

# The International Museum of Ceramic Art

## Ceramophile

New York State College of Ceramics at Alfred University  
Volume IX Number 1 Spring/Summer 1999



Stack piece by Peter Voukos accompanied by (left to right) Margaret Carney, Martin Miller, Peter Voukos, Ann Voukos, Wayne Higby and Robert Turner, shown in the Museum during festivities on October 8, 1998. The Voukos piece, San Lucar, 1993, wood-fired stoneware, is a promised gift to the Museum from Martin and Ginger Miller. Photo by Ron Pretzer.

## Selected Memories of Peter Voulkos Festivities in Alfred

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Peter Voulkos signing a copy of his book belonging to Scholes Library of Ceramics. Shown l to r: Professor of Ceramics, Wayne Higby; Peter Voulkos, Scholes Library Director, Carla Johnson. Photo by Emily Miksic.



Peter Voulkos with Elaine Levine in the Museum. Photo by Emily Miksic.

Admiring the Voulkos stock piece in the Museum (l to r) Margaret Carney, Wayne Higby, Linda Schlinger, and Peter Voulkos. Photo by Don Schlinger.



Peter Voulkos receiving his honorary doctorate from Alfred University. l to r, Wayne Higby, Peter Voulkos. Photo by Ron Pretzer.



Peter Voulkos receiving the Birns Medal from the School of Art and Design on October 8, 1998. Photo by Ron Pretzer.



Reception in Harder Hall lobby following Elaine Levine's lecture on Peter Voulkos, October 8, 1998, shown l to r, Linda Schlinger, Peter Voulkos, Ann Voulkos, Margaret Carney, and Elaine Levine. Photo by Don Schlinger.



After the honorary doctoral ceremony, l to r, L. David Pye, Dean of the New York State College of Ceramics, Peter Voulkos, and Robert Turner. Photo by Ron Pretzer.

## Focus on the Collection: Promised Gifts



What is a promised gift? When one generally thinks of how a museum might acquire a new art work for the permanent collection -- donations, purchases and bequests come to mind. A fourth acquisition possibility is the category of promised gifts.

When a piece is donated, the museum benefits by the acquisition of the gift into permanent collection -- everyone knows a museum is judged according to the quality of its collection. At the same time, a donor can benefit at tax time from their charitable gift according to Internal Revenue Service regulations.

A promised gift assures the museum that a major work which they have wanted, will some day become part of the permanent collection. According to the stipulations of the gift, quite often a promised gift is donated as a partial gift (perhaps 50%) in a given tax year and the donor receives credit for a partial charitable gift that year. In the case of a 50% partial gift, the museum may have the right to have the art work in the museum for half

the calendar year. Depending on the agreement between the museum and the donor, the gift may become finalized at the time of death of the donor or any time in between -- for instance, a year when a favorable tax credit is beneficial to the donor. This is a win/win situation for the generous donor and the recipient museum.

Several years ago during an IMCA Advisory Committee meeting, Helen W. Drutt English brought up the idea of promised gifts. This conversation has resulted in the active pursuit of such gifts for our Museum. Within the past few months, several new promised gifts have been finalized at the Museum. Marlin and Ginger Miller have promised to the International Museum of Ceramic Art the donation of their Peter Voulkos



stack piece featured on the cover of this issue of *Ceramophile*. The piece was loaned by the Millers to the Museum beginning in October, 1998, in celebration of the Voulkos events relating to the awarding of his honorary degree from Alfred University, the awarding of the

Binns Medal on October 8, and his workshops on campus. Wayne Higby was instrumental in the securing of this promised gift and we thank him for his assistance. The Ceramics Division prepared a full-color poster of this Voulkos promised gift in honor of these special events.

Equally impressive recent

promised gifts include a Ted Randall, circa 1981, stoneware bronze-form covered vessel -- a recent promised gift of Maxine and Stuart Frankel. Similarly, a 1988 Jun Kaneko plate is a promised gift from Earlene and John Taylor.

If you would like more information about how to make a promised gift or partial gift to the Museum, please contact Dr. Margaret Carney at 607-871-2421.



Clockwise from top to bottom:  
Peter Voulkos, American born 1924, San Lucar, 1993, stoneware, wood-fired. H: 38" W: 25" D: 25". Promised gift of Dr. and Mrs. Marlin Miller, Jr.  
Jun Kaneko, American born (Japan) 1942, plate, 1988, ceramic, 24" x 21". Partial Promised Gift of Earlene J. and John R. Taylor.  
Ted Randall, American 1914-1985, covered form, 1981, stoneware, 14" x 11" x 11". Promised gift of Maxine and Stuart Frankel.

Watch for the special issue of the *Ceramophile* which will feature the publication of the inaugural Dorothy Wilson Perkins Ceramic History lecture presented October 27, 1998, by Garth Clark, titled "Between a Toilet and a Hard Place: Is the Ceramic Avant Garde a Contradiction in Terms."

## Current Exhibitions

### LOST MOLDS AND FOUND DINNERWARE: REDISCOVERING EVA ZEISEL'S HALLCRAFT

February 11 - September 9, 1999

Public reception Saturday

April 10, 1999 5-7 p.m.

Eva Zeisel will be present

Catalogue Available



Hallcraft Tomorrow's Classic teapot designed by Eva Zeisel, shown with original plaster mold made at the Hall China Co. Mold on loan from Eva Zeisel. Teapot, IMCA accession no. 1998.56. Photo by Brian Ogilvie.

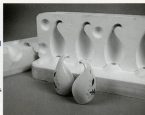
*Lost Molds and Found Dinnerware: Rediscovering Eva Zeisel's Hallcraft* is a special exhibition featuring the Hallcraft dinnerware designed by Eva Zeisel — *Tomorrow's Classic* and *Gratory* — popular dinnerware which many of us first enjoyed using in the 1950's. For the first time, in this exhibition, Zeisel's strong yet elegant, fluid yet playful dinnerware designs are juxtaposed along side the equally powerful original plaster molds created in the 1950's at the Hall China Company in East Liverpool, Ohio. The molds served as the tools for mass producing this beautifully designed "best-selling dinner set in the United States." For

nearly four decades after production of these captivating wares ceased, the original Hallcraft master molds appeared to be lost, and then through the perseverance of Eva Zeisel and others, the molds were rediscovered in 1998. It is a story not nearly as memorable as the designs themselves, but with a happy ending.

Eva Zeisel, born in Budapest in 1906, has been described as a "pioneer of twentieth-century ceramic design" as well as the "Judy Garland of dish designers." Eva sees herself as "pre- and post-modern" and unequivocally states that her slogan today is "the playful search for beauty." Her history has been well-documented in numerous exhibitions, scholarly books as well as collectors guides, journal and newspaper articles, and even on the Internet.

This exhibition, curated by Dr. Margaret Carney, gives viewers a chance to see the original master molds that are seldom seen by anyone outside the factory. These plaster molds complete the story of how a designer must design objects for production that make "the best use of the limitations imposed by manufacturing, merchandising or functional requirements." Hallcraft was and is *design* available in a popular format. Eva has written, "an object should be a relationship between the maker and the user. It's a gift." This gift will remain on view through September 9, 1999.

Eva will be present at the opening



Hallcraft Century "Fern" salt and peppers designed by Eva Zeisel for Hall China, shown with original plaster mold. Mold on loan from Eva Zeisel. Salt and pepper, IMCA accession nos. 1997.9 and 1997.10. Photo by William J. Walker, Jr.

reception on April 10, 1999 from 5-7 p.m. Perhaps she can be persuaded to say a few words. You are invited and refreshments will be served.

A 26-page illustrated catalogue of the exhibition is available for purchase by sending a check for \$20 to the Museum offices (prepaid orders only). For more information phone 607-871-2421 or check out our Web site at <http://nyscc.alfred.edu/mus/mus.html>



Hannah Newinger, American, b. 1972, Black Gibbon, 1998, stoneware, porcelain, soda fired, IMCA Gloryhole Collection, 1998.27. Photo by William J. Walker, Jr.

Check out the Museum's Web Site at:  
[www.nyscc.alfred.edu/mus/mus.html](http://www.nyscc.alfred.edu/mus/mus.html)

# Upcoming Exhibitions

## THE ALFRED ASIAN CONNECTION: THE ASIA ALFRED REFLECTION

*an exhibition curated by  
Dr. Margaret Carvey  
Taipei Gallery, New York City,  
May 14 - June 18, 1999 and  
The International Museum of Ceramic  
Art at Alfred  
September 18 -- December 16, 1999  
public reception in Alfred -- Sunday,  
October 3, 1999, 2-4 p.m.*

### Catalogue Available

Since its inception in 1900, the New York State College of Ceramics has had a strong link with Chinese ceramic traditions. The founder of what was then called the New York State School of Clay-Working and Ceramics, Charles Fergus Binns (American b. England 1857-1934), made virtuous stoneware vases, jars and bowls that reflected his love of Chinese ceramics. His pots were classic forms, many resembling Qing dynasty monochromes of the 17th and 18th centuries. He used subtle, rich glazes and no decoration, like the Song dynasty forms he admired greatly. From that point in history

onwards, the Alfred ceramics program has attracted gifted students with Asian heritage and has supported creative energies from others that reflect a continuing legacy of strong Asian influence. Several of the most successful Alfred graduates have Asian cultural heritage, including Fong Chow (AU '52 BFA, AU '54 MFA), Ka-Kwong Hui (AU '51 BFA, AU '52 MFA), Yien-koo Wang King (AU '58 BFA). In the same way, one pioneer Taiwanese ceramic artist, Mao-Chung Lee, has been affiliated as a visiting artist at Alfred. He was an established artist in his homeland (Taiwan) before venturing to study in the West, where he was greatly influenced by contemporary Western ceramics.

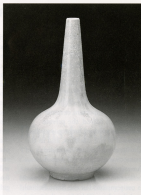
At the same time, Chinese ceramics have greatly influenced the ceramics created by a number of faculty and non-Asian students at Alfred. A short list of several of the most successful would include Charles Fergus Binns (mentioned previously); Theodore Randall (1914-1985), who received his MFA degree from Alfred in 1949, served as a faculty member and

administrator at Alfred for forty years, and created stoneware vessels reminiscent of Chinese bronzes; Val Cushing (AU '52 BFA, AU '56

MFA), who taught at Alfred for forty years until his retirement in 1997, and still creates beautiful functional ceramics in the tradition of sublime Chinese Song dynasty ware; and Wayne Higby, who has taught at Alfred since 1973, and a few years ago began creating unique porcelain landscapes with minimalist celadon glazes on a slab/clay screen support, with a visible influence seen through his connection with the Jingdezhen Ceramics Institute and his exploration of "things Chinese."

These eight artists either immigrated from Asia and studied at Alfred, or are non-Asian and either received their ceramic art training or taught at Alfred. The work of each of these successful individuals reflects direct or indirect Asian connections. The selected artists have connections with Alfred which span nearly 100 years, from 1900

until the present. A catalogue is available. Please phone the Museum for details.



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Upper right: Charles Fergus Binns, vase, signed and dated 1911, stoneware, glazed, on loan from the Purdy Museum, American Ceramic Society. Photo by Brian Ogilvie.  
Left: Ka-Kwong Hui, Ceramic Form, 1968, stoneware, on loan from the Everson Museum of Art, P.C. 68-69. Photo by Hugh Titt.

## Naming Opportunities at IMCA

In April, 1900, Charles Fergus Binns was appointed the founding director of the New York State School of Clay-Working and Ceramics (now the New York State College of Ceramics at Alfred University). In 1903, Binns wrote in an article for *The Craftsman*, "Although at present there is no important ceramic museum at Alfred, the private collection of the Director is at the disposal of the students, and in the University Museum there are numerous examples of historic American pottery. A distinctive collection of the pottery of the world is contemplated at the State School, and the idea will be carried out as soon as the necessary funds are available." Not long after, on the third floor of the original ceramics building, he established a "museum" where exhibits of pottery could be shown.

Binns had a dream -- of a ceramics museum in Alfred that showed "a distinctive collection of the pottery of the world." That time has finally

arrived. Established in April, 1991, the International Museum of Ceramic Art this past Spring successfully obtained funds to construct a 28,000 s.f. museum facility on the campus of Alfred University. The design plans are not yet finalized, so the exact design and configuration of external and internal spaces may change over the next few months. However there are many factors such as programmatic plans and space allocations which are already firmly established. There will be six galleries ranging in size from 300 s.f. to 1,500 s.f. While the gallery functions will be flexible, one gallery space has been dedicated to the presentation of advanced ceramic materials and another to temporary exhibitions. Other galleries will show rotating permanent collection. A 1,000 s.f. space will highlight educational programming varying from children's classes, visiting artists, Elderhostel, and hands-on opportunities for visitors. A 100-person fixed seating

lecture hall will be available for lectures, orientation, audio visual presentations, and large meetings.

In a museum, an object's exhibition label often carries the name of the donor. An exhibition or catalogue may be supported, in part, by funds from a corporation or an individual. But the ultimate lasting tribute in a museum, is that of having a permanent space -- a gallery, an educational classroom, lobby area, or a lecture hall -- named in honor or memory of a special person or industry. A leadership gift of \$100,000-\$500,000 will demonstrate your lifetime commitment to ceramics at Alfred and will guarantee the legacy of a significant gallery, education space, or auditorium being forever associated with your name. For a brief time you have the unique opportunity of selecting which Museum space will be graced with your name. An announcement will be made soon about several galleries and areas already "sold."

## Meet the New IMCA Advisory Board



With the Museum's reorganization of its advisory system last Spring comes a new Advisory Board. Some members of this new Board have been advisory to the Museum since its inception in Spring, 1991. Others are new advisors for IMCA. The first meeting of the new Advisory Board was held November 21, 1998 in Alfred.

*IMCA Advisory Board members shown left to right beginning with the back row: Barry Fisher, Roger Freeman, Bob Pfannenbecker, Judith Schwartz, Linda Sikora, Ann Mortimer, Mark Lyman, Margaret Carney, David Pye, Carla Johnson, Richard Thompson, Wayne Higby, Ginger Miller, Anne Currier, Susan Peterson, Ted Lyon, Anne Parker, Nancy Jurs, and Susan Tunick. New members who were not able to attend this meeting include Susanne Frantz, Andrea Gill, John Gill, Walter McConnell, Michael Monroe, James Reed, James Varner, and Gerry Williams. Photo by Mika Cady.*

# Friends of the Museum

Listed below are the individuals or organizations who have taken out a new membership or renewed their membership contribution, contributed to an acquisition, memorial, or capital campaign fund, provided in-kind services or contributed ceramic work to the permanent collection, from the period of July 1998 through December 1998.

It is not too late for you to join and help us provide a broader funding base for the Museum. Remember that we are state-assisted, not state-funded and we need your help today. Your membership contribution helps to fund our changing exhibition program, care of the permanent collection, and special educational events. Membership information is located on the back of this issue.

## BENEFACTOR

D. Philip Baker  
Garth Clark and  
Mark Del Vecchio  
Roger D. Corsaw  
Maxine and Stuart Frankel  
Linda Huey  
Ted Lyon  
Marlin and Ginger Miller  
Joel and Ann Moskowitz  
Lyle Perkins  
David and Ann Shaner  
Earlene J. and John R. Taylor  
Robert and Sue Turner  
William J. Walker, Jr.

## PATRON

Bailey Pottery Equipment Corp.  
Philip and Esther Bonnet  
Edward and Carole Coll  
Sandy and Sandra Davidow  
Julia Duncan  
Victoria and Richard  
MacKenzie-Childs  
Shenango Refractories  
Steve and Michiko Levine  
Penelope Fraser Weiss and  
David Weiss

## CONTRIBUTING OR BUSINESS

Dresser-Rand Co.  
Helen W. Drutt English  
Ferrin Gallery  
Susan and Bruce Greene  
Helen Lakofsky  
L.A. County Museum of  
Art/Research Library  
Joanne and Paul Perrot  
Arthur Williams

## SUSTAINING

Laura Byrd  
Albert W. Clark  
Mrs. William Collins  
Val and Elsie Cushing  
Dolores A. Garst  
Fred and Judy Gregory  
Jordan Lubitz  
Ginny Marsh  
Edward and Sally Mueller  
John and Kathy Olenick  
John and Adelia Remsen  
Elinor and Fred Rosenmiller  
Leonard and Ann Rubenstein  
Matthew Whalen and  
Darrell Ertzbenger

## FAMILY

Stephen Bien  
David Clarke  
Chris and Elisabetta D'amanda  
Rupert J. Deese  
Ka-Kwong and Eva Hui  
Herbert and Phyllis Mac Donnell  
Pamela Riley Osborn  
Roger H. Porter, Jr.  
Mr. and Mrs. Robert R. Sinclair

## INDIVIDUAL

Mary Louise Carter  
D. Sherman Clarke  
Coming Inc./Foundation  
Matching Gifts  
Hannah S. Crump  
Karen Karnes  
Eric A. Kubinyak  
Bryan McGrath  
Barbara Parson Merriewood  
Metropolitan Museum of  
Art/Watson Library  
Lisa D. Miller

Jeff Oestreich  
Mary O'Malley  
Kelly Palmer  
Michael Rubenstein  
Susan Tunick  
Leslie F. Waldron  
Laura Wilensky  
Jean A. Wosinski  
Anne Winslow Wright

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# Binns Update

The exhibition *The Stonewares of Charles Fergus Binns: Father of American Studio Ceramics* has just closed at the Smithsonian Institution's Renwick Gallery, part of the National Museum of American Art, in Washington, D.C. The traveling exhibition schedule has been revised as follows:

The Muscatine Art Center, Muscatine, Iowa (April 11 - June 27, 1999); the Butler Institute of American Art, Youngstown, Ohio (September 12 - November 2, 1999); The Museum of Arts & Sciences in Macon, Georgia (January 14 - April 2, 2000); and the Brunner Art Museum, Ames, Iowa (August 20 - October 8, 2000).



*Binns opening at the Renwick Gallery, Washington, D.C., September 11, 1998. Shown right to left, L. David Fye, Dean of the New York State College of Ceramics, Margaret Carney, Museum Director, Dr. Philip Bonnet, grandson of Charles Fergus Binns, and Edward G. Coll, Jr., President of Alfred University. Photo by William J. Walker, Jr.*

The International Museum of Ceramic Art  
New York State College of Ceramics  
at Alfred University  
Alfred, New York 14802  
607-871-2421

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**Membership Information**  
The International Museum  
of Ceramic Art  
Friends of the International Museum  
of Ceramic Art

— I would like to become a Friend at  
the membership level indicated below

- \$10,000 and up, Museum  
Development Council
- \$5,000-9,999 Director's Kiln Gods
- \$500-4,999 Benefactor
- \$250-499 Patron
- \$125 (Individual) Ceramic Connoisseur
- \$100-249 Contributing or Business
- \$50-99 Sustaining
- \$35 Family
- \$25 Individual
- \$10 Senior Citizen/Student\*

\*If Student Membership, please include a  
photocopy of your student I.D. card.

All contributions to the International  
Museum of Ceramic Art are tax deductible  
to the extent allowed under the law. All  
contributions will be used for collections,  
conservation, exhibitions, or educational  
programs unless otherwise specified.

Signature \_\_\_\_\_

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Checks should be made payable to:  
The International Museum of Ceramic Art  
(IMCA)

**Mail to:**  
The International Museum of Ceramic Art  
Membership Office  
New York State College of Ceramics  
at Alfred University  
Alfred, New York 14802  
607-871-2421

**Information**

Directions to Museum: From Route 17  
(Southern Tier Expressway), Exit 33 in  
Almond. Follow signs for Alfred University  
to Route 21 south and to Route 244 into  
Alfred. Just past the Steuben Trust  
Company bank building on the right is the  
Alfred State College Horticulture Building  
— the Ceramics Corridor Innovation  
Center is on the left-hand side directly  
across the street. The building is  
handicapped accessible.

**Admission:** FREE

**Telephone:** 607-871-2421  
**Fax:** 607-871-2615

**Hours:** 10am-5pm Tuesday-Sunday  
Closed Mondays and some holidays

**Tours:** Group tours should be scheduled 2  
weeks in advance. Call during regular  
business hours for an appointment.

**Cameras:** Photography is permitted only  
with handheld cameras and electronic flash  
in permanent collection exhibit areas only.  
No photos may be taken of travelling  
exhibitions. No photographs taken in the  
Museum may be reproduced, distributed,  
or sold without permission from the  
Museum.

**Cheekroom:** All umbrellas, parcels and  
bags must be left in the racks available in  
the Museum foyer.

**Membership:** Benefits to members  
include subscription to the Museum  
newsletter, *Cerawatch*; invitations to  
celebrate special exhibitions and  
educational programs; discount on  
Museum exhibition catalogues; and  
invitations to participate in Museum  
sponsored trips.

**The International Museum  
of Ceramic Art**

**Governing Authority**  
L. David Pye, Dean, The New York State  
College of Ceramics

**Museum Advisory Board**

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Andrea Gill  
John Gill  
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Robert Plannebecker  
L. David Pye  
James Reed  
Judith Schwartz  
Linda Sikora  
Richard Thompson  
Susan Tunick  
James Varner  
Gerry Williams

**Staff**

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Karen Enke, Assistant to the Director  
Susan Kowalezyk, Collections Manager  
Museum Receptionists/Guards: Sally  
Barros and Linda Peacock  
Museum Assistants: Bethany Carlson, Kate  
Goetz, Amy Kirchner, Loretta Languet,  
Heather Seely