cut glass of the 19th century.

The use of glass for scientific purposes is represented by a group of objects that demonstrate the effects of electrostatic friction. The large central device follows the design of the Viennese scientist Georg K. Winter, dating to about 1850, which itself was based on an invention by Jean-Baptiste Le Roy in Paris in 1772. Two pads, insulated by their glass pillar, rub against a revolving glass disk. The pads are connected to a cylinder-shaped negative conductor, while a hemispherical positive conductor nearly touches the disk. The most conspicuous feature of this machine, an invention by Winter, is the large wooden ring, which originally had a thick wire running through its center. The device was not designed to accumulate particularly high charges, but rather to generate long and dense sparks. The additional apparatus includes a Leyden jar, a condenser that was invented in 1745.

A mosaic portrait of Theodore Roosevelt is an impressive example of mosaic art made by the Salviati company of Venice, and it documents the importance of the American market for the European decorative arts industry around 1900. A photograph that is part of our acquisition shows this mosaic displayed at the St. Louis world's fair in 1904. John Singer Sargent's portrait of Roosevelt, dated 1903, may have served as the model.

Dedo von Kerssenbrock-Krosigk  
*Curator of European Glass*



*Transverse glass flute, blown, cut, drilled, engraved with coat of arms of Charles Ferdinand d'Artois, silver-mounted. France, Paris, Claude Laurent, dated 1814. L. 62.2 cm (2007.3.71).*

*Mosaic portrait of Theodore Roosevelt, glass tesserae fitted into rectangular panel mounted in wood frame. Italy, Venice, Erede Dr. A. Salviati & Co., 1904 or earlier (signed). Without frame: H. 62 cm, W. 48.5 cm (2007.3.70).*

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#### Other Major Purchases

Dish, *vetro a reticello*, blown. Venice, 17th century. D. 14.8 cm (2007.3.125).

Wooden goblet imitating the *diamants et feuilles* (diamonds and leaves) pattern of French glass (Baccarat and Saint-Louis). Perhaps France, about 1830. Lignum vitae (tropical hardwood), turned on wood lathe, carved. OH. 27.2 cm, D. (max.) 12.1 cm (2007.7.2).

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#### American

In 2007, the Museum acquired two pieces associated with the Boston and Sandwich Glass Company of Sandwich, Massachusetts, one of the most prominent 19th-century American glasshouses. One of these objects is an unusual candlestick that matches a drawing made by Deming Jarves, the company's agent and founder. The drawing was part of a letter from Jarves to his glasshouse superintendent, William Stutson, in which he requested seven or eight dozen such candlesticks with a pressed five-inch plate for a foot. The letter is dated January 20, 1829, shortly after the pressing of tableware was first accomplished. The design of the stem is very reminiscent of English glass of the late 18th and early 19th centuries. The candlestick was purchased with funds (in part) from the Gladys M. and Harry A. Snyder Endowment Fund.

A similar candlestick was displayed in the Museum's 1954 exhibition of pressed glass.





*Salt dish, pressed. U.S., Jersey City, NJ, Jersey Glass Company, 1830s. H. 5 cm, W. 7.7 cm (2007.4.35).*

According to the catalog of that show, the piece was “unpublished and possibly unique.” It is now in a private collection. The stem is slightly different from that of our candlestick, but both pieces were obviously made by the same glass-maker. Our candlestick turned up in an estate sale on Long Island about 1990, demonstrating that there are still significant finds to be made in early American glass.

Our other acquisition of Boston and Sandwich glass is a sugar bowl produced at a much later date. Both the shape and the cut pattern of stars are found in a company catalog printed about 1874. Blown and cut tableware from that period is difficult to identify because there are only a couple of surviving catalogs in which it is displayed. This is the first piece of its kind that we have found. We are grateful to

Kenneth R. Treis for making this acquisition possible.

Another addition to the collection is a green salt dish that was made when the pressing process was still in its infancy. On the base, there is a broken inscription with the name of the maker, the Jersey Glass Company, and the firm’s location, “Nr. N. York” (near New York; the dish was produced in Jersey City, New Jersey). The Museum has another example with an intact inscription. Our new acquisition is of great interest because it shows that the mold was obviously damaged, perhaps during use, and yet it was not discarded. Such molds were expensive, so they continued to be used even though the name of the company was only partly legible.

We were very fortunate to find a cut glass decanter that was made at the Union Glass Works in Philadelphia, probably between 1826 and 1842. This company produced tableware of good quality, but relatively little is known about it because there are no catalogs from that period and the firm was not in business for very long. However, the Museum owns several well-documented pieces that came to us through descendants of the makers, and this decanter has a very distinctive cut stopper identical to that of one of those objects.

Three significant additions of cut glass from T. G. Hawkes and Company of Corning are a plate in the “Willow” pattern, made between 1911 and 1915; a very heavy and simply cut bowl in the “1189” pattern, probably made in 1904; and a flowerpot with a silver-plated liner. The last of these objects was received by bequest from M. Evelyn Durkin. It was a wedding gift to her parents in 1909. “Willow” was one of only 22 patterns that Hawkes patented, and it was copied by other companies. The Museum has pieces in 10 of these patterns, and we are seeking examples of the others. The flowerpot appears to be unique.

A stunning and rare jack-in-the-pulpit vase was made by the Quezal Art Glass and Decorating Company of Brooklyn between about 1904 and 1915. We own a vase of the same form that was made (probably earlier) by Louis Comfort Tiffany, and another example, produced by Steuben while Frederick Carder was managing director there. The decoration on the back of the Quezal vase is more elaborate than that on its front, which makes one wonder exactly how it was meant to be displayed. Quezal was founded by Martin Bach



*Jack-in-the-pulpit vase, blown, tooled. U.S., Brooklyn, NY, Quezal Art Glass and Decorating Company, about 1904–1915. H. 30.7 cm (2007.4.218).*

and Thomas Johnson, who had been blowers for Tiffany, and this firm was probably the most successful emulator of Tiffany's style.

Jane Shadel Spillman  
Curator of American Glass

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## Modern

In 2007, the Museum was the fortunate recipient of several important gifts and purchases. The largest and most notable of these was the gift of 112 contemporary studio glass vessels and sculptures, by leading international artists working in glass, from the Chicago collectors and philanthropists Ben W. Heineman Sr. and his wife, Natalie G. Heineman. These objects constituted the balance of the Heineman Collection, joining the 118 objects received by the Museum in 2006 (and presented in the 2006 *Annual Report*).

Heineman Collection objects entering the Museum in 2007 included works by American artists Tina Aufiero, Howard Ben Tré, Martin Blank, Robert Carlson, Dale Chihuly, Daniel Clayman, Michael Cohn, Dan Dailey, Michael

M. Glancy, Henry Halem, Stephen W. Hodder, David R. Huchthausen, Jon Kuhn, Dominick Labino, Harvey K. Littleton, John Littleton, Flora C. Mace, Richard Marquis, William Morris, Joel Philip Myers, Thomas Patti, Mark Peiser, Seth Randal, Ginny Ruffner, Karla Trinkley, and Toots Zynsky; British artists Peter S. Aldridge, Jane Bruce, Eric Hilton, and Kate Vogel (all working in the United States); Czech artists Bohumil Eliáš, Pavel Hlava, Marian Karel, Stanislav Libenský and Jaroslava Brychtová, Břetislav Novák Jr., Michael Pavlík (working in the United States), Aleš Vašíček, František Vízner, and Dana Zámečnicková; German artist Klaus Moje (working in Australia); Hungarian artist Maria Lugossy; Italian artists Livio Seguso and Lino Tagliapietra; Japanese artist Niyoko Ikuta; Lithuanian artist Isgard Moje-Wohlgemuth (working in Germany); Polish artist Czesław Zuber (working in France); and Swedish artist Bertil Vallien.

Highlights of the 2007 Heineman gift included a rare grouping of 11 Navajo blanket cylinders blown by Dale Chihuly in the mid-1970s; a series of eight works by Thomas Patti, ranging in date from the 1970s to the 1990s; seven cased vases by David Huchthausen and



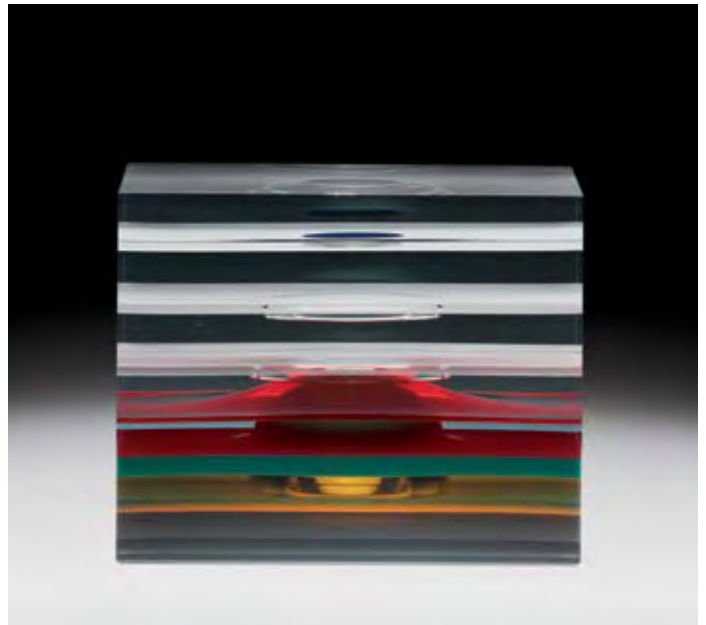
Navajo Blanket Cylinder with Horse Drawing, blown; assembled thread drawing picked up while hot. U.S., Providence, RI, Dale Chihuly (*American*, b. 1941) with the assistance of Flora Mace (*American*, b. 1949), 1976. H. 35.1 cm (2007.4.145). Gift of the Ben W. Heineman Sr. Family.

Red Lumina Spectral Starphire with Green, thermal-formed. U.S., Pittsfield, MA, Thomas Patti (*American*, b. 1943), 1994–1996. W. 15.2 cm (2007.4.188). Gift of the Ben W. Heineman Sr. Family.

nine cased vases by Mark Peiser (all with applied cane drawing), dating to the late 1970s and early 1980s; nine vessels by František Vizner; and large-scale work by Toots Zynsky, Eric Hilton, and Bertil Vallien. A special exhibition of the entire Heineman Collection will be presented at the Museum during the summer of 2009.

The 2007 Rakow Commission was awarded to American artist Debora Moore. Moore is well known for her complex studies of orchids, orchid trees, and bamboo shoots, which she sculpts and blows at the furnace. Her sculpture *Host IX–Epidendrum* depicts an epiphytic star orchid (a type of orchid that grows on other plants). Moore prefers to interpret nature rather than to replicate it. She juxtaposes the dark, rough, and seemingly decaying trunk with delicate, luminescent flowers that are almost transparent. It is this dramatic contrast that captures the essence of the exotic plant, rather than the exact reproduction of its parts.

Major purchases of works by American artists included the life-size mold-blown glass *Tire*, presented—jewelike—in a silver-plated vintage tire carrier. This sculpture, by the acclaimed artist Robert Rauschenberg, was designed in 1995–1996 and made in 2005 by



the glassblower Daniel Spitzer at UrbanGlass in Brooklyn, New York (gift in part of Daniel Greenberg, Susan Steinhauser, and The Greenberg Foundation, and the F. M. Kirby Foundation). Another key acquisition by a well-known American artist was the installation *Brown Water* by Kiki Smith, which she made in 1999 with the glassblower Tom Farbanish. *Brown Water* is made up of 247 hot-formed solid drops of glass that randomly spread across the floor like patternless spots of rain (purchased with funds from the Arthur Rubloff Residuary Trust).

Other purchases and gifts of contemporary American glass were the installation *Shard Cornice*, made in 2003 by the environmental artist Buster Simpson (gift of Dale and Doug Anderson, Kate Elliott, and Elisabeth and Norman Sandler); a rare group of three early electroformed vessels by Michael M. Glancy and eight early vessels with hot-applied drawing by David Huchthausen; and a fine group of sculptural vessels by Laura Donefer (working in Canada), Jon Kuhn, William Morris, and Danny Perkins (gift of Charles Bronfman).

An eccentric *Teapot Goblet* by Richard Marquis and the sculpture *Architectural Symbol* by Robert Willson (gift of Elmerina and

Paul Parkman) were welcome additions by artists who are well represented in the Museum. American artists new to the collection include Stacey Neff, who is represented by a monumental 2001 sculpture, *Spatial Negotiation II* (gift of John Koegel, The Koegel Group LLP); Sharyn O'Mara, who worked with optical fiber to create the cocoon-like sculpture *Untitled (Corner)* in 2004 (gift of Eric Blumenfeld); and Christopher Ries, whose brilliant solid glass sculpture from 2003 is titled *Harp* (gift of Steven J. Nussear and Dr. Kathleen M. Riley). Other artists new to the collection are Kaj Beck and Charles Parriott (gifts of the artists), and Ro Purser (gift of Michael Belotz).

In 2007, I focused on increasing the representation of contemporary Asian glass in

the collection. The foremost acquisition in this area was the large-scale sculpture *Glass Sticks*. It was created in 2001 by the internationally known Japanese-American ceramic sculptor Jun Kaneko during a residency at the Bullseye Glass Company in Portland, Oregon. Formed of 104 stacked glass bars, *Glass Sticks* is a study in material, exploring color, transparency, and the unique ability of glass to seemingly dematerialize mass (gift of the Ennion Society and funds provided by Laura Houghton, James R. and Maisie Houghton, and the Glass Acquisitions and Exhibitions Fund).

The first large-scale work by a Chinese artist to be acquired by the Museum is *The Proof of Awareness*, a technically challenging cast

*Glass Sticks, kiln-formed, assembled. U.S., Portland, OR, Jun Kaneko (Japanese, b. 1942), 2001. H. (assembled) 200 cm (2007.4.4). Gift of the Ennion Society and funds provided by Laura Houghton, James R. and Maisie Houghton, and the Glass Acquisitions and Exhibitions Fund.*



*Set of drinking glasses with ruby glass feet, mold-blown, cased. Germany, Cologne-Ehrenfeld, Rheinische Glashütten A.G., Peter Behrens (German, 1868–1940), designed in 1900–1901. H. (tallest) 21.5 cm (2007.3.118). Gift of the Ennion Society.*



sculpture of a peony in full bloom, made in 2006 by Loretta Hui-Shan Yang in the Shanghai studio of her glass company, Liuli Gongfang. An 11-foot-high frameworked ladder, titled *Aspiration*, was the gift of Korean artist Kyung Ok Choi, a recent graduate of the glass program of the School of American Crafts at the Rochester Institute of Technology.

Other purchases and gifts of works by Japanese artists included vessels and sculptures by Kazumi Ikemoto and Yoshiaki Kojiro, and by Akihiro Isogai, Osamu Noda, Takeshi Sano, Youko Sano, and Naomi Shioya (gifts of the artists and Chappell Gallery, New York). While the Museum regularly acquires the work of Australian artists, *Tamai*, a mixed-media sculptural vessel engraved with protective tattoo designs, is our first work by a Pacific Islander. It was made by the Tongan artist Tevita Havea, who lives and works in Sydney.

Notable purchases and gifts in contemporary European glass included a 2006 wall panel, *Mirror 05/06*, by the Italian artist Maurizio Donzelli; and *Zeny and Pisanello*, a wall-mounted sculpture made in 1999 by the Czech artist Dana Zámečníková (gift of Donna Schneier and Leonard Goldberg). European artists new to the collection were British artist Jaqueline Cooley (gift of Marshall Hyde); Argentinean artist Miriam Di Fiore, who works in Italy (gift of Steven J. Nussear and Dr. Kathleen M. Riley); and Italian artist Elio Quarisa (gift of the artist).

A principal and much-needed acquisition in 2007 was a rare set of seven drinking glasses with ruby glass feet by the widely recognized German architect and designer Peter Behrens. Designed in 1900–1901 for Behrens's home in the artists' colony at Darmstadt, this early Modernist set was produced by the Rheinische Glashütte in Cologne-Ehrenfeld. A small but historically notable piece is a tiny glass dish and ceramic mold, made in 1948, which was the first successful attempt to fuse glass by American designer-craftsmen Frances and Michael Higgins.

Other mid-20th-century glasses entering the Museum's collection were a set of drinking glasses engraved with hunting scenes by Austrian glassmaker Claus Josef Riedel (gift of Christian Clausen); a kiln-formed bowl by American studio artist James R. Camp (gift of the James R. Camp Family and Ted and Elizabeth Soluri); a vase designed by American sculptor Claire Falkenstein for Salviati & C., Murano; and a pressed glass bowl by Czech designer František Pečený (gift of Eva Rydlová). Two collections of Czech glass materials came to the Museum in 2007: an extensive assortment of glass buttons, dating between 1935 and 1980, and a large group of frameworked figures and animals from the studio of Jan Patříčný (gift of the artist's grandson, Jan Patříčný).

The Museum is always interested in expanding its collection of luxury glass and



housewares made in Corning. We purchased a fine collection of engraved Pyrex housewares made in Corning between 1920 and 1950. Steuben Glass continued its practice of giving select pieces to the Museum; 2007 acquisitions included designs by Michele Oka Doner (*Ocean Reef Bowl*) and Jeff Zimmerman (*Splish* and *Splash* bowls). The Museum also added two Steuben products from the 1930s: a bowl with cut decoration designed by Walter Dorwin Teague and a vase designed by Frederick Carder and Sidney Waugh (gift of Jean and Lon Homeier).

However, the most important Steuben gift, and a prized acquisition, was a very rare complete set of engraved goblets titled *The Seven Deadly Sins: Anger, Pride, Gluttony, Sloth, Avarice, Envy, and Lust* (gift of Mr. and Mrs. Isidore Cohn Jr. and Lauren Cohn Fourros). Designed by Sidney Waugh about 1956, the set was given to the Museum by the Cohn family, of Metairie, Louisiana, to thank Steuben for its assistance with their glass collection following the devastation of Hurricane Katrina in 2005.

Tina Oldknow  
Curator of Modern Glass



*Tire*, mold-blown; silver-plated steel carrier. U.S., Brooklyn, NY, Urban-Glass, Robert Rauschenberg (American, b. 1925) with the assistance of Daniel Spitzer (American, b. 1964), 2005. H. 78.7 cm (2007.4.5). Gift in part of Daniel Greenberg, Susan Steinhauser, and The Greenberg Foundation, and the F. M. Kirby Foundation.

*Brown Water*, hot-worked, assembled. U.S., Pleasant Gap, PA, Kiki Smith (American, b. Germany, 1954) with the assistance of Tom Farbanish (American, b. 1963), 1999. Individual elements: L. 10.2–19.1 cm; assembled dimensions variable (2007.4.6). Purchased with funds from the Arthur Rubloff Residuary Trust.

# Donors to the Glass Collection

The generosity of 65 donors allowed the Museum to add 318 objects to the collection during the year.

## Anonymous

Pan-American Exposition souvenir dish. U.S., probably western Pennsylvania, West Virginia, or Ohio, 1901.

## Anonymous (gift of the James R. Camp Family and Ted and Elizabeth Soluri)

Bowl with turquoise decoration. U.S., Athens, GA, James R. Camp, 1950–1959.

## Dale and Doug Anderson, New York, NY; Kate Elliott, North Bend, WA; and Elisabeth and Norman Sandler, Seattle, WA

Sculpture, *Shard Cornice*. U.S., Seattle, WA, Lewis C. “Buster” Simpson, 2003.

## Marvion and Esther Ashburn, Irvine, PA

Tumbler. U.S., possibly Saratoga Springs, NY, Mount Vernon Glass Works or Saratoga (Mountain) Glassworks, 1844–1865.

Plate, “Gravic” pattern, cut. U.S., Corning, NY, T. G. Hawkes and Company, 1933 (in memory of John Mussen Sr. and Mrs. Lucille Mussen).

Glass sample. U.S., West Valley, NY, West Valley Nuclear Services Company Inc., 1996–1999.

## Ed Barrett, Longview, TX

Box of 20 slides of mineral specimens. U.S. or Canada, 20th century.

Box of 24 slides of mineral specimens. W. Harold Tomlinson, 20th century.

Magnifying lens with stand. U.S., Rochester, NY, Bausch & Lomb, 20th century.

Micrometer in box. Germany, Wetzlar, Ernst Leitz, 20th century.

Two glass reagent bottles with stoppers. U.S., Millville, NJ, T. C. Wheaton & Company, 20th century.

“VIM” hypodermic syringe. U.S., Needham, MA, MacGregor Instrument Company, 20th century.

“Leitz” petrographic microscope. Germany, Wetzlar, Ernst Leitz, about 1932.

Light. U.S., Spindler & Sauppe, about 1932.

## Kaj Beck, Boulder Creek, CA

Marble, *Coyote Sunset*. U.S., Boulder Creek, CA, Kaj Beck, 2007.

## Michael Belotz, New York, NY

Two marbles, *The Man Who Would Not Be King* and *Valentine*. U.S., Langley, WA, Ro Purser, 2004–2006.

## W. Bastiaan Blok, Noordwijk, The Netherlands

*Berkemeyer*. Possibly Low Countries, 17th century.

## Eric Blumenfeld, Philadelphia, PA

Sculpture, Untitled (Corner). U.S., Philadelphia, PA, Sharyn O’Mara, 2004.

## Dorothy Patridge Brisco, Minneapolis, MN

Peachblow toothpick holder. U.S., East Cambridge, MA, New England Glass Company, 1883–1888.

## Charles Bronfman, New York, NY

Vessel, *CTVF#44*. U.S., Winston-Salem, NC, Jon Kuhn, 1980.

Vessel, *Scoop*. U.S., Stanwood, WA, William Morris, 1999.

Sculpture, *Crimson Tide*. U.S., Whidbey Island, WA, Danny Perkins, 2000.

Sculptural basket, *Blue Note Amulet Basket*. Canada, Harrowsmith, ON, Laura Donefer, 2003.

## Chappell Gallery, New York, NY (gift of the artists and the gallery)

Sculpture, *Niijima Construction*. Japan, Niijima, Osamu Noda, 1999.

Sculpture, Untitled. Japan, Kurashiki, Akihiro Isogai, 2001.

Sculpture, *A Breathing Space*. Japan, Ibaraki, Naomi Shioya, 2004.

Sculpture, *Rastaman*. Japan, Toyama, Takeshi Sano, 2004.

Vessel, *Calm White*. Japan, Toyama, Youko Sano, 2005.

## Kyung Ok Choi, Rochester, NY

Sculpture, *Aspiration*. U.S., Rochester, NY, Kyung Ok Choi, 2007.

## Christian Clausen, Baden, Austria

Drinking flute and seven drinking glasses, “Hubertus” pattern. Austria, Kufstein, Riedel Glassworks, Claus Josef Riedel, about 1958.

## Mr. and Mrs. Isidore Cohn Jr., Metairie, LA, and Lauren Cohn Fouros

Set of seven goblets, *The Seven Deadly Sins: Anger, Pride, Gluttony, Sloth, Avarice, Envy, and*



*Lust*, from *The Seven Deadly Sins*, blown, engraved. U.S., Corning, NY, Steuben Glass, Sidney Waugh (American, 1904–1963), about 1956. H. 18.8 cm (2007.4.66g). Gift of Mr. and Mrs. Isidore Cohn Jr. and Lauren Cohn Fouros.

*Lust*, engraved. U.S., Corning, NY, Steuben Glass Incorporated, Sidney Waugh (signed), about 1956.

**John and Lisa Cowden, Trumansburg, NY**

Ten Corelle pieces. U.S., Corning, NY, Corning Incorporated, designed by Lisa Cowden, 1995.

**Thomas P. Dimitroff and Family, Corning, NY**

Compote, pressed. U.S., 1880–1900.

Paperweight with photo of waterfall in Watkins Glen, NY. U.S., 1890–1920.

Two glass thermometers with case. Germany, first half of the 20th century.

Pyrex glass fuse. U.S., General Electric, 1920–1950.

Optical glass sample #7971. U.S., Corning, NY, Corning Incorporated, probably mid- to late 20th century.

Trivet with lily of the valley. U.S., Corning, NY, Corning Incorporated, 1960–1975.

Tumbler commemorating 64th annual meeting of the American Ceramic Society. U.S., Columbus, OH, Federal Glass Company, about 1962.

Ashtray, replica of the 200-inch disk by Corning Glass Works. U.S., Corning, NY, Corning Glass Works, about 1974.

Pie plate marking 75th anniversary of Pyrex. U.S., Corning, NY, Corning Incorporated, 1990.

**M. Evelyn Durkin (bequest)**

Flowerpot with insert. U.S., Corning, NY, T. G. Hawkes and Company, 1909.

Vase, cut. U.S., Corning, NY, H. P. Sinclair and Company, probably 1909.

Dish and vase, cut. U.S., Corning, NY, probably T. G. Hawkes and Company, 1909–1920.

**Gerald M. and Holly C. Eggert, Rochester, NY**

Covered dish with handle. U.S., New Bedford, MA, Mt. Washington Glass Company, 1890–1910.

Vase. Bohemia, about 1900.

Verre de Soie compote, engraved. U.S., Corning, NY, Steuben Glass Inc., designed by Frederick Carder, 1905–1933.

Bowl, “Poppy” pattern. U.S., Corning, NY, H. P. Sinclair and Company, 1915–1928.

**Kate Elliott**

See Dale and Doug Anderson.

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

Set of drinking glasses. Germany, Cologne-Ehrenfeld, Rheinische Glashütten A.G., Peter Behrens, designed in 1900–1901.

**Ennion Society of The Corning Museum of Glass, Corning, NY; Laura Houghton†; and James R. and Maisie Houghton, Corning, NY (funds)**

Sculpture, *Glass Sticks*. U.S., Portland, OR, Bullseye Glass Company, Jun Kaneko, 2001.



**Jeffery S. and Beverley Evans, Mt. Crawford, MA**  
“Wolf’s Jewelry” wooden sign. U.S., Danville, PA, about 1890–1920.

**Leonard Goldberg**  
See Donna Schneier.

**Greater Milwaukee Foundation, Kenneth R. Treis Fund, Milwaukee, WI (funds)**

Covered sugar bowl, engraved. U.S., Sandwich, MA, Boston and Sandwich Glass Company, 1865–1880.

**Daniel Greenberg and Susan Steinhauser, Los Angeles, CA; The Greenberg Foundation; and the F. M. Kirby Foundation (funds, gift in part)**

Sculpture, *Tire*. U.S., Brooklyn, NY, Robert Rauschenberg with the assistance of Daniel Spitzer and Dan Dailey, 2005.

**The Greenberg Foundation**

See Daniel Greenberg.

**Kenneth Greenstein, East Hampton, NY (in memory of Donald James)**

Wineglass rinser. U.S., Corning, NY, T. G. Hawkes and Company, about 1920–1929.

**Fred E. Hardy Family, Pittsburgh, PA (in memory of Theodore C. and Juanita Yantis Dove)**

Bowl, “1189” pattern, cut. U.S., Corning, NY, T. G. Hawkes and Company, probably 1904.

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

Sculptures and vessels by Peter S. Aldridge, Tina Aufiero, Howard Ben Tré, Martin Blank, Jane Bruce, Robert Carlson (2), Dale Chihuly (12), Dale Chihuly with the assistance of Martin Blank, Dale Chihuly with the assistance of Pino Signoretto, Daniel Getz Clayman, Michael Cohn, Dan Dailey

*Bowl, “1189” pattern, blown, tooled, cut, ground, polished. U.S., Corning, NY, T. G. Hawkes and Company, probably 1904. D. (max.) 22.2 cm (2007.4.58). Gift of the Fred E. Hardy Family in memory of Theodore C. and Juanita Yantis Dove.*

†Deceased

(2), Dan Dailey and Benjamin P. Moore, Bohumil Eliáš, Michael M. Glancy (2), Henry Halem (2), Eric Hilton, Pavel Hlava, Stephen W. Hodder, David R. Huchthausen (7), Niyoko Ikuta (2), Marian Karel, Jon Kuhn, Dominick Labino, Stanislav Libenský and Jaroslava Brychtová (2), Harvey K. Littleton (4), John Littleton and Kate Vogel, Maria Lugossy, Flora C. Mace, Richard Marquis (8), Klaus Moje (5), Isgard Moje-Wohlgemuth (2), William Morris, Joel Philip Myers, Břetislav Novák Jr., Thomas Patti (8), Michael Pavlik, Mark Peiser (11), Seth Randal, Ginny Ruffner, Livio Seguso, Lino Tagliapietra (2), Karla Trinkley, Bertil Vallien (2), Aleš Vašiček, František Vízner (7), Dana Zámečnicková, Czesław Zuber, and Toots Zynsky (2).

Teapot Goblet #83, blown filigrana, flame-worked. U.S., Puget Sound, WA, Richard Marquis (American, b. 1945) with the assistance of Dante Mariomi (American, b. 1964) and Vittorio Costantini (Italian, b. 1944), 1989. H. 21.7 cm (2007.4.44). Gift of Elmerina and Paul Parkman.

**Joy R. Hoffman, Elmira, NY**

Battery jar. U.S., Corning, NY, Corning Glass Works, 1950–1970.

Outdoor decorating kit: 21 Christmas tree ornaments in box. U.S., probably Wellsboro, PA, Corning Glass Works, 1965–1975.

**Jean and Lon Homeier, Bryn Mawr, PA**

Vase. U.S., Corning, NY, Steuben Glass Incorporated, Frederick Carder and Sidney Waugh, 1935.

**James R. and Maisie Houghton**

See Ennion Society.

**Laura Houghton**

See Ennion Society.

**Marshall Hyde, Corning, NY**

Bowl, *Millstone 2*. U.K., Sutton-Maddock, Shropshire, Jaqueline Cooley, 2006.

**Douglas V. Johnson, Grand Junction, CO (gift of Harry W. Johnson)**

Watch chain with locket. U.S., mid-19th century. Shot glass, mug style. U.S., Libbey Glass Company, 1893.

Glassblower's paddle. U.S., early 20th century.

**F. M. Kirby Foundation**

See Daniel Greenberg.

**John Koegel, The Koegel Group LLP, New York, NY**

Sculpture, *Spatial Negotiation II*. U.S., Santa Fe, NM, Stacey Neff, 2001.

**John Kohut, Elkland, PA**

Underplate, engraved. U.S., Corning, NY, T. G. Hawkes and Company, about 1950–1962.

**Stephen P. Koob, Corning, NY**

Ornaments showing maşallah birds with various motifs. Turkey, Eskişehir, Eskişehir Prison, about 1990–about 1997.

**Arlene H. Kucharski, Apalachin, NY**

"The Roll-Rite Glass Rolling Pin." U.S., Toledo, OH, Owens-Illinois Inc., 1960–1969.

**Robert H. McNulty, Washington, DC**

Seal fragment. Germany, about 1760–1800.

**Steven J. Nussear and Dr. Kathleen M. Riley, Allamuchy, NJ**

Sculpture, *L'Ascia che dorme* (The ax that sleeps). Italy, Milan, Miriam Di Fiore, 2001.

Sculpture, *Harp*. U.S., Duryea, PA, Schott Glass Technologies, Christopher Ries, 2003.

**Nancy and Geoffrey Paine, New York, NY (in memory of Mildred Morrison Paine)**

FOVAL (Fry Ovensglass Art Line) tea set. U.S., Rochester, PA, H. C. Fry Glass Company, 1921–1930.

**Elmerina and Paul Parkman, Kensington, MD**

Sculpture, *Architectural Symbol*. Italy, Murano, designed by Robert Willson, probably with the assistance of Fratelli Toso, 1975.

Teapot Goblet #83. U.S., Puget Sound, WA, Richard Marquis, 1989.

**Charles Parriott, Seattle, WA**

Body vessel. U.S., Oakland, CA, Charles Parriott, 1976.



**Jan Patřičný (grandson of the artist), Železný Brod, Czech Republic**

Ten flameworked figures of animals and humans. Czechoslovakia, Železný Brod, Jan Patřičný, about 1930–1939.

Sixty-seven flameworked figures of animals and humans, one pair of flameworked miniature blooming cacti, one flameworked and enameled bud vase, and one group of three triangular bases. Czechoslovakia, Železný Brod, Jan Patřičný, about 1950–1980.

**Lisa Pilosi, New York, NY**

Twenty-one glass beads. West Bank, Hebron, about 1960.

**Antoinette “Mimi” Powers, Kansas City, MO (in memory of her husband, Lawrence A. Powers)**

“Edenhall” shot glass. U.S., Corning, NY, T. G. Hawkes and Company, about 1915–1925.

**Elio Quarisa, Murano (Venice), Italy**

Goblet with spring stem. U.S., Corning, NY, The Studio of The Corning Museum of Glass, Elio Quarisa, 2002.

**Dick and Joan Randles, Webster, NY**

Engraved decanter with silver stopper. U.S., Corning, NY, T. G. Hawkes and Company, 1915–1940.

**Dr. Kathleen M. Riley**

See Steven J. Nussear.

**Arthur Rubloff Residuary Trust**

Bottle with snake-thread decoration. Roman Empire, probably Germany, late second–third century (funds in part).

Installation, *Brown Water*. U.S., Pleasant Gap, PA, Kiki Smith with the assistance of Tom Farbanish, 1999 (funds).

**Eva Rydlová, Janov nad Nisou, Czech Republic**

Bowl, pressed. Czechoslovakia, Heřmanova Hut, Spojene České Sklářny (Sklo Union), František Pečený, 1974.

**Victor Saginario (bequest)**

Vigil Light, mold-blown. U.S. or U.K., 1750–1850.

Two decanters with stoppers, cut. U.S., Pittsburgh, PA, possibly Bakewell, Page, and Bakewell, 1825–1845.

**Elisabeth and Norman Sandler**

See Dale and Doug Anderson.

**Donna Schneier and Leonard Goldberg, Manalapan, FL**

Sculpture, *Zeny and Pisanello*. Czech Republic, Prague, Dana Zámečnicková, 1999.

**Christopher Sheppard, London, U.K.**

Imitation of cage cup. Probably Lebanon, 21st century.

Imitation of Roman “lotus-bud” beaker. About 2004.

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

Candlestick, pressed. U.S., Sandwich, MA, Boston and Sandwich Glass Company, about 1829–1830.

**Jane Shadel Spillman, Corning, NY**

“Vitex-Glas” knife in box. U.S., 1920–1940.

**Susan Steinhauser**

See Daniel Greenberg.

**Steuben Glass, Corning, NY**

*Ocean Reef Bowl*, with stand. U.S., Corning, NY, Steuben Glass, Michele Oka Doner, 2005.

Two bowls, *Splish* and *Splash*. U.S., Corning, NY, Steuben Glass, Jeff Zimmerman, 2006.

**Frank O. Swanson, Livonia, MI**

Claret glass, “Morning Frost” pattern. U.S., Toledo, OH, Libbey Glass Company, 1933.

**Madeleine Thomson (bequest)**

Maple leaf compote, pressed. Canada, Montreal, QC, Diamond Glass Company, 1902–1925.

**Henry G. Werner (grandson of the engraver), Rossford, OH**

Goblet and wineglass, engraved. U.S., Toledo, OH, engraved by Henry Werner, about 1900–1920.

Pitcher, engraved. U.S., Toledo, OH, blank by Libbey Glass Company, engraved by Henry Werner, about 1900–1920.

**The Wunsch Foundation Inc., New York, NY**

Jar. Islamic, about seventh century.

Jar. Islamic, seventh–eighth century.

Four jars. Islamic, Syrian region, about seventh–eighth century.

Double gourd flask. Islamic, about 10th century.

Inkwell. Islamic, 12th century.

Riding boot. Germany or Bohemia, late 17th–early 18th century.

Candle holder or fly whisk(?). Perhaps England, 18th century.

\* \* \*

**Donors to the Future Machines Gallery**

The Museum is collecting machines that were significant in the development of 20th-century industrial glassmaking, in anticipation of displaying them in a machines gallery.

**Corning Incorporated, Corning Limited, Wear Glass Works, Sunderland, U.K.**

Robotic gathering and blowing machine, with associated molds, parts, and pieces; machine for manufacturing rolled flat glass; and one-, four-, and six-station hand presses. Various manufacturers, 20th century.

# Rakow Research Library

The Library's collections were enriched in 2007 through the acquisition of special primary source materials.

Three additions of English provenance are noteworthy. One is an early 19th-century book of 170 engravings by Henry Moses. This book, which was owned by the Stourbridge cameo glass engraver George Woodall, is a fine collection of antique objects that illustrate classical forms and decorative motifs. Another item is a late 19th-century trade catalog from Philip Pargeter's Red House Glass Works in Stourbridge, manufacturer of cut, engraved, and etched table glass "of every description." In a totally different realm of glass history is an archive from the city of Westminster relating to air-raid precautions and "broken glass in the streets" of London during World War II.

In the sciences, we acquired a selection of trade catalogs featuring microscopes and ancillary apparatus. In the late 19th and early 20th centuries, the use of the microscope in new branches of scientific and industrial research led manufacturers to innovate and im-

Plate 22 from *A Collection of Antique Vases . . . from Various Museums and Collections . . . by Henry Moses. England, London, about 1814.*



prove on existing instruments for both the classroom and the research laboratory. While the catalogs were intended to be marketing tools, their descriptive narratives and detailed illustrations make for valuable resources on historical advances in microscopy. We were therefore pleased to find good representative samples from Ernst Leitz, a German-based factory with branches in London, New York, and St. Petersburg (dated 1894 and 1913); Carl Zeiss, a manufacturer in Jena, Germany (1906 and 1934); and the London firms C. Baker (1935–1936) and R. & J. Beck Ltd. (three catalogs from about 1935).

We also acquired a third edition (1742) of *Physices elementa mathematica* (Mathematical elements of physics), an influential work in two volumes by Willem Jacob 's Gravesande. This Dutch physicist and mathematician was an early exponent of Newtonian theory and the scientific methodology of experimentation. For this publication, he drew material from Newton's *Opticks*, which the Rakow Research Library has in a first edition of 1704. During his time in England as Dutch ambassador to the court of King George I, 's Gravesande met Newton and his followers and was eventually elected to The Royal Society. He was appointed professor of mathematics and astronomy at the University of Leiden in 1717, and he became professor of philosophy there in 1734. Book 5 of the *Elements* is about optics, and it covers the subjects of seeing through glass, microscopes and telescopes, reflected light, experiments with mirrors, and the magic lantern.

The Library's holdings of original art constitute, by any measure, a stellar collection. These 2007 acquisitions enhance its distinction:

- A late 19th-century pen, pencil, and ink design drawing by John Northwood for a baluster-form covered vase with applied owl handles and decoration with wild poppies.
- A presentation drawing for a landscape window, executed in pencil and watercolor, by the Tiffany Studios, about 1910. It bears the inscription "Suggestion for landscape window for Mrs. Herbert Barber, Englewood, New Jersey," and it is marked "Approved," with Louis C. Tiffany's signature. This small drawing, lovely in its detail, depicts a leaning tree in the foreground and hills in the distance—a miniature idyll of nature at rest.
- A group of three black-and-white vitreographic prints executed in 1996 at the Littleton

Studios in North Carolina. Vitreographic printing employs glass plates instead of the more commonly used metal, wood, or stone. The original images, drawn by the Czech artist Stanislav Libenský (1921–2002), are titled *Impress of an Angel*, *Triangle in the Triangle*, and *The Portal*. These limited-edition prints demonstrate how art on glass can be transferred to paper, with a unique result.

- Two drawings by the Czech artist Václav Cigler (b. 1929). Our collection from The Steinberg Foundation includes some of Cigler’s drawings, dating from 1950 to the early 1960s, but these two examples are more recent. They were made with graphite and sprayed with a fixative that gives them a slightly shiny surface. Tina Oldknow, the Museum’s curator of modern glass, notes that the drawings are all about light and that they refer to Cigler’s sculpture. She describes one of the drawings as a “cube of light” and the other as a “back and forth movement of light, like the image of a reflection.”

We received a variety of gifts from generous friends.

Mrs. Irene Hollister donated a collection of research materials owned by her late husband, Paul. It includes 79 file folders with his lectures and talks at Bard College, the Cooper-Hewitt National Design Museum, and other venues; audio tapes of Helen McKearin, Mr. Hollister, and interviews with artists who work with glass in the studio; photos of Mr. Hollister’s trip to Czechoslovakia, accompanied by Tom Patti, about 1982 (the visit was sponsored by the Czech government); and notes for a book Mr. Hollister had planned to write on windows. Mrs. Hollister also donated 82 studio glass and glass exhibition posters.

Mrs. Phyllis Martin gave us a collection of books, journals, clippings, and personal writings by her late husband, Dr. John (Jack) H. Martin, as well as a small slide library documenting their travels along the Silk Road. Jack died on September 6. He was an uncommonly decent man whom we were privileged to know and have as a mentor and friend, and we miss him.

Barrie Tait Collins contributed books and pamphlets to the Katherine Tait Lamb Archive, honoring her mother as a major American stained glass artist. This is one of a series of gifts from Mrs. Collins and her three brothers.

Henri Reiling sent a copy of his inventory of the Blaschka glass animals at Imperial College, London.



*Pen, pencil, and ink design drawing for covered vase. England, John Northwood, late 19th century.*

In addition to its annual deposit of archival materials, the American Cut Glass Association donated a collection of its historical scrapbooks in both paper and digital formats.

Jay and Micki Doros delivered three gifts during their May visit: a large, framed membership certificate from the Flint Glass Makers’ Friendly Society of Great Britain and Ireland; and two versions of *Glas*, a rare silent film made in Germany in 1935 for instruction in glass production.

Lois Jackim sent a group of materials relating to the Museum’s early educational endeavors. Of particular interest are documents dating from 1958 to 1960 that propose a comprehensive plan for educational services at the Museum.

Tina Oldknow donated 30 vintage advertisements and one price list for Pyrex cookware. The ads, which date from 1917 to about 1960, chronicle the evolution of commercial art aimed at the female consumer. In addition to highlighting the excellence of the product

itself, the ads employ several more subtly persuasive “angles”: practicality, affordability, versatility, domesticity, product variety, gift-giving, fashion, glamour, and, of course, culinary success. One ad was even created around the need for wartime thrift. These modern historical resources have both scholarly and entertainment value.

We are grateful to Prof. Gan Fuxi of the Shanghai Institute of Optics and Fine Mechanics for his donation of *Study on Ancient Glass along the Silk Road*. This work contains the proceedings of the 2004 Urumqi Symposium on Ancient Glass in Northern China and those of the 2005 Shanghai International Workshop of Archaeology of Glass. We also appreciate the gift from Dr. Carlos A. Picón of the visually stunning book *Art of the Classical World in The Metropolitan Museum of Art*, which was published to coincide with the opening of that museum’s new galleries of Greek and Roman art.

The staff members of the Rakow Library have been occupied with collection activities as well as public programming.

Some of our treasures were showcased in three exhibitions in 2007. Using unique items such as original art, manuscripts, and other primary source materials, we mounted displays around the themes of paperweights, perfume bottles, and glass models of marine invertebrates made by Leopold and Rudolf Blaschka. In the last of these shows, we featured several of the Blaschkas’ more than 400 working drawings that are contained in their archive here.

We have begun to develop the Museum’s first formal institutional archive, which will be housed in the Library.

The Library is working with other Museum departments to formulate an integrated digitization plan. To that end, we selected Megan Potts to fill the newly created position of digital asset specialist. Megan received her undergraduate degree from Wooster College in Ohio and her graduate degree in library studies from the University of Western Ontario in Canada.

Public service staff members presented a four-part lecture on the theme “Shared Desires: A Unity of Glass and Metal” to the Carder Steuben Club Symposium, offering a mini-course on Frederick Carder’s genius and times. At the annual Seminar on Glass, they produced and led a rousing *Jeopardy*-style game called “Glass Trivia Challenge,” in which participants were delighted to display their knowledge of

glass. Library staff members were also involved in the newly developed “History of Glass” course at The Studio.

The A&E Television Networks awarded the Museum a Save Our History national grant of \$8,460 in support of “Stories from the Crystal City,” the Library’s planned local history project about glassworkers. Students from the High School Learning Center, in partnership with the Museum and Corning Community College, are collecting oral histories from individuals who worked in Corning’s glasshouses. The year-long project, which will offer students considerable training in oral-history interviewing techniques and the making of digital videos, will culminate in a reception and exhibit in the Museum’s auditorium.

Several staff members deserve recognition for special accomplishments in professional development. Sheila Tshudy received the highest certification in technical services from the New York State Library Assistants’ Association and the New York Library Association; Jill Thomas-Clark completed “Developing a Copyright Policy,” a demanding course on intellectual property rights taught by the author and attorney Lesley Ellen Harris; and Aprille Nace was a member of the first graduating class of the New York Library Association’s Leadership and Management Academy.

A total of 3,212 individuals visited the Library during the year. Our librarians answered more than 4,000 reference questions, and we provided 900 items on interlibrary loan.

Diane Dolbashian  
*Librarian*

\* \* \*

**Acquisitions by Category**

Monographs	2,822
Films/videotapes/DVDs	178
Slides	850
Miscellaneous	392

**Financial Donors**

Jay and Micki Doros, Irvington, NJ (in memory of John H. Martin)  
Barbara Ursula Giesicke, Badenweiler, Germany  
Dorothy-Lee Jones, Sebago, ME  
Dale L. Murschell, Springfield, WV  
Renee J. Singer, Willoughby, OH

**Donors to the Library Collection**

Ellen Abbott, Houston, TX  
Actuality Productions, Woodland Hills, CA

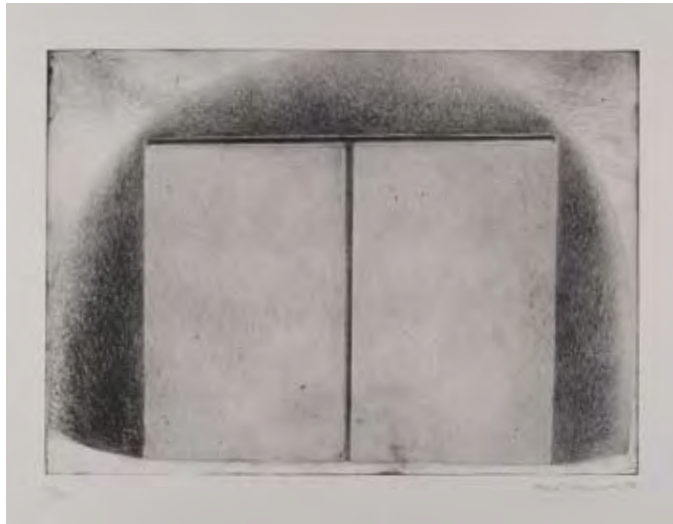
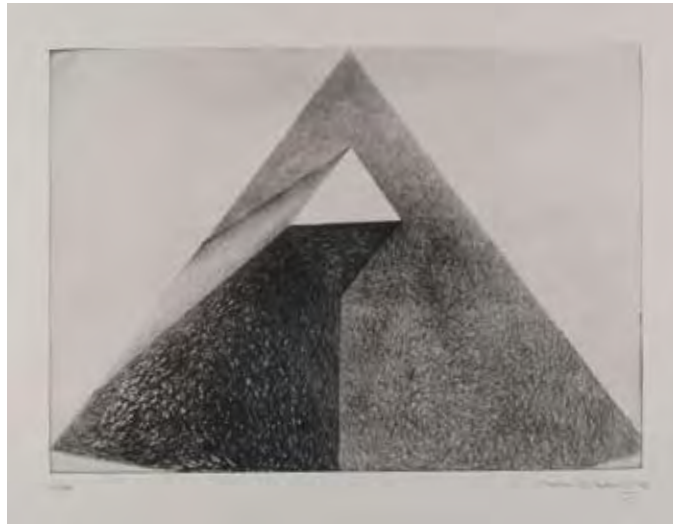
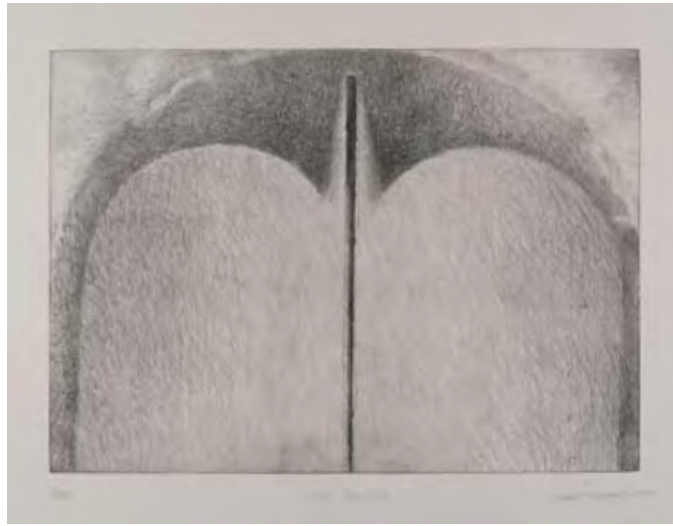


Alderfer's Fine Art & Antiques, Hatfield, PA  
 Alexandria's Art for the Senses, Elkhart, IN  
 American Bottle Auctions, Sacramento, CA  
 American Craft Council, New York, NY  
 American Cut Glass Association, Escondido, CA  
 Amici dei Musei di Roma, Rome, Italy  
 Judith D. Anthony, Houston, TX  
 Antique Helper Auctions, Indianapolis, IN  
 Apparao Art Auctions Pvt. Ltd., Madras, India  
 Arcadian Design, San Francisco, CA  
 Frances D. Armentrout, Naples, FL  
 Arnot Art Museum, Elmira, NY  
 Arrow Springs, Shingle Springs, CA  
 Arte Contemporanea, Venice, Italy  
 Arte Primitivo, Howard S. Rose Gallery Inc.,  
 New York, NY  
 The Artful Home, Madison, WI  
 Asahi Glass Co. Ltd., Yokohama, Japan  
 Marvion and Esther Ashburn, Irvine, PA  
 Ateneo Veneto, Venice, Italy  
 Frances Aubrey, Baltimore, MD  
 Friedrich Karl Azzola, Trebur, Germany  
 Vladimír Bachorík, Prague, Czech Republic  
 Basic Source Condor Lighting, Rohnert Park, CA  
 Hemi Bawa, New Delhi, India  
 Tim Belliveau, Bee Kingdom, Calgary, AB, Canada  
 Dagmar Beníčková, Galeria Mesta Bratislavy,  
 Bratislava, Slovakia  
 Barry L. Bernas, Gettysburg, PA  
 Bertoia Auctions, Vineland, NJ  
 Berytus, New York, NY  
 Philippa Beveridge, Barcelona, Spain  
 Frederick and Jeannie Birkhill, Pinckney, MI  
 Pat Blair, Escondido, CA  
 Blumka Gallery, New York, NY  
 Boisgirard & Associés, Paris, France  
 Bollettino di Archeologia, Rome, Italy  
 Mary Boydell, Dublin, Ireland  
 British Glass Manufacturers' Confederation,  
 Sheffield, U.K.  
 Terry Brown Glass, Blue River, OR  
 Brunk Auctions, Asheville, NC  
 Benbow Bullock, Vallejo, CA  
 Bullseye Glass Company, Portland, OR  
 Michele Burato, Venice, Italy  
 Stephan Buse, Rheine, Germany  
 Caithness Glass Ltd., Perth, U.K.  
 Nina Cambron Studio, Novi, MI  
 Carnegie Museum of Art, Pittsburgh, PA  
 Cashs of Ireland, Plainview, NY  
 Marco Cassioli, Asti, Italy  
 Catskill Mountain Foundation, Hunter, NY  
 Chappell Gallery, New York, NY  
 Nicole Chesney, Pawtucket, RI  
 Chihuly Studio, Seattle, WA  
 Christ Church, The Episcopal Parish of Madison,  
 Madison, IN  
 Eleanor Cicerchi, Corning, NY  
 Cincinnati Art Galleries, Cincinnati, OH  
 Jonathan Clarren, Seattle, WA  
 Grace Cochrane, Sydney, NSW, Australia  
 Cogir USA, Lake City, FL  
 Bertram M. Cohen, Boston, MA  
 Barrie Tait Collins, Bethany, CT  
 Corning Incorporated, Corning, NY  
 Cowan's Auctions Inc., Cincinnati, OH  
 John Cowden, Trumansburg, NY  
 Craft Alliance, St. Louis, MO  
 Crown City Hardware, Pasadena, CA  
 Crystal World, South Hackensack, NJ  
 Seiji Daito, Merrill Lynch Capital Franchise Finance  
 Group, Laguna Hills, CA  
 Einar and Jamex de la Torre, San Diego, CA  
 Cara De Silva, New York, NY  
 Dian DeBlois, aGatherin', West Sand Lake, NY  
 Delmarva A. & A. Auctions, Wilmington, DE  
 Delphi, Lansing, MI  
 J. Devlin Glass Art, Lincoln, NE  
 Ulysses Dietz, The Newark Museum, Newark, NJ  
 Thomas Dimitroff, Corning, NY  
 Laura Donefer, Harrowsmith, ON, Canada  
 Jay and Micki Doros, Irvington, NJ  
 François van den Dries, Tilburg, The Netherlands  
 Charles Ede Ltd., London, U.K.  
 Edition, Le Poiré sur Vie, France  
 Gerald M. Eggert, Rochester, NY  
 Erwin Eisch, Frauenau, Germany  
 Elaginoostrovsky Palace-Museum, St. Petersburg,  
 Russia  
 Paul and Lori Engle, Hubbardston, MA  
 English Heritage, Swindon, U.K.  
 Andrew K. Erdos, Newton, PA  
 Eugene Glass School, Eugene, OR  
 Euport, Sacramento, CA  
 The Fenton Art Glass Company, Williamstown, WV  
 Fenton Art Glass Gift Shop, Williamstown, WV  
 FlameTree Glass Inc., Roswell, GA  
 George A. Fogg, Boston, MA  
 Chantal Fontaine, Brussels, Belgium  
 Forecast, Elgin, IL  
 Foreside, Gorham, ME  
 Andrew Fortune, Corning, NY  
 Franciscan Glass Co., Mountain View, CA  
 Thomas Anthony Frankovich, Florida Bay Inter-  
 agency Science Center, Key Largo, FL  
 Frantz Art Glass & Supply, Shelton, WA  
 Fusion Headquarters Inc., Newberg, OR  
 Gan Fuxi, Shanghai, China  
 Anna Fysh, White Cube, London, U.K.  
 Galerie Fischer Auktionen, Lucerne, Switzerland  
 Galleria Lorenzelli, Bergamo, Italy  
 Gallerie di Palazzo Leoni Montanari, Vicenza, Italy  
 Gazelle Glass Inc., Philomath, OR  
 William L. Geary, Västervik, Sweden  
 Michael M. Glancy, Rehoboth, MA  
 William Glasner, Nashama Glass Studio, Victor, NY  
 Glass Crafters, Sarasota, FL  
 Glass International, Medford Lakes, NJ  
 Glass Stands by Glassica, Liberty Hill, TX  
 Global Village Glass Studios, Seattle, WA

*Vitreographic siligraphy prints from glass plates of (top to bottom) Impress of an Angel, Triangle in the Triangle, and The Portal, all by Stanislav Libenský. U.S., Spruce Pine, NC, Littleton Studios, 1996.*

Gorny & Mosch Geissener Münzhandlung GmbH, Munich, Germany  
 Carl Gortzig, The History Center in Tompkins County, Ithaca, NY  
 Grassi-Museum für Angewandte Kunst, Leipzig, Germany  
 Green Valley Auctions Inc., Mt. Crawford, VA  
 Mieke Groot, Amsterdam, The Netherlands  
 Silvana Gubetta, Scuola del Vetro Abate Zanetti, Murano, Italy  
 Guild.com, Madison, WI  
 Robert Hall, Hong Kong, China  
 Jeff Hamilton, Haymarket, Australia  
 Jiří Harcuba, Prague, Czech Republic  
 Gerard Hawthorn Ltd., London, U.K.  
 Haystack Mountain School of Crafts, Deer Isle, ME  
 Heller Gallery, New York, NY  
 Heritage Galleries & Auctioneers, Dallas, TX  
 Brian Hirst, Annandale, QLD, Australia  
 Geneviève Hodin, Compeigne, France  
 Hoffman Gallery of Contemporary Art, Portland, OR  
 Irene Hollister, Hanover, NH  
 Holsten Galleries, Stockbridge, MA  
 Georg Höltl, Passau, Germany  
 Home, James! Collection, East Hampton, NY  
 Ed Hoy's International, Warrenville, IL  
 David Huchthausen, Seattle, WA  
 Hudson Beach Glass, Beacon, NY  
 Ken Humphrey, Kokomo, IN  
 Ursula Huth, Weil im Schönbuch, Germany  
 Beth Hysten, Corning, NY  
 Ioannis Iliades, Ephoreia of Byzantine Antiquities, Kavala, Greece  
 Inge-Glas of Germany, Cannon Falls, MN  
 The International Exhibition of Glass Kanazawa, Kanazawa, Japan  
 International Festival of Glass, Stourbridge, U.K.  
 The International Guild of Lamp Researchers, St. Thomas, PA  
 International Society of Glass Beadmakers, Cleveland, OH  
 Internationale Sommerakademie für Bildende Kunst, Salzburg, Austria  
 Irish Museums Association, Dublin, Ireland  
 Itoko Iwata, Tokyo, Japan  
 Lois Jackim, Glenview, IL  
 Bruce Jackson, Gold Reverre, Warrandyte, VIC, Australia  
 Benton Jones, Brewster, MA  
 James D. Julia Inc., Fairfield, ME  
 Kagedo Japanese Art, Seattle, WA  
 Claire Kelly and Anthony Schafermeyer, Burnsville, NC  
 Roger Keverne, London, U.K.  
 King's Chandelier Co., Eden, NC  
 Kitras Art Glass, Fergus, ON, Canada  
 Han der Kluijver, Geervliet, The Netherlands  
 Koganezaki Glass Museum, Kamogun, Japan  
 John Kohut, Elkland, PA  
 Kokomo Opalescent Glass Co., Kokomo, IN  
 Kopp Glass Inc., Pittsburgh, PA  
 Kubla Crafts, Charleston, SC  
 Aven Kuei, Syracuse, NY  
 Peter Ian Kuniholm, Ithaca, NY  
 Lalique, New York, NY  
 Michael Lamm, New York, NY  
 Landmark Lighting Inc., Chula Vista, CA  
 Michael Larson, Armstrong Glass Company, Kennesaw, GA  
 Irena Lazar, Institute for the Mediterranean, Piran, Slovenia  
 Armelle Le Roux, Oakland, CA  
 Serge Lechaczynski, Galerie International du Verre, Biot, France  
 Walter T. Lemiski, Canadian Depression Glass Association, Brampton, ON, Canada  
 Antoine Leperlier, Conches en Ouche, France  
 Steve Levine, Wayne, NY  
 LewAllen Contemporary, Santa Fe, NM  
 Hiyuli Liberman, Tel Aviv, Israel  
 Lighting by Hammerworks, Worcester, MA  
 Jacqueline C. Linscott Barnes, Titusville, FL  
 Beth Lipman, Sheboygan Falls, WI  
 Marvin Lipofsky, Berkeley, CA  
 Liquid Light Glass Inc., Santa Fe, NM  
 J. & L. Lobmeyr, Vienna, Austria  
 Werner Loibl, Gauting, Germany  
 Hans-Martin Lorch, Lorch + Seidel Contemporary, Berlin, Germany  
 Lundberg Studios, Davenport, CA  
 Jean-François Luneau, Clermont-Ferrand, France  
 Mallett & Son Ltd., London, U.K.  
 Dante Marioni, Seattle, WA  
 Paul Marioni, Seattle, WA  
 Maria Luiza Marques de Silva, Jardim Social, Curitiba, Brazil  
 Marsha Crafts, Port St. Lucie, FL  
 Mary-Anne Martin Fine Art, New York, NY  
 Phyllis Martin, Corning, NY  
 Marx-Saunders Gallery, Chicago, IL  
 Franz Mayer of Munich Inc., New York, NY  
 Ann Gilbert McDonald, Arlington, VA  
 Mark McDonnell, Kentfield, CA  
 Lani McGregor, The Bullseye Connection Gallery, Portland, OR  
 Mary L. McHugh, DKG Farms, Parker, CO  
 E. Marie McKee, Corning, NY  
 Gernot H. Merker, Kelheim, Germany  
 Orsolya Meszaros, Budapest, Hungary  
 Henri Meyer, Vanves, France  
 Mica Lamp Company, Glendale, CA  
 Elaine Miles, Malvern, VIC, Australia  
 Millon & Associés, Paris, France  
 Dan Mirer, Corning, NY  
 Kazuko Mitsushima, Osaka, Japan  
 Nigel Monaghan, National Museum of Ireland, Dublin, Ireland  
 Montreal Museum of Fine Arts, Montreal, QC, Canada

Marion E. Moreau, Venice, FL  
 Kathy Moyer, Poughkeepsie, NY  
 The Munson-Williams-Proctor Institute, Utica, NY  
 La Murrina, Los Angeles, CA  
 Dale L. Murschell, Springfield, WV  
 Musée de Design et d'Arts Appliqués Contemporains, Lausanne, Switzerland  
 Musée du Verre, Conches, France  
 Musée-Atelier du Verre, Sars-Poteries, France  
 Museet på Koldinghus, Kolding, Denmark  
 Museo de Arte en Vidrio de Alcorcón, Madrid, Spain  
 Museum of Arts & Design, New York, NY  
 Museum of Glass, Tacoma, WA  
 Richard and Barbara Namon, Coral Gables, FL  
 National Liberty Museum, Philadelphia, PA  
 National Milk Glass Collectors Society, Salina, KS  
 National Museums Scotland, Edinburgh, U.K.  
 Marie-Dominique Nenna, Maison de l'Orient, Lyons, France  
 Ne'Qwa Art, Lewisville, TX  
 Neumeister, Munich, Germany  
 Newcomb Art Gallery, New Orleans, LA  
 William Newman, Indiana University, Bloomington, IN  
 Jan Nordstrom, Photographs and Words about Living, Kalmar, Sweden  
 Northwestern University, Evanston, IL  
 Petr Nový, Muzeum Skla a Bižuterie, Jablonec nad Nisou, Czech Republic  
 Tom and Terry O'Connell, San Francisco, CA  
 Oddity Inc., Pottsville, PA  
 Old Barn Auction, Findlay, OH  
 Tina Oldknow, Corning, NY  
 Olympic Color Rods, Seattle, WA  
 Omohundro Institute of Early American History and Culture, Williamsburg, VA  
 Gerrit Oonk, Fräbel Art Foundation, Atlanta, GA  
 Orient & Flume Art Glass, Chico, CA  
 Oriental Trading Company Inc., Omaha, NE  
 Oshkosh Public Museum, Oshkosh, WI  
 Otteson Company, Lewisville, TX  
 Jutta-Annette Page, Temperance, MI  
 Tanja Pak, Ljubljana, Slovenia  
 Charles Parriott, Seattle, WA  
 Simon Pearce, Windsor, VT  
 Pegasus Industrial Specialties, Cambridge, ON, Canada  
 George Carl Pezold, Huntington, NY  
 Carlos A. Picón, The Metropolitan Museum of Art, New York, NY  
 Pittsburgh Glass Center, Pittsburgh, PA  
 James Plumley, Painted Post, NY  
 Steve Polaner and Karen LaMonte, New York, NY  
 Stephen Pollock-Hill, Nazeing Glassworks Ltd., Hertfordshire, U.K.  
 Polski Komitet Narodowy, Warsaw, Poland  
 Portland Press, Seattle, WA  
 Todd Pottinger, Museum of Glass, Tacoma, WA  
 Prospetto Lighting, Streetsboro, OH



Public Art Review, St. Paul, MN  
 Racine Art Museum, Racine, WI  
 Rainbow Art Glass Inc., Farmingdale, NJ  
 Ranamok Art Glass Prize, Sydney, NSW, Australia  
 Région Autonome Vallée d'Aoste, Aoste, Italy  
 Henri Reiling, Utrecht, The Netherlands  
 Rejuvenation, Portland, OR  
 Renaissance Conservatories, Leola, PA  
 Renovator's Supply Inc., Millers Falls, MA  
 Edith Reyntiens, Dumfries, U.K.  
 Lucille Richter, Painted Post, NY  
 Dena Rigby, D & A Fine Arts, Studio City, CA  
 Rio Grande, Albuquerque, NM  
 Rochester Museum & Science Center Research  
 Library, Rochester, NY  
 Tyler Rock, Black Diamond, AB, Canada  
 Rock Cottage Glassworks, Merriam, KS  
 Jude Rose, Ancient Child Studios, New Holstein, WI  
 Rosetree Glass Studio, New Orleans, LA  
 Susan M. Rossi-Wilcox, Niles, OH  
 Richard Royal, Seattle, WA  
 Silvano Rubino, Venice, Italy  
 Debra Ruzinsky, Pittsford, NY  
 Jaromír Rybák, Prague, Czech Republic  
 Mare Saare, Tallinn, Estonia  
 Axel von Saldern, Starnberg-Socking, Germany  
 Salusa Glassworks Inc., Prescott, AZ  
 Salzburger Museum Carolino Augusteum, Salzburg,  
 Austria  
 Adrian Sassoon, London, U.K.  
 Christa Schauer, Austrian Archaeological Institute,  
 Athens, Greece  
 David D. Schepps, Aventura, FL  
 Alvise Schiavon, Galleria d'Arte, Venice, Italy  
 Edward T. Schmid, Bellingham, WA  
 Conrad Schmitt Studios, New Berlin, WI  
 Johnathon Schmuck, Santa Cruz, CA  
 Dietrich Schneider-Henn, Munich, Germany  
 Schoolhouse Electric Co., Portland, OR  
 Amy Schwartz, Corning, NY  
 Sci-Tech Glassblowing Inc., Moorpark, CA  
 The Scottish Gallery, Edinburgh, U.K.  
 Scottish Glass Society, Glasgow, U.K.  
 See More Glass, Santa Fe, NM  
 L. H. Selman Ltd., Santa Cruz, CA  
 Shannon, Plainview, NY  
 Richard Sheaff, Scottsdale, AZ  
 Josh Simpson, Shelburne Falls, MA  
 Sisson Imports, Kent, WA  
 Sloans & Kenyon, Chevy Chase, MD  
 John P. Smith, London, U.K.  
 Val and Rob Smith, LABAC, Leawood, KS  
 Smithsonian Catalogue, Martinsburg, WV  
 Johan Soetens, Rotterdam, The Netherlands  
 Solinglass, Brattleboro, VT  
 Jane Shadel Spillman, Corning, NY  
 Spruce Pine Batch Company, Spruce Pine, NC  
 Paul J. and Patricia A. Stankard, Mantua, NJ  
 Radek Stehlik, Studio Stehlik, Nový Bor, Czech  
 Republic  
 Steuben Glass, Rye, NY  
 Norman D. Stevens, Storrs, CT  
 Stiftung Museum Kunst Palast, Düsseldorf, Ger-  
 many  
 Stockholms Auktionsverk, Stockholm, Sweden  
 Eliska Stölting, Glasgalerie Hittfeld, Seevetal-  
 Hittfeld, Germany  
 Stolzle-Oberglas GmbH, Koflach, Germany  
 Stephen and Barbara Strzepek, Ormond Beach, FL  
 François le Tacon, Centre de Recherches INRA,  
 Champenoux, France  
 Arthur Takeshita, Schoolworks Video Field Trip,  
 Alameda, CA  
 Debbie Tarsitano, Westford, MA  
 Gabriella Tassinari, Milan, Italy  
 Vanessa Lee Taub, Galerie Vee, Hong Kong, China  
 Ana Thiel, Guanajuato, Mexico  
 THT Designs, Omaha, NE  
 Sazhin Timur, Moscow, Russia  
 Caterina Tognon, Venice, Italy  
 Kenneth Tolces, Joseph Wright Imports, Austin, TX  
 The Toledo Museum of Art, Toledo, OH  
 Toyama City Institute of Glass Art, Toyama, Japan  
 Deborah Truitt, Carmel, IN  
 Uměleckoprůmyslové Museum v Praze, Knihovna  
 Library, Prague, Czech Republic  
 University of Michigan, Ann Arbor, MI  
 Svetlana I. Valiulina, Kazan, Tatarstan, Russia  
 Van Dyke's Restorers, Woonsocket, SD  
 Anne Vanlatum, Musée-Atelier du Verre, Sars-  
 Poteries, France  
 Variety Glass, Beech Bottom, WV  
 Victorian Lighting Works, Centre Hall, PA  
 Vitrum Studios, Beltsville, MD  
 Laurence Waterkeyn, Tournesol Conseils SA  
 – Groupe Luc Pire, Brussels, Belgium  
 Steven Weinberg, Pawtucket, RI  
 John J. Weishar, Weishar Enterprises, Wheeling, WV  
 Mary White, Berkeley, CA  
 Robert White, Public Glass, San Francisco, CA  
 David Whitehouse, Corning, NY  
 Wichita Art Museum, Wichita, KS  
 Justin Wisniewski, Cleveland Artists Foundation,  
 Cleveland, OH  
 Greg Witul, Niagara Falls, NY  
 John B. Wood, Franklin, MI  
 Jim and Joan Wrenn, Palo Alto, CA  
 Diane Wright, Corning, NY  
 William W. Wright, Bethesda, MD  
 Gary Wyatt, Spirit Wrestler Gallery, Vancouver,  
 BC, Canada  
 Jay Okun Yedvab, Toronto, ON, Canada  
 Zetamari Mosaic Artworks, Seattle, WA  
 Yan Zoritchak, Talloires, France  
 Toots Zynsky, Providence, RI

## Development and Membership

Membership in the Ennion Society grew to 136 in 2007, an increase of 16 percent. On October 10, nearly 100 members attended a special dinner hosted by James B. Flaws, vice chairman and chief financial officer of Corning Incorporated, and his wife, Marcia D. Weber. It was a warm, festive occasion that celebrated our most committed supporters. The evening offered a preview of the special exhibition “Reflecting Antiquity,” focusing on the 19th-century revival of historical styles in glass, which will be on view at the Museum from February 16 to May 27, 2008. Images of Roman buildings adorned the space in which the dinner was held, and a reading of *Ode on a Grecian Urn* by John Keats set the tone for the evening. Attendees were treated to music presented by a string quartet, and they listened to remarks by Mr. Flaws and Museum President E. Marie McKee about our successes during the year. Dr. David Whitehouse, executive director, discussed the upcoming exhibition. A sale of glass objects to benefit The Studio’s Scholarship and Artist-in-Residence Fund raised nearly \$26,000.

Tina Oldknow, the Museum’s curator of modern glass, announced the 2007 Ennion

Society acquisition. Members of the Directors’, Curators’, Sustainers, and Collectors Circles voted to use funds raised by the society during the year to purchase a set of drinking glasses with ruby glass feet designed by the German artist Peter Behrens in 1900–1901. This complete and very rare set contains champagne, white wine, red wine, beer, water, sherry/port, and liqueur glasses. These glasses are emblematic of the development of modern design in Europe, and they represent a distinct departure from the Art Nouveau aesthetic.

Thirteen members of the Ennion Society participated in a 14-day trip to India. In the Museum’s 2006 special exhibition, “Glass of the Maharajahs,” they had seen glass furniture made for the Indian market. The trip enabled them to view some of the grand palaces that house such furniture today. These members enjoyed visiting the Taj Mahal, riding elephants, watching snake charmers, sampling Indian cuisine in luxurious surroundings, meeting artisans, and experiencing the culture of India.

Grants in 2007 included \$50,000 from the New York State Council on the Arts and \$10,000 from the F. M. Kirby Foundation for general operating support, \$16,000 from the



*Dick and Judy Sphon and Ann and Barry Nicholson are shown in front of the Taj Mahal during the Ennion Society’s trip to India.*

*Mary McEachern, an Ennion Society member and glass artist, and Amy Schwartz enjoy the Ennion Society's annual dinner.*

*Debora Moore, who received the 2007 Rakow Commission, is honored during the Ennion Society's dinner.*



Gladys M. and Harry A. Snyder Memorial Trust for American glass purchases, \$8,460 in a Save Our History grant to support an oral history project at the Rakow Research Library for high-school students, \$3,550 from The Triangle Fund for glassblowing and flame-working instruction at The Studio for High School Learning Center students, and \$3,000 from the Jeffrey J. and Mary E. Burdge Charitable Trust for our new Student Research Scholarship.

A complete listing of donations to the Museum appears on pages 46–47.

Ennion Society members attended private receptions with four artists featured in the Museum's Meet the Artist lecture series: Michael Rogers, Beth Lipman, Joel Philip Myers, and Steven I. Weinberg. These lectures, which are open to the public at no charge, are presented by prominent and emerging artists who work with glass.

Museum membership rose 11 percent during the year, to more than 3,000, with the addition of more than 900 new Members. Members were invited to attend previews of our special exhibition, "Botanical Wonders: The Story of the Harvard Glass Flowers," and they responded with a record-breaking attendance of 300. Members from as far away as Massachusetts and West Virginia traveled to Corning for the opening. Members' openings of the spring and autumn West Bridge shows, "Curiosities of Glassmaking" and "Masters of Studio Glass: Joel Philip Myers and Steven I. Weinberg," were also well attended.

We conducted a survey of our Members to determine which membership benefits were of the greatest importance to them. In particular, we learned how valued our Members' newsletter, *The Gather*, continues to be. Members at the Contributing and higher levels enjoy access to more than 300 museums throughout North America and appreciate the guest passes that they receive.

Amy J. Schwartz  
*Director, Development, Education,  
and The Studio*

## “Botanical Wonders: The Story of the Harvard Glass Flowers”

*Changing Exhibitions Gallery*

May 18–November 25, 2007

This exhibition was about two men, Leopold and Rudolf Blaschka, and the glass models that made them famous. Leopold Blaschka (1822–1895) and his son, Rudolf (1857–1939), combined their exceptional abilities as flameworkers with a passion for the natural world, and they produced two groups of models: animals without backbones (invertebrates) and plants, the focus of the exhibition.

Over a 70-year period, the Blaschkas created models of more than 1,500 species of invertebrates and plants. Working alone, Leopold embarked on a career of making scientifically accurate models of invertebrates in 1863. He was joined by his son in the late 1870s, and together they made models of animals until 1890. Their models were displayed in museums and used as teaching aids all over the world.

In 1886, George Lincoln Goodale, professor of botany at Harvard, was struggling to assemble a teaching collection in the university’s Botanical Museum. Inspired by models of invertebrates in Harvard’s Museum of Comparative Zoology, Goodale traveled to the Blaschkas’ home in Dresden, Germany, and persuaded them to make models of plants. This was the beginning of a remarkable project. Fifty years later, when Rudolf shipped his last models to Harvard, the Botanical Museum

housed some 4,300 exhibits, including nearly 850 life-size models of plants: the famous “Glass Flowers” of Harvard.

“Botanical Wonders” combined selections of models of invertebrates from the collection at Cornell University, botanical models from Harvard, and some of the Blaschkas’ original working drawings from the Rakow Research Library. It told the story of the Blaschkas, from Leopold’s early training as a flameworker to Rudolf’s last models of plants. The exhibition included a section on the conservation of the Glass Flowers and “Draw like the Blaschkas,” a hands-on exhibit for younger visitors.

## “Reflecting Antiquity: Modern Glass Inspired by Ancient Rome”

*The Getty Villa, Malibu, California*

October 18, 2007–January 14, 2008

This groundbreaking exhibition was produced jointly by The Corning Museum of Glass and The J. Paul Getty Museum. It will be seen in Corning between February 16 and May 27, 2008. The exhibition, whose catalog is described on page 42, contains more than 100 objects from 20 museums and private collections in the United States and Europe.

We admire the 19th century as an age of progress, but it was also an age of revivals. Sometimes the revival of a past style reflected a desire to redefine national identity, while in other cases artists looked back to what they regarded as a richer form of expression. In



Entrance to the “Botanical Wonders” exhibition.

Europe, this enthusiasm for past and occasionally exotic styles led to numerous imitations of medieval, Renaissance, Oriental, and classical art.

Nineteenth-century glassmakers responded to the demand for historical styles, and “Reflecting Antiquity” explores the ways in which they were inspired by the glass of ancient Rome. The exhibition is divided into eight sections. An introduction surveys the different historical styles embraced by 19th-century glassmakers. Each of the following sections celebrates one of the ways in which modern glassmakers have been influenced by Roman originals. Cameo glass, gold glasses, and mosaic glass inspired, first, replicas and, later, original creations that employed or imitated techniques invented by the Romans. Two 19th-century German glass factories marketed close copies of Roman vessels, and at about the same time, glassmakers in Europe and the United States developed ways of imitating the unintentional iridescence found on many ancient glass objects. In the 20th century, a handful of glass cutters made versions of Roman cage cups, while artists have produced, and continue to produce, replicas of ancient objects in order to learn how they were made.

#### “Curiosities of Glassmaking”

*West Bridge*

*March 30–October 21, 2007*

This exhibition showcased more than 150 wonderful oddities from our collection, dating from antiquity to the present day. Sometimes peculiar, often mysterious, and generally inspired, the selections were arranged by curator Tina Oldknow in categories and by types in a manner that was intentionally inconsistent with displays elsewhere in the Museum.

Instead of documenting the chronological development of glass over the centuries, the exhibition mixed periods, as well as types and functions, of glass. Ancient and contemporary glass were united by shared themes, and glasses unrelated to each other were shown together, creating new contexts.

The title of the show refers to a popular manual, *Curiosities of Glass Making*, published in London in 1849 by the well-known glassmaker Apsley Pellatt. This book revealed many secrets of ancient and modern glassmaking to an enthusiastic public.

The notion of collecting and displaying glass curiosities was inspired by the large Victorian-

era museum displays of odd, exotic, and unusual objects that often included archeological artifacts, geological specimens, and assorted trophy animals. This type of presentation originated in the private collections of curiosities, popular from the 17th century on, that served as the foundation for many important museum collections in Europe and America today.

The exhibition included apotropaic glass (glass used to deflect evil), such as ancient and modern eye beads, Japanese *magatama* amulets, and witch balls; vessels imitating other materials, such as semiprecious stones and textiles; and glass found in nature, such as fulgurites (glass made when lightning strikes sand), tektites, and Libyan Desert Glass (glass created by the impact of meteorites).

Glass and the natural world have long inspired artists, and the exhibition featured contemporary works in glass by Alfredo Barbini, Vittorio Costantini, Laura Donefer, Raoul Goldoni, John Leighton, Richard Meitner, Jocelyne Prince, Michael Rogers, Michael Scheiner, and Kiki Smith.

#### “Masters of Studio Glass: Joel Philip Myers and Steven I. Weinberg”

*West Bridge*

*November 2, 2007–October 19, 2008*

This is the first in a series of exhibitions that will celebrate the diverse work of contemporary studio glass artists. Curated by Tina Oldknow, the show examines the careers of two well-respected artists whose objects offer a wide range of artistic expression.

The 27 works on display are drawn from the Museum’s collection. They include some examples of product design and many unique objects made by Joel Philip Myers between 1964 and 2002 and by Steven I. Weinberg between 1978 and 2003. While both artists work with abstraction, their approaches to the material—choosing the qualities they wish to emphasize, and conceptualizing and constructing their work—are distinctly different.

In the exhibition, Myers’s interest in the color and fluidity of glass is compared and contrasted with Weinberg’s investigation of the transparent and reflective qualities of the material. While Myers explores vibrant color, and lack of color, in his painterly, blown vessels that acquire depth and density through the layering of pieces of glass onto the surface during the blowing process, Weinberg focuses on the optical qualities of the material, creating



molded structures inside the glass that the viewer perceives from the outside, as if through a window. While Myers's vessels reflect the colors and forms of the garden and the contours of the body, Weinberg's sculptures incorporate larger shapes derived from the landscape and architecture, as well as personal narrative elements.

**“Animals in Glass”**

*The Gallery at Steuben Glass, New York, NY  
March 19–August 25, 2007*

A group of 101 glass objects from the Museum's collection—ranging from an 18th-Dynasty statuette of the ibis-headed Thoth to Chinese snuff bottles to contemporary sculptures—was on display in this exhibition. In addition to being highly decorative, these pieces reflect human attitudes toward animals in various periods and cultures. This show had been presented in Corning in 2004.

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**Glass on Loan**

In 2007, the Museum had 111 objects on loan to 11 exhibitions in the United States and Europe. These loans are listed below in chronological order.

“Louis Comfort Tiffany: Artist for the Ages,” traveling exhibition organized by Exhibitions International, Carnegie Museum of Art, Pittsburgh, PA, through January 14, 2007; three objects.

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

“The Sasanians: Artifacts of a Lost Empire,” The Asia Society, New York, NY, February 15–May 20, 2007; six objects.

“Venice and the Islamic World” (organized by The Metropolitan Museum of Art), Institut du Monde Arabe, Paris, France, through February 18, 2007; The Metropolitan Museum of Art, New York, NY, March 27–July 8, 2007; Palazzo Ducale, Venice, Italy, July 28–November 25, 2007; two objects.

“Seeing a Life: Thomas Buechner Retrospective,” Arnot Art Museum, Elmira, NY, March 2–April 22, 2007; one object.

“Translations and Transformations: Glass in Venice and America, 1950–2006,” Carnegie Museum of Art, Pittsburgh, PA, May 2–October 1, 2007; 23 objects.

“Mythic Creatures: Dragons, Unicorns, and Mermaids,” American Museum of Natural History, New York, NY, May 26, 2007–January 6, 2008; one object.

“Sweet! Desserts in America,” The John L. Wehle Art Gallery, Genesee Country Village & Museum,



Mumford, NY, May 26, 2007–December 22, 2008; two objects.

“Reflecting Antiquity: Modern Glass Inspired by Ancient Rome,” The J. Paul Getty Museum (at the Getty Villa), Malibu, CA, October 18, 2007–January 14, 2008; 55 objects, and four works from the Rakow Research Library.

“Picturing the Bible: The Earliest Christian Art,” Kimbell Art Museum, Fort Worth, TX, November 18, 2007–March 30, 2008; one object.

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

*“Curiosities of Glassmaking” exhibition.*

*“Masters of Studio Glass: Joel Philip Myers and Steven I. Weinberg,” showing a case of commercial designs by the artists.*

# Education and The Studio

## Education

The Education Department continued to work with teachers and students in 2007. A total of 13,232 students visited the Museum for a school program during the year, a three-percent increase over 2006. We continued to integrate our school-visit experience in classroom curricula, with very positive feedback from teachers.

Two Evening for Educators events, one in the spring and one in the fall, informed teachers of our program offerings and allowed them to converse with one another and with members of our Education Department staff. Each event was attended by 50 educators.

For the first time, the Education Department played a major role in developing the Museum's special exhibition. In addition to a set of labels written for children, "Botanical Wonders: The Story of the Harvard Glass Flowers" featured an area called "Draw like the Blaschkas." Visitors, both young and old, were invited to study plants and marine invertebrates and to draw them just as the father-and-son team of lampworkers did.

*Children draw like the Blaschkas in the "Botanical Wonders" exhibition.*

*Young visitors create fused picture frames in our Make Your Own Glass workshop.*

The Museum Explainer program expanded to 25 students. These students spent months studying our glass collection and learning skills required to direct groups through the Museum. Among the important topics they covered were public speaking and safety. During the busy summer months, Explainers led camp tours and staffed five carts, interacting with visitors and talking about various aspects of glass. Carts were also used by Explainers on school breaks throughout the year. These young educators are a welcome addition in our galleries.

The Little Gather provided nine story hours for five- to 10-year-olds and their families during the summer. Each session included activities in the galleries. For children between the ages of eight and 12, we offered Vitreous Adventures, which explored the relationship between glass and sea travel, investigating topics in science, history, and geography. These two activities attracted nearly 5,000 young people to the Museum.

With our Families Explore series, we encouraged families to spend one Sunday each month learning about the cultures reflected by our glass collection. France, Mexico, Germany,



and Africa were among the locations explored in 2007.

The Chemistry Days program was expanded to three days, during which we hosted more than 1,600 children. The theme was chemistry's effect on our lives, and the activities included special experiments and demonstrations by members of the American Chemical Society.

The Museum opened its doors to Girl and Boy Scouts by offering them special activities on Super Scout Saturday. More than 1,000 Scouts participated in art projects, experiments, and tours of the collection.

In the galleries, we introduced adult audio tours in Spanish and Mandarin and a family audio tour in Spanish. We also added eight new stops to our existing audio tour in English.

We announced a new initiative, the Corning Museum of Glass Student Research Competition, which will invite high-school juniors and seniors to conduct research in our Rakow Library and then prepare a paper on glass. Prizes, in the form of college scholarship funds, will be awarded for the top three papers. The competition will begin in 2008.

\* \* \*

## The Studio

The Studio presented 57 one- and two-week intensive courses in 2007. Highlights included several collaborative classes: flameworking and furnace casting with Paul J. Stankard and Gary Beecham, flameworking and kiln casting with Milon Townsend and Leslie Rowe-Israelson, canemaking and fusing with Josh Simpson and Gabriele Küstner, and fusing and glassblowing with Johnathon Schmuck and Treg Silkwood. Students and instructors from 16 countries participated in our summer session.

"Glassworking through the Ages," a week-long course, was introduced during the summer. Our curators offered historical highlights, and William Gudenrath, resident adviser at The Studio, demonstrated techniques discussed in the sessions. Students also spent time exploring the treasures of the Rakow Library. The course, which was open to 12 students, proved to be especially popular, as the long waiting list attested.

More than 50 weekend, one-day, and once-per-week classes in glassblowing, flameworking, painting on glass, paperweight making,



and beadmaking were held throughout the spring and fall.

We hosted five artists in residence in 2007: the American artists Alex Brand, Moshe Bursuker, Jamie Harris, and Jocelyne Prince, and the German artist Heike Brachlow. During a month-long stay in Corning, each of these artists created work at The Studio, used the Museum's other resources, and gave a public lecture.

Plans were finalized for a new collaborative artist-in-residence program with the John Michael Kohler Arts Center in Sheboygan, Wisconsin, which will begin in 2009. This residency will be available to artists working in a variety of media, including glass. They will spend one month at The Studio and two to six months at the Kohler Company's foundry (casting iron or brass) or pottery (slip-casting clay).

Many groups used The Studio during 2007. Skilled instructors taught flameworking and glassblowing to High School Learning Center students, and we offered five weeks of Elderhostel programs. Our Fun with Glass program, which allows groups of adults or children to try several ways of working with glass, attracted more than 4,000 participants. Several groups attended the Immersion in Glass Studies program, which offers an in-depth educational experience in glassmaking and glass history. Twenty students from a school in Colorado

*Using objects that can be handled, Museum Explainers teach young visitors about glass in our collection.*



*Pierre Camilien cuts through a layer of white glass on a vessel he created during a Studio course.*

*Maurice Watt practices flameworking during a summer course at The Studio.*



Springs, Colorado, enjoyed one of these week-long immersion programs.

Our rental facilities continue to support a vibrant community of local artists. The glassblowing and cold-working facilities are the most popular areas for renters.

The Make Your Own Glass workshop (formerly the Walk-in Workshop) expanded to include an outdoor glassblowing area, allowing us to offer more hot glassworking experiences. Nearly 42,000 individuals (20.2 percent of our individual and family visitors) made glass at The Studio in 2007.

We presented a new video series titled “Glass Masters at Work.” The first installment focuses on the glass sculptor Pino Signoretto (see page 42).

Amy J. Schwartz  
*Director, Development, Education,  
 and The Studio*

\* \* \*

We thank the foundations, individuals, and companies that made generous donations of funds and materials to our programs in 2007:

- Association of Israel’s Decorative Arts,  
 New York, NY
- Linda Banks, New Preston, CT
- Bullseye Glass Company, Portland, OR
- Jeffrey J. and Mary E. Burdge Charitable Trust
- Jeremy Burdge, Columbus, OH
- The Dana Foundation, New York, NY
- John T. Galvin Jr., Rochester, NY
- Glass Brokers Inc., Pittston, PA
- Nancy Hunt, New Haven, CT
- Robin Lehman, Rochester, NY
- Mary McEachern, Rockville, MD
- Northstar Glassworks Inc., Tigard, OR
- Ed Schmid, Bellingham, WA
- Dr. Susan W. Schwartz, State College, PA
- Spruce Pine Batch Company, Spruce Pine, NC
- Uroboros Glass, Portland, OR
- Theresa Volpe and Robert Michaelson, Kinnelon, NJ
- Marcia D. Weber and James B. Flaws,  
 Painted Post, NY

## Marketing and Communications

The Marketing and Communications Department was all thumbs in 2007—green thumbs, that is. The simple but intriguing message of the Glass Flowers (to highlight the “Botanical Wonders” exhibition) resonated throughout the Museum’s marketing, advertising, and communications. The result was spectacular: more than 375,000 people visited the Museum during the year.

Efforts to promote the exhibition included the distribution of packets containing seeds of the gentian sage (a beautiful blue flower on display in the show) at regional garden centers, garden shows, travel trade shows, and other events. Billboards and print and television advertisements with the Glass Flowers message appeared in markets within a 200-mile radius of Corning. Sponsorship messages highlighting the exhibition ran on regional National Public Radio (NPR) stations.

A beautiful, content-rich press kit won first prize in the publications competition of the American Association of Museums. Reporters were delighted by the kit and the exhibition. Coverage of the show reached more than 20 million people through outlets such as the *Wall Street Journal*, NPR’s *All Things Considered*, the *New York Times*, *House & Garden*, and gardenrant.com (a top gardening blog).

A press and donor event was held May 2 in New York City to introduce the “Botanical Wonders” exhibition to more than 80 high-level media representatives and Museum friends. The event took place at Banchet Flowers, a spectacular florist and event space in the Meat Packing District. Author and flower lover Jamaica Kincaid was a special guest.

In the fall, the Museum turned the Glass Flowers message into a very popular Glass Harvest theme. Visitors were encouraged to see the exhibition, enjoy pumpkin-making experiences at the Make Your Own Glass workshop, and watch the making of harvest-related items on the Hot Glass Show stage. In addition, the GlassMarket featured a very successful outdoor glass pumpkin patch on two weekends in October.

The GlassMarket also reaped the benefits of selling items with a botanical theme while the Glass Flowers exhibition was on display. Sales increased 11 percent in 2007, including the popular Day-after-Thanksgiving Sale. Staff members of the Paul Stankard Studios and Kosta

Boda’s Goran Warff made personal appearances in the GlassMarket.

The West Bridge exhibition “Curiosities of Glassmaking” provided the perfect communications complement to “Botanical Wonders.” This show of surprising items made in glass captivated reporters and the public, and it generated a fair amount of coverage, including the *Toronto Sun*, *New England Antiques Journal*, and NPR’s *All Things Considered* (a combined story with “Botanical Wonders”).

Ongoing marketing promotions were successful. The Museum continued its Kids Free! 17 and Under program, and it converted the Free to Rediscover program (in which visitors who pay one admission fee are permitted to return free of charge, as often as they’d like, for the rest of the year) to an annual pass program, with the goal of encouraging continuing engagement with the Museum.

We also experienced growth in tour groups, AAA consumers, and regional visitors. Tour group visitation rose by 15 percent, with a significant increase in the number of international visitors.

More than 25 percent of the Museum’s visitors now come from outside the United States. In 2007, the Museum updated its communications materials in other languages. The “Plan Your Visit” section of our Web site now contains information in English, French, German, Italian, Japanese, Korean, Mandarin, and Spanish, and tour maps are available in these languages. Visitors can rent audio tours in English, Spanish, and Mandarin.

## Marketing, Communications, and Hot Glass Roadshow

*Young visitors interact with glass steam sculpture at a 2300° event.*



Those closer to home continued to participate in our public programs. A total of 26,678 people attended Meet the Artist lectures, 2300° events, the Student Art Show, Kids' Night, Ghosts in the Galleries, and the Holiday Open House.

All of the Museum's communications were supported through online initiatives. With the addition of about 1,000 objects to the collections browser, several Meet the Artist and exhibition-related podcasts, and more than 200 audio and 40 video segments, visitors began to spend considerably more time on our Web site, [www.cmog.org](http://www.cmog.org).

Beginning in May, visitors could purchase tickets online for both admission and Make Your Own Glass experiences. Since that time, admissions sales have been strong, and one out of every three Make Your Own Glass experiences has been booked online.

\* \* \*

### Hot Glass Roadshow

In 2007, the Museum celebrated the 10th anniversary of its Hot Glass Show demonstrations. At the same time, the Hot Glass Roadshow educated audiences in the United States and Europe about the properties and possibilities of glass.

In May, the Roadshow, along with Queen Elizabeth II, President George W. Bush, and

63,000 other visitors, attended America's 400th Anniversary Celebration in Jamestown, Virginia. The event's organizers invited the Roadshow to provide glassmaking demonstrations in honor of Jamestown's glassmaking heritage (glass was America's first industry). Glassmakers from the Museum and Jamestown National Park presented the demonstrations and conducted daily You Design It; We Make It! sessions.

During the summer, the Roadshow provided demonstrations and offered a stage for visiting artists at several glass-focused events. At the annual Glass Art Society conference in Pittsburgh, the Roadshow afforded artists such as Beth Lipman and Dante Marioni an opportunity to demonstrate their work. The Roadshow remained in Pittsburgh to provide demonstrations for the city's Three Rivers Arts Festival.

In July, the Roadshow landed on Nantucket Island, Massachusetts, as part of the Hot Glass Nantucket celebration, organized by the island's Dane Gallery. Artists Robert Dane, Claire Kelly, Marc Petrovic, and Anthony Schafemeyer worked onstage, along with Museum staff members. That same month, the Roadshow presented demonstrations at the Finger Lakes Wine Festival, held at the Watkins Glen International racetrack.

For the sixth consecutive year, the Roadshow appeared at the SOFA (Sculpture, Objects, and Functional Art) exposition in Chicago. Giles

*GlassLab makes its debut at Art Basel Miami/Design Miami.*



Bettison, Laura Donefer, and Josh Simpson were among the artists who worked onstage with Museum glassmakers.

The Roadshow returned to France for a second year to participate in the Vitra Design Museum's "Liquid Fusion" workshop at Domaine de Boisbucchet, which introduces designers to prototyping and exploring in glass. The partnership led to a new Roadshow initiative, called GlassLab.

GlassLab, which made its debut in December at Art Basel Miami/Design Miami, allowed contemporary designers to rapidly convert their ideas into prototypes with the help of Roadshow glassmakers in a public forum. Designers such as Constantin and Laurene Boym, the Campana brothers, Matali Crasset, Paul Haigh, and Sigga Heimis (IKEA) participated in these performances in a dramatic space designed by Mr. Haigh. The event was covered by the *New York Times*, the *Los Angeles Times*, and major design blogs.

Next stop for the Roadshow? Going to sea! In November, the luxury cruise line Celebrity Cruises and the Museum announced that they will collaborate to bring the art of glassblowing to Celebrity's new class of Solstice ships, which will set sail in December 2008. Three Roadshow gaffers will present live, narrated glassmaking demonstrations, as well as lectures and workshops, on the ship's upper deck in a custom-designed outdoor studio. Over the next four years, four new ships will be added with this feature, allowing the Museum to almost double the number of people who see its hot glass shows each year.

Yvette M. Sterbenk  
*Communications Manager*

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#### Gifts in Kind

Special thanks to the businesses and individuals that provided goods, services, and gifts of time and talent to the Museum in 2007:

All Saints Academy, Corning, NY  
Americana Vineyards & Winery, Interlaken, NY  
Anthony Road Wine Company, Penn Yan, NY  
Applebee's Neighborhood Grill & Bar, Painted Post, NY  
Arts of the Southern Finger Lakes, Corning, NY  
Ashley Lynn Winery, Mexico, NY  
Atwater Estate Vineyards, Hector, NY  
Bully Hill Vineyards, Penn Yan, NY  
Buttonwood Grove Winery, Romulus, NY

Cap'n Morgan Restaurant, Corning, NY  
Castel Grisch Estate Winery, Watkins Glen, NY  
Corning Brass Works, Corning, NY  
Corning Christian Academy, Corning, NY  
Corning Gaffer District, Corning, NY  
Crystal Chords, Corning, NY  
Deer Run Winery, Geneseo, NY  
Dr. Frank's Vinifera Wine Cellars, Hammondsport, NY  
Peter Drobny, Corning, NY  
Elmira Jackals, Elmira, NY  
Erwin Valley Elementary School Chorus, Painted Post, NY  
Flowers by Christopher's, Elmira, NY  
Fulkerson Winery, Dundee, NY  
Gaffer Grille and Tap Room, Corning, NY  
Garcia's Mexican Restaurant, Corning, NY  
Glenora Wine Cellars Inc., Dundee, NY  
Glory Hole Pub and Eatery, Corning, NY  
Hugh W. Gregg and William E. Severn Elementary Schools, Corning, NY  
Grill 1-2-5, Radisson Hotel Corning, Corning, NY  
Hazlitt 1852 Vineyards, Hector, NY  
Heron Hill Winery, Hammondsport, NY  
Hickory Hollow Wine Cellars, Dundee, NY  
Holy Family Intermediate School, Elmira, NY  
Horseheads High School Chamber Orchestra "Be Natural," Horseheads, NY  
Hunt Country Vineyards, Branchport, NY  
Keuka Spring Vineyards, Penn Yan, NY  
King Ferry Winery, King Ferry, NY  
Lakewood Vineyards, Watkins Glen, NY  
Lamoreaux Landing, Lodi, NY  
Lindley-Presho Elementary School Chorus, Painted Post, NY  
Lucas Vineyards, Interlaken, NY  
Dana L. Lyon Elementary School, Bath, NY  
Miles Wine Cellars, Himrod, NY  
Montezuma Winery, Seneca Falls, NY  
Murphy's Woodhouse Tavern, Corning, NY  
Old World Café and Ice Cream, Corning, NY  
Kent Phillips Elementary School Chorus and William E. Severn Elementary School Band, Corning, NY  
Pierce's 1894 Restaurant, Elmira Heights, NY  
Prejean Winery, Penn Yan, NY  
Ravines Wine Cellars, Hammondsport, NY  
Red Newt Cellars, Hector, NY  
Rockwell Museum of Western Art, Corning, NY  
Sheldrake Point Vineyard, Ovid, NY  
Snug Harbor, Hammondsport, NY  
Standing Stone Vineyard, Hector, NY  
Paul J. Stankard, Mantua, NJ  
Swedish Hill Winery, Romulus, NY  
Ventosa Vineyards, Geneva, NY  
Wegmans Food & Pharmacy, Corning, NY  
Women's Chorale, 171 Cedar Arts Center, Corning, NY

# Scientific Research and Curatorial Activities

## Scientific Research

In the fall of 2007, the Museum benefited greatly from the generosity of Kenneth W. Lyon and Sylvia Applebee Lyon in the form of a gift that was used to purchase a portable X-ray fluorescence analyzer. For more than four decades, the Scientific Research Department has followed the development of such instruments and awaited the appearance of one that would meet some of the Museum's analytical needs. A suitable instrument appeared on the market in 2007. It allows for the chemical analysis of glass and other materials without the removal of samples from objects—a major advantage in some situations.

In the past, we have not been able to analyze objects in the Museum's collection because conventional methods require the removal of small samples of glass. This limited us almost entirely to the analysis of fragments of ancient glass. But now it has become possible to analyze selected intact objects without risking damage to them. The utility of the system is enhanced by the fact that the instrument is truly portable. We can take it into the galleries to analyze glasses in their exhibition cases, or use it to analyze stained glass windows or mosaics in situ at other locations.

The instrument will require precise calibration before we can obtain optimal results. We hope to complete that calibration process in 2008.

Several important new projects came to fruition in 2007. The first involved the completion of strontium-isotope analyses of 350 ancient glasses (and related materials) spanning some 2,600 years of glass history and widespread locations of manufacture. The work was performed in collaboration with Prof. Paul D. Fullagar of the University of North Carolina. This method provides an independent means of classifying glasses according to the geological settings that supplied their batch materials. As such, it is a powerful supplement to chemical analysis.

The findings of another new project were reported at the conference Tradition and Transition: Maritime Studies in the Wake of the Byzantine Shipwreck at Yassiada, Turkey, held at College Station, Texas, in November. Our paper included new evidence in connection with the origins of the glass ingots found in the excavation of the Uluburun shipwreck (about 1300 B.C.) off the coast of Turkey. This evi-

dence connects the ingots with 18th-Dynasty Egyptian core-formed vessels and Mycenaean amulets. It involved new trace-element analyses performed by colleagues at the Corning Incorporated laboratories at Sullivan Park and strontium-isotope data.

We also presented the results of chemical analyses of some Egyptian core-formed vessels at the 21st International Congress on Glass in Strasbourg in July. The research was conducted in collaboration with Dr. Norman H. Tennent of Edinburgh.

During the year, we completed a laboratory study of glass finds excavated at Kopia, the site of an ancient glass furnace in India. To our knowledge, it is the only such furnace yet discovered. The results of these analyses confirm our earlier hypothesis that certain chemical peculiarities (high alumina and low lime in a soda-lime composition) characterize some ancient glasses made in India. The results were consistent with strontium-isotope analyses that match the unusually high isotope ratios of the excavated glasses with those of local riverine sands and an alkali called *reb*.

Robert H. Brill  
*Research Scientist*

\* \* \*

## Curatorial Activities

### Publications

Brill, Robert H. "Iron Age I Glass from Tel Dor, Israel" (with Jeffrey R. Zorn), *Journal of Glass Studies*, v. 49, Corning: The Corning Museum of Glass, 2007 (hereafter, *JGS*), pp. 256–259; "Scientific Research," *The Corning Museum of Glass Annual Report 2006*, Corning: the museum, 2007 (hereafter, *AR*), p. 41.

Dolbashian, Diane. "Cummings Stained Glass Archives Added to Rakow Library Collection," *JGS*, pp. 274–275; "Rakow Research Library," *AR*, pp. 23–25.

Gudenrath, William. "The Making of Roman and 19th-Century Cameo Glass," in *Reflecting Antiquity: Modern Glass Inspired by Ancient Rome*, Corning: The Corning Museum of Glass, 2007 (hereafter, *Reflecting Antiquity*); "Notes on the Byzantine Painted Bowl in the Treasury of San Marco, Venice" (with David Whitehouse and others), *JGS*, pp. 57–62.

Hylen, Beth. "The Solarization of Glass" (with Brad Turner), *Fusion* (journal of the American Scientific Glassblowers Society), v. 54, no. 2, May 2007, pp. 19–22; research for "Selective Bibliographies"



in Sylva Petrová, *Czech and Slovak Glass in Exile*, Brno: The Moravian Gallery, 2007, pp. [123–139].

Kerssenbrock-Krosigk, Dedo von. “Additions to the Glass Collection: European,” *AR*, pp. 8–10; “Corning Museum Makes Major Additions to Glass Collection” (with Tina Oldknow and Jane Shadel Spillman), *JGS*, pp. 269–274; “Glas der Alchemisten: Das Kristallglas und seine Entwicklung gegen Ende des 17. Jahrhunderts,” in Eva Černá and others, *Historické sklo*, v. 4, *Sborník pro dějiny skla*, Čelákovice: Městské Muzeum, 2007, pp. 121–125; “Glass for the King of Siam: Bernard Perrot’s Portrait Plaque of King Louis XIV and Its Trip to Asia,” *JGS*, pp. 63–79.

Koob, Stephen P. “The Conservation and Restoration of Greek Vases: Loss Compensation for Publication and Museum Display,” in *Konservieren oder Restaurieren: Die Restaurierung griechischer Vasen von der Antike bis heute*, ed. Martin Bentz and Ursula Kästner, Beihefte zu *Corpus Vasorum Antiquorum*, v. 3, 2007, pp. 113–116.

Nace, Aprille C. “Professional Development at The Corning Museum of Glass,” in *Art Museum Libraries and Librarianship*, ed. Joan M. Benedetti, Lanham, MD: The Scarecrow Press and Art Libraries Society of North America, 2007, pp. 208–211 and 234–236; review of *Kara Walker: My Complement, My Enemy, My Oppressor, My Love*, Art Libraries Society of North America Reviews.

Oldknow, Tina. “Additions to the Glass Collection: Modern,” *AR*, pp. 13–17; “Glass: Core and Periphery,” in Ellen J. Keiter, Neil Watson, and Tina Oldknow, *Shattering Glass: New Perspectives*, Katonah, NY: Katonah Museum of Art, 2007, pp. 9–11; “Jury Statement,” “The Rakow Commission,” and “The Ben W. Heineman Sr. Family Collection at The Corning Museum of Glass (Part 1),” *New Glass Review* 28, Corning: The Corning Museum of Glass, 2007, pp. 73–76, 100–101, and 106–107; “Masters of Studio Glass: Joel Philip Myers and Steven I. Weinberg,” *The Gather* (Corning Museum of Glass newsletter), Fall 2007/Winter 2008, pp. 5–6; “Style and the Deluxe: Conversation with Dan Dailey,” in William Warmus, Milton Glaser, and Tina Oldknow, *Dan Dailey*, New York: Abrams, 2007, pp. 29–45; “Trends and Influences in Contemporary Czech Glass Sculpture,” *Glass Art Society Journal*, Seattle: the society, 2007, pp. 62–64. *See also* Kerssenbrock-Krosigk, Dedo von.

Spillman, Jane Shadel. Editor, *The Glass Club Bulletin* (GCB), National American Glass Club, nos. 207–209, 2007; “Additions to the Glass Collection: American,” *AR*, pp. 10–13; “Favorite Things,” *The Gather*, Spring/Summer 2007, p. [15]; “Frederick Carder’s Journal of His 1902 Visit to Germany, Bohemia, and Austria,” *JGS*, pp. 231–252; “Glass in Glass: The Toledo Museum of Art,” *GCB*, no. 208, Summer 2007, pp. 20–22; “Louis Comfort Tiffany and Laurelton Hall,” *GCB*, no. 207, Spring

2007, pp. 11–15; review of Amin Jaffer, *Made for Maharajas: A Design Diary of Princely India*, in *GCB*, no. 207, Spring 2007, pp. 20–22. *See also* Kerssenbrock-Krosigk, Dedo von.

Whitehouse, David. *Drawing upon Nature: Studies for the Blaschkas’ Glass Models* (with Susan M. Rossi-Wilcox), Corning: The Corning Museum of Glass, 2007; “Botanical Marvels in Glass: Leopold & Rudolf Blaschka,” *Craft Arts International*, no. 71, 2007, pp. 73–78; “Botanical Wonders: The Story of the Harvard Glass Flowers,” *The Gather*, Spring/Summer 2007, pp. 3–4; “Director’s Letter,” *The Gather*, Spring/Summer 2007, p. 1, and Fall 2007/Winter 2008, p. 1; “Executive Director’s Report” and “Additions to the Glass Collection: Ancient and Islamic,” *AR*, pp. 2–7 and 8; “Introduction,” “Cameo Glass,” “Gold Glass,” “Cage Cups,” “Mosaic Glass,” and (with Karol Wight) “Catalog,” in *Reflecting Antiquity*, pp. 8–39 and 82–223; “Reflecting Antiquity: Modern Glass Inspired by Ancient Rome,” *The Gather*, Fall 2007/Winter 2008, pp. 3–4; “Sasanian Glassware,” in *Glass, Gilding, & Grand Design: Art of Sasanian Iran (224–642)*, ed. Françoise Demange, New York: Asia Society, 2007, pp. 29–32; “An Unusual Fragment of Ayyubid Glass,” in *Facts and Artefacts: Art of the Islamic World. Festschrift for Jens Kröger on*

*Sugar bowl, blown, tooled, cut, engraved, polished. U.S., Sandwich, MA, Boston and Sandwich Glass Company, 1865–1880. H. 24 cm (2007.4.1). Purchased with funds from the Greater Milwaukee Foundation’s Kenneth R. Treis Fund.*



*His 65th Birthday*, ed. Annette Hagedorn and Avinoam Shalem, Leiden: Brill, 2007, pp. 123–128. See also Gudenrath, William.

#### Manuscripts Completed

Brill, Robert H. “Laboratory Investigations of Some Glass Excavated at Kopia,” for excavation report written by Alok Kanungo; “Strontium Isotope Studies of Historical Glasses and Related Materials” (with P. D. Fullagar), *Annales de l’Association Internationale pour l’Histoire du Verre*, v. 17, Antwerp, 2006.

Kerssenbrock-Krosigk, Dedo von. “Introduction” and “Catalog” for *Glass of the Alchemists: Lead Crystal–Gold Ruby, 1650–1750*, catalog of the Museum’s 2008 exhibition.

Oldknow, Tina. *Contemporary Glass Sculpture and Panels: Selections from The Corning Museum of Glass*, Corning: the museum, 2008; “From Penobscot Bay to Puget Sound: Chihuly, Haystack, and the Founding of Pilchuck,” for the Farnsworth Art Museum, Rockland, ME, 2008.

Spillman, Jane Shadel. “Victorian Crystal Table Fountains,” for *The Magazine Antiques*, 2008.

Whitehouse, David. “Early Islamic Gold Sandwich Glass in The Corning Museum of Glass,” “A Fragment of Roman Glass Decorated with Enamel,” and “An Unusual Fragment of Cameo Glass,” *Journal of Glass Studies*, v. 50, Corning: The Corning Museum of Glass, 2008; “From the New World,” for a catalog of the glass engravings of Jiří Hrcubá; “The Pontil in the Roman World: A Preliminary Survey,” in *Glass of the Roman Empire. Festschrift for Jennifer Price*, ed. Ian Freestone, Justine Bailey, and Caroline Jackson; review of Cath-

The Proof of Awareness, cast. China, Shanghai, Liuli Gongfang, Loretta Hui-Shan Yang (*Chinese*, b. 1952), 2006. W. 76.2 cm (2007.6.1).



erine Hess, *The Arts of Fire: Islamic Influence on Glass and Ceramics of the Italian Renaissance*, for *Journal of Renaissance Studies*.

#### Lectures

Brill, Robert H. “Some Case Histories Showing the Value of Scientific Investigations,” Tradition and Transition: Maritime Studies in the Wake of the Byzantine Shipwreck at Yassiada, Turkey, conference, College Station, TX; “Some Early Analyses of Egyptian Glasses Revisited” (with Norman H. Tennent), ICG 2007: XXIst International Congress on Glass, Strasbourg (abstract published on page 278 of conference proceedings).

Kerssenbrock-Krosigk, Dedo von. “It’s Probably Bohemian’: Glass in Bohemia, 1350–2004” and “Johann Lötzwewe,” Metropolitan Glass Club, New York, NY; “Supernatural: 17th-Century Dragon-Stem Goblets” (with demonstration by William Gudenrath), 46th Seminar on Glass, The Corning Museum of Glass (hereafter, SG 46).

Koob, Stephen P. “Cleaning, Care, and Repair of Glass,” Westchester Glass Club, Greenwich Civic Center, Greenwich, CT.

Oldknow, Tina. “Glass: Material in the Service of Meaning,” Australian National University, Canberra, ACT, Australia, and The Newark Museum, Newark, NJ; “Notions of Landscape in Glass,” Liquid Fusion Design Workshop, Domaine de Boisbuchet, Lessac, France, and SG 46; “Seeing through Mass: Glass Architecture and Its Metaphors,” Columbia University, New York, NY. Panelist, “Implications of Transforming the Figure into Glass,” Glass Art Society Conference, Pittsburgh, PA.

Schwartz, Amy J. “The Studio and Educational Programs at The Corning Museum of Glass,” Museo dell’Arte del Vetro e delle Terme, Montegrosso Terme, Italy.

Spillman, Jane Shadel. “The Art That Is Glass: Works of L. C. Tiffany and Frederick Carder’s Steuben,” Hamburg Antiques Study Group, Hamburg, NY; “Flowers for the Table: 19th-Century Table Decoration,” SG 46; “The Most Novel Article Was the Pressed Glass,” Crystal and Glass: Glorious Grains of Sand, 17th annual Decorative Arts Symposium, Royal Ontario Museum, Toronto, ON, Canada; “Mt. Washington Cut Glass,” Mt. Washington and Pairpoint Seminar, College Station, TX; “Pittsburgh Glass: History in a Grain of Sand,” Heinz History Center, Pittsburgh, PA; “A Study in Contrasts: The Stained Glass of Louis C. Tiffany and Frank Lloyd Wright,” Darwin Martin House, Buffalo, NY; “White Mills and Corning, a Symbiotic Relationship,” Dorflinger Symposium, White Mills, PA.

Whitehouse, David. “Cameo Glass in the Collection of the Corning Museum,” “Concluding Remarks,” and “The Portland Vase and Beyond: The Rediscovery of Roman Cameo Glass,” 30th British Museum Classical Colloquium: Roman Cameo Glass, The British Museum, London, U.K.; “Canes:

Ancient and Modern,” Salem Community College, Carneys Point, NJ; “The Glass of Ancient Rome,” The Museum of Glass, Tacoma, WA; “Leopold and Rudolf Blaschka,” Museo dell’Arte del Vetro e delle Terme, Montegrosso Terme, Italy; “Leopold and Rudolf Blaschka: Creators of the Glass Flowers,” SG 46; “Nature’s Wonders in Glass: The Art of the Blaschkas” (inaugural Paul and Irene Hollister Endowed Lecture on Glass), Bard Graduate Center, New York, NY; “Venetian Glassmakers and the Law, 1200–1500,” Association for the History of Glass, London, U.K.; “Venetian Glassmaking and the Islamic World,” The Metropolitan Museum of Art, New York, NY.

#### Other Activities

Brumagen, Regan. Served as Web administrator, Instruction Section, Association of College and Research Libraries.

Gudenrath, William. Featured demonstrator at Getty Villa during Roadshow visit to Malibu, CA, for “Reflecting Antiquity” exhibition; contributed blank in style of Portland Vase for that exhibition; presented lecture at The British Museum, London, explaining (with video demonstration) how cameo glass blanks were probably made in antiquity.

Hylen, Beth. Taught “Precious Metal, Clay, and Glass” course at The Studio. Participated in “The Arts of the Southern Finger Lakes Member Exhibition,” George Waters Gallery, Elmira, NY; “Clay & Glass Invitational 2007,” Atrium Gallery, Corning Community College, Corning, NY; and “Hot Glass in the Bluegrass II” exhibition, Lexington Art League, Lexington, KY. Donated glass objects to “Glass Now 2007 Auction,” National Liberty Museum, Philadelphia, PA; and James Renwick Alliance (to benefit the Renwick Gallery of the Smithsonian American Art Museum, Washington, DC). Member, selection panel, Artist Crossroads Grant, The Arts of the Southern Finger Lakes.

Kerssenbrock-Krosigk, Dedo von. Board member, Förderverein (association of friends), Keramikmuseum, Berlin, Germany; advisory board member, Verein Glashütte e.V. (museum in glassmaking town south of Berlin, Germany).

Koob, Stephen P. Taught “Conservation of Glass,” one-week course co-sponsored by The Corning Museum of Glass and International Academic Projects; taught and supervised two student conservators from the New York University Conservation Program for two weeks at the Samothrace Museum, Samothrace, Greece; taught and supervised one intern from the Sorbonne, Paris, France, in the Conservation and Restoration of Cultural Property program; chairman, Technical Committee 17, International Commission on Glass.

Nace, Aprille C. President, Academic and Special Libraries Section, New York Library Association; chairwoman, Standards Committee, Art Libraries Society of North America.



*Candlestick, blown, mold-blown, pressed. U.S., Sandwich, MA, Boston and Sandwich Glass Company, 1829–1830. H. 22.1 cm (2007.4.34). Purchased with funds (in part) from the Gladys M. and Harry A. Snyder Endowment Fund.*

Oldknow, Tina. Vice chairwoman of the American Craft Council. Member of the advisory committee, Glass Art Society; advisory board, Glass Art Association of Canada; advisory committee, North Lands Creative Glass, Caithness, U.K.; editorial advisory committee, *Object* magazine, Sydney, NSW, Australia; and international council, Pilchuck Glass School, Stanwood, WA. Juror, Glass Art Society International Student Exhibition; 35th Annual Glass Invitational, Habatat Galleries, Royal Oak, MI; “Lucent” Exhibition, Glass Art Association of Canada; and Emerging Artist-in-Residence Program, Pilchuck Glass School.

Schwartz, Amy J. Board member, Museum Association of New York.

Spillman, Jane Shadel. General secretary, Association Internationale pour l’Histoire du Verre (hereafter, AIHV); elected secretary of the Glass Committee, International Council of Museums; headed accreditation team visiting the Columbia Museum of Art, Columbia, SC; vetted 53rd annual Winter Antiques Show, New York, NY.

Whitehouse, David. Board member, AIHV and American Friends of Chartres Cathedral; trustee, The Corning Museum of Glass and (until June 2007) Rockwell Museum of Western Art, Corning, NY; expert, European Commission, Research Council (Seventh Research Framework Programme), Strasbourg, France.

# Publications

## *Drawing upon Nature: Studies for the Blaschkas' Glass Models*

Susan M. Rossi-Wilcox and David Whitehouse  
167 pp., 90 illustrations. \$24.95.

This book supplemented the Museum's 2007 special exhibition of glass models made by Leopold and Rudolf Blaschka. It contains reproductions of 59 of the more than 900 drawings of invertebrate animals and plants on which the Blaschkas relied in constructing their models.

The botanical drawings and many of the drawings of invertebrates are detailed and have a "finished" appearance. But the Blaschkas never prided themselves as draftsmen, and the drawings were simply a means to an end.

Unlike the botanical drawings, which were made on well-documented expeditions into the field, the preparatory drawings for models of invertebrates were created from several sources: illustrations in scientific publications, specimens preserved in alcohol, and live animals kept in aquariums.

The drawings of invertebrates are ordered from the simplest organisms to the more complex forms. The botanical drawings provide information on color and dimensionality that the herbarium specimens lost as the plants were pressed and dried.

\* \* \*

## *Reflecting Antiquity: Modern Glass Inspired by Ancient Rome*

David Whitehouse and others  
234 pp., 163 color and eight b/w illustrations.  
\$29.95.

The 19th century was an age of revivals in art and architecture. In some cases, artists and craftsmen looked back to what they regarded as purer or more natural forms of expression. European glassmakers reproduced a wide variety of historical styles. Among their primary influences were ancient Roman cameo, gold, and mosaic glasses, as well as cage cups.

This book, which was produced to accompany an exhibition at The J. Paul Getty Museum in Malibu, California, and The Corning Museum of Glass, presents examples of each of these Roman glass forms and some of the objects that were made in imitation of them. One chapter examines reproductions of ancient vessels made by the Ehrenfeld glassworks (located near Cologne) and for the Felmer glassware business in Mainz. Three writers discuss manufacturing techniques of ancient glasses and their modern imitations.

The catalog of the 114 objects in the exhibition features color illustrations and brief descriptions and bibliographies.

## *Journal of Glass Studies*

Volume 49, 2007. 292 pp., illustrations. \$40.00.

The 15 articles in this volume cover a wide range of topics, including a rare fragment of cameo glass with five layers that may date to the early Ptolemaic period, finds of molds and parts of molds that are thought to have been used by Roman glassmakers, some newly observed features of the much-studied Byzantine painted bowl in the Treasury of San Marco (Venice), a survey of *Zwischengoldglas* objects in the Museum of Decorative Arts in Prague, and a cast glass plaque with the portrait of King Louis XIV of France that is thought to have been a gift of the Orléans glassmaker Bernard Perrot to ambassadors of Siam in 1686.

Two articles on American glass present a survey of glasses collected by the Smithsonian Institution in the late 19th century and a transcript of Frederick Carder's journal of a 1902 trip to observe glass manufacturers at work in Germany, Austria, and Bohemia.

\* \* \*

## *New Glass Review 28*

128 pp., 200 color illustrations. \$10.00.

This report on glassmaking developments illustrates 100 of the most innovative works made between October 1, 2005, and October 1, 2006. These objects were selected from 2,445 slides and digital photographs submitted by 895 individuals and companies representing 40 countries. The four jurors present a statement on the selections and offer up to 10 examples of work in glass, either recent or historical, that are of particular interest to them.

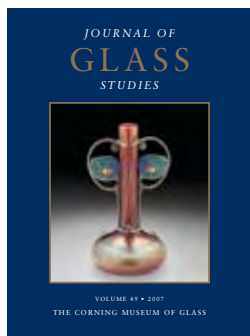
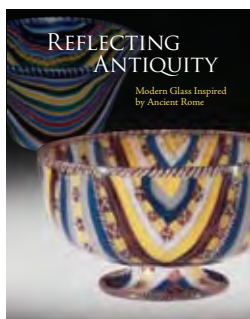
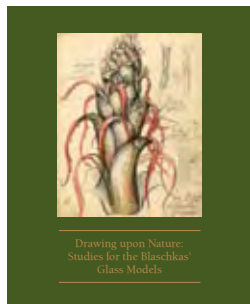
The "Notes" section reports on the 2006 Rakow Commission by the Australian artist Tim Edwards, the Glass Pavilion of The Toledo Museum of Art, glass workshops at the Domaine de Boisbucchet in southwestern France, and vessels and sculptures from the Ben W. Heineman Sr. Family Collection that came to The Corning Museum of Glass in 2006.

\* \* \*

## *Glass Masters at Work: Pino Signoretto*

56-minute color video. \$19.95 (DVD).

The documentary filmmaker Robin Lehman, winner of both Academy and Emmy Awards, catches the drama and intensity involved in the creation of works in glass by the maestro Pino Signoretto. The video, made at The Studio of The Corning Museum of Glass, offers viewers an opportunity to experience the genius of this master glassmaker.



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December 31, 2007

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*Assistant to the Research Scientist*

Violet J. Wilson  
*Administrative Assistant, Curatorial Department*

Erin A. Wing  
*Special Projects Manager, The Studio*

# Docents and Volunteers

## Docents

The Museum has an extremely committed group of docents. We began the year with 74 docents, who were joined in the fall by 16 new docents. Our docents led more than 1,530 tours in 2007 (a total of 2,773 hours). Docents participate in monthly meetings, where they learn about our exhibitions and how to present our collection to the public.

New docents take part in a 10-week training program. Some of the topics covered in these sessions were glass forming and decorating techniques, the history of glass from ancient times to the present, the glass industry in Corning, the science of glass, and touring techniques.

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

Philip Addabbo, 16	Richard Castor, 7
Elizabeth Alcalá, 1	Zung Sing Chang, 5
Jerry Altilio, 2	Sharon Colacino, 2
Malinda Applebaum, 1	Barbara Cooper, 2
Melissa Bauco, 2	Betty Lou Crowley, 1
Kathryn Baumgardner, 7	William Crowley, 1
Bonnie Belcher, 10	Anne Darling, 3
Susan Berry, 1	Marilyn Denson, 3
Beverly Bidwell, 1	Marcelline Dunn, 7
Karen Biesanz, 3	Shirley Edsall, 7
Kylie Blaylock, 3	Charles Ellis, 6
Judy Bliss, 1	Dee Eolin, 2
Phil Bradney, 1	Nancy Evans, 5
Barbara Burdick, 6	Dorothy Fisher, 1
	Robert Funsch, 1
	Sherry Gehl, 7
	Cheryl Glasgow, 3
	Nathalie Gollier, 2
	Thomas Hart, 6
	Virginia Hauff, 7
	Roberta Hirliman, 2
	Janis Hobbs-White, 1
	William Horsfall, 5
	Mary Ellen Ivers, 18
	Carla Dyer Jaeger, 4
	Albert Johnson, 6
	Paula Koerner, 1
	John Kohut, 3
	Jean Krebs, 5
	Eileen Kremer, 1
	Steven Levine, 2
	Lenore Lewis, 9
	Dennis Lockard, 2
	Doris Lundy, 16
	Patricia Lynch, 7
	Mary Margeson, 3
	Connie McCarrick, 2
	Erin McLaud, 1
	Mia McNitt, 3
	Daniel Minster, 3
	Martha Olmstead, 7
	William Plummer, 5
	William Powell, 3
	Judith Prentice, 1
	Anna Rice, 9
	Karen Rowe, 3
	Marian Rutty, 1
	Loris Sawchuk, 27
	Gisela Smith, 4
	Jeana Stermer, 1

Shao-Fung Sun, 2  
Patricia Thiel, 15  
Steve Tong, 4  
Edward Trexler, 5  
Florence Villa, 4  
Donald Walker, 7  
Betsy Whedon, 1  
Mary Young, 1  
Mechtild Zink, 2

### New docents are:

Isabelle Baron  
John Bowman  
Mary Cleland  
John Diamond-Nigh  
Lynne Diamond-Nigh  
Birgit Ehrenberg  
Collette Evans  
Michael Geiger  
Margaret Kish  
Tricia Louiz  
William Mecum  
Francine Murray  
Elin Peterson  
Betty Santandrea  
Heather Scherb  
Kathleen Shoemaker

Two members of Guest Services also completed the docents training:  
Dan DeRusha  
Peggy Ellis



Scoop, blown, hot-worked. U.S., Stanwood, WA, William Morris (American, b. 1957), 1999. W. 45.7 cm (2007.4.39). Gift of Charles Bronfman.

## Volunteers

For more than 50 years, volunteers have played a vital role in the success of many Museum activities. In 2007, volunteers contributed their time and talents to help with our educational programs and such public programs as 2300°, the Family Exploration series, 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. In addition, they assisted many Museum departments with mailings, data entry, and filing. Volunteers helped the Rakow Research Library staff with cataloging and archival work.

Our volunteers come from a variety of professional backgrounds, and they offer a broad range of skills. The number of youth volunteers is steadily increasing. We greatly appreciate the contributions made by all of our volunteers.

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**Maestrale, filets de verre (fused and thermo-formed glass threads), kiln-formed. U.S., Providence, RI, Toots Zynsky (American, b. 1951), 2005. W. 65.4 cm (2007.4.205). Gift of the Ben W. Heineman Sr. Family.**

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The Corning Museum of Glass gratefully acknowledges individuals and organizations that made substantial financial gifts to its acquisitions and education programs in 2007. This list is exclusive of membership contributions. Complete lists of donors to the glass collection, the Rakow Research Library, The Studio, and the Museum's public programs will be found on pages 16–19, 22–26, 34, and 37 respectively.

The names of founding members of the Ennion Society appear in boldface.

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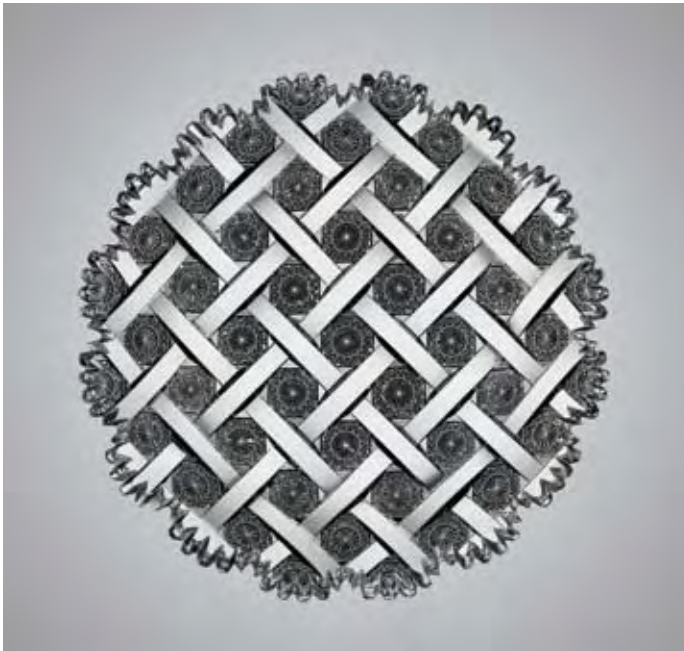
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*Plate, "Willow" pattern, blown, tooled, cut, ground, polished. U.S., Corning, NY, T. G. Hawkes and Company, 1911–1915. D. 15.1 cm (2007.4.51).*



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\* Gift matched by a corporate matching gift.



*Decanter with stopper, blown, tooled, cut, polished. U.S., Philadelphia, PA, Union Glass Works, probably 1826–1842. OH. 27.8 cm (2007.4.61).*

# Financial Report

## OPERATING RESULTS AND FINANCIAL OUTLOOK

The year 2007 was extremely successful in visitation and revenue. The total number of visitors was 375,000, our highest level in 15 years. Visitation was 13 percent higher than in 2006, with significant increases in all categories (individuals, families, tour groups, and school groups).

Strong visitation drove earned revenues to \$10.5 million, \$1.1 million more than expected. Even with the increased traffic and demands on the organization, the Museum managed to hold operating expenses to budget, so that the net cash surplus from operations for the year totaled \$1.1 million.

The Museum Operating Reserve Fund (MORF) grew to \$18.3 million, with \$1.3 million in investment performance through December 31. In early 2008, \$821,000 of the 2007 cash operating surplus will be transferred to the MORF to replace funds used in 2006 to improve the funded status of the Museum's pension plan.

The operating budget for 2008 has been set at \$35.3 million, with expectations for continued growth in visitation, earned revenues, and support from Corning Incorporated. Budget increases are based on higher exhibition costs, a greater allowance for glass acquisitions, and increased funding of domestic and international glassmaking opportunities, all of which support the Museum's global leadership strategies. While our visitation during the summer of 2007 will be difficult to repeat, all of our resources are being deployed in the belief that offering visitors opportunities to see the glass in our galleries, to watch glassmaking demonstrations, and to enjoy making their own glass will continue to result in strong visitation.

Financial results will be monitored closely during the year. If operating revenues do not reach budgeted levels, operating expenses will be adjusted to avoid using monies from the MORF to support general operations.

We look forward to a financially sound and successful 2008.

The following pages contain the audited financial statements as of December 31, 2007 and 2006, together with the Independent Auditors' Report, provided by Bonadio & Co., LLP.

Nancy J. Earley  
*Senior Director, Administration and Finance*

## INDEPENDENT AUDITORS' REPORT

March 12, 2008

To the Board of Trustees of The Corning Museum of Glass:

We have audited the accompanying statements of financial position of The Corning Museum of Glass (a New York not-for-profit corporation) as of December 31, 2007 and 2006, and the related statements of activities and change in net assets and cash flows for the years then ended. These financial statements are the responsibility of the Museum's management. Our responsibility is to express an opinion on these financial statements based on our audits.

We conducted our audits in accordance with auditing standards generally accepted in the United States. Those standards require that we plan and perform the audits to obtain reasonable assurance about whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements. An audit also includes assessing the accounting principles used and significant estimates made by management, as well as evaluating the overall financial statement presentation. We believe that our audits provide a reasonable basis for our opinion.

In our opinion, the financial statements referred to above present fairly, in all material respects, the financial position of The Corning Museum of Glass as of December 31, 2007 and 2006, and the change in its net assets and its cash flows for the years then ended in conformity with accounting principles generally accepted in the United States.

Our audits were made for the purpose of forming an opinion on the basic financial statements taken as a whole. The supplementary information included in Note 21 is presented for purposes of additional analysis and is not a required part of the basic financial statements. Such information has not been subjected to the auditing procedures applied in the audit of the basic financial statements and, accordingly, we express no opinion on it.

*Boradio + Co., LLP*

**The Corning Museum of Glass**  
**Statement of Financial Position**  
**for the Years Ended December 31, 2007 and 2006**  
(Dollars in Thousands)

	<u>2007</u>	<u>2006</u>
<b>ASSETS</b>		
<b>CURRENT ASSETS:</b>		
Cash and equivalents	\$ 4,022	\$ 3,402
Accounts receivable, net of allowance of \$1 for 2007 and 2006	52	53
Other receivable - Rockwell Museum	59	51
Inventories, net of reserve of \$25 for 2007 and 2006	629	734
Contributions receivable	36	118
Other assets	<u>96</u>	<u>115</u>
Total current assets	<u>4,894</u>	<u>4,473</u>
INVESTMENTS	20,547	19,073
FIXED ASSETS, net	3,573	3,861
PREPAID PENSION EXPENSE	952	1,466
COLLECTIONS (Note 2)	<u>—</u>	<u>—</u>
	<u>25,072</u>	<u>24,400</u>
	<u>\$ 29,966</u>	<u>\$ 28,873</u>
<b>LIABILITIES AND NET ASSETS</b>		
<b>CURRENT LIABILITIES:</b>		
Accounts payable	\$ 659	\$ 316
Accrued liabilities	473	465
Deferred revenue	163	218
Current portion of capital lease obligations	43	23
Current portion of postretirement benefits other than pension	<u>20</u>	<u>32</u>
Total current liabilities	1,358	1,054
CAPITAL LEASE OBLIGATIONS, net of current portion	551	596
POSTRETIREMENT BENEFITS OTHER THAN PENSION, net of current portion	<u>780</u>	<u>2,306</u>
Total liabilities	<u>2,689</u>	<u>3,956</u>
<b>NET ASSETS:</b>		
Unrestricted	25,249	23,046
Temporarily restricted	619	492
Permanently restricted	<u>1,409</u>	<u>1,379</u>
Total net assets	<u>27,277</u>	<u>24,917</u>
	<u>\$ 29,966</u>	<u>\$ 28,873</u>

The accompanying notes are an integral part of these statements.

**The Corning Museum of Glass**  
**Statement of Activities and Change in Net Assets**  
**for the Year Ended December 31, 2007**  
(Dollars in Thousands)

	<u>Unrestricted</u>	Temporarily <u>Restricted</u>	Permanently <u>Restricted</u>	<u>Total</u>
<b>SUPPORT AND REVENUE:</b>				
Contributions from Corning Incorporated	\$24,309	\$ -	\$ -	\$ 24,309
Admissions	2,229	-	-	2,229
Sales from merchandising and food service	5,749	-	-	5,749
Studio and education programs	1,971	-	-	1,971
Other revenues and contributions	577	494	-	1,071
Interest and dividends	823	77	16	916
Net appreciation of investments	746	21	14	781
Net assets released from restrictions	<u>465</u>	<u>(465)</u>	<u>-</u>	<u>-</u>
Total support and revenue	<u>36,869</u>	<u>127</u>	<u>30</u>	<u>37,026</u>
<b>EXPENSES:</b>				
Program services-				
Curatorial, exhibitions, and research	5,855	-	-	5,855
Studio and education programs	5,434	-	-	5,434
Library services	1,671	-	-	1,671
Publications	429	-	-	429
Visitor services	2,579	-	-	2,579
Merchandising and food service	3,861	-	-	3,861
Cost of sales from merchandising and food service	<u>2,742</u>	<u>-</u>	<u>-</u>	<u>2,742</u>
Total program services	<u>22,571</u>	<u>-</u>	<u>-</u>	<u>22,571</u>
Support services-				
General administration	7,389	-	-	7,389
Marketing and public relations	2,296	-	-	2,296
Information services	<u>968</u>	<u>-</u>	<u>-</u>	<u>968</u>
Total support services	<u>10,653</u>	<u>-</u>	<u>-</u>	<u>10,653</u>
Acquisitions-				
Purchases for the Glass Collection	1,796	-	-	1,796
Purchases for the Library Collection	<u>209</u>	<u>-</u>	<u>-</u>	<u>209</u>
Total acquisitions	<u>2,005</u>	<u>-</u>	<u>-</u>	<u>2,005</u>
Total expenses	<u>35,229</u>	<u>-</u>	<u>-</u>	<u>35,229</u>
CHANGE IN NET ASSETS BEFORE OTHER CHANGES IN NET ASSETS	1,640	127	30	1,797
OTHER CHANGES IN NET ASSETS				
Effect of adoption of SFAS No. 158 (Note 6)	<u>563</u>	<u>-</u>	<u>-</u>	<u>563</u>
CHANGE IN NET ASSETS	2,203	127	30	2,360
NET ASSETS—beginning of year	<u>23,046</u>	<u>492</u>	<u>1,379</u>	<u>24,917</u>
NET ASSETS—end of year	<u>\$ 25,249</u>	<u>\$ 619</u>	<u>\$ 1,409</u>	<u>\$ 27,277</u>

The accompanying notes are an integral part of these statements.

**The Corning Museum of Glass**  
**Statement of Activities and Change in Net Assets**  
**for the Year Ended December 31, 2006**  
(Dollars in Thousands)

	<u>Unrestricted</u>	<u>Temporarily Restricted</u>	<u>Permanently Restricted</u>	<u>Total</u>
<b>SUPPORT AND REVENUE:</b>				
Contributions from Corning Incorporated	\$ 22,932	\$ -	\$ -	\$ 22,932
Admissions	1,944	-	-	1,944
Sales from merchandising and food service	5,079	-	-	5,079
Studio and education programs	1,626	-	-	1,626
Other revenues and contributions	484	342	-	826
Interest and dividends	702	65	15	782
Net appreciation (depreciation) of investments	1,258	(3)	(1)	1,254
Net assets released from restrictions	<u>347</u>	<u>(347)</u>	<u>-</u>	<u>-</u>
Total support and revenue	<u>34,372</u>	<u>57</u>	<u>14</u>	<u>34,443</u>
<b>EXPENSES:</b>				
Program services-				
Curatorial, exhibitions, and research	6,042	-	-	6,042
Studio and education programs	4,840	-	-	4,840
Library services	1,646	-	-	1,646
Publications	389	-	-	389
Visitor services	2,508	-	-	2,508
Merchandising and food service	3,766	-	-	3,766
Cost of sales from merchandising and food service	<u>2,411</u>	<u>-</u>	<u>-</u>	<u>2,411</u>
Total program services	<u>21,602</u>	<u>-</u>	<u>-</u>	<u>21,602</u>
Support services-				
General administration	7,510	-	-	7,510
Marketing and public relations	2,097	-	-	2,097
Information services	<u>764</u>	<u>-</u>	<u>-</u>	<u>764</u>
Total support services	<u>10,371</u>	<u>-</u>	<u>-</u>	<u>10,371</u>
Acquisitions-				
Purchases for the Glass Collection	917	-	-	917
Purchases for the Library Collection	<u>216</u>	<u>-</u>	<u>-</u>	<u>216</u>
Total acquisitions	<u>1,133</u>	<u>-</u>	<u>-</u>	<u>1,133</u>
Total expenses	<u>33,106</u>	<u>-</u>	<u>-</u>	<u>33,106</u>
Other-				
Change in minimum pension liability	<u>1,669</u>	<u>-</u>	<u>-</u>	<u>1,669</u>
CHANGE IN NET ASSETS	2,935	57	14	3,006
NET ASSETS—beginning of year	<u>20,111</u>	<u>435</u>	<u>1,365</u>	<u>21,911</u>
NET ASSETS—end of year	<u>\$ 23,046</u>	<u>\$ 492</u>	<u>\$ 1,379</u>	<u>\$ 24,917</u>

The accompanying notes are an integral part of these statements.



**The Corning Museum of Glass**  
**Statements of Cash Flows**  
**for the Years Ended December 31, 2007 and 2006**  
(Dollars in Thousands)

	<u>2007</u>	<u>2006</u>
<b>CASH FLOW FROM OPERATING ACTIVITIES:</b>		
Change in net assets	\$ 2,360	\$ 3,006
Adjustments to reconcile change in net assets to net cash flow from operating activities:		
Depreciation	745	680
Gain on the sale of fixed assets	-	(70)
Net appreciation of investments	(781)	(1,254)
Interest and dividends restricted for reinvestment	(16)	(15)
Change in minimum pension liability	-	(1,669)
Effect of adoption of SFAS No. 158	(563)	-
Acquisitions for the Museum collection	2,005	1,133
Changes in:		
Accounts receivable	1	29
Other receivable - Rockwell Museum	(8)	(2)
Inventories	106	155
Contributions receivable	82	132
Other assets	19	(4)
Prepaid pension expense	(389)	(1,466)
Intangible pension asset	-	67
Accounts payable	342	(178)
Accrued liabilities	8	137
Deferred revenue	(54)	13
Accrued pension liability	-	299
Postretirement benefits other than pension	<u>(72)</u>	<u>564</u>
Net cash flow from operating activities	<u>3,785</u>	<u>1,557</u>
<b>CASH FLOW FROM INVESTING ACTIVITIES:</b>		
Purchases of fixed assets	(457)	(323)
Proceeds from the sale of fixed assets	-	283
Purchases of investments	(3,844)	(12,267)
Proceeds from the sale of investments	3,151	12,302
Acquisitions for the Museum collection	<u>(2,005)</u>	<u>(1,133)</u>
Net cash flow from investing activities	<u>(3,155)</u>	<u>(1,138)</u>
<b>CASH FLOW FROM FINANCING ACTIVITIES:</b>		
Repayments on capital leases	(26)	-
Interest and dividends restricted for reinvestment	<u>16</u>	<u>15</u>
Net cash flow from financing activities	<u>(10)</u>	<u>15</u>
CHANGE IN CASH AND EQUIVALENTS	620	434
CASH AND EQUIVALENTS—beginning of year	<u>3,402</u>	<u>2,968</u>
CASH AND EQUIVALENTS—end of year	<u>\$ 4,022</u>	<u>\$ 3,402</u>
<b>SUPPLEMENTAL CASH FLOW INFORMATION— NON-CASH INVESTING AND FINANCING TRANSACTIONS:</b>		
A capital lease obligation of \$619 was incurred when the Museum entered into a lease for buses in 2006.		

The accompanying notes are an integral part of these statements.

**The Corning Museum of Glass**  
**Notes to Financial Statements**  
**December 31, 2007 and 2006**  
(Dollars in Thousands)

**1. THE ORGANIZATION**

The mission of The Corning Museum of Glass (the Museum) is to engage, educate, and inspire visitors and the community through the art, history and science of glass. This involves building, preserving, and promoting the world's foremost collection of objects representing the art and history of glass, and the library of record on those subjects for a broad range of current and new museum visitors; displaying the best of the collection in a permanent exhibition and arranging temporary exhibitions illustrating particular aspects of the art and history of glass, and in doing so maintaining an international reputation for scholarship and research on glass; presenting exhibitions of glass science and technology that educate and involve visitors of all ages in historic innovations and future applications of glass and glass-related materials and providing visitors with a unique opportunity to view and experience glassmaking.

**2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES**

**Basis of Accounting**

The financial statements of the Museum have been prepared in accordance with accounting principles generally accepted in the United States.

**Classification of Net Assets**

To ensure observance of limitations and restrictions placed on the use of resources available to the Museum, the accounts are reported in accordance with the principles of accounting for not-for-profit organizations. This is the procedure by which resources are classified for reporting purposes into groups of net assets established according to their nature and purpose. Accordingly, all financial transactions have been recorded and reported by net asset group.

Net assets of the Museum are classified and reported as follows:

• **Unrestricted Net Assets**

Unrestricted net assets include operating net assets, which are not subject to donor-imposed stipulations, and are generally available for support of Museum operations, with certain limitations, as designated by the Board of Trustees.

• **Temporarily Restricted Net Assets**

Temporarily restricted net assets include resources resulting from contributions of assets whose use by the Museum is limited by donor-imposed restrictions that either expire by passage of time or will be fulfilled by future actions of the Museum pursuant to those restrictions. When a donor restriction expires, temporarily restricted net assets are reclassified to unrestricted net assets and reported in the statement of activities as net assets released from restrictions. Temporary restrictions on gifts to acquire long-lived assets are considered met in the period in which the assets are acquired or placed in service. In the absence of donor specification that income and gains on donated funds are restricted, such income and gains are reported and classified based on the terms of the original gift.

• **Permanently Restricted Net Assets**

Permanently restricted net assets have been restricted by donors to be maintained by the Museum in perpetuity. Generally, the Museum is permitted to use or expend part or all of the income and gains derived from the donated assets, restricted only by the donors' wishes.

**Cash and Equivalents**

Cash and equivalents consist of amounts on deposit with financial institutions, short-term investments with maturities of three months or less at the time of purchase, and other highly liquid investments, primarily money market funds. At times, the balances in the bank accounts may exceed federally insured limits. The Museum has not experienced any losses in such accounts and believes it is not exposed to any significant credit risk with respect to cash and cash equivalents.

**Accounts Receivable**

Accounts receivable consist of amounts primarily due from tour group operators and other organizations for their participation in Museum activities as well as for facility rental fees. The Museum records an allowance for doubtful accounts based on prior experience and a review of specific accounts.

**Inventories**

Inventories consist of items purchased for resale in the Museum's gift shops and are valued at the lower of cost, determined on the average-cost basis, or market. The cost of inventory produced by Museum staff is expensed as incurred, since the future recovery of such costs is uncertain.

## 2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (Continued)

### Investments

Investments are stated at fair value based on quoted market prices.

Investment securities are exposed to various risks, such as interest rate, market, economic conditions, world affairs and credit risks. Due to the level of risk associated with certain investment securities, it is possible that changes in their values could occur in the near term and such changes could materially affect the net assets of the Museum.

### Fixed Assets

Fixed asset purchases are capitalized and recorded at cost or, in the case of gifts, at fair value at date of donation. The Museum capitalizes all fixed assets with a cost of \$5 or more that have a useful life of greater than one year. Depreciation expense is computed using the straight-line method over the estimated useful life of the assets (ranging from 2 to 40 years).

### Taxes

The Museum is a not-for-profit corporation exempt from income taxes as qualified under Section 501(c)(3) of the Internal Revenue Code. The Museum has been classified by the Internal Revenue Service as a private foundation.

### Museum Collection

The collections, which were acquired through purchases and contributions since the Museum's inception, are not recognized as assets on the statement of financial position. Purchases of or proceeds from the sale of collection items are recorded as changes in unrestricted net assets in the year the transaction occurs. Donations of art objects and library materials are not recorded as income in the statement of activities.

### Contributions

Contributions received and unconditional promises to give are measured at their fair values and are reported as an increase in net assets. The Museum reports gifts of cash and other assets as either temporarily restricted or permanently restricted support if they are received with donor stipulations that limit the use of the donated assets, or if they are designated as support for future periods.

Contributions receivable represents the fair value of amounts pledged. All pledged amounts are expected to be collected within one year.

### Donated Services, Goods, and Facilities

Materials and other goods and services received as donations are recorded and reflected in the accompanying financial statements at their fair values at the date of receipt.

Volunteers have donated significant amounts of time in support of the Museum's activities. However, the value of these services is not reflected in the accompanying statements as they do not meet the criteria for recognition as set forth under generally accepted accounting principles.

### Fair Value of Financial Instruments

The carrying amounts of cash and equivalents, accounts receivable, contributions receivable, accounts payable, and accrued liabilities approximate fair value due to the short-term maturities of these instruments. The fair value of investments has been determined as set forth previously.

### Advertising

Advertising costs are expensed as incurred.

### Sales Tax

In June 2006, the Financial Accounting Standards Board ratified Emerging Issues Task Force Issue No. 06-3 ("EITF 06-3"), "How Taxes Collected from Customers and Remitted to Governmental Authorities Should Be Presented in the Income Statement (That Is, Gross Versus Net Presentation)." The scope of EITF 06-3 includes any tax assessed by a governmental authority that is both imposed on and concurrent with a specific revenue-producing transaction between a seller and a customer. This issue provides that the presentation of taxes on either a gross basis (included in revenues and costs) or a net basis (excluded from revenues) is an accounting policy decision that should be disclosed. If such taxes are reported on a gross basis and are significant, entities, should disclose the amount of those taxes. The Museum adopted EITF 06-3 in 2007 and consistent with its historical accounting policy has presented sales net of tax collected.

### Use of Estimates

The preparation of financial statements in conformity with generally accepted accounting principles requires management to make estimates and assumptions that affect the amounts reported in the financial statements and accompanying notes. Actual results could differ from those estimates.

## 3. OTHER RECEIVABLE—ROCKWELL MUSEUM

Employees of the Museum provide services to the Rockwell Museum (Rockwell) for which the Museum is reimbursed for the cost of salaries and benefits of the specific employees. In 2007 and 2006, the Museum provided services totaling \$742 and \$674, respectively to Rockwell. As of December 31, 2007 and 2006, respectively, the Museum recorded an amount due from Rockwell for salaries, benefits and other services of \$59 and \$51.

#### 4. INVESTMENTS

The Museum has Board-designated and permanent endowment investments which consist of the following at December 31:

	<u>2007</u>	<u>2006</u>
Vanguard Short-Term Money Market Fund	\$ 1,905	\$ 1,688
Vanguard Total Bond Market Fund	7,562	6,839
Vanguard Short-Term Bond Fund	1,527	1,437
Vanguard Equity Funds	<u>9,553</u>	<u>9,109</u>
	<u>\$ 20,547</u>	<u>\$ 19,073</u>

Net investment income generated from these investments consisted of the following for the years ending December 31:

	<u>2007</u>	<u>2006</u>
Interest and dividends	\$ 707	\$ 611
Realized gain on investments, net	426	1,264
Unrealized gain (loss) on investments, net	<u>355</u>	<u>(10)</u>
	<u>\$ 1,488</u>	<u>\$ 1,865</u>

Additional interest and dividends earned on cash and equivalents consisted of \$209 and \$171 in 2007 and 2006, respectively.

#### 5. FIXED ASSETS

Fixed assets consist of the following at December 31:

	<u>2007</u>	<u>2006</u>
Construction in progress	\$ 26	\$ 11
Vehicles under capital lease	619	619
Buildings	7,378	7,276
Equipment	<u>4,942</u>	<u>4,779</u>
	12,965	12,685
Less: Accumulated depreciation	<u>(9,392)</u>	<u>(8,824)</u>
	<u>\$ 3,573</u>	<u>\$ 3,861</u>

Accumulated amortization on vehicles under capital lease was \$31 at December 31, 2007. There was no accumulated amortization on vehicles under capital lease at December 31, 2006.

#### 6. PENSION AND OTHER POSTRETIREMENT BENEFIT PLANS

The Museum has a funded noncontributory defined benefit pension plan that covers all of its employees.

The Museum also has other postretirement benefit plans that provide health care and life insurance benefits for retirees and eligible dependents. The health care plan is contributory with participants' contributions determined by years of service. The life insurance plan is noncontributory.

Certain employees of the Museum provide services to the Rockwell Museum (Rockwell). Therefore, pension costs are allocated by the Museum to Rockwell based on the level of services provided to Rockwell by the Museum's employees.

Effective January 1, 2007, the pension plan was amended to reduce future benefit accruals by changing the plan formula accrual to 1.5% of all compensation, rather than 1.5% up to \$8 and 2% thereafter. In addition, credited service taken into account is now limited to a maximum 30 years rather than unlimited. This had the effect of reducing the benefit obligation by \$1,177.

Also effective January 1, 2007, the postretirement benefits plan was amended to eliminate plan benefits for employees hired after January 1, 2007, increase the years of service for eligibility to 15 from 5, eliminate retiree medical insurance for any current employee who becomes a participant by retiring on or after January 1, 2007, upon reaching age 65, require that medical contributions for current and future retirees be limited to amounts determined by the Benefits Committee, and fix the retiree life insurance benefit at \$20 rather than a percentage of final pay. This had the effect of reducing the benefit obligation by \$2,833.

6. PENSION AND OTHER POSTRETIREMENT BENEFIT PLANS (Continued)

The postretirement benefit plan disclosure information set forth below does not reflect the impact of the Medicare Prescription Drug, Improvement and Modernization Act of 2003 as the Museum has not yet determined whether prescription benefits provided by the Plan satisfy the actuarial equivalency requirement needed to obtain the federal subsidy. However, because of the plan amendments effective January 1, 2007, there will be no future impact of the Act as retiree medical benefits end upon reaching age 65, which is currently the age at which one becomes eligible for Medicare.

The Museum uses a December 31 measurement date for all of its plans.

**Adoption of SFAS 158**

The Museum adopted the recognition provisions of FASB Statement No. 158 as of December 31, 2007, which require that the funded status of defined benefit pension and other postretirement plans be fully recognized in the balance sheet. The incremental effects of applying FASB Statement No. 158 on individual line items in the balance sheet are as follows:

	<u>Before Application</u>	<u>Adjustments</u>	<u>After Application</u>
Prepaid pension expense	\$ 1,855	\$ (903)	\$ 952
Current portion of postretirement benefits, other than pension	(20)	-	(20)
Postretirement benefits other than pension, net of current portion	<u>(2,246)</u>	<u>1,466</u>	<u>(780)</u>
	<u>\$ (411)</u>	<u>\$ 563</u>	<u>\$ 152</u>

**Funded Status**

Obligations and funded status of the plans are as follows:

	<u>Pension Benefits</u>		<u>Postretirement Benefits</u>	
	<u>2007</u>	<u>2006</u>	<u>2007</u>	<u>2006</u>
Benefit obligation	\$ 9,573	\$ 9,012	\$ 800	\$ 788
Fair value of plan assets at end of year	<u>10,525</u>	<u>9,320</u>	<u>-</u>	<u>-</u>
Funded status	<u>\$ 952</u>	<u>\$ 308</u>	<u>\$ (800)</u>	<u>\$ (788)</u>
Accumulated benefit obligation	\$ 9,068	\$ 8,492	\$ -	\$ -
Employer contributions	\$ 679	\$ 1,821	\$ 19	\$ 9
Plan participants' contributions	\$ -	\$ -	\$ 14	\$ 6
Benefit payments	\$ (262)	\$ (232)	\$ (33)	\$ (15)

**Financial Statement Recognition**

As of December 31, 2007 and 2006, the following amounts were recognized in the balance sheet:

	<u>2007</u>	<u>2006</u>
As a non-current asset	\$ 952	\$ 1,466
As a current liability	\$ (20)	\$ (32)
As a non-current liability	\$ (780)	\$ (2,306)

Amounts recognized in the statements of activities and changes in net assets consist of:

Net periodic benefit cost (income)	\$ 290	\$ 720	\$ (53)	\$ 584
Change in additional minimum liability	\$ -	\$ (1,669)	\$ -	\$ -

## 6. PENSION AND OTHER POSTRETIREMENT BENEFIT PLANS (Continued)

As of December 31, 2007, the following items included in net assets had not yet been recognized as components of benefits expense:

	<u>Pension Benefits</u>		<u>Postretirement Benefits</u>	
	<u>Prior Service Credit</u>	<u>Net Loss</u>	<u>Prior Service Credit</u>	<u>Net Loss</u>
Unrecognized amounts at December 31, 2007	\$ 1,052	\$ (1,955)	\$ 2,804	\$ (1,338)
Expected amortization of unrecognized items in next year's expense	\$ (71)	\$ 75	\$ (219)	\$ 74

### Assumptions

Weighted average assumptions used to determine benefit obligations at December 31, are as follows:

	<u>Pension Benefits</u>		<u>Postretirement Benefits</u>	
	<u>2007</u>	<u>2006</u>	<u>2007</u>	<u>2006</u>
Discount rate	6.00%	5.75%	6.00%	5.75%
Average annual increase in compensation	4.50%	4.50%	N/A	4.50%
Expected long-term rate of return on plan assets	8.00%	8.00%	N/A	N/A

The expected rate of return on assets is based on the current interest rate environment and historical market premiums of equity and other asset classes relative to fixed income rates.

Assumed health care cost trend rates at December 31, are as follows:

	<u>2007</u>	<u>2006</u>
Health care cost trend rate assumed for next year	12%	12%
Rate to which the cost trend rate is assumed to decline (the ultimate trend rate)	5%	5%
Year that the rate reaches the ultimate trend rate	2012	2012

The health care cost trend is assumed to decline 2% per year through 2009 after which it declines 1% per year until the ultimate rate is reached in 2012.

### Plan Assets

The Museum's pension plan weighted average asset allocations at December 31, 2007 and 2006, by asset category are as follows:

	<u>2007</u>	<u>2006</u>	<u>Target</u>
Equity securities	40%	49%	40%
Fixed income securities	50%	39%	50%
International securities	<u>10%</u>	<u>12%</u>	<u>10%</u>
	<u>100%</u>	<u>100%</u>	<u>100%</u>

The Museum has an investment policy for the pension plan with the primary objective of adequately providing for both the growth and liquidity needed to support all current and future benefit payment obligations. The investment strategy is to invest in a diversified portfolio of assets which are expected to satisfy the above objective and produce both absolute and risk adjusted returns competitive with a benchmark of 40% MSCI US Broad Market, 10% MSCI EAFE Index, 40% Lehman Long Gov/Credit Index and 10% Lehman Inflation Note Index.

### Contributions

The Museum expects to contribute \$548 and \$36 to its pension plan and postretirement benefit plan, respectively, in 2008.

6. PENSION AND OTHER POSTRETIREMENT BENEFIT PLANS (Continued)

**Estimated Future Benefit Payments**

Benefit payments, which reflect expected future service, as appropriate, are expected to be paid as follows:

	<u>Pension Benefits</u>	<u>Postretirement Benefits</u>
2008	\$ 476	\$ 36
2009	\$ 503	\$ 44
2010	\$ 531	\$ 50
2011	\$ 558	\$ 64
2012	\$ 609	\$ 61
2013–2017	\$ 3,363	\$ 379

7. 403(B) DEFINED CONTRIBUTION RETIREMENT PLAN

Employees of the Museum are immediately eligible to participate in The Corning Museum of Glass Defined Contribution Retirement Plan, a 403(b) tax deferred annuity program. Each employee determines whether participation in the program is appropriate and the percentage of compensation he or she wishes to defer. Employees may contribute any percentage of compensation. The Museum makes matching contributions of 50% of each employee's contributions, up to a maximum of 4% of the employee's total contributions. The total of an employee's and the Museum's contributions for that employee are not to exceed the maximum IRC Section 415 limitations of \$45 in 2007. In addition, employees age 50 or older may make catch-up contributions in 2007, not to exceed \$5. Matching contributions for 2007 and 2006 were \$104 and \$82, respectively.

8. TEMPORARILY RESTRICTED NET ASSETS

Temporarily restricted net assets as of December 31 are restricted as follows:

	<u>2007</u>	<u>2006</u>
Glass acquisitions	\$ 146	\$ 149
Library acquisitions	81	39
Scholarships and awards	318	261
Time restrictions	<u>74</u>	<u>43</u>
	<u>\$ 619</u>	<u>\$ 492</u>

9. NET ASSETS RELEASED FROM RESTRICTIONS

Net assets were released from donor restrictions by incurring expenses or the passage of time satisfying the restricted purposes, as follows:

	<u>2007</u>	<u>2006</u>
Glass acquisitions	\$ 233	\$ 184
Library acquisitions	47	40
Scholarships and awards	65	54
Time restrictions	<u>120</u>	<u>69</u>
	<u>\$ 465</u>	<u>\$ 347</u>

10. PERMANENTLY RESTRICTED NET ASSETS

Permanently restricted net assets are restricted investments held in perpetuity, the income from which is expendable to support the following as of December 31:

	<u>2007</u>	<u>2006</u>
Acquisitions of books for the Rakow Research Library	\$ 644	\$ 637
Annual awards for Excellence in Glass	<u>765</u>	<u>742</u>
	<u>\$ 1,409</u>	<u>\$ 1,379</u>

#### 11. CONTRIBUTIONS FROM CORNING INCORPORATED

Contributions from Corning Incorporated for the years ended December 31 were as follows:

	<u>2007</u>	<u>2006</u>
Expenses incurred on behalf of the Museum	\$ 13,589	\$ 12,932
Cash	<u>10,720</u>	<u>10,000</u>
	<u>\$ 24,309</u>	<u>\$ 22,932</u>

Cash contributions are unrestricted and available for the Museum's general operations and acquisitions. Expenses incurred by Corning Incorporated on behalf of the Museum consist primarily of facilities costs and salaries expense. These are reflected in the applicable program and support services categories in the statements of activities. The overall contribution from Corning Incorporated was approximately 66% and 67% of the Museum's total support and revenue for the years ended December 31, 2007 and 2006, respectively.

#### 12. EXCISE TAXES

The Museum is subject to federal excise tax on net taxable investment income, as defined by the Internal Revenue Code. For tax purposes, such tax is determined, in part, based on net realized gains on sales of investments (the difference between the donor's basis of the investment, if contributed, or the cost of the investment, if purchased, and the proceeds of the sale). The Museum incurred expense and paid cash of \$6 and \$41 for Federal excise taxes for the years ended December 31, 2007 and 2006, respectively.

#### 13. OPERATING LEASES

The Museum has several noncancelable operating leases, primarily for office equipment, that expire through 2011. These leases generally require the Museum to pay all executory costs such as maintenance and insurance. The expense for operating leases for 2007 and 2006 was \$147 and \$307, respectively. The future minimum operating lease commitments are as follows:

2008	\$ 54
2009	31
2010	12
2011	<u>7</u>
	<u>\$ 104</u>

#### 14. CAPITAL LEASES

The Museum has entered into a contract to lease two buses under a non-cancelable capital lease agreement with an interest rate of 9% and an expiration date in 2017. The lease requires the Museum to pay operating expenses related to the leased asset. Future minimum lease payments at December 31, 2007 are as follows:

2008	\$ 94
2009	94
2010	94
2011	94
2012	94
Thereafter	<u>409</u>
Total minimum lease payments	879
Less: Amount representing interest	<u>(285)</u>
Present value of future minimum lease payments	594
Less: Current portion	<u>(43)</u>
	<u>\$ 551</u>

Interest expense and interest paid on the capital lease for 2007 was approximately \$36. No interest was paid in 2006 as repayment of the capital leases began in 2007.



#### **15. RUBLOFF RESIDUARY TRUST**

The Museum has been named a 2.8% beneficiary in a residuary trust. The assets are known, but their value is not easily determinable and as a result, the Museum's interest in the trust is not included on the statement of financial position. The income from the trust is recorded as it is received. There was no income from the trust in 2007. The income from the trust was \$67 in 2006.

On December 31, 2006, the trust was terminated and a wind-up period was established not to extend beyond December 31, 2009. The Trustees will continue to hold and administer approximately \$800 in cash in the trust and its wholly-owned entities during the wind-up period. The funds are being retained to cover potential future expenses in which the trust entities are or may be liable. The Trustees will distribute the remaining principal no later than the conclusion of the wind-up period.

#### **16. ADVERTISING COSTS**

For the years ended December 31, 2007 and 2006, advertising costs for the Museum were \$890 and \$856, respectively.

#### **17. FUNDRAISING COSTS**

For the years ended December 31, 2007 and 2006, fundraising costs for the Museum were \$217 and \$189, respectively and are included in general administration on the accompanying statements of activities and change in net assets.

#### **18. DONOR IMPOSED RESTRICTIONS ON UNSPENT EARNINGS**

Certain permanently restricted investment earnings are temporarily restricted for library acquisitions. Per donor instructions, each year, any unspent earnings from these investments are to be transferred back to permanently restricted investments. In 2007, the earnings available from these investments were not spent completely on the restricted purpose. Accordingly, \$6 was transferred from temporarily restricted to permanently restricted net assets for the year ended December 31, 2007.

#### **19. RELATED PARTIES**

The Museum had a contract through December 31, 2007, for consulting services, which were provided by a related party. Expenses paid for these services totaled \$38 and \$41 for 2007 and 2006, respectively.

#### **20. LEGAL PROCEEDINGS**

The Museum is involved in a claim and legal action, which arose in the ordinary course of business. In the opinion of management, the ultimate disposition of this matter will not have a material adverse effect on the Museum's financial position, results of operations, or liquidity.

#### **21. GIFTS AND DONATIONS (UNAUDITED)**

Gifts of art objects and library materials received during 2007 and 2006 were estimated by the Museum's curators to have a value of approximately \$5,178 and \$4,448, respectively.

A substantial number of volunteers donated approximately 7,835 and 4,971 hours to the Museum's program services during 2007 and 2006, respectively; however, the value of these donated services is not reflected in the financial statements.







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