HAMMER IS NEW DEAN OF THE INSTITUTE

Alfred E. Hammer will assume the newly-created position of Dean of the Institute this July at the Cleveland Institute of Art.

Hammer comes to the Institute from the Rhode Island School of Design (RISD), Providence, R. I., where he held the post of associate professor of design.

At the Institute he will be head of the faculty and supervise the school's supplementary evening, summer and Saturday programs. Hammer will also work with the education committee of the board of trustees and oversee the functions of the registrar and librarian. In addition, his duties will entail curriculum planning and academic counseling.

He has taught painting, design and drawing at RISD since 1952, and was dean of students there between 1960 and 1963. Between 1963-65 he was chairman of the school's Division of Graduate Studies and has served on the admissions committee, as well as a number of RISD standing and ad hoc committees.

He holds the B.F.A. degree from Rhode Island School of Design (1950), the B.F.A. degree from Yale (1951), an M.F.A. from Yale University (1952), and received a scholarship to Yale's Norfolk Summer School (1949).

Hammer has studied with John R. Frazier, Joseph Albers, Willem DeKooning, Abraham Rattner, Stuart Davis, Alvin Lustig and Louis Kahn.

His work has been exhibited in two one-man shows, three two-man shows and one four-man show. He has participated in a number of other exhibitions, and won numerous prizes. Hammer's paintings are in private collections and have been published in "Prize Winning Oil Paintings".

On a leave of absence to the Virgin Islands four years ago, Hammer completed 24 large works, taught at the College of the Virgin Islands and created four large mural maps in cooperation with Jim Tillett Caribbean, Inc.

Hammer and his family will reside in Shaker Heights, Ohio.

$5000-plus in aid granted

CIA Names Eight High School Seniors for Scholarships

Eight high school seniors have been awarded full and half-year scholarships to the Institute for the 1969-70 academic year.

The scholarships, totalling more than $5100, were awarded on a strict merit basis. A scholarship committee composed of artist-instructors and fifth-year students carefully screened the academic records and portfolios of 51 applicants.

Full-year tuition grants went to Jo Anne Kuly, Lakewood High School; Larry Pentz, Technical Memorial High School, Erie, Pa.; and Barbara Lynn Takiguchi, Euclid Senior High School.

Receiving half-year awards are Ruth Bowman, Cleveland Heights High School; Paul Kenso Kagawa, Wylie E. Groves High School, Birmingham, Mich.; Charlene Marie Keleina, Technical Memorial High School, Erie, Pa.; Douglas George Lehnhardt, James Ford Rhodes High School; and Carol Lynn Svec, James Ford Rhodes High School.

This September the scholarship winners will begin a five-year academic and studio curriculum which culminates in a Bachelor of Fine Arts Degree.

Kipp and Chapman Win Alcoa Honors

Richard M. Kipp, graduating industrial designer, took top honors in the Alcoa Student Packaging Design Merit Awards Program this past April. Thomas S. Chapman, also a fifth-year industrial designer, was a runner-up in the Alcoa competition. The awards were announced in Chicago at the annual National Packaging Exposition.

Kipp, a native of Devon, Pa., won an award for his design of a self-contained disposable charcoal grill. He explained the grill is made of a formed aluminum sheet in a corrugated pattern of five channels with perforated sides. “Each channel contains a paper-coated charcoal stick. Channel sides are angled to keep the charcoal above ground permitting you to use the grill almost anywhere,” he said.

Kipp added that the paper-coated charcoal sticks are set affre easily by igniting the package’s celophane wrapper. “I call this product ‘Charco’ and tests have shown the grill’s surface will remain cooking-hot for nearly two hours,” Kipp said.

Richard M. Kipp displays his winning package design, “Charco”.

Chapman designed a combination pre-cooked food package and warming pan. De-
CLARENCE CARTER EXHIBIT IS STUNNING

Each year the Institute honors a distinguished alumnus with a major one-man exhibition. This spring Clarence Carter, class of 1927, was invited to exhibit his work. Carter, a nationally recognized painter is currently artist-in-residence at Lafayette College, Easton, Pa. On exhibit were 34 of his recent paintings, 28 of which were painted in 1968.

At the opening reception, Carter explained that the paintings represent three different series—the “Over and Above”, “Transections” and the “Icons”.

Author and collector, James Michener, who saw many of these paintings at a recent Lafayette College exhibit, said, “They are fun to see and they are good to live with. They refresh the eye and tidy up the brain.”

The Carter show was well-received by local critics. The April 27th Cleveland Plain Dealer said of the show, “Viewers... are impressed by the meticulous artistry and imagination displayed... in this stunning exhibit.”

Carter, in his turn, praised the masterful hanging of the show by the Institute’s exhibition director, John Paul Miller.

Kipp and Chapman (cont.)

signed to package convenience foods, the oval drawn-aluminum pan features a ring-pull lid which, when opened, leaves a middle strip to serve as a handle.

Chapman noted that the pan can be used on any range or outdoor grill. “One of its primary advantages is that after cooking, it may be discarded or reused,” he said.

The Institute received a $1000 grant, literature, and aluminum packaging material by participating in the program.

On-campus seminars and critique sessions, which guided the students in their design efforts, were directed by Alcoa’s Design Division.

Each award recipient was selected by members of his school’s design department faculty. Institute I.D. instructors were Roy Hess and Viktor Schreckengost.

Thomas S. Chapman was a runner-up in the Alcoa package design competition.

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Faculty Honors

Sandra August, weaving instructor, participated in this spring’s Haystack exhibition organized by the Haystack Mountain School of Crafts, Maine, and held at the Flint Institute of Arts. Her tapestry, “Mainescape”, was shown.

Clayton Bachtel, assistant director, and Peter Paul Dubaniewicz, painting instructor, were judges for the Lorain (Ohio) County Community College art show held in May at the College Center. The show was open to all Lorain residents.

Carroll Cassill, instructor in printmaking, exhibited his intaglio, “Image”, in the Northwest Printmakers 40th International Exhibition.

Edward Ghannam, photography instructor, was one of two jurors for the Canton Art Institute’s 36th Annual May Show.

John Paul Miller, sophomore design instructor, received the Special Award for Excellence for a group of five pieces of jewelry in the First Invitational Craft Exhibition at Northern Illinois University. He also participated in the Invitational Exhibition at the University of California in Los Angeles. Also see Works of 64 Institute Artists...

Julian Stanczak, instructor in painting, received the 1969 Creative Arts Award in Visual Art given by the Women’s City Club to men of distinction who have brought renown to Cleveland.

Viktor Schreckengost, industrial design instructor, had his watercolor, “Two Jugs”, selected for the 102nd Annual Exhibition of the American Watercolor Society held this past April at National Academy Galleries, New York City. His work was also accepted in Watercolor U.S.A.

Frances Taft, instructor in art history, gave two lectures this May. Her topic at the Wade Park Manor (Cleveland) was “Mexican Art and Indian Traditions That Have Survived to Today”. She spoke about “Problems of Education Today—Campus Chaos and Its Causes” in her address to the Louisville Vassar Club.

John Teyral, painting instructor, exhibited paintings recently in two shows at Montclair (N.J.) Art Museum: Quality of Paint and New Views. Teyral’s work was also part of group shows at the Harmon Gallery, Naples, Fla. and the Oehlschlaeger Gallery, Sarasota, Fla. Earlier this year he completed a life-size portrait of Ohio’s former Episcopal Bishop, Nelson Burroughs. His other recent portrait commissions include Dean Louis Gordon, CWRU, and John C. McHannan, chairman of the Board, Central National Bank, Cleveland.

Richard Treaster, watercolor instructor, had two pieces selected for the AWS exhibition. His “Cellar Floor” was awarded The Emily Goldsmith Award of $150. Treaster was also juror for two recent shows: The Michigan Watercolor Society’s 23rd Annual Exhibition in Birmingham in May; and Watercolor U.S.A., Springfield, Mo. Museum. He is exhibiting in Mainstreams ’69 at Marietta (Ohio) College, and was featured in a one-man show at Closson’s Gallery, Cincinnati.

Dorothy Turobinski, introductory design instructor, exhibited her work with members of the Textile Arts Club in a juried show at Cleveland’s Garden Center in mid-May. See also Kent & JCC Shows...

Ralph Woehrman, printmaking instructor, showed his prints in several recent shows. During March his work was in the Potsdam National Print Exhibition—38th Festival of the Arts at State University College, Potsdam, N. Y.; the 8th Olivet Festival of Fine Arts, Olivet College; and Boston Printmakers 21st Annual Exhibition held at the Museum of Fine Arts. In April he participated in the Northwest Printmakers 40th International Exhibition. His work was shown in May in the 50th Annual Print Exhibition of the Society of American Graphic Artists at the Pepsi Cola Gallery, N. Y., and the Second Annual National Print and Drawing Exhibition of Northern Illinois University. Also in May he participated in the 11th Annual National Print and Drawing Exhibition of Oklahoma where his print “Moth’s Matrix” won a purchase award and will become part of the permanent collection of the Oklahoma Art Center.

Kent and JCC Shows Attract CIA Talent

Several Institute alumni were represented in the recent Ohio Designer Craftsmen show. The Invitational Show, open to Professional members of O.D.C., went on exhibit at Kent State University in late March and was later shown at Cooper School of Art, Cleveland.

Exhibiting were Paul Bogatay, 28; Elizabeth Nutt, 63; Miska F. Petersham, 49; Patsy Sipe, 29; Jane M. Someroski, 53; instructor Dorothy Turobinski; and Yvonne Boyer Whitaker, 53.

Another regional show was held in March. The Fifteenth Annual Cleveland Jewish Community Center Art Show included many alumni and students of the Institute.

Receiving jury mentions were Darla Arnold, a fifth-year painting student, for her print, “Angels en Route”, and Elaine Battles, ‘67, for two ceramic plates.

Others participating were Jerry Arnold, ‘68; Bruce Beal, ‘61; Julie Rheem, fifth-year weaving student; Jerry Takacs, fifth-year painting major; Brenda Fuchs, ‘62; Jean Rusza, ‘48; Larry Welton, ‘66; Maliya Grzutis, ‘67; Elizabeth Nutt, ‘63; Marilyn Schneider, ‘66; Jean Moody Heffter, ‘41; Peter Bramhall, fourth-year sculpture student; and Gertrude Brodsky, Institute receptionist.

Charles Lakowsky, ‘44, was one of two jurors.

"I Have Been Thrilled With the..."

KENNETH F. BATES JOINS IT"}

This handsome portrait of Bates was painted in 1961 by Richard Treaster.

“COME AT ONCE YOU ARE ELECTED TO MY STAFF—H. T. BAILEY.” This telegram message signalled, in the summer of 1926, the beginning of Kenneth Bates’ teaching career at the Cleveland Institute of Art. It has now been more than four decades since the young artist left his native New England and came to Cleveland at the request of the Institute’s former director, Henry Turner Bailey. This June Bates retires as an Emeritus faculty member.

The dapper 65-year-old artist recently discussed his career with LINK. Forty-two years in the Midwest hasn’t robbed him of his distinctive Yankee accent. Punctuating his remarks with jabs of the ever-present cigarette, Bates recalled he first met Bailey in the woods near North Scituate, Mass. Fresh out of art school, Bates was collecting plants and butterflies for design classes he taught at the nearby North Adams schools. Bailey, apparently impressed by the 23-year-old artist, inquired about him at the schools. A few days later Bates received his summons to Cleveland.

Bates, who still refers to himself as “just a small town boy,” claims he was overwhelmed upon his arrival. “Cleveland was then a true cultural center, and Magnolia Drive just about the most elegant street I had ever seen” he said. He remembers being invited to posh din-
ANKS OF EREMITUS FACULTY

ner parties, and concerts at Wade Park Manor. "Since my work was considered somewhat avant garde then, I decided to also establish myself as a social maverick at these soirées. I'm afraid I was a cause of some concern to my hostesses," Bates grinned.

Initially Bates was assigned to teach design and five other courses and was earning $200 per month. "I could do respectable watercolors and originally intended to make my mark in that medium. However, it didn't take me long to find out that the town was flooded with very fine watercolorists. The competition was just too damn tough," he said.

While searching for a mode of expression, Bates remembered his mother's admonition, "Do what you want to do most." As a boy he relished visits to the Boston Museum of Fine Art where he studied the magnificent Chinese enamel and elaborate Oriental headaddresses. He claims, "That's where it all started." In 1927 he sold his paintings, bought some hammers and enameled, went to work and walked off with first prize at the Cleveland Museum's annual May Show.

His work has been displayed in every May Show since then. There was also a seven year stretch in which he won either the show's top or special award.

The school gave Bates a chance to visit and study in Europe. "Paris was really wild in the late Twenties. Cubism was in vogue and a new world was opened up to me," Bates said. On this first trip he studied in eleven European countries. Bates returned to France in 1931 and studied design under Claude Lemennier at the Fontainebleau School of Fine Arts. "This was a very exciting period of my life and very romantic. I was recently married, and my wife, Charlotte, was studying at the Sorbonne. We saw another only on weekends," Bates recalled.

By the mid-thirties Bates was a well established craftsman and designer. His youth and reputation made him popular with the students. Many of his former pupils still recall the soul-searching that went on at Bates' "boiler room conferences." "You know, things were quite different then. The estab-

lished teachers at the old art school demanded respect and got it. Why, I taught for five years before I had the nerve to begin a conversation with Henry Keller," he noted. Bates claims that students looked up to a teacher who made his stand professionally. Yet, the greatest coup for a student was having his work accepted over that of an instructor in the May Show.

During the Depression Kenneth Bates built one of the city's first contemporary homes. Designed in the flat-roof international style, it was soon being touted in the local papers as the "mecca of artists." It was at this lakefront house in Euclid, Ohio that he and Charlotte raised their three children.

Daughter Connie is now a bacteriologist and is married to an Episcopal priest. They live in Mexico. Katherine and her biologist husband live next door to the Bates' home and Benham Bates is an executive with Blue Cross of Northeastern Ohio.

This Euclid home serves Bates as a studio and a retreat for writing. He is the author of three major books on enameling and design as well as numerous articles and has recently completed a series of 1,580 illustrations for "New World Outdoor Garden Encyclopedia." The book is to be published later this year.

Visitors to the Bates' home always get a tour of the garden. I tell my friends that the reason I've taught all these years is to make enough money to buy seeds," he said.

His love of art and growing things are bound closely together. "My grandfather was one of these marvelous New England farmers. I worshipped him. I still recall being eight years old and working at his side. He taught me a profound respect for nature," Bates said. In his teens Bates worked as head gardener at two large New England estates and still follows this avocation. He claims, "Sometimes I feel more at home in the compost heap than in the classroom." One of his proudest achievements was winning the Silver Medal from the American Rose Society for a bloom grown from a dime-store rose bush.

This recent work reflects Bates' fascination with nature.

His work reflects this fascination with growth, "I have arrived at my Thing in the past four or five years. There is a true wonderment about seeds. I try to capture this essence of life in my enamels," he commented. His art is for him a catharsis and he sees in the splitting of the cotedelon an unfolding of life's mystery. "It's a power—a great calming influence. You simply can't force a tree to bear fruit. It is a matter of the gardener's patience and the tree's maturation. I have learned to become attuned to this tempo," he said.

Bates' superb craftsmanship is attested to by his international reputation. His work has been exhibited at three World Fairs and 35 museums and galleries and is part of 16 permanent collections. He has been honored with seven one-man shows and holds more than 40 prize awards including three silver medals for excellence in craftsmanship. In 1963 he received the city's Visual Arts Award. This prize is given to artists who have brought recognition to Cleveland.

Looking back over more than 40 years of teaching Bates remarked, "I've been thrilled with the life!" He is convinced that today's students are among the best he's ever had, and feels that if there is unrest it is because "my generation has refused to accept young people as adults once they are of age." He also thinks that, "many kids are distrustful of the morals of their affluent parents."

Concerning the relationship of student and teacher, Bates holds that, "You don't work for love, you work for respect—love is a dividend."

What sort of dividends has Kenneth Bates received from his students? One of his pupils recently said, "Mr. Bates—he's one of a vanishing breed—a true gentleman."
Ten Receive Awards

WORKS OF 64 INSTITUTE ARTISTS ARE ACCEPTED AT MAY SHOW

Spring is an exciting time on Cleveland's cultural front. One of the most eagerly anticipated events is the opening of the Cleveland Museum of May Show. Institute faculty, alumni and students were well represented in this, the 51st annual exhibition which was critically characterized as combining "a blush of sentiment on the edges of the shocks and the touches of tradition."

The May Show jurors gave prizes to ten Institute people, and accepted the works of 54 others.

Awards

Design instructor John Paul Miller, '40, received the $1000 crafts award and the Horace E. Potter Medal for Excellence in Craftsmanship. One of the jurors remarked after seeing Miller's exquisite gold pendants, "if he were living in Japan he would be subsidized by the government to create national treasures."

Paul Missal, '65, won a special juror's mention in graphics for his series of drawings, "Hat in Formation." Two photographs by Nicholas C. Hlobeczy, '52, also received juror's mentions.

Painting

Eighteen Institute painters had their works selected: Richard Andres, '50; Jerry G. Arnold, '68; Leslie M. Bennett, '69; Marc Brown, '69; Suzan Bruner, '69; Samuel Butnik, '47; Dean F. Drahos, '60; Raymond John Fried, '64; Gary Hart, third-year student; Hazel Janicki, '41; Ray Kowalski, '57; Richard Lazzaro, '59; William L. Leddy, third-year student; Eric Mantle, '66; Thomas W. McMurray, '68; Joseph B. O'Sickey, '40; and Paul B. Travis, '17.

Graphics

The graphics category included works by Bruce Douglas Beal, '61; Gerald Kariotcs, '65; graphic design instructor Eugene Pawlowski, '66; and instructor in watercolor, Richard Treaster, '61.

Ceramics

The works of five alumni were chosen in the pottery category: Elaine Albers Cohen, '55; Claude Conover, '29; Ruth Ellen Hollingsworth, '68; Leza McVey, '31; and Miska F. Petersham, '49.

Textiles

Also selected were textiles by Gwen-Lin Goo, textile design instructor; Hilary H. Gorka, '66; Elke Kuhn Moore, '65; Janice Novak, '62; James Someroski, '55; Janet Roush Taylor, '63; design instructor Dorothy Turobinski; and Grace Vecchione, '67.

Photography

Photographs which were chosen are by: Richard Bort, fourth-year student; Tim Giddings, '68; Robert Morrow, '46; and Ron Testa, '65.

Sculpture

The sculpture category included the work of several institute people: George A. Beasley, '67; Peter Bramhall, fourth-year student; Claudia Brown, fourth-year student; Lelita Eldredge, '68; Jim Kolbenschlag, '69; and Albert Pomplas, '65.

Enamels

The enameling and glass category included pieces by: enameling instructor Kenneth F. Bates; fourth-year student Peter Bramhall; receptionist Gertrude P. Brodsky; fourth-year student Claudia Brown; Charles Bartley Jeffrey, '32; Patricia Van Dykman Kolbenschlag, '67; Mary Ellen McDermott, '63; Charles T. Mayer, '64; and Marilyn Schneider, '66.

Jewelry

Jewelry and metalwork pieces by James E. Mazurkewicz, '67; William P. Stearns, '65; and Blanche Vanis, '58, were selected.

Scholarships (cont.)
Alumni Notes

Eleanor Hotz Hart, '17, had a retrospective show of her paintings at Hixson's Flower Barn Gallery in April.

Kay Fox (Katherine Bird Eckert), '21, held an exhibit of her paintings in March at the Schenectady Civic Playhouse. She has had numerous one-man shows and has exhibited in juried shows at Schenectady Museum, Albany Institute of History and Art, and at Pittsfield, Mass., Cooperstown and Saratoga Springs.

Clarence Carter, '27, and Richard Anuszkiewicz, '53, are two of five artists whose paintings are in the traveling Iconidea exhibition shown at Lafayette College, Easton, Pennsylvania last fall.

Walter DoBois Richards, '30, and Albert Parrilla, '32, and Fred Leach, '55, had work selected for the American Watercolor Society's 102nd Annual Exhibition at National Academy Galleries, New York City.

Edward Winter, '31, and John F. Pusak, '52, had their enamels displayed at Cleveland's Bonfoey Galleries this spring. The exhibition is in cooperation with selected American artists in the Metacord Gallery, New York.

Sig Punwin, '37, lives and works in the historic 1911 "prairie house," Oak Park, Ill., designed by Walter Burley Griffin who was associated with the original architectural firm of Frank Lloyd Wright.

Joseph Oros, '39, chief designer of the Ford Motor Company's Mustang and Maverick, has been named a Ford vice president of design. He is presently assigned to Ford Europe, Inc. and lives in London.

Joseph B. O'Sickey, '40, held an exhibition of paintings during April at Jacques Seligmann Galleries in New York City.

Joseph E. Wagner, '40, assistant professor of Art at Kent State University, recently participated in a three-man exhibit at The Chouinard Gallery, Canton, Ohio.

Charley Lakofs, '44, and William Vokalek, '64, participated in the Haystack exhibition held this spring at the Flint Institute of Arts.

Roger Aniker, '47, participated in the three-man faculty exhibition of the Tyler School of Art in Rome this past March.

Richard E. Miller, '48, held a one-man sculpture show this past March at Periodot Gallery, New York City.

Miska F. Petersham, '49, professor at Kent State University and president of the Ohio Designer Craftsmen Association, has been busy recently. Early in April, he conducted a weekend seminar in ceramics at the Toledo Museum of Art. During April he also held an exhibition of his work at Crandall Art Studios, Mount Union College.

Richard Anuszkiewicz, '53, will be one-man juror for Graphics 1969, a competitive exhibition of the New York State Fair to be held next fall in Syracuse.

Robert Bidner, '55, held a one-man show of his paintings in late March at the A. M. Sachs Gallery, New York City.

James Someroski, '53, Mary Ellen McDermott, '63, Paul Kubic, '66, and Institute instructor William Harper will be teaching at the Penland School of Crafts in North Carolina this summer.

Victor Kord, '57, held an exhibition titled "Atmospheres" in March at Irving Galleries, Milwaukee.

Herbert Friedson, '58, displayed his enamels at the Birger Sandzen Memorial Gallery in Lindsborg, Kansas this spring.

Perry C. Woodworth, '58, is a display decorator for Toledo Edison where he received several awards from "Display World" magazine for his work.

Norman E. Magden, '59, assistant professor of art at Northern Illinois University, organized and directed an extensive exhibition entitled The Faculty Collects at the University Center Gallery.

Robert Mangold, '60, recently held a one-man show in Stuttgart, Germany at the Galerie Muller. Both he and Robert C. Postma, '61, are winners of Guggenheim Fellowship Awards in the Fine Arts for 1969.

Thomas Bang, '61, was one of 14 artists participating in the "Between Object and Environment: Sculpture in an Extended Format" held during April at the Institute of Contemporary Art of the University of Pennsylvania.

Bruce Douglas Beal, '61, art instructor and gallery director at Eastern Washington State College, and his wife were featured artists in a recent show at Arts and Crafts Society Gallery, Portland. They also appeared on a Portland television program, "Eight Lively Arts," and Bruce discussed his prints, drawings, and wooden construction.

Richard A. Petit, '62, was recently appointed Fairlane/Torino Design Department manager at Ford Motor Company's Dearborn (Mich.) Design Center.

Elke Kuhn Moore, '65, an instructor of serigraphy at Cooper School of Art, Cleveland, discussed creative fabric and textile designs and displayed her work on the April 27th broadcast of "The Circle," a local television show.

Bruce McCombs, '66, had his print, "Attic," selected for the Northwest Printmakers 40th International Exhibition held at Seattle Art Museum Pavilion in February and traveling to Portland Art Museum in April.

Paul S. Denis, '68, held an exhibition of paintings, drawings and sculpture at the Massillon Museum during May.

The Institute regretfully learned of the deaths of two members of the class of 1925. Gerry Peirce died at his home in Tucson, Ariz. Mrs. Vera Neff Carnathan died at the Mapleside Nursing Home in Cleveland. LINK also learned of the death this spring of Mary Jean Williams, '49.