THE PRESIDENT’S COLUMN

At the end of the 1979-80 academic year, Marco De Marco resigned after serving the Cleveland Institute of Art for 23 years as chairman of the graphic design department, indicating his desire to return to his own creative work exclusively. He requested that no special recognition of his departure take place, and we respected his wishes at the time.

But now, with the passing of several months, it seems appropriate to comment on his service to the Institute and what his departure means in the larger pattern of Institute operation.

First, that service was unselfishly offered. The teaching load, the chairmanship of our largest department through many of those years, and the additional assignments as designer of publications including institutional catalogs and exhibition posters, many of which received national awards for excellence of design, leave little doubt that there was no time for private creative work. Although we are the richer for his efforts, his departure is understandable.

Secondly, DeMarco is part of a whole generation of faculty who originally were graduates of the Institute and who returned to offer instruction when asked. Some accrediting agencies are critical of institutions which hire numbers of their alumni for faculty positions. Some colleges and universities have specific prohibitions against doing so. In our case it is clear that such practice has had much to do with shaping the distinctive character and high quality for which this institution has become well known. In recent years we have experienced the retirement of John Teyral and Peter Dubaniewicz. Viktor Schreckengost has this year stepped down as chairman of the industrial design department and taken a much lighter teaching load. John Paul Miller is asking to be relieved of the responsibilities of gallery director. Several long-time faculty are beginning to speak of retirement. All of them are in this pattern of alumni with long service to the Institute.

The point of this is to say that an era is passing, and it would be a serious mistake to believe these revered teachers can ever be replaced per se or that we must find some way to continue in the same tradition. They cannot be replaced, and a different tradition has already begun. Obviously, we believe we are working to the same educational objectives, but the personalities and the methods will be different. The cast of characters is changing and the result of change promises to be dramatic in the years immediately ahead.

Joseph McCullough
President
Dean Ann Roulet visits the Institute's Counterpart in Communist China

During Chairman Mao's Cultural Revolution in the late 60s and early 70s, rumors of the total suppression of the arts drifted from China into the Western press. News appeared of orchestras disbanded, traditional arts and books banned and even burned, temples desecrated, universities closed, scholars and artists denounced and sent to the countryside to be "re-educated by the peasants" through labor in the fields. During that period the only visual arts to be seen were monumental portraits of the "Great Helmsman," and banners and posters bearing calligraphic slogans from the little Red Book. Of course, since the Nixon visit to China, Chairman Mao's death, and the overthrow of the infamous "Gang of Four" (rumored to be scheduled for trial this fall), many of the policies of the cultural revolution have been repudiated. Contacts with and travel from the West have resumed, the universities have reopened, and technological and economic development have assumed high priority.

What happened to Chinese artists during these past decades? Were the art schools reopened? Are the relatively more open attitudes of the new regime reflected in the arts of China today? These questions were uppermost in my mind as I set off this summer with my family for two weeks in China.

Although we were traveling as ordinary tourists, not as members of a special arts delegation, I went prepared with several Cleveland Institute of Art catalogs and a letter stating my interest in meeting artists and art students and visiting arts and crafts facilities and schools, while my physician-husband requested access to doctors and a medical facility. Our China Tourist Service guides and interpreters could not have been more helpful. All our requests were fulfilled. Of course we visited the magnificent monuments of China's fabled past, the Forbidden City, the Summer Palace, the Great Wall, the Qing Tombs, and many beautiful temples, parks, and gardens, as well as a large medical and rehabilitation center. We also toured a number of the present-day arts and crafts industry facilities, which combine traditional design and handicraft skills of a high order with assembly line production techniques to turn out standardized products in rugs, ceramics, feather painting, shell and stone carving. While these works are mainly intended for world-wide export, they are also used extensively in public buildings such as train stations, airports, restaurants, hotels, factory reception areas, and community centers.

But the high point of our trip for me was the opportunity to tour the Lu Xuen Academy of Fine Arts of Shenyang. Adjoining the local university and a music academy on a large campus (obviously the University Circle of this northern industrial city of four and a half million), the school is a Chinese equivalent of the Institute. We were welcomed and accompanied on our tour by Mr. Liu Shiyeng, the director and a painter of the classical Chinese school. A square, forceful man with a matter-of-fact style,
Mr. Liu was pleased to meet an art school colleague from America and to take our group of twenty-three, mostly teachers, through the spacious though simple facilities. Although the school was closed for a month's summer vacation during which the students were expected to go out into the community to factories, communes, and the countryside to sketch and get ideas, some students and faculty were there completing work, and we were able to visit painting, drawing, and sculpture studios where work was in progress and talk to a few students and faculty about their work.

The only art school in its region, the Lu Xuen Academy has two hundred thirty students drawn from the northeastern part of China. Like everything else in China, it is operated by the state. The quality of student work on display evidenced rigorous standards of selection.

The four-year program leads to the equivalent of a BFA, at the completion of which, we were told, all graduates would be provided with jobs as artists, designers, or art teachers. The faculty-student ratio of 8:1 surprised me, as did the fact that all the faculty are graduates of the school, which was founded at the turn of the century as a joint music and art academy. Evidently faculty inbreeding is not considered a problem in China. The school has five departments: Chinese Traditional Painting, Oil Painting, Sculpture, Metalwork, and Arts and Crafts, which includes weaving, model-making, and "commercial painting," which seems to be graphic design. The faculty are paid salaries, and their work belongs to the state. Much work was on display and for sale in a large faculty gallery at the school, for prices ranging from $10 to $1,500. The faculty also do graphic and industrial design for the state, such as product brochures, tableware, and cigarette packaging design.

As we started our tour of two of the school's buildings, Tony Cheng, our local interpreter, told us that the school had suffered terribly during the cultural revolution. Mr. Liu confirmed that the school was closed until 1974, the faculty separated from their families and sent off to distant areas to work in the fields. We asked what he did during that period, and he pantomimed planting rice.

Our first stop was a painting studio where an elderly professor demonstrated the traditional Chinese landscape painting which was denounced and removed from view by the Red Guards but is now very much in evidence and obviously much revered.

As Professor Chi demonstrated the "free brush" style, he discoursed at length, in a deep, resonant voice, on the qualities of the brush, ink, and reed paper. Although our translator wasn't able to keep up with Mr. Chi's flow of words, his aristocratic, professorial manner came through as clearly as the landscape he was developing.

Next we visited an oil painting studio where a third-year student was completing a large canvas depicting a group of young people returning from a soccer match. The student greeted us with great warmth. When we questioned him about the piece, he said it showed a factory team returning after losing the game, but with spirits still high—the theme: "Spirits high, win or lose." We also saw an album of photographic studies he had taken in preparation for this very detailed representational work. Contemporary Chinese oil painting typically has a didactic message, illustrating
a positive social value with an idealized view of workers, peasants, or soldiers—all of which were evident in this student's skillfully executed work.

In several drawing and painting studios, we saw groups of teachers from area schools and art centers at work on setups which included a model dressed as a ballerina a la Degas, and one of an elderly model in the brocade costume of a pre-revolutionary gentleman posing as an artist glazing a pot. It was certainly a surprise to see an artist depicted in this manner rather than party-approved peasant garb. As is the case back home in Cleveland, teachers were using their vacations to upgrade their skills by returning to the art academy.

Another drawing classroom held a group of teenage students who, we were told, were the children of faculty members, developing their art skills by studying with the faculty during their regular school vacation. When we commented that this was a desirable fringe benefit for faculty families, our interpreter winked and said “privilege,” referring to the kinds of accusations of elitism raised against artists and teachers by the Red Guards when they closed the colleges. As an indication of how far the pendulum has swung since Mao's death, not only did the schools have such classes, but they did not fear talking openly about their aspirations for their children.

Across the lawn in the sculpture studio, a faculty member and two student assistants were sectioning off a large clay sculpture for casting. Two larger than life-size pieces of noble workers striding into the future with enthusiasm and dedication were being cast to be sent to the national collection in the Great Hall of the Peoples in Beijing (Peking). A handsome man who appeared to be in his 40s, the sculptor was as dynamic and enthusiastic as his figures. Wondering if sculptors with talents for designing monuments might have fared any better than other artists during the cultural revolution, we asked what he was doing during "the lost decade." He mimed snapping a whip, explaining that he had been a commune cart driver then.

Viktor Schreckengost was one of seventeen members of the American Ceramic Society invited by the Chinese Silicate Society to visit China during the summer. As the representative of the ACS Design Division, he made numerous presentations to designers, teachers, and management personnel, and he had the opportunity to tour many crafts and ceramics facilities in addition to the usual tourist sights. He has written for LINK readers some of his impressions of China:

For an artist, China is a rare experience. To see the rugged mountains with the Great Wall, mist in the hills, Hooker's green rice paddies, water buffalo working in the mud, fields of ripe grain being harvested by straw-hatted workers, red earth extending up into red brick walls, great squares in the cities which hold many thousands of people, roads crowded with bicyclists—the very size of China and the many friendly faces are an inspiration. Perhaps the most impressive sight was the massive terra cotta army at Xian—six thousand men and horses, life sized. What a thrill it must have been to see them as they stood silently in full battle array with all their bronze weapons and trappings. The realism in their attitudes and details of their features are haunting.

The feeling that art is an international language was evident. Even though we had to communicate with our Chinese counterparts through interpreters, we seemed to understand each other and appreciate one another's concerns and the need for even better interchange. I look forward to seeing many of our new Chinese friends again and to learning much more about China's place in the history of art.

Dr. Ann Roulet is Dean of Students at the Institute.

Above: Jade carving studio.

Above right: Professor Chi demonstrates classical "free brush" landscape painting.

Last we were escorted to the large school gallery, where work by the faculty is exhibited and sold. Mr. Liu and the faculty members we met were eager for further exchange of ideas and information with American counterparts. They teach Western as well as Chinese art history. Some of their work certainly shows the influence of the impressionists, but not of modernist styles.

We were impressed by the level of skill and taste in the work displayed and the freshness and enthusiasm the artists brought to the Chinese "free brush" tradition, which had been banned during the cultural revolution. Even more, we were impressed by the resilience of these artists of the Lu Xuen Academy, who had suffered greatly for a decade, but have returned to rebuild their school, dedicating themselves with such energy and enthusiasm to the future of art in their society, The CIA Women's Committee tour group can expect a very warm welcome and enthusiasm for dialogue from the artists they meet in China.
SPECIAL ANNOUNCEMENT

The Women's Committee of
The Cleveland Institute of Art
will sponsor an "in depth"
ART TOUR OF THE
PEOPLE'S REPUBLIC
OF CHINA,
APRIL 18 TO MAY 9, 1981

The tour leader is Mr. Joseph
McCullough, President of the
Institute of Art, assisted by
Miss Elinor Pearlstein,
Curatorial Assistant for
Oriental Art of the Cleveland
Museum of Art.

THE ITINERARY

(All dates, times and cities with regard to travel in China are subject to change by the China International Travel Service.)

Saturday, April 18
Leave Cleveland and San Francisco. Cross the International Date Line thus losing one calendar day.

Sunday, April 19
Arrive Hong Kong in the evening. Transfer to the Miramar Hotel, New Princess Wing.

Monday, April 20 and
Tuesday, April 21
In Hong Kong without structured program. Special dinner party. (Note: In the following itinerary cities are spelled in both the new Pinyin and the old Wade-Giles romanization. Pinyin is now official and will appear on most maps published since 1978.)

Wednesday, April 22
Proceed by rail or air to Guangzhou (Pron. gwaing-joe), formerly Canton, on the Pearl River.

Thursday, April 23
GUILIN (KWEILIN). Continue today by air to Guilin. Capital of the Guangxi Zhuang Autonomous Region, Guilin is most well known for its spectacular scenic beauty. Needlelike mountain peaks stretch straight up from level ground. Because Guilin is located by the Li River you can see these unusual peaks reflected in the water, making for some beautiful scenery. Many of the peaks have caves which are interesting to explore because of their unique multicolored stalactites and stalagmites.

The most popular sights are Ludi (Reed Pipe) Cave, Qixing (Seven Stars) Cave, Duxiu (Solitary Beauty) Peak and Xiangbi (Elephant Trunk) Hill. Visitors to Guilin find it a most restful and beautiful spot.

Friday, April 24 and
Saturday, April 25
In Guilin with comprehensive sightseeing plus a river cruise for a close view of the dramatic "karsts"—the unique geological formations for which this area is famed.

Sunday, April 26
Today we continue by rail or air to Changsha.

Monday, April 27
CHANGSHA (Changsha) is the provincial capital and foremost cultural and educational center of Hunan Province, in the heart of China's rich agricultural region (the province furnishes about 15% of the country's total rice crops).

That the city was thriving at least 2,000 years ago is evidenced by the finding by archaeologists of the well-preserved body of a woman which you will see at the Hunan Provincial Museum.

Visit the Chih-tzu Pavilion on Orange Island in the middle of the river and the Aiwan (Love Dusk) Pavilion which overlooks the city from the neighboring foothills.

Tuesday, April 28 and
Wednesday, April 29
ZHENGZHOU (Chengzhou) Pron. jeng-joe. Here we will visit several commemorative monuments, the People's Park bordering both banks of Jinhui (Golden Water) River with its evergreen trees and multiplicity of flowers, pavilions and winding corridors. A particular feature of our visit will be the Honan Provincial Historical Museum where many precious cultural artifacts unearthed and collected from all parts of the Province are on exhibition. A visit may also be made to the Dahuecu prehistoric site on the northern outskirts of Chengchow, which brought to light remains of the Yangshao "painted pottery" culture and the Longshan
“black pottery” culture. Both cultures date back some 5000 years to the Neolithic age.

Thursday, April 30
and
Friday, May 1

LOYANG (Luoyang). Among the features of our visit are the Longmen Grottoes which date back to the fourth century and are one of the greatest examples of grotto art in China. Extending over a stretch of 3300 feet, the Dragon Gate Grottoes are comprised of 1352 caves and 750 niches, with more than 100,000 Buddhist sculptures. Also, visit will be made to the Han Tombs in the Working People’s Park, recently unearthed and restored, dating back to the second century B.C., and containing the earliest mural paintings ever discovered by Chinese archeologists. The Loyang Museum, established in 1958 contains more than 800 priceless artifacts. The Peony Gardens of Loyang include over 100 varieties which should be seen in full bloom at the time of our visit.

Saturday, May 2
and
Sunday, May 3

XIAN (HSIAN). Pron. she-an. This ancient dynastic capital was once the largest city in the world—even the city’s boundaries today are well within the area taken up by Xian in the Tang Dynasty. Although a visit to a modern factory will be arranged, the main attractions here are the many archeological sites. The Shaanxi Provincial Museum is one of the best museums in all of China, and the Banpo Museum is on the site of a neolithic village. Artifacts from the tomb of the first unifying emperor of China (3rd century BC) are on display, and there are a number of intriguing pavilions and pagodas.

We will also visit the incredible excavations being conducted at the first mound (of three) at the site of the burial of Emperor Qin. Here 6,000 life-size terracotta soldiers and their horses are being unearthed with two more mounds and the actual burial chamber yet to be reached.

Monday, May 4
thru
Wednesday, May 6

PEKING (Peking). Pron. Bay-ting. Beijing is the capital of the People’s Republic of China and one of the three so-called municipalities—Peking, Shanghai, and Tientsin—which because of their populations and importance are administered directly by the central government. Peking’s population of 8,000,000 makes it the largest city in China after Shanghai. It is the political, cultural, financial, educational, and transportation center of the country.

In Peking with special visits to art museums, handicraft industries and the Great Wall of China. The Imperial Palace (“Forbidden City”), Tien An Men Square, Great Hall of the Gate of Heavenly Peace will be visited.

Thursday, May 7

Afternoon flight to Guangzhou for overnight stop.

Friday, May 8

By air or rail we return today to Hong Kong and the Miramar Hotel. In the evening a special farewell dinner party.

Saturday, May 9

HOMEWARD BOUND! Morning departure for Tokyo and connection to our trans-Pacific flight to San Francisco.

Saturday, May 9

HOME AGAIN! We regain the calendar day we lost on our westward journey. Arrive San Francisco in the morning, Cleveland in the evening.

Participation in this tour is open to the public. For more information and detailed brochure and itinerary, contact Tour Manager and Technical Director, Harvey Mierke at Higbee’s Travel Service—579-3514.
The gray shingled building on Bellflower Road known to Institute students as the "Annex" has recently attracted the interest of scholars and historic preservationists. Originally constructed in 1892 as the residence of Dr. Charles F. Thwing, president of Western Reserve University from 1890 to 1921, the structure was long known on that campus as the "President's (or Prexy's) House," according to Ruth Helmhuth, Archivist at the University. The first house to be built on Bellflower Road, it was designed by Richard Morris Hunt in conjunction with nearby Clark Hall so that the two buildings would form a picturesque composition of tawny brick and wood shingles. Of the few buildings by Hunt in the Cleveland area (including two that once stood on Euclid Avenue) which are cited in Paul R. Baker's recent book on Richard Morris Hunt, this ensemble is all that remains. Hunt's work is much better represented in the eastern states, where buildings of his design such as the Metropolitan Museum of New York, the Breakers in Newport, Rhode Island, and Biltmore in Asheville, North Carolina, are familiar landmarks.

Time and institutional processes have not been kind to the President's House of Western Reserve University. Over the years the University altered it for such diverse purposes as student housing, classrooms, offices, and music practice rooms. Sometime along the way the shingles were painted a flat, dead gray, and much of the architectural detail was obscured or removed. Today there is little in its outward appearance, except for its irregular roofline and the color of the brick foundation, that link it to its companion on the opposite side of Bellflower Road. By 1974, when the Univer-
sity offered the building for sale, only a few people were still aware of its significance in both the history of their school and the career of a major American architect. As a result, more than a street separates the two Hunt designs today; they belong to two different schools.

The Institute acquired the property, along with two other houses, with the intention of holding the land against the possibility of some future expansion. In the interim, the house, newly dubbed the Annex, has been used for administrative and faculty offices, classrooms, and studios. Originally built as the home of a president beloved by his students, the Annex still seems to provide an atmosphere of welcome. One observer has noted, "I can see how the students actually unwind when they come over here." A clean-up, paint-up campaign which involved a number of CIA students last year showed how much they appreciate its spacious rooms and careful detailing. Sadly, however, pilferage of its architectural details goes on. One of the handsome iron porch railings was stolen only recently.

Now that the building's history has once more come to light, president Joseph McCullough has said that the Institute will certainly take it into consideration in deciding what action will be taken about the property. Nevertheless, plans to tear down the house are still being considered. Architect Peter van Dijk, in his capacity as member of the Board of Trustees Committee on Buildings and Grounds, has examined the structure and believes that it would be difficult to adapt it to the school's needs. One adjacent Bellflower house was razed several years ago because of its unsafe condition. It followed naturally that the space behind the building line was converted to rather informal parking. Local preservationists fear that the Annex will follow in spite of its historic importance.

Eric Johannesen of the Ohio Historic Preservation Office and author of the book, Cleveland Architecture: 1876-1976, points out that Hunt was considered America's greatest architect at the time he designed the Annex, and its design as part of an ensemble with Clark Hall is still evident in the shape of the dormers and some of the Gothic detailing. He urges that "every effort should be made to find an adaptive use for the structure." Even painting the exterior a more appropriate color could help to show off its fine points, he says.

In spite of its obvious qualities, the Annex is in trouble. Who really cares about saving it from destruction? It has been a part of the Institute for less than a decade, so few of our alumni are familiar with it. Its history as President Thwing's house belongs to another college, but they have long since disowned it. A curious and ironic note is that although the University sold the house so long associated with President Thwing, they named another old building for him; the student union, Thwing Hall. This year, architect Don Hisaka completed an extensive remodeling of Thwing Hall which successfully incorporates that old building's details within a renewed structure. Preservationists hope that as much will be done for President Thwing's real hall, the Annex.

—Elizabeth Breckenridge

Elizabeth Breckenridge is a professor of art history at the Cleveland Institute of Art. She specializes in American architecture and crafts.
NEW FACULTY AND STAFF 1980-81

Bert Benkendorf: Visiting Artist, Graphic Design/Illustration. Educated in Vienna and England (Manchester School of Art). Former Head, Publication Department of Royal Textile Institute. Fourteen years at IPC (Penton Publishing), responsible for introducing total magazine design concept and training editors in layout and production. Currently Vice Chairman and Director of Graphics, Edward Howard & Co., Cleveland. Member, International Center for Typographic Arts and American Institute of Graphic Arts.

William C. Brouillard: Instructor, Ceramics, B.A., State University of Wisconsin; M.F.A., N.Y. College of Ceramics, Alfred. Former faculty, Eckert College, St. Petersburg, FL; Alfred University, East Tennessee State University, Penland School of Crafts.


Frank Cliffe, Jr.: Visiting Lecturer, Liberal Arts. B.A., M.A., Ph.D., University of Chicago; Fellowship, Brookings Institution, Washington, D.C. Former faculty, Michigan State University, Case Institute of Technology, Case Western Reserve University. Former Associate Curator, Ernest J. Bohn Library of Housing and Urban Planning.

Cecelia Condit: Instructor, Photography. Stephens College; Pennsylvania Academy of Fine Arts; B.F.A., Philadelphia College of Art; M.F.A., Tyler School of Art. Former Chairman, Photography, University of South Dakota.

Judith Sherburne Cresho: Manager Supply Store, B.S.F.A., Ohio State University; graduate work Case Western Reserve University, Syracuse University. Former art teacher Warrensville Heights.


Michael S. Holihan: Assistant Professor, Printmaking. B.S., Southern Connecticut State College; M.F.A., Southern Illinois University. Former faculty, Southern Connecticut State College, Cameron University, Penland School of Crafts, Haystack Mountain School of Crafts.


Diana Kurz: Visiting Artist in Painting.

B.A., Brandeis University, Cum Laude; M.F.A., Columbia University. Former faculty, Philadelphia College of Art, Pratt Institute, Queens College. Visiting Artist-in-Residence, University of Colorado, SUNY Stony Brook, Virginia Commonwealth University, Artists for Environment.


Ted Sherron: Director of Admissions. B.S. with high honors in art education, Delaware State College, Dover. Graduate fellowship, Ohio State University. Former Associate Director of Admissions, Denison University, Granville, Ohio and Director of Admissions, Wilberforce University, Wilberforce, Ohio.
1979-80 DONORS LIST

FRIENDS AND ALUMNI OF THE INSTITUTE
ANNUAL FUND AND MEMORIAL GIFTS
Dear Friends and Alumni:

I wish to thank all of you who helped in our 1979-80 annual fund-raising programs. Of particular note is our going over the top on our Friends Campaign goal with an all-time total of $173,703! The total giving from private sources has also hit a new high mark of $367,099, an increase of more than 21% over the 1978-79 fiscal year. The Women's Committee deserves special thanks for the financial success of the 2nd Jazz Festival which was due to the hard work of many volunteers and support of the Trustees and Advisory Board.

The gift statistics for 1979-80 are as follows:

**Sources**

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We look forward to the coming year with renewed hope and enthusiasm. With the plans for the future under way, and the establishment of the Trustee Development Committee, the Institute will be better able to gain increased support to fulfill our aspirations for the second century of operations.

I am personally confident that the Cleveland Institute of Art will continue to grow in quality and stature as a leader in visual arts education in the United States.

Your past support has been important. The Institute will need you even more in the future.

Sincerely,

Mrs. David L. Grund
Chairman, Board of Trustees
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Mr. and Mrs. Clarence P. Bryan
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Dr. and Mrs. Harvey Buchanan
Miss Florence E. Burrell
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Institute Honor Club
Nancy Adams Bole '34
David E. Davis '48
Jane Iglauer Fallon '36
Eileen B. Ingalls '38
Dorothee L. Nieces '37
Viktor Schreckengost '29
Maxine Stone '25

Leaders Club
Genevieve Gleason Iyurovat '29
Joseph McCullough '48
Robert O'Neill '55
Mary Louise Frackelton Vail '27

Century Club
Sue Radebaugh Anderson '40
Ernest W. Bako '48
Martha Briscoe Collins '65
Constance Smith Corfield '28
Thomas Parker Emery '32
Jane Iglauer Fallon '36
Elizabeth Clisby Jones '31
Ellen Johnson Greywitt '28
Kathryn Haefele Kane '42
Morgan L. Kane '42
Esther Jane Kime '31
Jean M. LaRocco '62
Bruce C. McCombs '67
Linda Johnson McCombs '67
Leza and William McVey '67
Francis J. Meyers '51
John Paul Miller '40
James Modarelli '38
Robert Rowe Paddock '37
Edith B. Richards '27
Evelyn Edwards Rorick '72
Pauline Sinz Russell '32
Jason L. Schoener '41
Glenn M. Shaw '13
Joy Praznik Sweeney '58
Frances Mong Trawick '33
Mr. and Mrs. William E. Ward '47
Florence Wylie '55

Special Contributors
Alvin M. Arndt '48
Edwin Axel '52
Clayton J. Bachtel '32
Elonora W. Baird '26
William E. Borden '66
Evelyn Sanger Bowser '46
Glenn E. Bowen '51

DONORS TO THE 1979-80 ALUMNI FUND BY GRADUATING CLASSES

1913
Grace Willbrandt Russell
Glenn M. Shaw
Mildred E. Wetmore

1916
Bessie Van Tress

1918
Helen Townsend Black
Frances W. Jackson
Florence Stephens Lewis

1919
Peg Carver Brinkman
Helen Hudson Stay

1921
Carl Brinkman
Caroline A. Bliss
Katherine Eckert Fox
Lucile Bowman Reich
Herbert A. Sherlock

1922
Jane Felt Martin
Margaret R. Schauffler

1924
Baird Martin
Jessie Yerian Pitchford
Charlotte Mitchell Trenkamp
Henry Trenkamp

1926
Elnora Weaver Baird
Caroline A. Bliss
Mildred McBride Cummings
Harold G. Griffith
Helen Upp Hunt
Anne Flukey Lindseth
Sam O. Swetzer
Elizabeth Woodborne Scullion

1927
Clarence Carter
Norman R. Eppink
Alice Louise Egert
Irene Kissel
Marjorie Dickie Morris
Edith B. Richards
Yetta Schifman Rosenburg
Mary Louise Frackelton Vail
Mildred Towner Zaaler

1928
Frances Murray Bracy
Constance Smith Corfield
Bertha Lampl Fox
Ellen Johnson Greywitt
Vance Kirkland
Emily Pocobello Marchese
William M. McVey
Jean Saezler Simms

1929
Olive Latham Collins
Ida Marshall Freeman
Genevieve Gleason Iyurovat
Marian Wells Kirsch
Muriel Hoffman Lehr
Dorothy Rutka Porter
Mary E. Robbi
Viktor Schreckengost
Harvey Stief
Carol Hoffman Tildes

1930
Annette MacNeil Watson
Helen J. Whitacre

1931
James E. Brainerd
Floyd F. Cheney
William A. Dolwick
M. Pauline Eckstein
Rebecca Nicodemus Kinney
Emert L. Novotny
Emily Riddle Yeandell

1932
Frances Weber Barre
Lanson H. Crawford
Sybil Gould
Elizabeth Clisby Jones
Esther Kime
Anna Yingling McCann
Leza Sullivan McVey
Charles E. Murphy
Naida Goldstone Polster
Dorothy Oyster Stief
Mary Hansen Ward

1933
Clayton Bachtel
Margaret Selker Frank
Virginia Anderson King
Edith Cook Lewis
Pauline Sinz Russell
Louraine Staley
Kathryn Kellogg White

1934
Kay Wagenhals Barth
Marian Snow Bussey
Beth Clarke Dunlap
Harold W. Hunsicker
Edna Overbeke Kluth
Katherine Gruener Lange
Frank M. Little
James Edward Peck
Mary Jane Hunt Rundle
Frances Mong Trawick
Virginia Frazier Wilcox

1935
Margaret Wilmot Barnes
Nancy Adams Bole
Edmund Brucker
Beatrice Steuer Cohen
Isobell Bauman Deibel
Harriet Safford Hetman
Harry H. Hetman
Ruth Sharp Rossman
Alli Ritari Rossev
Marvin G. Yutzey

1936
Ruth Christian Baber
Hereman Newhauser
Fredric Sweeney
Michael P. Syntax

1938
Leonard J. Becker
Marcelline Spencer Brucker
Ruth Wallace Dunham
Jane Iglauer Fallon
Jane Schuermmann Peden
Alice Winter Sands
Marlan Morris Vogt

1939
Dorothee Nieces
Robert Rowe Paddock

1940
John L. Benninger
Frank Herbott Biglow
Lurabel Long Colburn
Anthony Eterovich
Dard Hunter
Eileen Brodie Ingalls
Anna Jean Chopp King
Alice Lauffer Lawrence
James Modarelli
George Vander Sluis
Fred A. Vollman
Jack Wardley
1939
James T. Cable
Elizabeth Crall
Martin Linsey
Barbara Dennis Petrequin
1940
Sue Radebaugh Anderson
Marjorie Evans Goslee
Marjorie Greenbaum Friedman
Eva Trofimov Grube
Joan Albom Hellman
John Paul Miller
Ruth B. Mullen
Margaret Harter Murfey
Melvin Rose
Vince Visconsi Vermes
Shirley Spitz Volper
1941
Clyde Allen
Phileen D. Engel
Bernice Brunner Fikar
Margaret Flagg Fitzwilliam
Laurette Martens
Mary Jane Crosby Moyer
Jason L. Schoener
Ruth Rees Suehr
1942
Kathryn Haefele Kane
Morgan L. Kane
Dolores Brinker Sheehan
John Szilagyi
Virginia Filson Walsh
1943
Geraldine Grubb Ely
Elaine Frohving Szilagyi
1944
Gloria Blessing Familo
Charles Lakofsky
Wanda Larson Sundquist
1945
Alice Ammerman Little
1946
Evelyn Sanger Bowser
Ernest Ruppe
1947
Robert M. Beardslee
Sister John Francis Bittenz
Samuel Butnik
Nancy Barrett Cull
Clarke Henderson Garnsey
Barbara Tepfer Frith
Claire Alice Hunter
Mary Calhoun Mathias
William Ward
1948
Jane Harter Alexander
Alvin M. Arndt
Ernest W. Bako
David E. Davis
Bernice Kochan
Isabella T. Lynn
Joseph McCullough
Elizabeth Noble Rai
Gloria Mattlin Rogen
Jean Dunskyk Ruzsa
Lucille M. Thwing
1949
Avis Johnson Andres
Richard Andres
Betty Knall Cunningham
John DeVries
Carmen Joseph Doganiero
Eileen Israel Gordon
Edward B. Henning
John Lonero
Douglas Phillips
Kinley Tener Shogren
Harold Zisla
1950
John Balazs
Ruth Barteldt Bruner
Kenneth F. Carpenter
James Graham
Alex Klein
Rose Marsko Klein
Boris Levkanich
Wallace Reid
Alicia Borja Torrence
Ellen Walters
Robert E. Woide
Virginia Tiel Woide
Peter P. Zaleski
1951
Glenn E. Bowen
Gerald F. Carfield
Donald L. Houck
Francis J. Meyers
Richard McDermott Miller
Mary Shoemaker Smith
Marilyn Zapp Taunton
Jean Niles Ziegler
1952
Edwin Axel
Merle J. Edelman
Thomas Parker Emery
Betty Gelford Forcheimer
Ronald Jelarcic
Allan Kimmington
Joan Cornett McConnell
John Puskas
1953
Barbara A. Cherry
Otto Hahn
Frederick L. Hollendonner
Ann S. Meyers
Jean Mclain Turner
1954
Martha Redinger Liebert
Eleanor Pompili
1955
Robert Dacey
James W. Kreiter
Fred Leach
Maxine Masterfield
Janet Callor Miller
Robert A. O’Neill
Anthony Schepis
Florence Wylie
1956
Howard E. Payne
1957
Victor Kord
Raymond A. Kowalski
Nancy Bunch Sheridan
1958
Joan Lorenz Inman
Maurice D. Lewis
Joy Przynski Sweeney
1959
Paul K. Apkarian
1960
Dwain H. Hansen
Sarah Overholt Ingrahm
John L. McIntire
Faye Kelsh Brown
Ethel Todd George
Eliza Cruzis
James J. Riley
Andrew M. Tomcik
1961
Susan Murray Kaesgen
Diane Pierce
Hazel A. Schmitkons
1962
Peter Elloian
Brenda Fuchs
Fred Gutzeit
Jean M. LaRocco
Daniel W. Tereshko
Grant Williams
1963
Joseph Dilberto
Edris Eckhardt
Edith D. Goldstein
Gerald P. Hirshberg
Richard P. Immarino
Richard P. Immarino
Alan D. MacEwen
Elizabeth H. Nutt
1964
Susan Heath Hendershot
1965
Martha Briscoe Collins
Bette K. Drake
Norbert Jaworowski
Winifred A. Lutz
Mark Schroeder
1966
William E. Borden
Bruce C. McCombs
Pat Brown Massey
Myrna Sebastian Mink
1967
Dene Miller Alden
Elaine Kay Battles
Blanche Barloon
Nancy Schrieber Charlins
Harriet Dreissiger
James Hendershot
Susan Garb Jaworski
Linda Johnson McCombs
Barbara Smukler
1968
Ray L. Burggraf
Gary E. Grimes
Tomoko Abe Kimura
Florence Benson Reisenfeld
1969
Basil Crimaldi, Jr.
Margaret Fischer
Susan Heiser Hadden
Chester Makowski, Jr.
1970
George J. Buzkij
Kenneth D. Collister
Dante M. Cornachione
Lynne C. Dostal
Elise A. Newman
Helen Fitz-Gerald Rorimer
1971
Kris Tapie Fay
Charles Herndon
Pamela J. Hoadley
Jack P. Lew
1972
Lawrence L. Garber, Jr.
Evelyn Edwards Rorick
Constance Moore Simon
Gary Spinosa
1973
Brian Bundy
Florence Carbone Bundy
Robert J. Cwick
Constance Pierce Wahlgemuth
1974
Gwen Voran Cooper
Joseph Foster
Edgar H. Simon
Luba Klot Slodov
1975
Paula Sample Gillam
Nicole Visconsi Mawby
Maxine Stone
1976
Paul F. Demeter
Susan Kay Walker
1977
Gayle Wirth Kadlec
Joyce Seid
Suzy Spitz
1978
Donna Van Dijk
Susan Y. Walker
1979
Mara A. Lavi
Eva Sierzputowski
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Eleanor Pomplii '54

IN MEMORY OF
FREDERICK RUSSELL '32
Pauline Sinz Russell '32

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Mr. and Mrs. Jack D. Cavan
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Mr. and Mrs. Monte Ganger
Mr. and Mrs. J. Howard Holan
Kathryn H. Kane '42
Edna O. Kluh '33
Joseph McCullough '48
Mr. and Mrs. Francis Meyers '51
Mr. and Mrs. Willard Pistler
Nancy Bunch Sheridan '57
Mrs. Rolf Stoll

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Mr. and Mrs. John Drolling, Jr.
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Mr. and Mrs. Albert M. Higley, Jr.
Mr. Sidney Homer
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Dr. and Mrs. Fay A. LeFevre
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Mrs. Arthur D. Nichol
Park View Federal Savings and Loan
Mrs. Astrid L. Richter
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Mr. and Mrs. Edward S. Young

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Mr. and Mrs. H. B. Allport

IN MEMORY OF
LEN ZAMISKA
Harold Ziska '49

IN MEMORY OF
PAUL RIBA
Mr. and Mrs. Gilbert Weil

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CHEMICALS INC.
Gayle & John Kadlec '77

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James J. Riley '60

BARNES GROUP FOUNDATION
Mr. and Mrs. Frances J. Meyers '51

BORDEN FOUNDATION
Mr. and Mrs. William A. Bittenbender

CHRYSLER CORPORATION
Allan Krommiller '52

CLEVELAND ELECTRIC
ILLUMINATING CO.
Mr. and Mrs. Robert Ginn
Mr. and Mrs. Alan D. Wright

DIAMOND SHAMROCK
Mr. and Mrs. Charles T. Baldanza

EATON CORPORATION
Bruce Pauly

FORD MOTOR COMPANY
William E. Borden '66
William H. Elks
Pamela J. Hoadley '71
Howard E. Payne '56

GENERAL ELECTRIC FOUNDATION
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Mr. and Mrs. James B. Carr

HARRIS FOUNDATION
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Mr. and Mrs. William Chisholm, Jr.

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MASSACHUSETTS MUTUAL
Mrs. C. R. Leader

MIDLAND-ROSS
Mr. and Mrs. Paul H. Greenlee

MOORE MCMORRACK RESOURCES
Mr. and Mrs. John S. Crawford II

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Mr. and Mrs. Jon R. Ruhlman

SCM CORPORATION
Bernice Bolek

SHERWIN WILLIAMS COMPANY
Mr. and Mrs. William Moonan

STANDARD OIL COMPANY OF OHIO
Mr. and Mrs. Roger A. Reeves

TRW FOUNDATION
Mr. and Mrs. W. Griffin King, Jr.

YOUNG & RUBICAM
Wallace Reid '50

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Mr. and Mrs. Erwin Dieckmann
Mr. Richard Frazier
Graphite Sales, Inc.
Mr. Joseph Gross
The Higbee Company
Paul Hom '56
Kindt-Collins Company
Mr. and Mrs. Robert Levine
Dr. and Mrs. William N. Macey
Ohio Nuclear, Inc.
Oliver Steel Plate Corporation
Olympic Steel
Mr. and Mrs. Allen T. Perry
Rose Metal Industries
Sterling Plate Glass Co.
Mr. and Mrs. Seth Taft
Mrs. Barbara Thomas

FRIENDS DONOR CLASSIFICATIONS

Benefactor $1250 and over
Patron $750 to $1249
Sponsor $500 to $749
Sustaining Member $250 to $499
Supporting Member $150 to $249
Associate Member $75 to $149
Participating Member $35 to $74
Member $15 to $34

ALUMNI DONOR CLASSIFICATIONS

Institute Honor Club $500 and over
Investors Club $350 to $499
Leaders Club $200 to $349
Century Club $100 to $199
Special Contributor $50 to $99
Jane Sari Berger, Evening and Saturday Textile Design, and Jo Caress, Placement Coordinator, have collaborated on an exhibition of fiber faces which appears in Case Western Reserve University's Mother Gallery during November. Kathryn Karipides of the Dance Department of CWRU has choreographed a work for the masks, which will be performed by her students during the exhibition, and Abe Frejdlick's photographs will document the events. Caress and Berger, who had obtained Ohio Arts Council funding for the project, will also conduct six half-day workshops for Cleveland city school children and an afternoon workshop for art teachers.

Sheila Bills, Art History, received her M.A. degree in Western Art History from Case Western Reserve University on August 20. She will have spent the months of October and November in Europe, doing doctoral research funded by the John P. Murphy Foundation. She has been on leave of absence from the Institute for the semester.

Elizabeth Breckenridge, Liberal Arts, participated in an intensive three-week seminar on nineteenth century architecture in Boston and other New England cities. She attended three hours of lectures in the mornings—topics included architectural history, literature, transportation, health sciences, gardens, etc.—followed by four or five hours of walking or bus tours in the afternoons.

Shirley Aley Campbell, Evening Painting, travelled to England during September to paint the portrait of Lord Hesketh, completing her recent commission of motorcycle paintings. The motorcycle series will be exhibited at the Birmingham Museum in England in the summer of 1981. In March of 1981, Campbell will exhibit her most recent series, "Women in American Life," at the Canton (Ohio) Museum.

Joseph Cintrom, Painting and Drawing, judged the Geauga County Artists Association exhibition in September, and the recent photography exhibition, "Nudes," at the Ascherman Gallery in Cleveland Heights. Last term
he taught an evening drawing class at Lake-land Community College, and for the third consecutive summer he was guest instructor in painting at the Willoughby School of Fine Arts.

Roger Coast, Graphic Design and Illustration, and Mary Ellen McDermott, Enameling, taught this past summer at the Boston Mills (Ohio) Artisans Workshops, directed by watercolorist Hal Scroggy x 50.

Gwen Cooper, Papemaking and Drawing, produced archival papers during June for a conservator at the Fogg Museum of Art in Cambridge, Massachusetts. During July and August she worked at Exeter Press, New York City, in paper-proofing sessions with artists John Torreano and Freya Hansell. She was the paper engineer for a multiples project of handmade paper with artist Arlene Slavin.

Peter Paul Dubaniewicz, and John Teyral, Professors Emeriti, judged an all-Ohio high school scholarship painting competition for the Ladies Auxiliary of the VFW. During July, Dubaniewicz was invited to be a site coordinator for the young people's mural projects sponsored by the City of Cleveland.

Marion Epstein, Evening Design, had two prints accepted in the exhibition, "West 80/ Art and the Law," at the Minnesota Museum during June and July. Epstein was one of only two Ohioans represented in the show, which will travel for one year throughout the Midwest.

Carl Floyd, Sculpture, created an outdoor installation for the New Gallery of Contemporary Art in Cleveland during September. The seven-foot high, eighty-foot long structure consisted of concave reflective surfaces arranged in several tunnel-like passages. The work mingled the reflected images of pedestrians, motor vehicles, and landscape and focused the viewer's attention on color and movement.

Joseph Jankowski, Painting, spent his leave of absence during the spring semester of 1980 in travel. In the Southwest he observed American desert plant forms and in Mexico concentrated on the Chihuahuan desert "living rock" cacti that resemble fossils more than plants. He ventured south to Teotihuacan, Tula, Monte Alban, and Mitla to satiate his strong personal interests in Pre-Columbian art forms and the indigenous colonial art of Mexico. Also during his leave, he was commissioned by the Cleveland advertising agency, Mel- drum and Fewsmith, to paint "Return to Optimism," in celebration of that firm's fiftieth anniversary. The completed oil painting was presented to the College of Wooster for its permanent collection. Jankowski is acting chairman of the Institute's Painting Department during chairman Lawrence Krause's semester-long leave.

Lawrence Krause, Painting, is teaching painting in the Lacoste studio workshop program in Southern France during the fall semester. His wife and three children have accompanied him, and the family plans additional travel in France, Italy, and Great Britain.

Mary Ellen McDermott, Enameling, spent an active summer—she was an artist-in-residence at Artpark in Buffalo, New York, during June; she conducted an enameling workshop at Boston Mills, Ohio, during July; and participated in Summervail Photoetching Workshop in Vail, Colorado, during August. She was selected by the Ohio Arts Council to be featured in a television documentary on the art of enameling, and she has been invited to
exhibit work in an international biennial of enameling in Limoges, France.

Catherine McLaughlin, former Director of Admissions, married Edward Molony on August 23. The couple lives in Concord, Massachusetts, and Catherine commutes daily to the Rhode Island School of Design, where she serves as associate director of Admissions.

James Mazurkewicz, Silver, is on leave for the fall semester. Gretchen Foran serves as acting chairman of the Silver Department in his absence. Mazurkewicz attended the 1980 World Crafts Council conference in Vienna, Austria and travelled through Germany, Italy, Switzerland, and France at the end of the summer. He had the opportunity to visit museums, galleries, and schools, and paid a special visit to the Kilkenny Design Workshops in Ireland.

Patricia Rambasek, Cinematography, received a first-place award in the Film Festival of the American Medical Writers Association for her film, "The Ties That Bind," which deals with infant-parent bonding. The film was aired in Cleveland over WEWS-TV on October 18. Another recent film, "We Can Help," was nominated for an Emmy award for outstanding achievement in public affairs specials by the Cleveland Chapter of the National Association of Television Arts and Sciences.

Paul St. Denis, Painting, has been commissioned to paint murals for Payer and Associates Architects and for a branch of the Cleveland Public Library. He recently served as juror of "Traverse City Artsphere 80" in Traverse City, Michigan, and participated in the summer faculty exhibit at the Interlochen Center for the Arts in Michigan. He will serve as visiting artist at the Artists for Environment Foundation at the Delaware Water Gap National Recreation Area in New Jersey during November.

Laurence Schmeckebier, former Director of Cleveland Institute of Art (1946-54), recently completed a monograph on the life and work of artist A. Henry Nordhausen. The volume, The Art of A. Henry Nordhausen, is being published by Phoenix Publishing of Canaan, New Hampshire. Issue date was scheduled to coincide with a retrospective exhibition of the artist's work at the Museum of Arts and Sciences in Columbus, Georgia, this fall.

Viktor Schreckengost, Industrial Design, travelled to China as a guest of the Chinese Silicate Society (see page 5 this issue). Good things continue to emanate from the exhibition "A Century of Ceramics in the United States," in which his work appears: during its Cooper-Hewitt showing in New York City, that museum purchased a punchbowl which he designed for Cowan Pottery in 1931. Schreckengost appears in the film, "Earth, Fire & Water," which travels with the exhibition, and three of his pieces are reproduced in the July-August issue of Museum News, which includes a review of the exhibition by Rose Slivka.


Helen Weinberg, Literature, viewed the exhibition, "Seventeen Abstract Artists of East Hampton: the Pollock Years," at the Parrish Museum in Southampton and collected other materials in the Hamptons for a paper on Abstract Expressionism.

Anne Wyatt-Brown, Liberal Arts, has had a paper, "E. M. Forster's Struggle with Creativity," accepted for publication by The Journal of Modern Literature. A second paper on Forster's Howards End is ready to be submitted for publication.

Allen Zimmerman, Humanities, delivered a lecture, "China: The Old Country," in conjunction with a presentation on Cleveland's Chinese community from 1880 to the present, at Cuyahoga Community College during April.
EXHIBITS

(All exhibits in 1980 unless otherwise noted)


Peter Bramhall 70, one-man show, the Elements Gallery, Greenwich, Connecticut, January 29-March 8.


William Carlson 73, sculptural and vessel forms, Contemporary Artists, San Francisco, California. August 19-September 27.

Ray Kwok Wai Cheng 77, paintings, Fine Arts Association, Willoughby, Ohio, October 5-25.


Patricia Fallon 60, prints and drawings. FAVA Gallery, Oberlin, Ohio. August 1-3.


Marcello Petrocelli 74, Statewide Sculpture Competition. Sullivant Hall Gallery, Ohio State University, Columbus, Ohio. July 28-September 15. Flower Piece. Sullivant Hall Gallery, OSU, Columbus, Ohio. June 6-8.


Gary Spinos 72, one-man exhibition. The Art Gallery, Kent State University, Kent, Ohio. October 27-November 6.


GROUP EXHIBITS

Butler Institute of American Art. 44th Annual Midyear Show, Youngstown, Ohio. July 6-August 31. CIA Evening Faculty, Shirley Aley Campbell, Alumni. Lawrence Blazevich 24, Nina V. Hurd 75, Elmer Novotny 30, Jose Luis Quinones 77, Julie M. Schindler 78.

4 Woman Show, Green Mansions Gallery, Cleveland, Ohio. September-October. Bette Drake 63, Dianna Sitar 68.


National City Bank Building, Cleveland. Ohio. September 21-November 15. CIA Faculty: Jane Sari Berge, Moe Brooker, Edwin Miezczkowski; Alumni: Ginnie Brand 73, David Davis 48, Barbara Smukler 67, Mark Sullivan 77.

Summer Quintet, Beck Center, Lakewood, Ohio. July 25-August 31. CIA Faculty: Robert Jergens, Ralph Woehrman; Alumnu Anthony Miraglia 68.

Visual Logic, group exhibition including Ed Winczko, Julian Stanezak, John Pearson, and David E. Davis 48. Joslyn Museum, Omaha, Nebraska, July; then travels to Columbia College, Chicago, Illinois, then to University of Michigan, Ann Arbor, Michigan.
1928

William McVey writes that he is "a busy old man, and very pleased to be." He has no exhibitions to report, because he has been kept busy with commissions. Among those he enumerates in his letter is a heroic bust of Luke Easter. The bust will be placed at East Boulevard and Kinsman in Cleveland.

He created a family monument for the Gilbert Humphrey family's Woodfield Springs Plantation in Niccosukee, Florida. The granite slab has as its base a relief of their favorite hunting dog, sleeping peacefully.

For the Cleveland Public Library system, he completed a series of sculptures: at Rice Library, a relief called "Book," with Johnny Appleseed, scuba divers, monkeys, and other figures; at Eastman Library, a five-foot walrus (bronze with German silver tusks); and at the Harvard-Lee Library, an owl made of folded was sheets (cast in bronze), in the Japanese origami method.

McVey's portrait bust of Sidney Dworkin, president of Revco, at the Palace Theater in Cleveland, commemorates Dworkin's monetary support of the Playhouse Square Foundation.

1930

Leza Sullivan McVey continues to make and sell her ceramics and fabrics. In the letter from her husband (above), he reports that "She works hard trying to keep ahead of orders and sales. Her hooked 'wall rugs' have recently become collectors' items, and her ceramics have literally traveled from coast to coast. Both McVeys would ask for nothing more than to celebrate their 'golden anniversary' in two years) with the usual eight hours of work."

1931

Edris Eckhardt was invited to be the guest of Thomas Buechner, the Director of the Corning Glass Museum, at the formal opening of the new glass museum in Corning, New York, where two of her works from the permanent collection were on display. Eckhardt's work is included in the traveling exhibition, "A Century of Ceramics in the United States," and she, too (see Schrekenberg in Faculty Notes this issue) appears in the film "Earth, Fire, and Water," which travels with the exhibit.

Regarding her recent exhibitions, Eckhardt writes that between the one-person glass and bronze show at the Wichita Art Association at the end of 1979 and an earlier show at the Women's City Club of Cleveland (both of which sold out), her supply of work was so depleted that she had to postpone a one-person show at Winton Place Gallery until next April. She recently took on two apprentices who will learn the previously lost glass techniques which she rediscovered in 1953. Robert Allen will learn glass sculpture techniques, and Mary Wawryko '72 will learn gold and silver glass laminations.

1933

Frances Trawick of Media, Pennsylvania, writes that she has recently endured an acute attack of rheumatoid arthritis, which now seems to be under control? "If I hold out," she says, "I may finish a book about cats, natural science and entertainment, with sketches I have made and photographs. I have two daughters—one who teaches music in the New Jersey schools and has three sons I'm hoping to send to college. The other one is head of one of the seventeen libraries of Rutgers University and is married to a West German engineer. My husband died five years ago, and since then, I have been living with Huckleberry (a Siamese) and Ogden Nash (a Himalayan), who help with my book."

1934

Ruth Richards Dunn x 35 and Miriam A. Church x 34 visited the Alumni Office recently. Miriam and Ruth went all the way through school together, and Miriam was visiting the city from her home in Bronxville, New York, on the occasion of the Heights High fiftieth reunion of the class of 1930. Ruth Dunn told us that she has taught sketching for seven years with the Adult Education Department of the Shaker Heights Recreation Board.

1938

Ronald N. Day, former instructor of painting at the Institute's evening school, is now a resident of Lemon Grove, California. He wrote to report that he exhibited a watercolor painting in the National Water Color Exhibition sponsored by the San Diego Watercolor Society at the Barn Hall Gallery in San Diego. The jury chose ninety paintings from 1043 entries by artists from all over the U.S. and Canada.

1939

Edgar Allen Kent will retire at the end of September after twenty-six years as art director and vice president of the Cleveland firm of Meldrum & Fewsmith. He plans to spend a good deal of time carving and painting.

1944

Mary Ann Scherr x 44 reports that her "Worry Bracelet" is now in the permanent collection of the 20th century division of the Metropolitan Museum of Art. "The bracelet," she writes, "is made of silver and gold, and the discs move in non-alignment, thus the title 'worry.' This was a catharsis title, however, and it's now become history." The Museum of American Crafts also has selected a piece of jewelry, "Body Monitor," for the permanent collection.

1946

Clyde H. Roberts teaches a class in watercolor painting in Hagerstown, Maryland, and
travels around the region giving watercolor demonstrations to art clubs. His work appeared recently in the Baltimore Watercolor Society Regional Exhibition and the Pennsylvania Watercolor Painters exhibit.

Roberts' son is the commercial art instructor for the Career Studies Center in Hagerstown, and his daughter is teaching art at the Hancock Senior High in Maryland.

1951
Richard McDermott Miller returned to his native Ohio with an exhibition of fifty bronze sculptures of the female figure. At the Canton Art Institute during September, the exhibition was entitled "Figure Sculpture in SoHo." Miller is considered one of SoHo's earliest artist pioneers, having arrived there in 1963. He has had studios—each progressively larger than the last—on Canal, Grand, and now on Mercer Street not far from SoHo Rep and the Museum of Holography. As each studio became larger, so did the works of sculpture. His most recent work, "The Space Walker," stands nearly nine feet high excluding its pedestal. The sculptures in the Canton exhibition ranged in size from the nine-feet high work to one about nine inches tall.

1952
Joan Cornett McConnell of Los Alamos, New Mexico, executed a mural for the United Savings and Loan Bank of Espanola, New Mexico, during September. She exhibited a six-foot watercolor triptych in the Rocky Mountain National Watermedia Exhibition at Golden, Colorado, during August and September.

1953

1955
Maxine Masterfield has been accepted in the San Diego Watercolor Exhibition and the Pittsburgh Aqueous. She's showing in the Florida Gulf Coast Exhibit and working on a one-woman show at Holtzheimer's in Cleveland. She recently contributed a copy of a book in which her work appears, Watercolor Bold and Free, to the Institute Library, dedicated to the memory of Mae Dorn Cass and Frank Wilcox.

1957
Robert Dacey of Boulder, Colorado, was recently named to the newly created national editorial advisory board of Heartbeat, official quarterly publication of the Mended Hearts, Inc. Dacey will write a column for each issue of the publication. Mended Hearts is a national self-help organization which trains and annually accredits former heart surgery patients to visit new surgery patients, offering support and encouragement. A resident of Boulder since 1939, Dacey retired for health reasons in 1977 from a nearly 25-year career in advertising and graphics.

1960
Alan T. Pucell has been commissioned by the Gund Foundation to carve four wood sculptures for an ultra-modern library being built on Cleveland's Near East Side.

1963
Jackie Clipsham x 63 has been appointed a member of the National Endowment for the Arts Crafts Task Force. She was sent to Asheville, North Carolina, for training, and during October, NEA sent her team of eight to the West Coast, including Seattle, Portland, San Francisco, and Los Angeles, for two weeks. She said in a recent letter, "What a terrific chance for me to learn and travel."

1967
James Hendershot, assistant professor of art at St. John's College, Collegeville, Minnesota, recently exhibited a collection of thirty prints and drawings at Childs Gallery in Boston, Massachusetts.

1968
Karen Martin Tomasselli, who is self-employed as a free-lance illustrator in Rochester, New York, writes, "I was invited this summer to be a guest speaker at the Livonia Arts Committee Festival to discuss my style of art, my goals, etc., in conjunction with a slide show of some of my work. Following that, several pieces of my work were on display in the Livonia Library and bank. I felt privileged to address among my audience several distinguished members of the Rochester arts academy. This was my first such address nerve-wracking, but also a tremendous ego boost and lots of fun."

1969
Herb Babcock, associate professor and head of the glass program at Detroit's Center for Creative Studies, directed a team of art students who designed and fabricated six stained-glass panels for the Baldwin Public Library in Birmingham, Michigan. The project was a year-long learning experience for the students, resulting in seventy square feet of glass, nearly three hundred pieces leaded together and assembled into free-standing frames.

1971
Janice Leykauf is currently working in batik. She completed a 150-piece commission for the Cleveland Museum of Natural History Art Society during May, and she participated in the artist-in-residence program at Artpark in Lewiston, New York, during late August.

1973
Jon Havener, an assistant professor at the University of Kansas in Lawrence, gave a two-day lecture and workshop at the University of Iowa in Ames during June. He demonstrated metal-forming techniques and lectured on his work. His recent exhibitions include work at the Pforzheimer Jewelry Museum in Germany and in "Copper 2, Copper, Brass, and Bronze Competition" at the University of Tucson (Arizona) Museum.

1974
Barbara Cooper teaches sculpture at the Monticello State University in Bozeman. She exhibited a room installation at the Northwest Artists Workshop in Portland, Oregon, August 25-September 7.

1975
Tim Shuckrow, who teaches at University School in Chagrin Falls, Ohio, received a workshop residency at Artpark in Lewiston, New York, during the summer.

1976
Tom April has accepted a teaching position with the University of Iowa Art Department in Iowa City. He spent the summer working at Skowhegan.

Leslie Discon has set up a ceramics studio in Cleveland Heights, where she creates functional and nonfunctional clay works of low-fire terra cotta and porcelain. She works part-time with a graphic designer whose work is architectural signage programs, and she taught ceramics during the spring at Cuyahoga Community College. Her first one-
OBITUARIES

The Cleveland Institute of Art records with great sorrow the death of Trustee, H. Stuart Harrison on July 21, 1980. Following is a statement issued by the Executive Board of The Cleveland Institute of Art:

It is difficult to express all that he has meant to the Institute. He first became a Trustee on November 19, 1960, having served previously on the Advisory Board. In spite of numerous business and charitable activities, he gave the Institute special attention. He always helped guide its affairs with very sound judgment.

Through wise management he was a major factor in the substantial increase in the value of the endowment of the Institute.

He was a man possessed with extraordinary business ability and involved himself deeply in the fields of industry and finance; yet simultaneously, he gave much of his enthusiasm and ability to civic and charitable organizations. We who worked with him will miss his warm humor, his strong leadership and diversified talents.

We mourn his death and extend to his family our deep and sincere sympathy in their great sorrow.

The Institute notes with sadness the death of a former trustee, Mary Seymour Brooks Houssum, who had served in recent years as honorary trustee. Mrs. Houssum died on October 6 at the age of 92.

She came to Cleveland in 1929 and became one of the city's foremost portrait painters. Her work dominated the portrait section of the May Show for many years. Her portraits of leading citizens hang in public buildings and private homes across the city—among them those of Newton D. Baker, William Eastman, Dr. George Crile, Kay Halle, K. Elmo Lowe, and Frederick McConnell. Mrs. Houssum is survived by her two sons and her husband, Robert Houssum.

Katherine C. White, collector and expert on African Art and former member of the Advisory Board of CIA in Seattle, Washington, August, 1980.

J. Roger Waite, '26 retired advertising copy chief for Republic Steel, died August 5, 1980 in Rocky River, Ohio. Roger was an artist, writer, and photographer. He founded the first silk screen business in Cleveland over 50 years ago, designed aircraft during World War II, built his own sailboat, and an automobile from a kit. He enjoyed the CIA alumni reunions and renewed many significant acquaintances. He is survived by his wife June, a daughter and two grandchildren.

Irma Jerse, former CIA bookstore manager, died October 14, 1980. An obituary will appear in the Winter issue of LINK.

LINK has also received notice of the following deaths:

E. Arloa Duford Blake, '38
Barbara Bower Hermann, CIA Women's Committee
Ralph Hospodar '59
Ruth Banner Mullen '40
Myrlann West Rachal '37
Ruth Pease Schieffer '07
Nick Voglein '49

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 December 15 deadline). For exhibits please include: 1) exhibit title, 2) location, institution, city, state, 3) opening date, 4) closing date.

_____________________________________________________________________________
AROUND THE INSTITUTE...

Lauren Drier, third-year student in industrial design, received a second prize in the 1980 Plywood Project Contest sponsored by American Plywood Association and Popular Science magazine. Her winning project, a record and cassette storage unit, is pictured above.

CIA AT INTERLOCHEN
The Cleveland Institute of Art was represented again this year at the National Music Camp at Interlochen, Michigan (NMC), with five out of fourteen NMC Art Department faculty members coming from the Institute: Catherine Butler '81, instructor of metalsmithing; Thomas Mills '78, drawing instructor; John W. Parker '75, instructor of sculpture, and Kristine Vaiksunas Parker '77, silk screen instructor. Paul St. Denis, chairman of the NMC Art Department, is an associate professor of painting at the Institute as well as an alumnus. Will Bradlee '83 and Susan Werner '80 served as assistants.

Aside from teaching, the Clevelanders exhibited their own creations in the three faculty art shows which were held during the eight-week camp session. Catherine Butler displayed mixed metal brooches and collage, acrylic brooches, and a reliquary. Thomas Mills submitted a series of "Anthropomorphic Landscapes," and John Parker showed models of proposed large-scale abstract sculptures. Kristine Parker, who studied textile design at the Institute, displayed wearable art, a three-dimensional art work about music, and prints. Paul St. Denis displayed a group of abstract acrylic watercolors.

Fred Miller, silversmith, conducted a workshop in the Silver Department during October.

PORTFOLIO DAY
Saturday, November 22, Cleveland Institute of Art will again sponsor a Careers in Art/Portfolio Day, playing host to hundreds of aspiring high school art students and to representatives of twenty-eight other member colleges of the National Association of Schools of Art. Representatives will review student work, offer guidance in the presentation of portfolios, and provide information about their respective colleges, from noon to 4 PM. Financial aid and career information will also be shared.

SHAKER SQUARE SHOW & SALE
The 32nd Annual Shaker Square Art Show and Sale sponsored by the CIA Alumni Association September 26-28 was both bigger and better. For the first time, the show was screened before hanging and exhibited indoors at Shaker Square's Colony Theatre. This resulted in higher quality and exhibition conditions which were no longer dependent on fickle autumn weather. Everyone involved agreed it was one of the Alumni Association's finest efforts—resulting in sales of over $28,000. Sale chairman Ed Tekavic '70 was pleased with his committee's energy, this year's innovations, and the cooperation of the Shaker Square Merchants Association. "We're already making plans for next year," he said.

ART WEEK SEMINARS
Cleveland Institute of Art's Office of Career Planning organized a series of three free seminars which took place at the Institute during Art Week in September. "Artists as Business People," as the series was called, dealt with helping artists understand marketing and business skills. The first evening's offerings included two panels—the first made up of commercial gallery representatives, the second of experienced artists who have successfully promoted their art in the area and beyond. The following night, Robert Hoerner, a local lawyer, spoke on artists' legal rights and business management, and the series closed with a presentation by the Small Business Administration. Jo Caress, CIA Placement Coordinator and organizer of the seminars, estimated that over 600 alumni, students, and other local artists attended the sessions.
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 $50 deposit ($100 for gold) to:

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(Balance due prior to shipment, plus shipping charges and 5½% sales tax if delivered in Ohio. Prices based on gold at $700/oz. and subject to market fluctuation. Please allow 8-10 weeks for delivery. Deposits are non-refundable.)
1980-81 SCHEDULE OF EXHIBITIONS

December 7
December 23, 1980
Opening: December 7
2-5 PM in the gallery

January 4
January 11, 1981
Opening: January 4
in the auditorium
& the gallery

February 1
February 13, 1981
Opening: February 1
2-5 PM in the gallery

February 22
March 13, 1981
Opening: February 22
2-5 PM in the gallery

May 26-summer, 1981

ANNUAL FACULTY EXHIBITION—Works of both new and established artists on the faculty at CIA. Painting, drawing, jewelry, glass, ceramics, prints, textiles, photographs, sculpture, and industrial and commercial applications of design.

NATIONAL SCHOLASTIC ART AWARDS PROGRAM CUYAHOGA COUNTY REGIONAL EXHIBITION—Annually identifies talented junior and senior high school artists who go on to compete nationally for scholarships and awards.

STUDENT INDEPENDENT EXHIBITION—Work done by students independent of faculty supervision or class requirements and juried by a well-known artist chosen by the students. Completely student-organized and installed.

AMERICANS IN GLASS—Fifty glass objects representative of the contemporary studio movement. James Carpenter, Dale Chihuly, Dominick Labino, Marvin Lipofsky, Harvey Littleton, Joel Myers, Mark Peiser, and Jack Schmidt among others.

STUDENT SUMMER EXHIBITION

All exhibitions and openings in the Institute galleries are free and open to the public. Gallery hours are Monday through Friday 9 AM to 4 PM; Tuesday and Wednesday evenings 7 to 9 PM; Saturday mornings 9 AM to noon; Sundays 2 to 5 PM. Closed evenings and weekends during school recesses.