V.16 #1
BACK ISSUE
Not for Circulation

LINK

Jessica Gund Memorial Library
Cleveland Institute of Art
11141 East Boulevard
Cleveland, Ohio 44106

THE CLEVELAND INSTITUTE OF ART MAGAZINE/VOL. 16, No. 1 Fall-Winter, 1981

LINK VOL. 16, No. 1
Fall-Winter, 1981

IN THIS ISSUE

The President's Column 2
Why Study Abroad? 3
New York or Bust 7
East Meets West 8
New Faculty & Staff 10
Faculty & Staff Notes 11
Alumni Notes 14
Exhibits 16
Obituaries 18
Around the Institute 19

Photo Credits:
Ralph Marshall, cover; Patricia Joseph, pp. 4-6, 9-10, 12-14, 18-19; Sanford Cargile, p. 5; Maryann Farago, p. 7; Betsy Hamrah, p. 4, 19; Massillon Museum, p. 15; Cleveland Museum of Art, pp. 16-17; Tim Frank, p. 8, 19.

LINK is published three times a year by the Cleveland Institute of Art, 11141 East Boulevard, University Circle, Cleveland, Ohio 44106.

Betsy Hamrah, Editor
Marla Gutzwiller, Graphic Designer

© Copyright 1981 Cleveland Institute of Art

Articles, letters and captioned 8" × 10" black and white photographs are welcomed for inclusion in LINK. As much unsolicited material will be published as space and the editor's discretion allow. Deadline for the next issue is January 30. Send entries to LINK, Cleveland Institute of Art, 11141 East Boulevard, University Circle, Cleveland, Ohio 44106.

The Institute admits students without reference to race, color, creed, handicaps, sex, or national origin.

ABOUT THE COVER

Louis Bosa was very much in our thoughts when he died in October, because we saw him every day: a series of wonderful, madcap photographs of the revered artist were included in Ralph Marshall's One-Man Faculty Exhibition, in the Institute galleries from October 9-November 4.

THE PRESIDENT'S COLUMN

The ranks of faculty emeriti of the Cleveland Institute of Art have been diminished in both number and talent with the recent deaths of Glenn Shaw and Louis Bosa. Factual summaries of their careers are included elsewhere in this issue of LINK, but personal comment is in order, as well.

Glenn Shaw had been gone from the faculty some twenty-four years and Louis Bosa eleven years, but that made them no less valued as friends and colleagues. Shaw was in the pattern of alumni who distinguished themselves professionally and subsequently were invited back as teachers. Bosa was one who was invited in to introduce an element not then present in the instruction offered. Both were eminently successful in their professional work. Shaw's murals are still to be seen in the Cleveland area, and Bosa's paintings are in museums and private collections throughout the country. He had prominent dealers in New York, Chicago, and Florida. However, neither man was able to work at his art in recent years because of the ravages of the same illness.

Meetings of the UICA presidents held from time to time in the Phoenix/Tucson area made it possible for me to maintain personal contact with Glenn Shaw—a telephone conversation when he was not well enough to see me, or dinner when he was. An occasional trip to the Artists for Environment program at the Delaware Water Gap provided the opportunity for a brief visit with Louis Bosa to observe his daily life which was as exuberant as his teaching life had been. (In that strangely remodeled farmhouse of his, Theresa Bosa still points to the lowered door lintels where I regularly bruised my head. The strange treehouse he built for his granddaughters where each facade was a different style of architecture was similarly unusual, but more amusing.)

Glenn Shaw and Louis Bosa were fine teachers, artists, and human beings. As word of their deaths reaches alumni in distant places, I know a stream of reminiscences will result, because the teaching process at the Institute always has been conducted in a way that results in close teacher-student relationships.

I am sure you join me in the knowledge that although no two men could have been more dissimilar, each contributed greatly to the Institute, its work and its reputation. We have lost two good friends and colleagues.

Joseph McCullough
President

Glenn Moore Shaw

Why Study Abroad?

Lisa Sloane, UICA administrative intern, taught printmaking at the Institute's foreign study program in Lacoste, France, in 1980. She examines here some reasons for students to study off-campus and some options they face in making that decision. CIA alumni should note that they, too, are eligible to attend the programs in Barcelona, Florence, and Lacoste, and summer sessions at the Delaware Water Gap. It's never too late for another adventure . . .

There is a certain relief in change, even though it be from bad to worse. I have found in traveling in a stage-coach that it is often a comfort to shift one's position and be bruised in a new place.

Washington Irving

Why study off campus? Why tax yourself with yet another major decision? Initially you had to determine whether you wanted to attend college at all. Then it was art school *vs* non-art school. Then it was the Cleveland Institute of Art *vs* other art schools. Once those awesome decisions were wrestled with and conquered, it still wasn't over! Once you were here, there was the new dilemma of choosing a major. So you might just wonder if it is worth taking the risk of abandoning all those heartfelt decisions for a semester or even two. Maybe you shouldn't desire to "be bruised in a new place." Then again, maybe you should.

At any moment, most of us are pulled in opposite directions by the lure of adventure on one hand and the security of the status quo on the other. We resist change, but we want it. The idea of leaving friends and favorite faculty to become a stranger in a new place can seem unappealing. A serious minded art student may also find the adjustment to a new visual environment too distracting. On the other hand, there are advantages to removing yourself from the familiar. Newness can be stimulating, and you will slowly notice changes going on within your own artistic as well as personal perception. You can reflect upon your life and work at a distance, and you have time to examine objectively (if that is possible) your choice of major. In short, you are faced with yourself and your own resources without the comfort of the familiar.

Because of the Institute's affiliation with the Union of Independent Colleges of Art (UICA), students may choose to spend a semester at one of eight other off-campus programs within the U.S. and four programs abroad. It is possible to study elsewhere without the problems of actually transferring to another school. A decade ago, off-campus study was not this easy; it usually entailed transferring to another institution and losing credit in the process. Now it is a matter of choosing among numerous attractive options, subject to the approval of your faculty adviser and dean, and the receiving institution. Do you prefer the atmosphere of a bustling active metropolis, or would you rather simplify your environment in a more rural setting? Do you want to experience life on another campus within the United States or plunge into a different culture and foreign language in one of the study programs abroad?

U.S. Programs

For those who prefer urban surroundings within this country, the UICA Mobility Program offers the possibility of studying at one of the seven member colleges other than the one in which the student is enrolled. This program is popular, however, and admission is limited by the space available. Any qualified student can spend a semester to a year at one of the member schools and then return to the Institute without losing any credit.

Artists for Environment Foundation

Florence, Italy

Artists for Environment

If you prefer grass, trees, and quiet to cement, traffic, and city commotion, the Artists for Environment Foundation in the Delaware Water Gap National Recreation Area may be more to your liking. Located in sleepy, rolling farmland rimmed by the Kittatinny Mountains in Walpack Center, New Jersey, this campus appears to be more a retreat than a place for higher learning. Seemingly untouched by the twentieth century, the place is deceptive, however; it is only an hour and a quarter car ride to New York City, and a wide array of distinguished artists and scholars visit the program each semester. Art historically, the Delaware River Valley has figured large, attracting artists from Edward Hicks to Franz Kline.

The present school community inhabits historic houses in the tiny village, laid out along a single rural street. The nineteenth century Myers-Roe house serves as the main building for student activities. Unlike a larger, more urban environment, this place consists of a single, physically isolated community of students, faculty, and staff, whose focus is visual art. During semester-long residencies, students have a firsthand acquaintance with nature and take courses which involve independent work and meetings every other week with faculty members. According to Kenneth Salins, director of the Foundation,

> The major emphasis of the Artists for Environment program in Walpack Center is on responding to landscape and understanding the tradition of American landscape painting. Our course offerings reinforce and support self-disciplined, motivated students. Since the enrollment is so small—an average of fifteen at a time—each person receives a great deal of attention. The solitude of Walpack offers a great place for self-discovery and makes one more sensitive to both urban and rural environments. Students here learn how to look, how to see. They are not just tourists in nature—they are inhabitants. They discover elements in the landscape which correspond to something within their own personalities and are guided toward applying that to their work. Most important, students here can't run away from direct confrontation with their work—there are no easy distractions.

Foreign Programs

Programs abroad offer a similar choice between urban and rural atmospheres. Studying abroad not only offers a period of introspection and re-evaluation of personal priorities, but it also provides a new perception of our own culture in contrast to a different one. Parts of our culture are inevitably taken for granted, simply because they are familiar. Suddenly the familiar is challenged and may seem more valuable or perhaps even less valid by comparison. A foreign culture, much older than our own, may seem distressingly odd at first, and then, upon reflection and evaluation, it becomes merely different, but no longer strange. It is then that you realize you have grown a little bit, that your perception has been expanded by observation and understanding.

Florence, Italy

Of the foreign programs, the Studio Arts Centers International Program in Florence, Italy, is distinctly urban, located in the center of a Renaissance city, one hundred meters from Michelangelo's Medici chapel and the same distance from the open market. Florence itself provides a constant stimulus for artists, with numerous museums and monuments, as well as offerings in cinema, music, and theatre. A working knowledge of Italian is not necessary for admission, but it is useful. Students arriving for the fall term are provided with a week-long orientation. The program's center houses eight

I grew up in a forest, and I identify strongly with nature. As a photographer, the landscape helps me relate to my work. I went to the Delaware Water Gap because I felt that I could grow more working with the landscape than with a cityscape. You don't have to worry about the filth and constant state of anxiety there. A painter can delete from what he sees, whereas a photographer is stuck with what is there. There is isolation and a small peer group at Artists for Environment. It was just fantastic—I was the only photographer there. This made my work very special to me. I could focus on my medium in direct contrast to the painters.
—Dave Peters, a fifth-year CIA student who spent two semesters at the Delaware Water Gap

Sculpture students, Florence

students and provides easy access to the art studios. The pensione or rooms with families are two other possible living arrangements. Students may take up to five courses per term, three studio and two academic. The choice of studio courses ranges from drawing, painting, and sculpture to direct independent study in another medium.

Barcelona, Spain

The Paper Workshop in Barcelona, Spain, is another urban option for Institute students. Here again, a working knowledge of Spanish is not required for admission. The combination of a cosmopolitan center and traditional Catalan culture makes this program extremely appealing. The city offers art students cultural and historic wealth, as it is Spain's major Mediterranean seaport and commercial center. The large number of museums range from the historic Museum of Catalonia to institutions dedicated to Picasso and Miro. The architecture of Barcelona also reflects the balance between traditional and contemporary—there is everything from Graeco-Roman and Gothic to Gaudi's modernism.

The focus of the program is works on paper—"to examine the function and expressive qualities of paper and turn these toward artistic ends," Laurence Barker, director of the program, stated. In addition to papermaking, the program offers courses in itaglio and aluminum plate lithographic printmaking, and the studio provides extensive equipment for those techniques.

Osaka, Japan

For those with a more ambitious linguistic interest and a preference for Eastern culture, there is an exchange program with the Osaka University of the Arts in Osaka, Japan, where a working knowledge of Japanese language is prerequisite to admission. History is very much alive in Osaka, sometimes called the "birthplace of Japanese culture." The city began its development in the Kofun age, in the third to sixth centuries. The University itself, located on a hillside southeast of Osaka, offers the natural surroundings of the mountains while being just outside the metropolis. It is also near the ancient cities of Kyoto and Nara. The program

Laurence Barker, Barcelona

As a photography major, I work on paper constantly. I find paper an exciting medium. Studying at the Paper Workshop (Barcelona) fulfilled two functions: it gave me the chance to be abroad while having a constructive purpose. It also gave me the opportunity to work every day as a fulltime artist without the worry of financial matters. It provided the chance to see some other part of the world besides Cleveland and to see and know another culture.

—Sandy Cargile, CIA class of 1981, who spent a semester of his fifth year at the Barcelona Paper Workshop

Gaudi's Park Guell, Barcelona

offers courses in literature, broadcasting, music, and theatrical studies in addition to the visual arts. As an international member of the UICA, the University offers CIA students a semester in an enriching cultural climate very different from our own.

Lacoste, France

In the medieval village of Lacoste in the South of France, the Cleveland Institute of Art offers college credit courses in sculpture, painting, drawing, printmaking, art history, French, poetry, and photography. Students may choose either a six-week summer session or a fifteen-week fall semester; many elect to do both with a month of European travel in between.

Bernard Pfriem, director of the Lacoste program, is very much concerned with the personal development of his students:

> Why study abroad at all? After all, in most U.S. programs abroad, the faculty is American and their philosophies differ little from those at home. However, to isolate ourselves for a time allows us to examine ourselves. I believe in the self that is formed by continual interchange with other selves and with an environment. This is a process of experimentation where old assumptions are questioned and where one tries many new things. A different environment, rich in possibilities, is important to this process of trial and maturation. Lacoste is precisely this sort of environment.
>
> Students in the creative arts must challenge themselves: not merely for personal, social, emotional or political satisfaction, but for a satisfactory means of self expression. The struggle of Americans exposed to habits, a landscape, and environment completely alien to their experience is conducive to their self discovery.

Lacoste is a tiny Provencal village tucked away in the Luberon Mountains. Built on a steep hill, it dominates a sweeping valley with a spectatular view. It is still partially girded by the stone ramparts of the Middle Ages and is surmounted by the ruins of the ancient castle of the Marquis de Sade. Although it is fairly isolated, Lacoste is only an hour's drive away from the larger cities of Avignon, Aix en Provence, and Arles. In an hour and a half, you can drive to Marseilles, France's major Mediterranean seaport. In some ways, this program resembles that of the Delaware Water Gap in that it is set in a rural location, students have a firsthand contact with nature, yet major cultural centers are nearby. Here, too, is the strong sense of a small, intimate community. Students, staff, and faculty all live within the village, mostly in stone houses dating from the seventeenth century—original stone ovens still dominate the center of the dormitory called "The Boulangerie," or bakery. Meals are taken in a twelfth century, vaulted stone building which was once the chapel to the chateau. An active evening lecture series and regular weekend excursions to nearby cities are a welcome balance to the weekdays, when the community remains in Lacoste to work.

All in all, CIA students have an overwhelmingly various and appealing choice of options for studying off campus and abroad. Each place has its own history, atmosphere, and personality. Each program offers different courses and philosophies. Most important, each one has its own staff and faculty who are there to share new experiences and help students soften the blow of being bruised in a new place.

My summer session at Lacoste was the most stimulating, richly textured six weeks of my life. I had gone to the school partly to learn (I have been a working artist all my adult life), partly to be in an art situation, and partly to become acquainted with Provence, about which I had read and heard so much. Bernard Pfriem has created the perfect atmosphere for the school—rugged as it is physically—by having a suitable, varied curriculum, taking advantage of the location (the quarries, the landscape, the ancient buildings, and the rich cultural heritage), his excursion programs, and the exciting variety of weekend trips.

—Alice Sands, CIA class of 1936, who attended Lacoste Summer Session 1981

View of the medieval village of Lacoste, South of France

Scholastic Art Awards: NEW YORK OR BUST

as told to Charles Bushong, Director of Financial Aid and Career Planning

Top: Anthony Eterovich, the organizational brain behind the Cuyahoga County Scholastic Art Awards competition, clowns with two sculpture entries. That's Tony in the center. Bottom: Members of the jury give careful consideration to all Scholastic submissions—from left to right, Dorothy Turobinski, Ron Dewey, and James Mateer. Right: Last year, over 3,000 artworks were sorted and juried to create an exhibition of 613 pieces.

I am an oil painting. I am the only oil painting submitted from any junior high school in Cuyahoga County in the 1981 Scholastic Art Competition. My aim was the New York City exhibition. Did I make it? No. But 120 of my county cousins did make it to the Big Apple.

Why did I not make the trip to New York City? Basically, because I wasn't good enough. There were 3,249 entries in the county competition from 98 secondary schools, embracing 15 different categories of art works from pencil (544 entries) to oil (21 entries). Only two oils—both from senior high schools—were judged by a local jury to be worthy of the New York City exhibition.

The 1982 Cuyahoga County Regional Scholastic Competition is being sponsored for the third successive year by the Cleveland Institute of Art, which assumed the responsibility when a local department store was no longer able to do so after thirty years.

Thousands of entries will pour into a large empty space in Research Building #2, rented from Case Western Reserve University for the occasion, in early December. The initial selection of art works is by the school art teacher, who may submit a total of twenty pieces—twenty from one student or one each from twenty students, or anything in between.

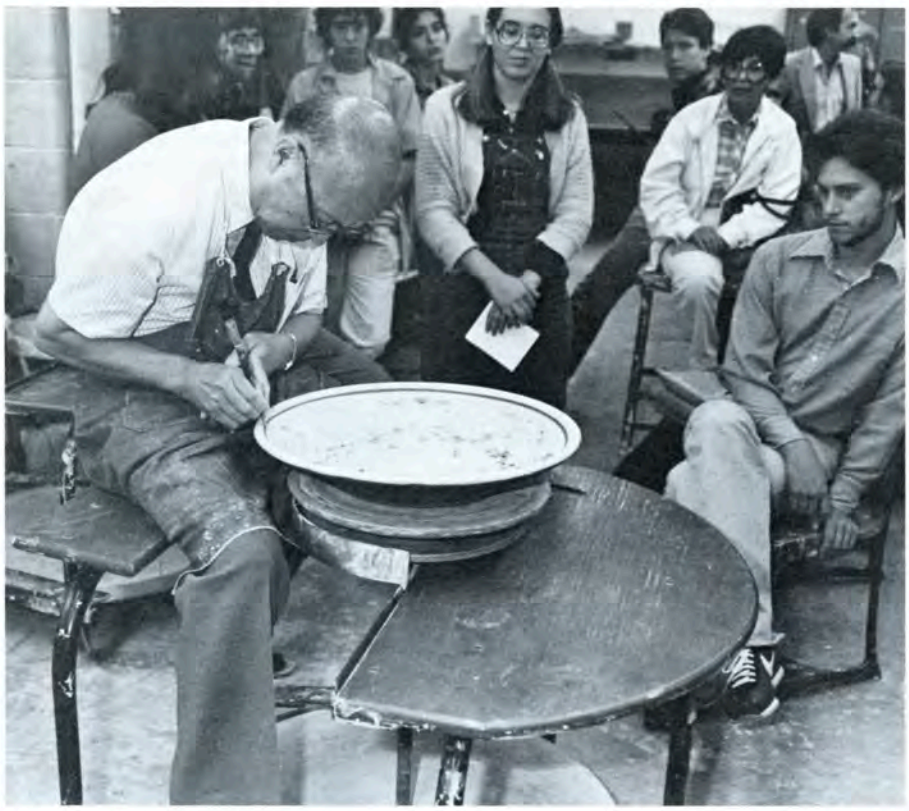
Then Anthony Eterovich, Chairman of the Regional Advisory Committee, and two student assistants will work around the clock, unpacking, sorting, and organizing oils, acrylics, watercolors, pencil drawings, ink drawings, pastels, crayon drawings, charcoals, mixed media works, prints, graphics, textiles, sculpture, pottery, jewelry, three-dimensional designs, and photographs.

Eterovich, who is also Supervisor of the Cleveland Institute of Art Saturday Classes for Young Artists, is masterminding the county competition for the third year in a row. He has arranged for fifteen jurors, three each day for five days, five hours a day, to judge the sorted entries, selecting those to receive gold achievement keys and certificates of merit. The jury also select works for exhibition, January 23 through February 7, in the Institute galleries, and the 120 finalist works that go on to New York City. Last year's regional exhibition included 613 works of art and filled both galleries of the Institute.

In mid-March, juries will decide the national winners. Awards include 83 scholarships, gold medals, and certificates, and the winning entries will be exhibited in New York City during June. New among the scholarship awards this year are two half-tuition scholarships to the Cleveland Institute of Art. In past years, some of the Institute's most illustrious alumni—including the president, Joseph McCullough—started their art careers with this kind of assistance.

EAST MEETS WEST

Professor Chien-ying Mei of the People's Republic of China visited the Institute's Ceramics Department during September. Ann Roulet, Dean of Students, recounts the experience.



Professor Mei demonstrated traditional methods of Chinese ceramics design.

Students clamored around as Mei showed them the intricacies of free brush painting on rice paper.

The ceramics studio was packed with students and visitors, many standing balanced on chair seats and bench tops for a better view. In the center of the hushed ring, Professor Chien-ying Mei, Director of the Ceramics Department of the Central Institute of Industrial Arts in Peking, stood at the wheel with an array of Chinese brushes and bowls of glazes and one of a series of forms earlier prepared for him by William Brouillard of the Cleveland Institute of Art ceramics faculty. Trim and dignified, the sixty-six year old Chinese artist was a picture of concentration as he turned the wheel, slowly applying a stroke here, a few strokes there as the beautiful traditional motifs of bamboo leaves, a fish or a lotus blossom emerged on one after another of the pots. He spoke of the principles of Chinese design, the importance of space and movement, direction, and the balance of thick and thin forms as he worked, finishing with a painstaking demonstration of the difficult techniques of sgrafitto on a large bowl.

Professor Mei's day in the ceramics department was preceded by a lecture on his own work and followed by a day of demonstrating classical Chinese free brush painting—a three-day visit, September 15-17, which made a great impact on the many CIA students who came into contact with him.

The origins of Professor Mei's visit go back three years to Joan Mondale's trip to China during the Carter administration. The Vice-President's wife was keenly interested in crafts, and her staff had researched and contacted the most eminent living Chinese craftsmen before her official visit. As a result, she and her entourage stopped at the Central Institute in Peking to talk to Professor Mei and see his work. Upon her return, she sent him the catalogue of *A Century of Ceramics in the United States,* which cites the work of Viktor Schreckengost, CIA professor of Industrial Design.

In the summer of 1980, Schreckengost was a member of a delegation from the American Ceramics Society, invited to

Professor Mei accompanied Viktor Schreckengost to the Great Wall of China during the summer of 1980.

tour Chinese ceramic facilities throughout the country. Schreckengost was introduced at the Central Institute where an enthusiastic audience of students and teachers kept him speaking from 8:00 a.m. till 6:00 p.m. Mei displayed for the students his copy of *A Century of Ceramics in the United States*, open to the page on Schreckengost's work. As Mrs. Mei was one of the group's interpreters, the Meis and Schreckengost became great friends during this period, laying the groundwork for Professor Mei's visit here.

Mei's current American tour included lectures at Parsons, Princeton, and Alfred, in addition to the Cleveland Institute of Art. At Mrs. Mondale's invitation, he also lectured for a large group in Washington, D.C., and attended a dinner at the Mondale home.

In return for the friendship and hospitality shown to us in China during our tour in the summer of 1980, my husband and I were pleased to have Professor Mei as our house guest during his Cleveland visit. It was fascinating to learn more of the lives of Chinese artists in recent years.

During the ten years of the Cultural Revolution, a notable gap in an otherwise unbroken record of exhibitions, professional honors, and publications since the 1940s, Mei and his whole family "suffered and slaved". All the schools were closed. The Meis and their four school-aged children were each sent to different distant provinces, from the northern wilderness bordering Russia to the far East and West where they did menial labor on farms and construction projects. Four of Mei's colleagues committed suicide during this "dark age" of despair, but hope of being reunited in the future kept the Meis alive.

Examples of Chien-ying Mei's ceramics and painting remain in the Institute collection.

Mrs. Mei is now working as an English professor at a medical college where she has recently completed translating into English a Chinese book on acupuncture. Their oldest daughter was born in New York, while the Meis were studying for Masters Degrees at Columbia and NYU during the late 1940s. Because she is an American citizen, she was allowed to emigrate after the Cultural Revolution, taking her from ten years laboring in the fields to become a computer programmer on 42nd Street in New York City. Their second daughter was able to pass extremely rigorous college entrance exams, competing against a ten year backlog of young people deprived of an education. She is now studying English—one of the lucky few thousand college students in a country of over a billion population. The third daughter is studying for the exams and working, while the youngest Mei, a son, is a student in his father's school. Mei hopes that his son will have the opportunity to study at the Cleveland Institute of Art, whose programs and faculty he greatly admires.

The many Institute students who met Mei in the classroom and informally at our home gained a new appreciation of Chinese glaze and paint techniques and principles of design. What seems to have impressed many even more is a new awareness of their own freedom to study and develop their own talents, in contrast to the plight of Chinese students whose chances of being admitted to the few hundred places in all the art colleges of the country are one in a thousand.

At the conclusion of his visit, Professor Mei donated the paintings and ceramics he made here to the school as a reminder of the kinship between two art institutes on opposite sides of the globe.

NEW FACULTY AND STAFF 1981-82

Charles Bushong: Director of Financial Aid and Career Planning. M.A., New York University; B.S., Ball State University; former financial aid officer, Ohio College of Podiatric Medicine, Kalamazoo College, Wagner College.

Karen Gilliam: Career Planning Coordinator. B.F.A. in ceramics, East Carolina University; former administrator, University of Iowa Hospitals and Clinics.

Deborah Handy: Visiting Instructor, Liberal Arts. B.A., Connecticut College; administrator, Junior League of Cleveland; former faculty, Hathaway-Brown School; former administrator, Hartford College for Women.

Kathleen Jung: Visiting Artist, Medical Illustration. M.S., Case Western Reserve University; B.S., University of Illinois; Staff Medical Illustrator, Cleveland Clinic Foundation; former consultant and medical illustrator, Sapin and Tolle Advertising; former medical and dental illustrator, Loyola University Medical Center; member, Association of Medical Illustrators, Guild of Natural Science Illustrators.

Dave London: Visiting Artist, Graphic Design. B.F.A., Cleveland Institute of Art; attended Ohio State University, L'Academie de la Grande Chaumiere, Paris; Executive Vice-President, Wyse Advertising; former Art Director, Griswold-Eshleman; former Advertising Man of the Year; winner, three Cleos, four Emmys; founder, Cleveland Society for Communicating Arts.

George Lorenz: Visiting Artist, Graphic Design/Illustration. B.F.A., Rhode Island School of Design; Director, Geo. Lorenz, Inc.; former Design Director, Lippincott and Margolies, Chermayeff and Geismar Assoc., N.Y., Herman and Lees Assoc., Boston.

Thomas McMurray: Gallery Director. B.F.A., Cleveland Institute of Art; former owner graphic design firm, Artworks, Inc., Durango, Colorado; former freelance graphic designer.

Joan Natko: Visiting Lecturer, Liberal Arts. Ph.D., Case Western Reserve University; M.Ed., Cleveland State University; B.S.Ed., Cleveland State University; post-graduate work, Gestalt Institute, Cleveland; private counseling and consulting practice; faculty, Cleveland State University; former faculty and administrator, Cleveland Heights Board of Education; former faculty, Case Western Reserve University; member, Association of Humanistic Psychology, National Organization of Women, Council on Interracial Books for Children.

Hal Parker: Visiting Artist, Painting. M.F.A., B.F.A., San Francisco Art Institute; attended Skowhegan School of Painting and Sculpture; former faculty, Kansas City Art Institute, San Francisco Art Institute.

Cristine Rom: Special Collections Librarian. M.A. in Library Science, University of Wisconsin; M.A. in American Studies, Case Western Reserve University; doctoral studies, CWRU; former Rare Book Librarian, University of Wisconsin; currently column editor for *Serials Review*.

Elaine Wozniak: Visiting Artist, Illustration. Attended Cooper School of Art; free-lance work; former illustrator, Elwyn Artworks, Curilla Art Studio.

Charles Bushong

Dave London

Hal Parker

Karen Gilliam

George Lorenz

Cristine Rom

Deborah Handy

Thomas McMurray

Elaine Wozniak

FACULTY & STAFF NOTES:

Alexander Aitken, Printmaking—Evening, helped create the first color xerox billboard with San Francisco artist Ginny Lloyd at the Image Resource Center in Cleveland. He also designed the city's second xerox billboard, which was executed with the assistance of 1981 Institute graduates **Ann Treadwell** and **James Piety** and CIA evening school instructor **Marion Epstein.** Aitken had a one-man exhibition, "Alexander Aitken: Image Maker," at the Ohio University-Lancaster gallery in Lancaster, Ohio, from October 25-November 19.

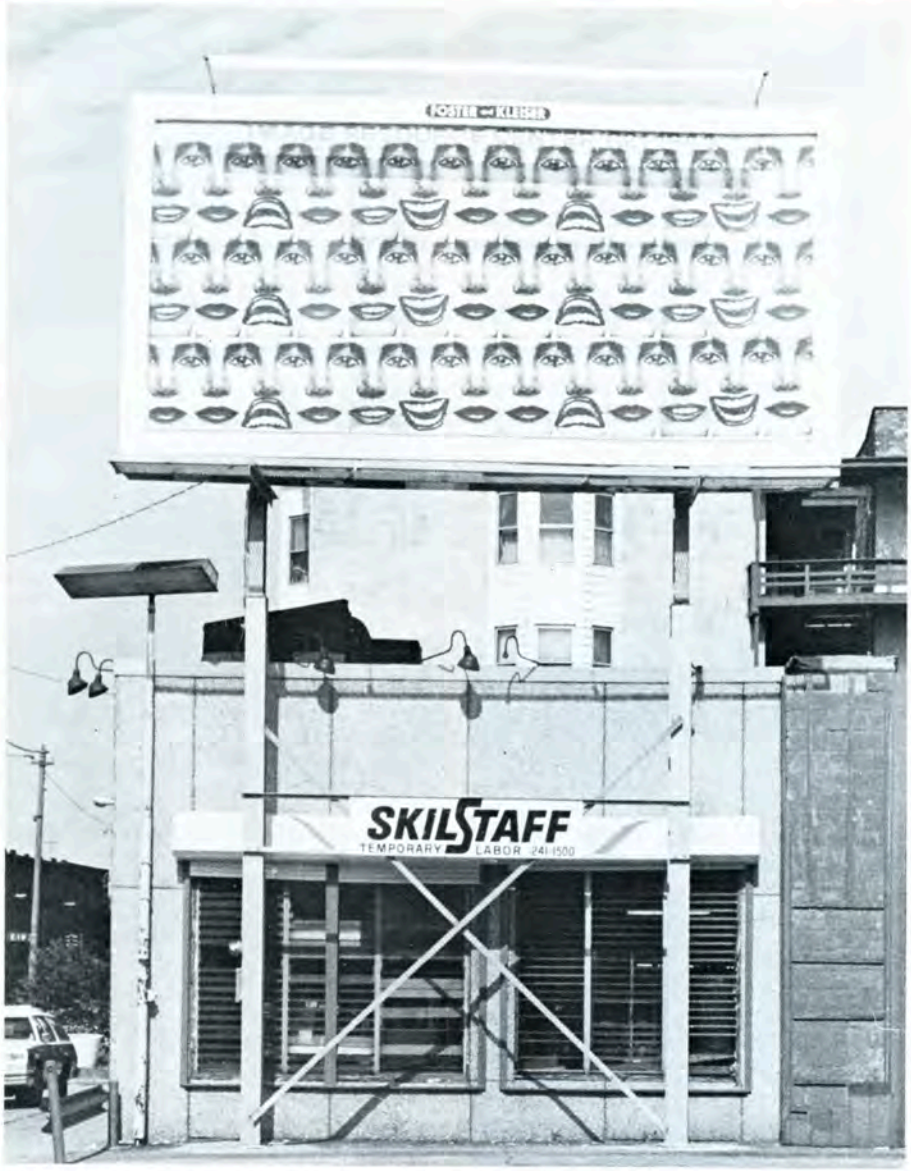
Kenneth Bates, Faculty Emeritus, exhibited for the fifty-fourth consecutive year in the annual Cleveland Museum of Art May Show. He and four of his Institute colleagues showed an inspiring exhibition of their work in the State Office Building in downtown Cleveland during Cleveland Art Festival '81 in October. His work and that of Edris Eckhardt, William McVey, Viktor Schreckengost, and John Teyral was drawn from the collection of the Cleveland Museum of Art—much of it unseen for many years. (LINK's editor was at the opening reception, and we heard all the artists express delight at seeing work which they had not seen in many years, commenting upon how valuable it was to their present work to refer to the past. Growth, for artists of this calibre, seems never to end.) Other exhibitions in which Bates has participated recently are the Bratenahl (Ohio) Invitational and the invitational "Enamels 50/80" at the Brookfield Craft Center in Connecticut, the Worcester Craft Center in Massachusetts, and the Manchester Institute of Arts in New Hampshire. He has written recent articles, "Cyclic Inspiration" for *Dialogue* and "Thoughts Concerning Design" for the *Silversmith's Journal,* and his book *Enameling, Principles and Practice* is to be translated into Spanish and published in Madrid.

Sheila Bills, Liberal Arts, received funding from the Samuel H. Kress Foundation for an August study trip to New York, Philadelphia, and Boston to research Sino-Tibetan sculptures in museums and libraries.

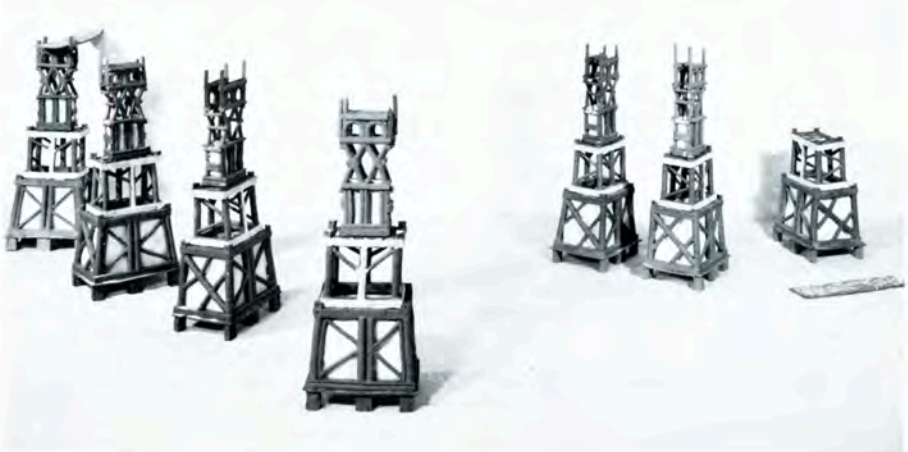
Elizabeth Breckenridge, Liberal Arts, spent the summer in England studying late nineteenth century architecture at Bedford College, London University. Her travels, funded in part by a UICA faculty grant, took her to Liverpool, Birmingham, Brighton, Cardiff, Bath, and many country houses and gardens. Back in the United States, she researched the architectural history of St. Paul's Episcopal Church in Cleveland Heights for the 1981 Heights Heritage Tour guidebook.

H. Carroll Cassill, Printmaking, and his wife Jean visited the intaglio printing atelier of George Le Blanc in Paris on their return trip from Cassill's teaching stint with the Lacoste summer program in the South of France. The Le Blanc Atelier is the oldest such printing shop in the world, in continuous operation since 1793. The Cassills own an etching press purchased from Le Blanc in 1953.

Joseph Cintron, Foundation, won first place, silver medal, at the International Platform Association 1981 art show in Washington, D.C., August 3-7. He had a one-man exhibition at Jack Richard Gallery in Cuyahoga Falls, Ohio, July 7-August 25, and was invited to exhibit in the first area artists portrait show at the Fine



Alexander Aitken created two color xerox billboards in Cleveland.

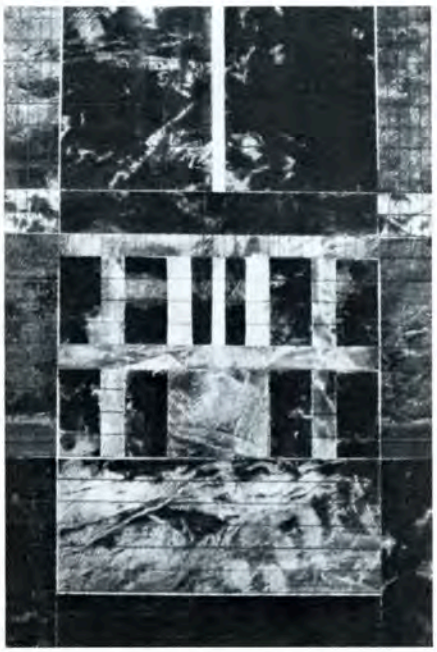


Doug Gilliam, Bridge Construction, Iowa, *clay, wire, adobe, paint.*

Arts Association Gallery in Willoughby, Ohio, September 12-October 10. Cintron juried the Sixth Annual Russell Art Show during June and the Photo-Graphics Contest sponsored by the Cuyahoga County Mental Health Board and Morse Graphic Arts Company. During the summer, he taught painting courses for the Willoughby School of Fine Arts and the Studios of Jack Richard. Recent portrait commissions include those of Severance A. Milliken for the new Milliken surgical intensive care unit of University Hospitals; Loyal Buscher, former law director for the City of Solon; and Mr. and Mrs. Nicholas Calzone of Amherst, Ohio.

Cecelia Condit, Photography, was an award winner in the D. Visions Video Art Gallery competition, for her thirteen-minute video cassette piece, *Beneath the Skin.* The festival was held at the Just Above Midtown Gallery in New York City during October. The same award-winning piece was accepted by the Data Bank at the School of the Art Institute of Chicago to be distributed, as part of their new video art program, to colleges and libraries across the country. Her still photography was included in exhibitions at Cleveland State University during November and at Spaces Gallery and the New Gallery of Contemporary Art during October.

Lawrence Krause, Eagle Installation, *acrylic on canvas, 63" × 84", 1980.*



William Martin Jean, The Slide, *included in a book titled 7 + Seven.*

Gwen Cooper, Papermaking, participated in an exhibition of works by artists using varied and unusual types of handmade paper, "The Botany of Papermaking," at the Missouri Botanical Garden in St. Louis, September 21-October 16. She also exhibited work at The New Gallery of Contemporary Art in Cleveland during September. She lectured on her own work and the current state of the art of handmade paper in conjunction with a papermaking workshop she gave at the Center for Creative Studies in Detroit, Michigan, last April.

Mort Epstein and **Bert Benkendorf,** Graphic Design, served on the jury for an annual-report design competition sponsored by the publication *Crain's Cleveland Business.*

Doris Francis-Erhard, Liberal Arts, presented papers at the Gerontology Society of America annual meeting in Toronto, November 8-12, and at the American Anthropology Association annual meeting in Los Angeles, December 3-6.

Marianne Evett, Liberal Arts, spent a happy and ultimately productive summer in Lacoste, France, teaching a drama course which resulted in a production of Euripides' *The Bacchae* in one of the old stone quarries in the area—a first for the program (and for her, she reports). Evett continues her work as theater critic for the magazine *Northern Ohio Live,* and in that capacity, she is a voting member of the Cleveland Critics Circle. She appeared for *Live* on two local radio shows, talking about the London theater scene which she had a chance to experience on her way home from Lacoste. During October, Evett spoke on "The Apple, Computerized Instruction in Writing," for the Freshman Composition Workshop of the College English Association of Ohio Conference at Kent State University.

Doug Gilliam, Ceramics—Evening, received a first place award in sculpture at the 44th Annual Iowa Artists Exhibition in Des Moines. He also showed work this year in "Directions in Clay by Young Artists" at Central Michigan University.

Michael Sean Holihan, Printmaking, spent almost a month this summer traveling in the British Isles, funded in part with an Institute summer incentive grant. His work is included in Nicholas Orsini's book *The Lanugage of Drawing: Learning the Basic Elements,* published by Doubleday (1981-82), and in *Art in a Craft Media: The Haystack Tradition,* published in 1981 by Bowdoin College. Recent exhibitions have included the 27th Annual Drawing and Small Sculpture Show at Ball State University, Muncie, Indiana, during the spring, and a show of the works of Cleveland Heights artists at the Jewish Community Center, Cleveland, during October.

William Martin Jean, Director of Evening School, received Ohio Arts Council funding to be included in the publication *7 + Seven,* featuring work by seven Ohio artists and seven Ohio poets. The work was published in September, and Jean attended an autograph party at the Contemporary Art Center in Cincinnati during September to mark its release. During the summer, he designed sets for the Berea Summer Theater production of "Music Hall," in which he also performed. His recent exhibitions include the National Painting Show at the Butler Institute of American Art in Youngstown.

Ray Kirschensteiner, Industrial Design, gave an introduction to computer graphics at the Image Resource Center in Cleveland on October 1. The lecture covered the use of the Apple computer and graphics table and other computer graphics software.

Lawrence Krause, Painting, had two major one-man exhibitions of his paintings this fall: at the Siegfred Gallery of Ohio University, Athens, Ohio, September 14-25, and at the Frohring Art Center Gallery of Hiram College, Hiram, Ohio, October 5-23. He delivered slide lectures in conjunction with the exhibitions at both institutions.

Joseph McCullough, President, served as leader of the CIA tour to China, April 17-May 9. The group of thirty-four people, mostly Clevelanders, visited eight cities in China. During the summer, McCullough visited two summer art programs in Maine—Haystack Summer School on Deer Isle, and the Skowhegan school of Painting and Sculpture in Skowhegan. In October, his travels took him to the Osaka University of Arts, at the invitation of President Hideyo Tsukamoto.

James Mazurkewicz, Silversmithing, gave a lecture and workshop on metal at Kent State University during May. Recent exhibitions include the invitational "For Tea" at the Detroit Gallery of Contemporary Crafts, April 11-May 16, and the Bratenahl Place Invitational during April.

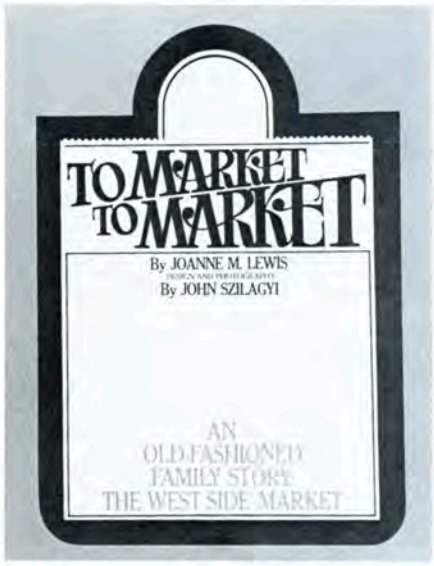
Hal Parker, Painting, previously taught painting and drawing at the Kansas City Art Institute and the San Francisco Art Institute, before coming to CIA this fall. During 1981, he

exhibited paintings in the San Francisco Art Institute Alumni 60s and 70s Exhibition at the South of Market Cultural Center in San Francisco; and he had a one-man exhibition of paintings at the Tall Grass Fine Arts Gallery in Overland Park, Kansas.

Constance M. Pierce, Painting and Drawing—Evening, had an article about her recent London sojourn published in the *Lafayette College Alumni Quarterly* in the Winter, 1981, issue—"In Pursuit of a Mysterious Aesthetic Spirit: Excerpts and Sketches from a London Diary." Pierce showed work in the 26th Annual Hallinan-Newman Exhibition in Cleveland during March and April and in the Ohio Artists Invitational at Coventry Gallery, Cleveland Heights, during June.

Ray Poritsky, Medical Illustration, was made an honorary member of Alpha Omega Alpha, a medical student honor society, in April.

Paul St. Denis, Foundation Painting, served as juror for the Lakewood Art League's annual exhibition. He spent his summer as chairman of the Art Department at Interlochen Center for the Arts in Michigan. He reports that the following alumni served as staff in his department this year: John Parker '75, sculpture instructor; Tom Mills '78, drawing instructor;



John Szilagyi was the designer and photographer for a new book on Cleveland's West Side Market.

Susan Werner Mills '80, junior art instructor; Kara Nasca '81, metal instructor; Sandy Cargile '81, photography instructor; Brian Kilgallon '82, printmaking assistant; and Michael Gubkin '74, printmaking instructor.

Judith Salomon, Ceramics, was recipient of one of the National Endowment for the Arts' coveted $12,500 crafts fellowships. She appeared on the cover of the October 5, 1981, issue of the magazine *Northern Ohio Live*.

Anthony Schepis, Foundation Painting, had a one-man exhibition at the Lakeland Community College (Ohio) Performing Arts Center, August 26-September 21. His painting "Four for Pandora" was purchased for the National City Bank collection.

Viktor Schreckengost, Industrial Design, represented the Institute at the International Design Congress in Helsinki, Finland, during August. He and other participants had the opportunity to talk with designers from all over the world and to visit the Arabia Porcelain plant, the Noutajarvi glassworks, and Marimekko fabric plant. **Aura Oslapas** '80, a traveling scholarship winner, also attended the conference, following her work at the Kilkenny Design Workshops in Ireland during the summer. At the conclusion of the conference, Viktor Schreckengost traveled north with a small group into Lapland. He found it to be "a quiet, beautiful country, with reindeer roaming everywhere. It was my first experience seeing the midnight sun slide along the horizon and start back up again."

Nancy Bunch Sheridan, Foundation Drawing, attended a presentation reception on October 25 at Hawken School, Lyndhurst, Ohio, unveiling her portrait of Richard A. Davies, former headmaster of the school.

Joseph Solitario, Painting—Evening, received the Paul Meunier Award for the work of art best representing life in Gates Mills at the Tenth Annual Gates Mills Art Show in that village. It was the third year he has won this award. Other exhibitions in which he has participated are the Bratenahl Place Invitational and the Russell Art Show.

Julian Stanczak, Painting, is showing work in an exhibition entitled "Josef Albers: His Art and His Influence," a group show of Albers' students, at the Montclair Art Museum through January 17, 1982. His work also appeared in a gallery group show at The New Gallery of Contemporary Art in Cleveland during September, and in a one-man exhibition at the Memphis Institute of Art in Tennessee last March. He won second prize in the exhibition of the International Platform Association in Washington, D.C., during August, and his work was featured in a thematic group show, "Systemic Art," at the Ohio State Fair, August 14-30.

John Szilagyi, Graphic Design, is designer and photographer for a new book, *To Market To Market*, authored by Cleveland's Joanne Lewis. The book, which appeared in mid-November, is the story of Cleveland's West Side Market, "an oral history of family devotion, of tastes and smells, of an enduring way of life," according to a pre-publication flyer. Szilagyi's photographs and Lewis' zesty prose have captured the life and flavor of one of Cleveland's enduring folk institutions.

Frances P. Taft, Liberal Arts, lectured for Cleveland's Intown Club during November, telling of newly accessible Mayan ruins in the Yucatan area. On January 9 she will be the lecturer on an Alumni Flights Abroad trip to Peru, the second visit she has made to that country.

Gerald Troel, Foundation, exhibited in "New Work," a group show at the DBR Gallery, Cleveland, Ohio, October 20-November 20.

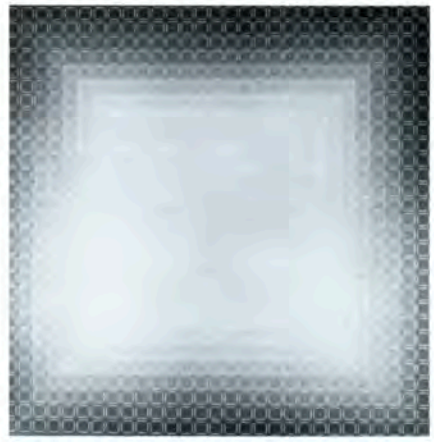
Dorothy Turobinski, Design—Evening, attended the Eastern Great Lakes Fiber Conference in Rochester, New York, during October.

Wenda von Weise, Surface Design, has received three recent, notable commissions: a quilt interpreting a painting by Isabel Bishop for an exhibition, "The Artist and the Quilt," a touring show including work by Miriam Shapiro, Alice Neel, etc., with accompanying quilts by other artists to interpret their work; a quilted wall panel for the Cleveland Museum of Natural History's sixtieth anniversary, an 86" square work commissioned by the Mildred Andrews Fund; and a quilted wall panel, 48" x 72", for the Georgia Power Company in Atlanta. Photographs of her work appear in a book published this year by Fiberarts/Lark Books, *The New American Quilt*. For an accounting of von Weise's numerous recent exhibitions, see Exhibits in this issue.

Helen Weinberg, Liberal Arts, gave eight lectures on art and literature, at the School of Visual Arts in New York. She read a paper on the iconography of American painting at Columbia University during April to a group called the Columbus Circle. She wrote an article on the new novel in America today for the March issue of *Gamut*, a literary journal published by Cleveland State University. Construction on her new loft in SoHo progresses, with the help of a team of able carpenters.

William E. Ward, Calligraphy, attended the 1981 International Design Conference in Aspen, Colorado, during June. He recently designed a new diploma for Case Western Reserve University and an installation for the American Ceramic Society Museum in Columbus, Ohio.

Anne Wyatt-Brown, Liberal Arts, attended the National Endowment for the Humanities summer institute at Case Western Reserve University, called "Old Age in History and Literature," June 22-July 17. During the seminar she prepared a new course offering for the Institute, "The Life Cycle in Literature: Stages in the Life of the Artist."



Julian Stanczak executed an edition of silk screen prints on commission from Senator Howard Metzenbaum.

Brent K. Young, Glass, received two Best of Show awards in recent months: at the Lakefront Festival of Arts in Milwaukee, Wisconsin, in June; and at the Oakbrook Invitational Crafts Exhibition in Oakbrook, Illinois, in July. The piece selected to travel with "Americans in Glass," a national juried exhibition organized by the Leigh Yawkey Woodson Art Museum in Wisconsin, was purchased by that Museum for their permanent collection.

ALUMNI NOTES:

1924

Lawrence Blazey teaches watercolor and advertising art classes at the Beck Cultural Center in Lakewood, Ohio. He also teaches watercolor to several senior citizen groups in the area. His own work appeared in one-man exhibitions at the Bay Village County Library during August and September and at the Barton Center in Lakewood during October. Included were watercolors, acrylics, collages, and ceramic works.

1930

Emily R. Yeandle of Irving, Texas, writes that she and her husband very much enjoyed participating in a Metropolitan Museum of Art tour last March. Described as "a private voyage to Ancient Civilizations aboard the yacht Argonaut," the trip took them to Egypt, Israel, Crete, and Greece. Mrs. Yeandle continues to do decorative painting and teach classes in her studio.

1936

Clifford B. West writes, "I very much enjoy the news letter which manages to reach me periodically in spite of the Italian postal system! . . . I've had two one-man painting shows in Oslo, Norway, and Birmingham, Michigan. Had a one-man show of photographs of Gustav Vigeland exhibited in Seoul, Korea. At present my two films on Edvard Munch are being shown in Peking, China. Have just completed three films for the Encyclopedia Italiano in Rome on the Palazzo Vecchio during the occupancy of Cosimo Primo and his son Francesco."

1938

Hughie Lee-Smith, who teaches at the Art Students League in New York City, was the featured speaker at a benefit banquet in Annapolis during February. During the evening, three portraits by Lee-Smith of famous Maryland blacks were unveiled. They were commissioned for the Museum of Afro-American Life and History in Annapolis.

George Vander Sluis was commissioned earlier this year to do a wall painting for the Rena Pierson Dankovich Memorial Chapel at Syracuse University. In consideration of the interdenominational nature of the space, he used color and abstract shapes to symbolize Man, Earth, and Infinite Space in a painting which he calls "Oneness." Vander Sluis is Professor of Painting in the Graduate Division of the College of Visual and Performing Arts at Syracuse University.

1939

Woldemar Neufeld had a one-man exhibition of his work shown at the opening of the Fireboat House Environmental Center in New York City, May 13-20. The exhibit consisted of oils, watercolors, and color block prints of the East River painted over a period of thirty-five years. Neufeld was awarded first prize in watercolor at the annual exhibit of the Housatonic Art League in New Milford, Connecticut, during July.

Barbara Dworkin Smith has had three prints purchased by the BancOhio National Bank. Her recent exhibitions have included the Trumbull Art Guild juried show in Warren, Ohio, June 27-August 3, and the NOVA Juried Drawing Show at the Kenneth C. Beck Center in Lakewood, Ohio, July 11-August 9.

1948

David E. Davis was invited to have a one-man exhibition of his work at the 1981 Sculpture Invitational at the Chautauqua Art Association Galleries in Chautauqua, New York, June 19-July 12. He exhibited metal and marble sculptures ranging in size from six feet to eighteen inches. In October, Davis completed a commission of a large sculpture called "Start" for the campus of Case Western Reserve University. The twenty-four foot high piece is located at the corner of Bellflower and Ford Roads, just a block from the Institute.

1949

Douglas Phillips, president of Phillips Stained Glass Studio, has devised a new concept in liturgical glass art: an eighteen-foot high, twenty-foot long, curved stained glass reredos through which a painting on the wall behind is viewed. He created the first such panel for the chapel of the Lutheran Home for the Aged in Westlake, Ohio, and expects to adapt the idea for residences and commercial buildings.

1951

Robert Tubbesing is the interior designer with a consulting firm in charge of restoring an 1832 stagecoach inn in Lisbon, Ohio. The 7 Mile Inne, as the hostelry is called, will contain ten small museums in individual rooms, displaying authentic artifacts, murals, photos, engravings, and lithographs from the Jacksonian era in American history. **Ed Kudlaty** '47 designed and constructed the Inne's new exterior sign.

Jean Niles Ziegler of Mentor, Ohio, received awards in watercolor for paintings exhibited in the March juried show of the Creative Artists of Lake County at Lakeland Community College, Mentor, and at Bank One, Painesville, Ohio, during June. She reports that a recent visit to her married daughter's home in Portsmouth, New Hampshire, furnished her with a wealth of New England visual material for future paintings.

1955

Maxine Masterfield won the $1,000 Foothills Art Center Award at the Rocky Mountain Watercolor Exhibition 1981, the Adams and Christianson Award at the Georgia Watercolor Society 1981, and a merit award at the Burleson Annual in Texas. She had a one-woman exhibition in the C. G. Rein Galleries in Edina, Minnesota, during September, and will have another solo show at the Rein Galleries in Scottsdale, Arizona, in March of 1982.

1961

Eugene Baker of Southfield, Michigan, has been named to the faculty of Lawrence Institute of Technology, where he is teaching in the School of Architecture. He has been self-employed as an industrial designer.

Diane Funk participated in a study tour of Japan during July. For the ten previous summers she had directed the Arts for Young People summer program at the Chautauqua Institution in New York State. She recently had two works included in the Case Western Reserve University Distinguished Alumni exhibition.

David E. Davis, Start, *painted and stainless steel sculpture commissioned for the CWRU campus.*

1964

Elizabeth H. Nutt now heads the Silversmithing Department at the University of New Hampshire in Durham, New Hampshire. In the spring of 1981 she became the Exhibit Director of the League of New Hampshire Craftsmen. Her work was included in "Jubilee 50 American Crafts 81" at the Currier Gallery of Art, Manchester, New Hampshire, June 20-September 7. She received a jury commendation for a forged sterling silver necklace at the annual juried exhibit of the League of New Hampshire Craftsmen at the Concord Gallery, Concord, New Hampshire, June 14-17, and at the 48th Annual Craftsmen's Fair, Sunape State Park, August 4-9.

1967

Ron Rozewski recently restored a fifteenth century fresco of St. John the Baptist for the

Margaret Fischer, Out of the Depths, *enamel on metal, a jury award winner.*

Reading, Pennsylvania, Museum. "My thanks," he writes, "to Peter Paul Dubaniewicz for the information I learned in his Painting Techniques class." Little was known about the fresco, but it was reported to have adorned a Florentine chapel. Rozewski spent over a year researching the painting's history and investigating various restoration techniques before actually beginning the project.

1969

Margaret Fischer received a jury award for her enamel *Out of the Depths,* which was exhibited in the international liturgical arts exhibition at the McFaul Gallery of Bowling Green State University, Bowling Green, Ohio, April 5-May 1. She also received an honorable mention and the Ohio Designer Craftsmen purchase award in the liturgical arts exhibition at the Schumacher Gallery of Capital University, Columbus, Ohio.

1971

Juliann Weber received an Outstanding Art Teacher Award at the Ohio Art Education Conference in Dayton during November. She served as co-chairman of the Ohio Art Education Conference held in Cleveland last year.

1972

Chip Garber continues to work as a freelance illustrator in New York City.

Gary Spinosa works from his studio in the farm country of Homerville, Ohio. He had a one-man show in conjunction with the Americans Eight exhibit at the Coburn Gallery of Ashland College, Ashland, Ohio, September 2-30. He was awarded the top $1,000 prize in sculpture at the Cleveland Museum of Art May Show during the spring.

1974

Sue Sipos writes that she's enjoying Philadelphia, where husband **Mark Sullivan** '77 is finishing graduate work at Tyler. In addition to exhibiting locally, she showed work in Colorado during July and August and in Arizona this fall.

1975

Jean Wierdsma Forbes of Edward Howard & Company in Cleveland recently designed a publication called *Cleveland Woman,* the first publication created by a major city to help attract and retain talented women.

John Parker attended the dedication of his monumental steel sculpture *Night Flight,* commissioned by the Kiwanis Club of Grand Rapids, at the Grand Rapids (Michigan) Art Museum on September 17. Parker, who received his MFA from the Rinehart School of Sculpture at the Maryland Institute, has taught at the National Music Camp at Interlochen, Michigan, since 1979.

1976

Tom Aprile continues to teach undergraduate sculpture at the University of Iowa.

David Kirk was featured in the May 18 issue of *New York* magazine along with an array of the handmade banks which have made his Ovicular Toy Works on Thompson Street popular.

Mike Lawrence, Assistant Curator for Architectural Records at the Cuyahoga County

Chip Garber, Jorge Borges, *illustration.*

(Ohio) Archives, received the 1981 Western Reserve Award from the Western Reserve Chapter of the Society of Architectural Historians. The award was given in recognition of the excellence of the exhibition catalogue *Make No Little Plans,* designed and written by Lawrence. According to a spokesman for the Society, "Mr. Lawrence's discussion of architectural archives and his twelve essays on projects by Western Reserve architects are scholarly, readable, and bring fresh insights to the importance of preserving architectural drawings."

1977

Thomas Loya had a showing of his work in graphics, illustration, painting, and religious art in Rome, Italy, at the North American College in Vatican City. As graphic designer for the Diocese of Parma, Ohio, he received an award from the Catholic Press Association. He is currently completing studies for the priesthood.

Mike Sabo is a medical illustrator for the Cleveland Clinic.

1978

Barbara Klar writes that she's "still alive and kicking in New York City, and even though things keep getting better, the heavy work load hasn't changed since CIA." She sent a clipping from the July 10 issue of *Women's Wear Daily,* which included a drawing of her metal and leather jewelry.

Kendra Kostiha received a Teaching Assistantship in drawing at Kent State University for 1981-82, as well as a partial scholarship to begin Master's studies. She has had poems accepted for publication by Voices International and *The Poet.* She also displayed photographs at the juried photography show at the Jewish Community Center in Cleveland during February.

1979

Gary Charpentier and two partners operate North Coast Alternatives, a solar energy consulting and construction firm in Cleveland. Through a published pamphlet and discussion groups, the trio hope to educate Clevelanders to the possibilities of solar energy in a city not renowned as one of the nation's sunniest. Charpentier was quoted in a recent newspaper article, "Each year more than 3½ times the energy needed to satisfy all the power requirements of an energy-efficient household falls on the roof of practically every dwelling. Even on cloudy days, enough diffuse radiation gets through to keep a solar energy system at an even level."

Barbara Eckhardt spent last year traveling in Europe with the boost given by a Women's Committee scholarship at graduation. She visited France, Spain, Italy, Germany, and Greece. This year, she is in graduate school at the Cranbrook Academy of Art in Michigan.

1980

Pat Fallon is finishing her MFA in painting at Kent State University. She is a graduate teaching assistant in printmaking. Her work was shown in the Canton All-Ohio Juried Painting Show in September and October, and in the Beck Center Juried Drawing Show during July.

Frank Frate has had his second book of poetry published by Samisdat, a small press in Richford, Vermont, during July. His own drawings adorn the cover, back cover, and four inside pages of the volume. Other individual poems of Frate's have been accepted for publication by the *Jump River Review,* Format, Voices International, Xanadu, and *The Poet.* A prose article on art fraud was purchased by Format. Frate also exhibited photographs in the Fifth Annual Juried NOVA Photography Show at John Carroll University Fine Arts Gallery in April.

Noreen Rotar demonstrated sculpture techniques at the Slovenian National Art Guild meeting during September.

David Verba writes to LINK from Japan: "I'm working in two cities in Japan; three days a week in the city of Matsue, and three days I work in Yonago. I'm teaching English to a wide variety of people, everybody from high school girls to doctors and scientists. I have a busy schedule, but the variety of experiences I'm having more than makes up for any short-com-

ings. The landscape, the farms, mountains, trees are all beautiful and impressive. Yonago and Matsue are way out in the country, so the land is pure. In the cities where I teach I am the only westerner, so things are always interesting. I'm sure that the year I spend here will prove a treasure. I will still keep up with my art work, but my drawings will be mostly realistic renderings or recordings . . . I'll keep in touch every once in awhile; and one final thing is that I heard that China wants English instructors, so in a year I may be writing from Peking."

Mark Vukich designed the logo for a recent recycling drive held in the Cleveland area.

1981

Barbara Hawekotte is pursuing a graduate degree in art education at Case Western Reserve University, while still painting portraits and working as a freelance medical illustrator.

Jacqueline Peterson Brockman gave birth to a baby boy, Nathaniel Taylor, on July 1.

Tom Pupkiewicz is living in Barcelona, Spain, and teaching English for the North American Institute. He recently bought an Enjosa twenty-five liter stainless steel hollander so that he can continue making paper, his first love. His work was included in the Exposicio International: Llibres de Artista/Artists Books, the first artists book exhibition in Spain, held at the Metronom gallery in Barcelona from October 6-November 5. The catalog, which appears in Catalan, English, and Castilian, is being distributed internationally.

EXHIBITS

(All in 1981 unless otherwise noted)

Alexander Aitken, CIA Faculty, prints, photographs, xerography, Ohio University-Lancaster Visual Arts Gallery, Lancaster, Ohio, October 25-November 19.

Herb Babcock '69, Contemporary Art Glass Gallery, Boston, Massachusetts, April 22-May 14.

Roger Blakely '64, second place award for bronze sculpture, Indianapolis Art League Regional, Churchman-Fehsenfeld Galleries, Indianapolis, Indiana, May 15-June 12.

Samuel Bookatz '35, one-man exhibition, Inter-American Development Bank, Washington, D.C., June 1-12.

Gail S. Browne '70, Local Color, Graphics Etc. Gallery, Provincetown, Massachusetts, July 24-August 6.

Ray Burggraf '68, recent work, Abilene Christian University, Abilene, Texas, August 31-September 25.

Gary Charpentier '79 and **Paula Dubaniewicz** '78, Architectural Installation: Terra Cotta/Wood, Spaces Gallery, Cleveland, Ohio, September 11-October 3.

Cecelia Condit, CIA Faculty, SX-70 photographs, New Ohio Photography, Cleveland State University Gallery, Cleveland, Ohio, November 6-December 16.

Juli Edberg '76, drawings, **Deirdre Daw** '80, ceramic animals, Spaces Gallery, Cleveland, Ohio, June 19-July 11.

Joseph Foster '74, Cincinnati (Un)Invited, C.A.G.E. Gallery, Cincinnati, Ohio, July 7-August 9; Juried Drawing Show, Beck Center, Lakewood, Ohio, July 10-August 9; purchase award for drawing, Whitewater Valley Annual, Indiana University East, Richmond, Indiana, April; Cincinnati Abstract, C.A.G.E. Gallery, Cincinnati, Ohio, March 6-27.

Marsha Hoffman '81, 1981 Silversmith's Guild National Competition, Society of American Goldsmiths, Nelson Atkins Museum, Missouri, May 17-June 8.

Joy Jacobs '62, recent paintings, The New Gallery of Contemporary Art, Cleveland, Ohio, June 12-July 31.

Norbert Reed Jaworowski '65, Absurdities and Recursions, Florence O'Donnell Wasmer Gallery, Ursuline College, Cleveland, Ohio, September 21-October 31.

James Juszczyk '66, one-man painting exhibition, Galery S65, Aalst, Belgium, September 11-October 19.

Frank McGuire '74, sculpture, Americans Eight, Ashland College, Ashland, Ohio, August 28-October 31.

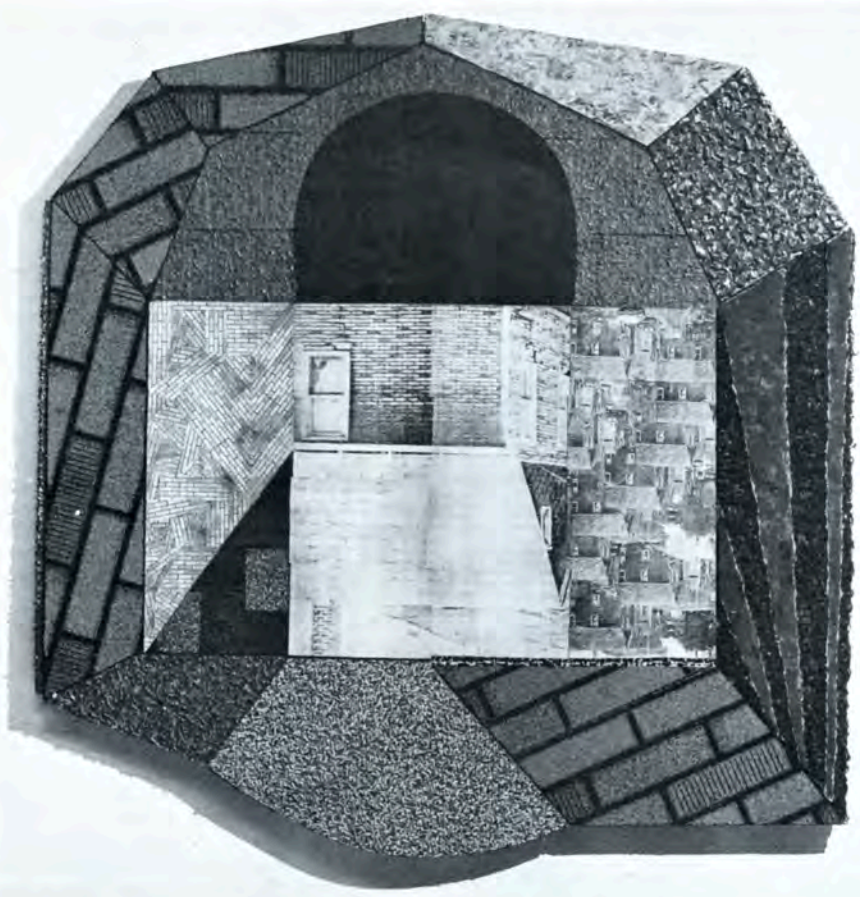
Sandra Melcher '54, Rocky River Public Library, Rocky River, Ohio, May 13-June 23.

Richard Newman '60, retrospective, Laura Knott Art Gallery, Bradford College, Bradford, Massachusetts, October 3-November 4.

Miriam Smith Peck '33, Collage and Fiber Works, Kennedy Center Art Gallery, Hiram College, Hiram, Ohio, September 7-30.

Larry Dean Pentz '74, sculpture, Shoreline College Gallery, Seattle, Washington, September 24-October 17.

Florence Reisenfeld '68, recent paintings, Women's City Club Gallery, Cleveland, Ohio,



Fred Gutzeit, Xerograsphaltoleum, *xerox, siding, linoleum, acrylic, wood, 56" × 53", exhibited in one-man show at 55 Mercer Street Gallery, NYC, November 10-28.*

Paula Dubaniewicz, Wall Wave with Shadow, *May Show special mention for sculpture.*

Gretchen Oldfather Troibner, Two Windows, *May Show special mention for painting.*

August 27-September 30.

Ruth Rossman '34, Rocky Mountain National Exhibition, Golden, Colorado.

Margaret R. Schauffler '22, Distinguished Alumni Show, Mather Gallery, Case Western Reserve University, Cleveland, Ohio, May 1-23.

Gary Schumer, CIA Faculty, one-man exhibition of paintings, Kent Student Center Art Gallery, Kent, Ohio, October 12-31.

Karen Skladany '79 and **Alice Malloy** '83, Guyettes, exhibits and projects, Fiberworks Center for the Textile Arts, Berkeley, California, June 2-19.

Petra Soesemann '77, sculpture, Contemporary Art Workshop, Chicago, Illinois, May 8-June 3.

Gary Spinosa '72, one-man exhibition, Kennedy Center Art Gallery, Hiram College, Hiram, Ohio, October 9-30; Symbols from the Heartland, Don Coburn Gallery, Ashland College, Ashland, Ohio, September 2-30.

Mark Sullivan '77, drawn and painted objects, Philadelphia Works, Crandall Art Gallery, Mount Union College, Alliance, Ohio, September 8-October 2.

Barbara Tiso '69, American Porcelain: New Expressions in an Ancient Art, Renwick Gallery, Smithsonian Institution, Washington, D.C., November 7, 1980-August 16, 1981.

Richard Treaster '61, paintings, Studio B Gallery, Beachcliff Market Square, Rocky River, Ohio, October 9-24.

John Udvardy '63, works from Tangier Night Sky portfolio, Focus Gallery, Museum of Art, Rhode Island School of Design, Providence, Rhode Island, May 5-31.

Wenda von Weise, CIA Faculty, Masterworks, Cuyahoga Savings Bank, Cleveland, Ohio, October; two-person show, Lakeland Community College, Mentor, Ohio, September 23-October 19; Ohio State Fair Fine Arts Exhibition, Columbus, Ohio, August; Contemporary Quilts: A Renaissance, University of Wisconsin, Green Bay, Wisconsin, February, 1981-August, 1982; Quilt National '81, Athens, Ohio, June; Stitchery '81, Arts and Crafts Center, Pittsburgh, Pennsylvania, April.

Marge Widmar, CIA Faculty, enamels, NOVA Craft Masterworks Show, Cuyahoga Savings, Cleveland, Ohio, October; All-Ohio '81, Canton Art Institute, Canton, Ohio, September; works from Ohio Designer Craftsmen Show, College of Wooster Art Museum, Wooster, Ohio, September; work from Ohio Designer Craftsmen Show, Miami University Hiestand Art Gallery, Oxford, Ohio, summer; enamels/glass invitational, Valley Art Center, Chagrin Falls, Ohio, June; Lifestyle '80, Ohio Designer Craftsmen juried exhibition, Columbus Cultural Center, Columbus, Ohio, April.

Robert E. Woide '50 and **Virginia Tiell Woide** '50, watercolors, Center Gallery, Parma, Ohio, November 1-30.

GROUP EXHIBITS

Annual May Show, Cleveland Museum of Art, Cleveland, Ohio, May 6-June 7. Paintings—Faculty: Moe Brooker, William Martin Jean, Robert Jergens, Edwin Mieczkowski, Special Mention for Painting, Anthony Schepis, Gary Schumer; Alumni: Richard Andres '50, Special Mention for Painting, Neil Carroll '81, Joy Jacobs '62, Moses Pearl '49, Jean Russo '80, Gretchen Oldfather Troibner '75, Special Mention for Painting; Students: Scott Miller '83. Graphics—Faculty: Moe Brooker, $500 Award for Graphics; Alumni: Mansook Han '80, Bruce McCombs '66, Robert Morrow '46, Kevin Ryan '81. Photography—Alumni: Dolores Glover Kaufman '68, Special Mention for Photography. Sculpture—Alumni: Gary Charpentier '79, John Clague '56, David E. Davis '48, Donald Doe '81, Paula Dubaniewicz '78, Special Mention for Sculpture, Charles Laylin Herndon '71, Bruce Pollock '76, Gary Spinosa '72, $1000 Award for Sculpture, Ann Treadwell '81, Special Mention for Sculpture. Ceramics—Faculty: Judith Salomon; Alumni: Gary Charpentier '79, Bette Drake '64, George Roby '63. Textiles—Faculty: Wenda von Weise; Alumni: Mary Urbas '80. Enamel or Glass—Faculty: Kenneth F. Bates, emeritus; Alumni: Rebecca Wagner '81; Students: Steven Ramsey '83, Christopher Rockmore '83, Mark Sudduth '83. Jewelry or Metalwork—Faculty: James Mazurkewicz; Alumni: Thomas Kurilla '81, Gail McClelland '79.

Cleveland Yachting Club, Three-Man Exhibit, Cleveland, Ohio, June 19-20. Alumni: John Poti '56, Kinley Shogren '49.

DBR Gallery, Cleveland, Ohio, October 20-November 20. CIA Faculty: Gerald Troel; Alumni: Kathleen Cerveny '69, John Clague '56.

DBR Gallery, Cleveland, Ohio, June 2-July 3. CIA Faculty: Judith Salomon; Alumni: Loretta Eby '81, Julius Williams '81.

Erie Art Center 58th Annual Spring Show, Erie, Pennsylvania, April 18-May 31. CIA Faculty: Gary Schumer; Alumni: Jean Russo '80.

Five Cleveland Artists, sponsored by Cleveland Museum of Art, State Office Building, Cleveland, Ohio, October 9-November. CIA Faculty (including emeriti): Kenneth Bates, Viktor Schreckengost, John Teyral. Alumni: Edris Eckhardt '31, William McVey '28.

Focus: A Festival of Arts, Kent State University-Burton, Geauga, Ohio, April 26-May 26. CIA Faculty: Jerry Aidlin, sculpture; Alumni: Janice Leykauf '71, batik.

Nature Art, Baycrafters Gallery, Bay Village, Ohio, September 23-October 8. Alumni: Jon Bailey '70, William McVey '28, Ellen Walters '50, Mary Wawrytko '77.

Ohio Watercolor Society Exhibition '81, Springfield Art Center, Springfield, Ohio, October 3-November 4. CIA Faculty: Malcolm Brown, Florian K. Lawton*; Alumni: Alice Lauffer Lawrence '38, Fred Leach '55*, Byrd Looker '49, Maxine Masterfield '55*. (*prize winners)

Moe Brooker, Doingwhatyalikethemost, *May Show $500 award for graphics.*

Ann Treadwell, Apart, *May Show special mention for sculpture.*

Edwin Mieczkowski, White Cortez, *May Show special mention for painting.*

Gary Spinosa, Tower, *May Show $1000 award for sculpture.*

Four Cleveland Women, Spaces Gallery, Cleveland, Ohio, October 9-31. CIA Faculty: Cecelia Condit; Alumni: Ann Treadwell '81, Gretchen Oldfather Troibner '75.

Gallery Group Show, The New Gallery of Contemporary Art, Cleveland, Ohio, September 11-26. CIA Faculty: Moe Brooker, Gwen Cooper, Ed Mieczkowski, Julian Stanczak;' Alumni: David E. Davis '48, Joy Jacobs '62, Nick Livaich '50, Barbara Smukler '67.

Sculpture '81, Beaver College, Glenside, Pennsylvania, July 17-November 17. Alumni: Daniel Gorski '61, Richard McDermott Miller '51, John W. Parker '75.

Sculpture Outdoors, Edgewater Park, Cleveland, Ohio, July, 1981. Alumni: Paula Dubaniewicz '78, Winifred Lutz '65, Scott Senseny '79.

Ralph Marshall, center, exhibited photography in the One-Man Faculty Exhibition in the Institute galleries from October 9-November 4.

OBITUARIES:

Glenn M. Shaw, 90, retired head of the mural painting department of the Institute, died August 22 in Sun City, Arizona. He was a past president of the Cleveland Fine Arts Advisory Committee, the Cleveland Society of Artists, and the Ohio Watercolor Society.

Shaw painted over sixty murals during his lifetime, including ones in St. Vincent Charity Hospital and Central National Bank in Cleveland, the Federal Reserve Bank of Pittsburgh, Wells College in Aurora, New York, the old Shaker Savings Association, Canton and Warren (Ohio) post offices, and the Warther Museum in Tuscarawas County, Ohio. His work also adorned walls in the SS America.

He joined the Institute faculty in 1922 and was head of mural painting from 1937 until he retired from teaching in 1957. He and his wife, the former Elsa Vick, both had studios in the house they built in Moreland Hills, Ohio. They moved to Sun City in 1968, and Mrs. Shaw died in 1974. Survivors include cousins Norman and Allen Shaw, Alice Bittel, and Harriette Klingbeil.

Louis Bosa, 76, died on October 21 in Doylestown, Pennsylvania, after five years' illness with cancer. The much-revered artist retired in 1970 as head of advanced painting at the Institute; he served as guest artist beginning in 1949 and became full time in 1953.

His paintings, which included many whimsical nuns and monks in such unlikely poses as bicycle riding and skating, are in the permanent collections of thirty museums, including the Metropolitan Museum of Art and the Whitney Musem of American Art. *Life* magazine in 1951 commissioned him to paint scenes of his native Italy, and the results covered several pages of the magazine.

Born in Codroipo, Italy, Bosa came to the United States at age eighteen in order to study at the Art Students League in New York, supporting himself as a pastry chef at the Waldorf Astoria. He soon became a teacher at the League, and subsequently taught at Parsons School of Design, Syracuse University, and the University of Notre Dame. He and his wife Theresa lived in a 1720 Bucks County farmhouse which they had restored and enlarged by themselves.

Bosa was a former member of the boards of directors of Artists Equity, Audubon Artists, and Reality in New York City. He was a member of a Ford Foundation Awards committee and of the National Academy of Design.

Surviving are his wife Theresa; daughter, Anna Campbell; four granddaughters, two sisters, and two brothers.

LINK has also received word of the following deaths:

Helen Bauder John '28 on June 8.
Jean Kavanaugh '47 during August.
Vance N. Kirkland '27 on May 23.
Florence Ida Moeller Ryan '25.
Eunice E. Schraishuhn '25 on April 20.
Elizabeth V. Whipple '33 on June 8.

Clip and Mail to Cleveland Institute of Art Alumni Office, 11141 East Boulevard, Cleveland, O. 44106

Name _____ Year _____

Address _____

City _____ State _____ Zip _____

Employed by _____

Here is my news for next LINK *(mail to arrive by January 30 deadline).* For exhibits please include 1) exhibit title 2) location: institution, city, state 3) opening date 4) closing date.

_____

_____

_____

AROUND THE INSTITUTE...

CIA ACQUIRES FACTORY

Cleveland Institute of Art has acquired an historic factory building at 11610 Euclid Avenue in Cleveland's University Circle. The Institute had previously leased two floors of the building as loft-like studio space for the painting and drawing departments.

Built in 1913 as a Ford Motor Company assembly plant, the Factory is an early example of reinforced concrete industrial construction. It is now listed in the National Register of Historic Buildings.

"Our purchase of the Factory is intended to alleviate overcrowded conditions in our present building on East Boulevard," President McCullough stated. "We have been trying to accommodate 500 students in space which was constructed in 1956 for 400 full-time students. We intend to hold our enrollment at 500 and to offer the finest possible facilities."

The Factory.

SHAKER SQUARE SHOW A HIT

The Thirty-Third Annual Alumni Association Shaker Square Art Show and Sale was bigger and better than ever. Sales topped $30,000, insuring a half-tuition scholarship to some worthy freshman at the Institute. The October 15-18 event was held indoors this year in the old Franklin Simon building on Shaker Square. Thousands of people viewed the works of 150 alumni, faculty, and student artists—all of which had been carefully screened before the sale began.

"The Franklin Simon space was ideal," commented Ed Tekavic, show chairman. "I hope that we will find equally attractive space for next year and that an enthusiastic group of younger alumni will want to get involved. The same dedicated, wonderful people have been working on the show for years now. It's time we were replenished with some new talent. Organizing a show of this magnitude is good experience for any artist; it's profitable in terms of sales and publicity, and besides, it's fun."

NAME THE FACE WINNERS

Winners of the Name the Face contest in the last issue of LINK are Helen Louise Myers Tomlinson '49 of Flint, Michigan, first prize; and Helen Steiner Talvacchio '49 of Troy, Michigan, second prize. They both identified faces in the graduation photograph of the Class of 1949.

STUDENT HONORS

Belinda Rose Nemeth '81, won first prize in a logo design contest for the Cleveland Art Festival, October 9-25, sponsored by Cleveland's New Organization for the Visual Arts. The project was completed as part of the Fifth Year Community Graphics program.

John Ashenfelter '83, **Rebecca Aidlin** '84, **Barbara Feinberg** '83, **Betsy Pfordresher** '82, **Brad Schneider** '83, and **Robert Tarr** '86, all contributed to a group exhibition at the Cain Park Gallery in Cleveland Heights, Ohio, August 12-16. Students from other schools in Ohio and Michigan also participated.

Curlee Holton '85, was selected one of the Outstanding Young Men of America by the U.S. Jaycees. Forty other Clevelanders were honored in this way. Holton served as artist in residence at the Renaissance Gallery of Art in Shaker Heights, Ohio, where he had a one-man exhibition of recent paintings and prints, September 13-October 25.

Mike Moore '84, was first place winner in a sculpture competition sponsored by Rapid Recovery of Cleveland. The organization is committed to beautifying the paths of Cleveland's rapid transit trains, with clean-up, landscaping, and art work. Runners-up in the September competition are Jim VandenBoom '83 and Joe Fruce '82. Moore's sculpture will be installed at the 140th Street site during the spring of 1982.

Kurt McNally, Doug Paige, and **Ed Potokar,** all fifth-year industrial design students, designed and built a playground last summer for the True Sisters Day Care Center in Cleveland Heights. In addition to constructing the climbing device, slide, and earth mounds, the trio also completed landscaping of the site. Fifty three to five-year olds swarmed over the unit at the dedication ceremonies on September 25.

Sylvia Ramos '82, worked as a co-op student at Motorola in Fort Lauderdale, Florida, during the summer months. Classmate **Robert Arko** served a similar internship at Exxon.

Alice Malloy '83, had work included in the Illinois Arts Week Wearable Art Show at the Ray Vogue Gallery in Chicago, October 3-17. She and her performance group, the Guyettes, have been performing and exhibiting widely: Fiberworks Gallery, Center for Textile Arts, Berkeley, California, May 29-June 26; Mellman's Cafe, Columbus, Ohio, sponsored by the Ohio Arts Council, May 9; Exit, performance/theater/video club, Chicago, Illinois, April 5; Art Institute of Chicago, April 3; C.A.G.E., Cincinnati, Ohio, February 6-23; Spaces Gallery, Cleveland, Ohio, January 9-31.

33rd Annual Shaker Square Art Show.

Sculpture winners, l. to r., Jim VandenBoom, Joe Fruce, Mike Moore.

Belinda Nemeth, center, designed the winning Art Festival logo.

The September Wearable Art Show sponsored by the Women's Committee benefited the Institute.

WEARABLE ART SHOW BENEFIT

The Women's Committee of the Cleveland Institute of Art and Textile Arts Club sponsored a wearable art show mini-benefit in the Institute galleries on September 25. Organized by Sylvia Ullman's American Crafts Gallery, the show included works of both local and nationally known artists, faculty member **Wenda von Weise** and fourth-year textile design major **Dan Reese** among them. The show was modeled on a professional runway for an enthusiastic crowd of over two hundred. Proceeds of the mini-benefit were applied to the Women's Committe funds which annually provide two traveling scholarships for graduating students and summer incentive grants for faculty members.

CLASS PHOTOS AVAILABLE

Photographs of the classes of 1980 and 1981 have been printed on poster size paper. They are available for $2.00 each from the Development Office of the Institute.

WANTED: CLEVELAND ART

If anyone has done artwork which used as subject matter the neighborhoods of Ohio City, Central-Woodland, or Broadway-Fleet, the Cleveland Heritage Program of the Cleveland Public Library would like to hear about it. Richard Karberg, Visuals Coordinator for the program, indicates that drawings, paintings, and prints of these historic areas will be chosen to hang in an exhibition in the Main Cleveland Public Library during 1982. If you have work of these neighborhoods, particularly any completed before World War II, please contact Karberg c/o Cleveland Heritage Program, Cleveland Public Library, 325 Superior Avenue, Cleveland, Ohio 44114.

ROLF STOLL FUND

Contributions to the Rolf Stoll Memorial Fund now stand at $5,400. President McCullough urges Stoll's past students and friends to raise that total by $600 to $6,000. Contributors of $100 or more will receive their choice of the remaining pencil and crayon drawings completed by Stoll during his days at the Institute.

STATE OF THE CAMPAIGNS

The Institute enjoyed a record in gifts received last year, 1980-81. A total of $440,500 was received from all publics—Friends, Alumni, Trustees, companies, and foundations, for all purposes: Endowment, Building Fund, and restricted current purposes. However, both the Friends and Alumni Annual Fund goals were not met in unrestricted operating funds.

The 1981-82 Annual Fund goals are Friends, $215,000, and Alumni, $20,000. This year's Annual Fund Campaign started last month, and indications are very favorable to date that the goals will be met.

On behalf of the Institute, I want to thank all of our constituents for past support and to urge you to support us this year. It is through your gifts that we can continue to offer the outstanding quality programs as we have done in the past.

James L. Norris
Diector of Development

Return Requested

LINK
THE CLEVELAND INSTITUTE OF ART MAGAZINE/VOL. 16, No. 1 Fall/Winter 1981
The Cleveland Institute of Art
11141 East Boulevard
University Circle
Cleveland, Ohio 44106
216/421-4322

Non-Profit Organization
U.S. POSTAGE
PAID
PERMIT No. 3639
CLEVELAND, OHIO

CIA SCHOOL RINGS

Order a school ring to commemorate your graduation from the Cleveland Institute of Art. Men's and women's rings are available in a variety of metals. The men's ring is proportionately larger than the women's, and the stone in both rings is black onyx. The year of graduation (optional) on the side of the ring is $12 additional for non-current dates.

TO ORDER: Send accurate ring size (check with your jeweler), style, metal, year of graduation if desired, initials, and ⅓ deposit to:

		Men's	Women's
Alumni Office	10kt yellow gold	$301	$210
Cleveland Institute of Art	sterling silver	139	120
11141 East Boulevard	silver with palladium	172	132
Cleveland, Ohio 44106	jewelers alloy (non-precious)	113	107

(Balance due prior to shipment, plus shipping charges and applicable state and local taxes if delivered in Ohio. Prices subject to gold market fluctuation. Please allow 8-10 weeks for delivery. Deposits are non-refundable.)