

The Museum of Ceramic Art at Alfred Ceramophile

New York State College of Ceramics at Alfred University
Volume 1 Number 2 Autumn/Winter 1991-92

Anonymous Chinese, Tang Dynasty (618-907), TOMB FIGURINE OF
A COURT LADY, earthenware with traces of polychrome, H. 18-3/4"
(47.5 cm.), Gift of Nancy Seiberling, Acc. No. 1991.63.



UPCOMING EXHIBITIONS

Charles Fergus Binns Stonewares: A Chair Must Invite the Sitter January 15, 1992 - June 14, 1992

If you made a point of jotting down the dates of the upcoming exhibition of stonewares by Charles Fergus Binns, you will need to note that the exhibition is being extended into the middle of June so that Alfred alumni may enjoy the exhibition when they return for their reunions.

This exhibition, curated by Museum Director Margaret Carney Xie, with the catalogue co-authored by Susan Strong, Alfred University Associate Vice-President for Academic Affairs, features the stoneware vessels created by Dr. Charles Fergus Binns (1857-1934), during his years at Alfred, from the beginning of his tenure as the first Director of the New York State School of Clayworking and Ceramics in 1900, to his retirement in 1931. The exhibition will include more than forty stoneware vessels, dating between 1905 and 1934. While most will come from the Museum's permanent collection, several loans are currently planned from the Metropolitan Museum of Art, the Detroit Institute of Arts, the Newark Museum, Alfred University's Herrick Library, and the family of "Daddy" Binns.

Although Binns believed that "the production of porcelain is the goal of the potter," the pots he created at Alfred were stonewares which evolved in his search for "the production of a special ware which should express my own ideals of design and craftsmanship." These stoneware vessels, exemplified in this exhibit by more than forty pieces, fulfill his prophecy: "There must be fitness to purpose. A chair must invite the sitter, a carpet must lie flat, a vase must stand securely and must hold water...There must be fitness to material."

Accompanying the exhibition, will be an illustrated catalogue of the exhibition, which is dedicated in honor of Mrs. Mabel Fenner Lyon. You will not want to miss the opening reception on Thursday evening January 30, 1992 from 5:00-7:00 p.m. Refreshments will be served and the public is invited to attend. A brief video tape showing Binns at the wheel, ca. 1930, will be unveiled at the opening reception. A brief gallery talk will be presented by Museum Director and exhibition curator Margaret Carney Xie at 6:00 p.m. Don't worry, if you can't make this reception due to winter weather, there will be a closing reception in the Spring, with the date to be announced later.

NEW ART FORMS SPECIAL EXHIBITION

September 19 - 22, 1991, the Museum of Ceramic Art at Alfred, toured their first special exhibition to the 1991 Chicago International New Art Forms Exposition at Navy Pier in Chicago. This special exhibition, "The Museum of Ceramic Art at Alfred: Still New after Ninety Years," included a selection from the Museum's permanent collection at New York State College of Ceramics at Alfred University. Ceramics included were three pieces by Charles Fergus Binns; work by Japanese treasure Rosanjin; pieces by Alfred faculty past and present, including Ted Randall, John Gill, and Val Cushing; Alfred MFA "Glory Hole" graduate pieces by Karen Karnes, Jan Hoag, Graham Marks, and David Regan; works from the Roger D. Corsaw Collection of Functional American Ceramics, including a dinner set by William Brouillard, and vessel with hares by Ken Ferguson; Korean ceramics from the Colonel Fox Collection; and several examples from the Krevolin Collection of Indian Pottery of the Ancient Americas.

The Museum's collection began in 1900 with the arrival of Charles Fergus Binns, and the collection has continued to grow, uninterrupted for more than ninety years. This special exhibition served to demonstrate the diversity of the permanent collection, with commitment to excellence, and as the celebratory announcement of the formal establishment of the Museum.

Gallery talks by Alfred ceramic Professor Val Cushing, were presented Friday and Saturday at 4:00 p.m. at our booth, with both events being well-attended.

Special thanks go to Mark Lyman at The Lakeside Group, Inc., and all of the Alfred faculty and graduate students who helped make our first special exhibition such a success.



Photo courtesy Karen Genghwa

Charles Fergus Binns, American (1857-1934), untitled vase, signed and dated 1929, stoneware, reduction fired utilizing a rutile/titanium and iron oxide crystalline glaze, oversprayed with a copper and rutile glaze, Acc. No. CF828.

RECENT ACQUISITIONS

An article about "recent acquisitions" could fill this entire newsletter if space permitted, due to the generosity of many Museum supporters in recent months. Literally hundreds of objects have been acquired by the Museum in the past eight months, and a new exhibition which opened at the Museum in September highlights many of these ceramic gifts to the permanent collection. This exhibition will continue to be on view to the public until December 5, 1991.

Although this brief article cannot mention all of the hundreds of new acquisitions, we want to thank all of the generous donors for their gifts. One very special gift, which will be most appreciated by Museum Director Margaret Xie as she teaches the history of ceramics seminar, is the donation of a Chinese T'ang dynasty (618-907 A.D.) tomb figurine of a court lady (cover illustration), which was given to the Museum by Nancy Seiberling of Iowa City, Iowa. This spectacular earthenware tomb figurine was featured in an exhibit co-curated by Xie titled "Iowa Collects Asian Art," and it is hoped that this great gift will attract others to donate Chinese ceramics to the collection, so that students will not have to rely only on slides during ceramic history lectures.

If one wanders through the exhibit "Recent Acquisitions" one can see an extremely eclectic group of ceramic objects including ancient Roman ceramic oil lamps donated by retired ceramic engineering professor, Dr. George Kirkendale and his wife; seven beautiful Nigerian pots donated by Elizabeth Carins; Pre-Columbian pottery and figurines donated by Cedric and Daisy Marks and an additional seven pieces donated by Nancy Seiberling, including several exceptionally fine figurines; 18 pieces of Leach Pottery Standard Ware, donated by ceramist Jeff Oestreich; seven nearly pieces by noted ceramist Daniel Rhodes (1911-1989), donated by his sister Rachel Rhodes of Fort Dodge, Iowa, and by his wife Mary Beth Coulter Rhodes; two important pieces by Ted Randall (1914-1995), generously donated to the Museum's permanent collection by the Randall Family; a ceramic sculpture, "O.B. #26," created and donated by artist William Parry.

Included among the additions to the Corsaw Collection of Functional American Ceramics are a covered jar by Alfred ceramist Val Cushing, donated by the artist; a teapot by Akio Takamori, donated by the artist and the Garth Clark Gallery; and purchased by the Museum: a dinnerware set by William Brouillard; a coffee set by Kris Nelson (featured in our last issue of *Ceramophile*); an exquisite porcelain covered box by Janel Jacobson; a bowl with green spots by Harrison McIntosh; a casserole by Scott Goldberg; and a covered jar by Sheldon Carey donated by the artist, to name just a few.

Please stop by and see these excellent additions to the Museum's permanent collection, on view until December 5.



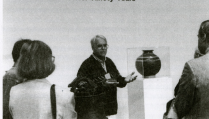
Graduate students participating in Ceramic History Seminar, Fall, 1991. Pictured left to right: Dr. Margaret Carney Xie, Mary Louise Carter, Gary Martin, and Linda Huey. They are shown examining a piece by Ted Randall, recently donated to the Museum by the Randall family.

SPECIAL THANKS

Our special thanks go to Scholes Library of Ceramics, Slide Librarian Carla Freeman, a New York State College of Ceramics faculty member who has helped the Museum through lending her considerable computer skills toward the establishment of the Museum's computerized collections management system and the Museum's mailing program. These computerized system are now in place and we are grateful.

Another notable volunteer this recent summer has been Nathaniel Hsieh, who has untiringly assisted in installing the new exhibits on fifth floor in Harder Hall and facilitated the installation of hundreds of glass objects now on display in Binns-Merrill Hall. His heroic efforts are most appreciated.

The Museum of Ceramic Art at Alfred:
Still New After Ninety Years



Val Cushing presentation at Chicago International New Art Forms.

CRANDALL BARN

by Robert Turner



1952 workshop by Marguerite Wildenhain in Crandall Barn. Pictured left to right: Val Cushing, Jerome Ackerman, Hui Kakwong, Marguerite Wildenhain, Dwayne Matterson, Martin Chodos, Herb Cohen, Evelyn Dabson, Dan Rhodes, and Judy Baldwin.

Mitchell of Alfred and Linn Phelan of Almond and many to have international renown in the craft fields will have fond memories of Crandall.

Teaching ceramics in the summer program as I did in 1951 was to experience a wonderful invigorating environment for such study. On the ground floor in openness and light a couple of large rooms looked out back to the little pond and idyllic arched bridge that led to the garden house where Charles Harder had his office. The location engendered a sense of intimacy and community in the pursuit of art.

It was a glorious time and place for the intermingling of participants in learning, of mature graduate students and visiting artists. People like Val Cushing, who remembers the class sitting around the bridge with Marguerite Wildenhain, got their start here, so many to become significant potters, artists, designers, teachers, curators. The class of 1952 — including Val, Herb Cohen, Louis Mendez, Fong Chow, Dick Homer, David Benzing, Ed Pettingill, to name just a few — graduated after junior and senior years in Crandall Barn.

Crandall has a singular place in the hearts and memories of those who knew it as their home in preparation for a professional life. And now a perception is growing of the simple elegance, the functional space (it could be added to), the place where Crandall resides — and a vision grows of an emergence of a new, enlarged Crandall adapted to meet the function of a new Alfred Museum of Ceramic Art.

PURPOSE STATEMENT

The Museum of Ceramic Art at Alfred is a permanent, non-profit agency of the School of Art and Design of the New York State College of Ceramics at Alfred University, Alfred, New York. The Museum, a cultural resource, is educational and aesthetic in purpose. The Museum acquires and owns ceramic works of art, cares for them, and interprets and exhibits them to the public on a regular basis.

The Museum is overseen by the New York State College of Ceramics and administered by a professional staff. The Museum provides for the study and preservation of the collections and the continual development and improvement of the collections for the benefit of present and future generations.

In addition, they continue to provide, through the use of the permanent collection and special exhibits, educational programs for their wide and varied audiences, which encourage and promote the advancement, understanding, enjoyment, and diffusion of knowledge of the history of ceramic art. The collections include important examples of contemporary American ceramic art, ceramic objects which illustrate, technically and aesthetically, the broader world history of ceramic art, and the ceramics created by Alfred-trained ceramic artists, as a national repository and research center for the investigation and study of the history of American studio ceramics from 1900 to the present.

The Museum recognizes that it is part of Alfred University, and shares in the University's regional commitment to cultural enhancement. The Museum must have support in the form of volunteer help, contributions, gifts, sponsorships, and other forms of participation to accomplish its purpose.

Crandall Barn, for generations of residents a building of gratifying proportions and most fitting in the tradition of warm tile and brick structures of Alfred, is alive, a visual symbol that connects the village with the new College of Ceramics Library just risen across the University campus.

Old Crandall has served important and always desperate needs of the arts and drama departments especially since 1950 and until recently. Built in 1905 and acquired by Alfred University in 1928, Crandall Barn became the temporary, critical base of the Department of Ceramic Industrial Design from the Fall of 1950 to the Summer of 1952, when Binns-Merrill Hall replaced old Binns Hall. Crandall, given the alterations made during the tenure of the School for American Craftsmen from 1946 to 1950, provided the succeeding Department a most welcome and salutary location for the study of ceramic art for two memorable years.

Indeed as members of the robust staff of that School for American Craftsmen in Alfred, faculty Irene

MESSAGE FROM THE DIRECTOR

Margaret Carney Xie



Architectural rendering by David R. DeFilippo of the William Hall Partnership, of Alfred University historic structure known as Crandall Barn, which could be renovated and enlarged as the future home of The Museum of Ceramic Art at Alfred.

It is an exciting time for the Museum of Ceramic Art at Alfred. The past eight months have been productive, with the installation of new exhibits on fifth floor of Harder Hall, including "Recent Acquisitions," and highlights from the Krevolin and Corsaw Collections and Gloryhole; the welcome addition of many, many new Friends of the Museum who have joined with their membership in the past few months and are listed alphabetically on the next page; the acquisition of literally hundreds of important ceramic objects for the Museum, entirely through the generosity of Museum supporters (see related article in newsletter about recent acquisitions); and the formulation of plans for the future home of the Museum of Ceramic Art at Alfred.

While the Museum's educational function has been enhanced by the generous donation of many significant objects to the permanent collection at the Museum, and our financial base is more secure due to the generosity of new Friends of the Museum, our most exciting and noteworthy current project is the search for a new home for the Museum. It was apparent from the beginning that we had already outgrown our home on the fifth floor of Harder Hall, with not enough exhibition, storage, or work space available. Additionally it was evident that although the Museum was accessible to those with mobility difficulties, the Museum is difficult to find and not easily accessible to students and the general public.

Museum friends suggested several solutions to our search for a new home for the Museum, with the most interesting being the renovation of Alfred University's historic Crandall Barn, which is a beautiful brick building with a terra cotta roof, which once served as a carriage house on South Main Street in Alfred. The location of the School for American Craftsmen from 1946 to 1950, and the site of the New York State College of Ceramics ceramic studios in 1950-52 while Binns-Merrill was being

completed, historic Crandall Barn is one option being considered for the new home for the Museum. David R. DeFilippo, an architect with the William A. Hall Partnership firm in New York City, is generously preparing preliminary design plans and cost estimates for renovating Crandall Barn, with an appropriate addition, as one possible new home for the Museum.

At present we are seeking interest generating funds to support our day-to-day operations including support for exhibitions and educational programming. The establishment of this fund is essential to our success in our present location in Harder Hall, as well as in the pursuit of a new home for the Museum. This quasi-endowment could be switched to a building fund when the time and funding become appropriate. A site feasibility study will be a first step toward our search for the new permanent home for the Museum.

If you can help us in any way with this quest for endowment funds for the Museum of Ceramic Art at Alfred, please phone or write today. You may contact anyone on the Advisory Committee for the Museum, the Museum staff (607-871-2421), or the Development Office at Alfred University (607-871-2144). We look forward to hearing from you!

NEW MEMBER PREMIUMS

While supplies last, if you enroll now at the appropriate membership levels listed below, as a new Friend of the Museum, or you make an additional contribution to the Museum, you may receive one of four different original ceramic membership premiums specially created by ceramists Wayne Higby, John Gill, Anne Currier, and Jeff Oestreich.

For a membership or contribution of \$250, you will receive a signed tea bowl created by Jeff Oestreich; for a membership or contribution of \$500, you will receive tiles, already framed, created by ceramist Anne Currier; for \$1,500, you will receive a teapot created by John Gill or a tile by Wayne Higby.

This is a unique opportunity to contribute to your favorite Museum devoted to ceramics, which desperately needs your support. AND receive a unique ceramic membership premium, created just for this worthy cause. Remember, there are only 4 John Gill teapots, 24 tea bowls by Jeff Oestreich and 9 tile groupings by Anne Currier, and 5 tiles by Wayne Higby. Call the Museum today for more details at 607-871-2421.

FOCUS ON THE COLLECTION

A gem among the many thousands of functional ceramic wares, vessels, sculptural works, tiles and shards in the permanent collection of the Museum of Ceramic Art at Alfred, is this jar created by Japanese artist Rosanjin (Rosanjin Kitaoki, 1883-1959). The untitled jar is stoneware with an ash glaze, and has a height of 8-1/2" (21.6 cm.). The piece is signed on both the base and the neck with the artist's phonetic syllable "ro."

Rosanjin came to Alfred as a visiting artist in April, 1954, at the same time he travelled from Japan to visit the United States, England, France, Germany, Switzerland, Italy, Greece, Egypt, India, and Hong Kong, visiting all within a three-month time span. At that time an exhibition of his work was held at the Museum of Modern Art in New York City. On this trip abroad, Rosanjin "presented some 250 works to museums and fine arts colleges in New York, London, Paris, and Rome."¹ He gave several ceramic pieces to the collection after his visit.

During that visit to Alfred, Rosanjin lectured to the students at New York State College of Ceramics. In his lecture Rosanjin stated that "Pottery is an art of the mind; and depends solely on beauty of mind." He continued, "I always regard the beauty of nature as my teacher. I am learning by it and am trying to produce pottery as fine art in accordance with the principle of art for art's sake. I believe that in pottery, as in all arts, a work is of no value unless it moves the human mind and appeals to the human soul."² His visit to Alfred is still clearly remembered by Alfred graduates and faculty alike.

Rosanjin is known not only for his exquisite ceramics and calligraphy, but also for his brilliance, eccentricity (eg., he refused the honor of "Living National Treasure" in Japan), and his preoccupation with food. According to his own writings, Rosanjin (whose artist's name can be translated as "foolish mountain man") often stated when asked how he came to be a potter, that it was because of his "dedication to fine food."³ Rosanjin wrote, in 1933, "Delicious food requires plates of a comparable level of beauty; without them it is incomplete."⁴ Later (1935) he wrote, "If clothes make the person, dishes make the food. Appropriate care must go into their selection, not only in terms of quality, but also to see that the depth, color and other aspects of the dishes harmonize."⁵ He took to producing his own pottery to satisfy his needs.

According to a press release dated March 20, 1954, issued by the Japan Society, which sponsored his United States visit, Rosanjin opened a gourmet's club in Tokyo in 1923, when he was 40 years old. According to this press release, Rosanjin believed that dishes were "the kimonos of good food" and that each serving should be as well-adorned as the participant at the dinner. This same year, Rosanjin established a kiln at Yamazaki, Kita-Kamakura, where he lived and worked creating works inspired by earlier Japanese ceramic wares such as Old Seto, Yellow Seto, Shino, Oribe, Shigaraki, Bizen, Kutani, Karatsu, and the works of Kenzan. He was also influenced by Chinese blue and whites of the Ming dynasty.

During his lifetime Rosanjin produced more than 200,000 pieces, along with numerous paintings, works of calligraphy, lacquerware, and wood carvings. He was a prolific writer on almost any subject.

Books are filled with legendary tales of his cantankerous nature and eccentric ways, but one only has to study the best Rosanjin ceramics to immediately recognize his true genius.

M.X.



Rosanjin Kitaoki, Japanese, 1883-1959, untitled jar, stoneware with ash glaze, Ht. 21.6 cm.)

Photo courtesy Karen Gunglhus

¹Sidney B. Cardozo and Masaki Hirano, *The Art of Rosanjin*, Tokyo, 1987, p. 154.

²Rosanjin Kitaoki, lecture to New York State College of Ceramics students, April 1954.

³Cardozo, p. 74.

⁴*Ibid.*, p. 74.

⁵*Ibid.*, p. 96.

FRIENDS OF THE MUSEUM OF CERAMIC ART AT ALFRED

Heartfelt thanks go out to the new Friends of the Museum. In the last newsletter we announced our goal of welcoming 300 new Friends to the Museum by the end of this calendar year. It is not too late for you to join and help provide a broader funding base for the Museum. Your membership helps fund our changing exhibitions program, care of the permanent collection, and special educational events. We welcome the following new Friends, who joined during the months of April - September, 1991 or donated ceramics to the permanent collection:

David L. Ammering
Daniel Anderson
Martha G. Anderson
Linda Arbuckle and Lee Shaw
Nancy H. Baldwin
Dawn Bennett
Martha Bice
Dr. and Mrs. Robert Bitting
Thomas Blackman
Mary Jo Bole
William Broutilard
Judith Capio
Elizabeth Carins
Gerald and Mary-Louise Cartledge
President and Mrs. Edward G. Coll, Jr.
Kathleen Collins and Jeff Love
Roger D. Corsaw
Anne Currier and George Hrycun
Val and Elsie Cushing
Mr. and Mrs. Sanford L. Davidow
Rupert Deese
Susan Dixon
Bacia Edelman
Gerar Edizel
European Ceramics Work Centre
Robert Fluhr
David Fredrickson
Roger and Carla Freeman
Garth Clark Gallery
John Gill
Scott Goldberg
Rick and Karen Gringhuis
Elizabeth Gulacsy
Wayne Higby
Gary Horowitz
Nathaniel K. Hsieh
Karen Karnes
Prof. and Mrs. George Kirkendale
Mr. and Mrs. Peter G. Knox, Jr.
Lewis and Jenny Krevolin
Eric Kubinyak
Marie Wynn Kuhl
Diana Kulisek
Lakeside Group, Inc./Mark Lyman
Mary Law
James Leedy
John P. Lorie
Edward P. Lyon
Mabel F. Lyon
Mark W. Lyons
Dr. and Mrs. James W. McCauley
Ludmila McKannay

Kirk Mangus and Eva Kwong
Mr. and Mrs. Cedric Marks
Hilary Mastropaul
Maureen Mills
Dr. and Mrs. Edward E. Mueller
Joan J. Nordling
Jeff Oestreich
Dr. and Mrs. Richard Ott
William Parry
Elvira L. Peake
Lyle and Dorothy Perkins
Catherine S. Randall
Joanne Rapp/The Hand and the Spirit Gallery
Mr. and Mrs. John Remsen
Mary Beth Coulter Rhodes
Rachel Rhodes
Mr. and Mrs. Fred Rosenmiller
Donald Royce-Roll
Joe Scheer
Sandra Scofield
Maureen Seamonds
Nancy Seiberling
David Shaner
Barbara Silverberg
Bernie Sparks
Dr. and Mrs. Richard Spriggs
Irma Starr
Dr. and Mrs. Paul Strong
Anne Swadley
Akio Takamori
Farley Tobin
Xavier Toubes/Patricia Rieger
Susan Tunick
Robert and Sue Turner
Ward E. Votava
Penelope and David Weiss
Anne Winslow Wright
Richard Zakin
Gregory A. Zeorlin, Jr.

END OF THE YEAR TAX BENEFITS

Don't forget that this is the year to make your charitable gifts to tax-exempt organizations such as the Museum of Ceramic Art at Alfred. There has been a one-year, 1991 only, change in the tax laws which may affect your deductions for income tax purposes this year. To find out if this applies to you, contact the Alfred University Development Office at 607-871-2144 or your own income tax preparer.

607 871-2421

**The Museum of Ceramic Art at Alfred
Membership Information
Friends of the Museum of Ceramic Art
at Alfred**

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

- _____ \$500 or more Benefactor
_____ \$250-499 Patron
_____ \$100-249 Contributing or Business
_____ \$50-99 Sustaining
_____ \$25 Family
_____ \$15 Individual
_____ \$10 Senior Citizen/Student*

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

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

Signature _____

Name _____

Address _____

City _____ State _____ Zip _____

Checks should be made payable to:
The Museum of Ceramic Art at Alfred

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

Information

Directions: From Route 17 (Southern Tier
Expressway), Exit 33 in Almond, follow the signs
for Alfred University to Route 21 South, to Route
244, and then into Alfred. Turn left at the traffic
light onto Pine Street. Harder Hall is the large
brick building on the right and the main entrance
is on the uphill (east) side. The fifth (top) floor of
Harder Hall houses part of the Museum of
Ceramic Art at Alfred.

Handicapped Entrance: Use ramp on
southwest side of building in parking area; turn
right and take elevator to 3rd floor. From
elevator go straight to Schole's Ceramic Library
and take elevator to fifth floor.

Admission: FREE

Telephone: 607 871-2421

Public Hours: Spring semester — Tuesday,
Wednesday, Thursday, Friday 1:00-4:00 p.m. or
by appointment. Summer hours to be
announced.

Tours: Group tours should be scheduled two
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.

Smoking: No Smoking is allowed in the fifth
floor Harder Hall exhibit area.

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

Memberships: Benefits to members include
subscription to the Museum newsletter,
Ceramophile; invitations to celebrate special
exhibitions and educational programs; discount
on Museum exhibition catalogues; invitations to
participate in Museum sponsored trips; and the
Annual Report publication.

**The Museum of Ceramic Art
at Alfred**

Governing Authority

Dr. James W. McCauley, Dean
The New York State College of Ceramics
at Alfred University

Kathleen Collins, Dean
School of Art and Design

Advisory Committee

Carole H. Coll
Val Cushing
Wayne Higby
Lewis Krevolin
Mark Lyman
Edward P. Lyon
Susan Strong
Robert Turner
Margaret Carney Xie

Staff

Margaret Carney Xie, Director
Anne Currier, Curator
Val Cushing, Curator
Andrea Gill, Curator
John Gill, Curator
Tony Hepburn, Curator
Wayne Higby, Curator
Museum Intern: Brad Taylor
Museum Aides: Grace Kane, Sara Cespi,
Sara Bressen, David Artman, Raquel
Acevedo