HAZEL JANICKI IS THIS YEAR’S DISTINGUISHED ALUMNA

In one of his short stories O’Henry wrote, “You can’t appreciate home till you’ve left it, money till it’s spent, your wife till she’s joined a woman’s club . . .” Perhaps he was right, but without help from the ladies of the Cleveland Institute of Art Women’s Committee, the school would not have been able to present an exhibition of the works of Hazel Janicki, distinguished alumna of the Institute.

This colorful and imaginative exhibition, which opened March 5 and will hang until March 25, is being sponsored entirely by the Women’s Committee.

A Time magazine reviewer has said of Hazel Janicki’s work, “. . . she displays a fine feeling for balance between vivid geometrical design and dark human mysteries.”

Hazel Janicki was born in London, England and received her early education in London and Paris. Her family later moved to the United States where she completed her education, graduating from the Institute in 1941. She and her husband William Shockey, who is also a painter and a member of the painting faculty at Kent State University, live in Kent, Ohio.

Her work is in the permanent collections at the art institutes of Chicago, Detroit, Canton and Akron, the Cleveland Museum of Art, the Yale University Art Museum, the University of Illinois and the Melbourne (Australia) Art Institute. She has exhibited nationally at the Whitney Museum of American Art, the Metropolitan Museum, the Carnegie Institute and the Dallas Museum of Fine Arts among others. She has received awards and prizes from the Cleveland Museum of Art, the Akron Art Institute, the University of Illinois, the National Institute of Arts and Letters and has been the recipient of a grant from the Louis Comfort Tiffany Foundation.

Miss Janicki works in the egg tempera medium and has been called a “Draftsman in the old master tradition.”

According to Miss Janicki, “The work I am exhibiting consists of paintings, drawings and some three-dimensional works (boxes, cabinets, etc.) I have chosen to restrict the work to that which has been completed within the last ten years. The earlier work is from what might be called ‘The Furniture Series’. Later work is that which is involved with drapery, folds and stripes.”

Art critic, Harold Hayden of the Chicago Sun-Times wrote of her work, “She paints precisely in egg-tempora and draws with equal patience and precision, thereby confounding the eye with images that seem as substantial as the objects attached to them . . . It is fascinating work, well done, instructive and cause for reflection.”

Four Share $600

STUDENT SHOW IS LEAN

The Annual Student Independent Exhibition always receives high priority from students at the Cleveland Institute of Art. It serves to identify their school, their standards and their range of expression. The exhibition opened January 30, and hung through February 19.

This year four students divided $600 in prize money. Sharing $200 awarded by the American Greetings Corporation are Miss Irma O. Osadsa ($100), Mrs. Willa Jane Merryweather ($100) and Anthony Miraglia ($200). The $200 Fred W. Linderme Award was awarded to Gary Spinoza.

Spinoza’s series of ceramic sculptures and paintings merited him the Linderme prize. His nine entries comprise one-tenth of the total show. He is a sculpture major and will receive his Bachelor of Fine Arts degree in May.

AND DISCIPLINED

Miss Osadsa, a graduating painting major, won the cash award for her acrylic painting, “Foran #2”.

Mrs. Merryweather, a first year student, won the jury’s approval with a sensitive portrait grouping entitled “Madonna”.

Anthony Miraglia, a painting major, had six pieces of work (sculpture, painting and drawing) accepted.

The show, consisting of 89 works from 46 students, was organized and hung by the student body. They also selected the jurors. The jurors this year were: William Bailey, painter and Chairman of the School of Art at Yale University; Jack Earl, potter at the Toledo Museum School of Art; and Carl Floyd, a new Institute faculty member in the sculpture department.
Dean’s Committee is Instrument of Renewal

The Dean’s Advisory Committee was formed to facilitate communications and to continually review and keep vital the Institute’s educational objectives and policies. The committee is composed of key administrators and faculty representatives of the school’s various departments.

By Alfred E. Hamner, Dean of the Institute

The Dean’s Advisory Committee has been meeting almost weekly since October, 1971. We have been learning to understand each other. We are beginning to move together in the same direction attempting to define our educational objectives and beginning to uncover our institutional point of view. We are gaining an understanding about what we do, about what we should do and about those things we can’t do and shouldn’t try to do.

In the overview of the Union of Independent Colleges of Art, the consortium of eight sister arts schools of which we are a member, institutional identity becomes more than an academic exercise. It is essential. The validity of the consortium lies not in how we are similar to these other schools but in how we are different from them.

In the past each of us guarded our secrets. Our spirits were sustained by the private belief that each of us did it better than the others, or that the others were doing it wrong. In this self-imposed isolation we all competed on like grounds for like students. Those schools which were more visible, more monied and perhaps just plain lucky attracted the greater number of students.

We are beginning to learn that differences in facilities, programs and faculty cannot be equated with good or bad. Differences between the schools, in fact, give fiber to the consortium. One school gives up Industrial Design because it has neither facilities, appropriate geographical location, nor philosophical interest in dealing with the nature of the field. Instead, that school chooses to deal with the concept of art and design in relation to one’s over all commitment to life style. Such a school by nature is experimental. Much of what goes on in it deals with theory, the mind, conjecture, and concept. There is very little going on that deals with practicalities, hand skill, craft or finished product. A student in such a place will not find a potter’s wheel and in the days before the consortium, such a lack might have been considered a weakness. Although there are still many paths to tread and bridges to cross the picture has changed rather dramatically and very much for the good of us all. The student looking for a potter’s wheel can now find his way to one through the UICA Mobility Program.

All this points to how important it is for us to come to grips with our own identity. Of course, the identity of any school emerges out of the accumulative actions and thoughts of its faculty. The Dean’s Advisory Committee is made up of representatives from all areas of the Institute and as we have sat together week after week a certain educational philosophy has begun to show itself.

It may not come as any surprise, but we definitely are conservative. What may be something of a surprise is the fact that we may be able to take pride in our conservatism, for that does not have to mean the same thing as backward, and indeed, in our case, conservatism may mean something very close to quality.

We find that we believe a programmed approach to an education in the arts, and yet, we find that when an individual student demonstrates abilities and sensitivity inconsistent with the program we are willing to unplug and re-route him. We have also concluded that we must have rules just so long as any one of them can be broken.

Our discussions thus far have centered on the flaws in our program. We have asked ourselves how questionable students get into fifth year, how some transfer from one department to another without losing time and consequently never picking up essential educational experiences—the student who graduates in Ceramics without knowing how to fire a kiln. We are concerned about the many students who walk among us because they just aren’t bad enough to fail. At the same time we are concerned about the truly superior student who isn’t challenged and perhaps moves elsewhere because we ignore or are insensitive to his demands. The committee will continue to probe and analyze the educational program. When necessary, it will be changed, but only after careful and open deliberation. The point is that we now have an effective means for renewal.

Faculty Survey

Sandra August (weaving) exhibited her weavings at the Ohio Craft Invitational Show held last October in Mansfield. She will also participate in Cranbrook Academy of Art’s Fabrications in March.

Kenneth F. Bates (faculty emeritus) was invited to exhibit his enamels with eight other U.S. enamelists at the Memphis Academy of Arts during February.

David Batz (ceramics) had three ceramic pieces in the Twenty-Fourth Annual Ohio Ceramic and Sculpture Show at the Butler Institute of American Art (Youngstown, Ohio). His works were displayed in a two-man show at Old Town Gallery (St. Charles, Mo.) in December.

Elizabeth Breckenridge (art history) attended a College Art Association meeting held in San Francisco.

Malcolm Brown (evening watercolor) received the Henry Tanner Award from the National Black Artist Exhibition held in Washington, D.C. He was elected to California’s Watercolor Society and received second prize in the Canton (Ohio) Institute All Ohio Show.

H. Carroll Cassill (printmaking) received a purchase award at Baldwin Wallace College (Berea, Ohio) Images ’71 show. He had a print in the Fourth Annual San Diego National Print Show.

Joseph Cintron (portrait painting) had a one-man show of 15 recent paintings at the Willoughby (Ohio) Fine Arts Center during February. He gave a painting demonstration to Hillcrest Art Association at Mayfield Public Library.

Peter Dubaniewicz (painting) lectured and demonstrated on the restoration of paintings to the Elyria (Ohio) Art Association. Mixed techniques was his topic when he lectured and demonstrated to the Akron Society of Arts. He is teaching a course in painting techniques at Oberlin College (Ohio). Dubaniewicz has been invited to be a member on the evaluation team of the North Central Association.
Gwen-Lin Goo (textile design) exhibited in shows at Mansfield (Ohio) Art Center, State University College at Oneonta (N.Y.), Design Corner (Cleveland), the University of Massachusetts (Amherst) and University of Wisconsin (Oshkosh). She will participate in Fabrications at Cranbrook Academy of Arts in March. Miss Goo spoke and showed student work in weaving and textiles at the North Central Association meeting of the American Craftsmen’s Council.

Alfred E. Hammer (Institute dean) attended a meeting for UICA deans of students in Atlanta and a meeting for UICA academic deans in Washington, D.C.

William Jean (Saturday evening painting) received a $700 Martha Holden Jennings Foundation Grant to teach printmaking at the secondary school level. He showed his works at Cleveland’s Intown Club, Images ’71 show and at the Jewish Community Center Show (Cleveland Hts., Ohio).

Charles B. Jeffery (evening enameling) was one of nine U.S. enamelists invited to show 12 pieces at the Memphis Academy of Arts during February.

Maryellen McDermott (enameling) recently completed a 3’ x 5’ enamel on copper painting for the main lobby of the new Fairlawn Village municipal building (Akron). She had two works accepted in the Beaux Arts Designer Craftsmen Exhibit at the Columbus (Ohio) Gallery of Fine Arts.

Ralph Marshall (photography) had his work featured in the new Graphis Annual Reports book and in the 50th Annual of Advertising, Editorial and Television Art and Design. For his photography, illustrating company annual reports he has received a certificate of merit from New York Art Directors’ Club ’71, a special merit certificate from the print industries of New York and a best of the industry award from Financial World.

Edwin Mieczkowski (painting) participated in the group show Grids at the Institute of Contemporary Art at the University of Pennsylvania. Last October he exhibited in Anonima Retrospective at the University of Vermont (Burlington).

John Paul Miller (silversmithing) exhibited in an Invitational Exhibition of Work in Metal at the University of Iowa (Ames) and participated at an Invitational Craft Exhibition at the University of Massachusetts (Amherst).

John Pearson (painting) had a one-man show of his works at the B.K. Smith Gallery, Lake Erie College (Painesville, Ohio). He will participate in a competitive exhibition with E.A.T. members at Lake Erie College opening in March.

Mary Jane Rossabi (history) will read her paper “Anna Louise Strong–American Social Commentator in the 1920’s and 1930’s” at Butler County Community College (Pa.) in April. She spoke on Anna Louise Strong and China at Oberlin College (Ohio) in late February.

Ann Roulet (English) was a panelist for “Discussion Day” at CWRU (Cleveland) sponsored by the Women’s Association of Cleveland College. The topic was Saul Bellow’s Mr. Sammler’s Planet.

Viktor Schreckengost (industrial design) had an exhibition of paintings and watercolors at Malvina Freedson Gallery (Cleveland). His painting, “City Lights” is featured for October in Connecticut Mutual Life’s 1972 calendar. The painting “Birds in Snow” will appear on correspondence folders and envelopes of the American Artists Group.

Julian Stanczak (painting) had his painting “Consonance” included in the exhibition Artists at Dartmouth held at New City Hall, Boston. The show was a retrospective of selected Artist-in-Residence at Dartmouth since 1962.

Richard Treaster (painting) was featured in an article in the January, 1972 issue of American Artist.

Dorothy Turobinski (design) conducted a workshop in design for the Textile Arts Club at the Cleveland Museum of Art last November. She also exhibited at the city’s Intown Club with the Textile Arts Club in January.

Joseph Zeller (ceramics) displayed his works at Northern Illinois University (DeKalb) crafts invitational and at Green Meadow School Pottery Invitational at New City, N.Y. Zeller also participated in the Beaux Arts Designer Craftsmen Exhibit in the Columbus (Ohio) Gallery of Fine Arts.
CIA Mourns Alumnus/Teacher
MILTON FOX RECALLED
AS WIT AND SCHOLAR

When the news of the death of Milton Fox reached the Institute in late October, many of the senior faculty members felt his loss deeply. A few had been his classmates at the school and many more his students. They all recalled him as a wit and raconteur whose classroom style was anything but conventional.

Mr. Fox last visited the Institute on February 28, 1969. At that time he addressed the Cleveland Society of Contemporary Art.

At the time of his death Mr. Fox was editor-in-chief and vice-president of Harry N. Abrams Inc., a New York art book publishing house.

He had a broad knowledge of art history and was associated with many of the major figures in the art world. Abrams published more than 1000 books under Mr. Fox’s editorial direction.

Mr. Fox graduated from the school as a portrait painter in 1925 and went on to study at the Academie Julian in Paris. He received an M.A. in 1935 from Western Reserve University.

He painted dozens of commissioned portraits, as well as two murals for the Cleveland Public Auditorium. He was supervisor of the public education program at the Cleveland Museum of Art and served as an art critic for the former Cleveland News.

Besides his teaching duties at the art school, Mr. Fox instructed at Western Reserve University.


LINK joins all those who mourn the passing of this gifted and humane man.

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**Alumni Notes**

Carol Hoffman Tildes, ’29, is the corresponding secretary of the Cape Cod Art Association.

Ruth Sharff Rosman, ’34, exhibited her paintings at the Laguna Beach (Calif.) Art Gallery during the month of February. She also had a showing of her works at a watercolor invitational held at Chico (Calif.) State College.

John Worthington, ’36, is currently working on a memorial to Lt. Sharon Lane (the only woman killed in Vietnam in the line of duty) for Aultman Hospital in Canton, Ohio. He is also doing an all bronze portrait bust of the Dean of Pharmacy for Ohio Northern University (Ada, Ohio).

Sig Purwin, ’37, recently had a one-man show of his works at the Des Plaines, Ill. National Bank.

Jason Schoener, ’41, had a one-man show of his paintings of Latin America at Midtown Galleries (N.Y.C.).

Clyde Roberts, ’46, was the honorary chairman for the Hagerstown, Md. Christmas Seal campaign.

Douglas Phillips, ’49, a stained glass window designer, was featured with his studio in the December, 1971 issue of Ebony Magazine.

Richard Steiger, ’50, is currently the manager of interior safety, packaging and pre-production studio at Chrysler Corporation styling office Highland Park, Mich.

John Vargo, ’51, a professor in the school of art at Syracuse University (N.Y.) had an exhibition of his works at LeMoyne College (Syracuse).

Richard Anuszewicz, ’53, had his painting “Between” included in the exhibition, Artists at Dartmouth held at New City Hall, Boston. The show was a retrospective of selected Artist-in-Residence at Dartmouth since 1962.

Elinore Schnurr-Collellsh, ’55, had a one-man show of paintings at Caravan House Gallery (N.Y.C.).

Robert Gabriel, ’57, is teaching at Ivy School of Professional Art (Pittsburgh). He also serves as the director of education at the Arts and Crafts Center.

Jerome Malinowski, ’61, has been doing a series of covers for the Social Science Record a magazine sponsored by the New York State Council for Social Studies. He is also a graphic consultant for a group of environmentalists who are trying to abolish strip mining in West Virginia.

In February he had a one-man show at Fairmont State College (W. Va.).

Frank Raia, ’62, is currently director of education at the Art Institute of Ft. Lauderdale.

Janet Roush Taylor, ’63, was a participant in the first invitational exhibition of Contemporary Master Craftsmen at the State University of New York’s Binghamton Art Gallery.

Eleanor R. Bobkiv, ’65, had a one-man show of drawing and collages at Lorain County Community College last April. She was invited to participate in the 1971 Beachwood (Ohio) Arts Festival and had a drawing accepted in the CWRU (Cleveland) 1971 Newman Show.

Paul Misal, ’65, displayed his paintings with three other artists at the Dobama Gallery (Cleveland).

David Sheridan, ’65, Eric Ambor, ’66 and Peter Marks, ’66, are founders and creative directors of “The Overland Vegetable Stagecoach”, a San Francisco graphic design group specializing in books, games, posters and advertising for the entertainment industry. Heading the audio department, is former Institute student, Wolf Zimmerman.

Dennis Zaborowski, ’65, exhibited his paintings in a two-man show held recently at the Gallery of Contemporary Art (Winston-Salem, N.C.).
HAZEL JANICKI DISTINGUISHED ALUMNA (cont.)

Among the 25 works of Hazel Janicki, ’41 on exhibit at the Institute this March are (left) “Concealed Objects—White”, (lower left) “The Draperies” and (lower right) “The Small Drawer.” All the works pictured were executed in egg tempera.

DOBLIN HUDDLES WITH I.D. DEPT.

Jay Doblin, internationally recognized designer, lectured at the Institute on February 22. He later met informally with industrial design students. That evening Doblin addressed a joint AIA, IDSA meeting at the Institute.

WANTED

$10,000
1972 ALUMNI ASSOCIATION FUND
Alumni Notes (cont.)

Mel Rozen, '65, received a first prize for his painting from Roberson Center for the Arts at the Susquehanna Regional Exhibit at Binghamton, N.Y. Last year Rozen won a first prize for a painting at a regional exhibit of Everhart Museum, Scranton, Pa. He is currently having a one-man show of his paintings at Suraci Gallery (Dunmore, Pa.).

Donald Boncella, '66, displayed 25 of his paintings and drawings in a two-man show at Copper School of Art Gallery (Cleveland).

Bruce McCombs, '66, had a one-man show of his work at the Johnson Hall Gallery, Muskingum College (New Concord, Ohio) this past November. He was awarded a purchase prize in the Arkansas Art Center's Annual Print and Drawing Exhibition. A drawing was selected for purchase in Images '71 and another drawing was purchased by the Muncie (Ind.) Art Association for its permanent collection. He recently exhibited his prints and drawings at Gallery One (Findlay, Ohio). McCombs was also included in a national print exhibition at San Diego State College (Calif.) and had a print accepted in Works on Paper, an exhibition sponsored by the Indianapolis Museum of Art.

James Watral, '66, is head of the ceramics department at East Texas State University (Commerce, Texas).

Elaine Battles, '67, teaches design and ceramics at Ursuline College (Pepper Pike, Ohio) where she recently had a one-man show.

William Harper, '67, was invited to participate in the first conference-workshop of craftsmen sponsored by the National Endowment of the Arts at Penland School of Crafts (N.C.) in December. He had a one-man show of enamels at St. Louis Craft Alliance in November. Harper participated in an Ohio crafts invitational at Mansfield (Ohio) Fine Arts Guild and a national crafts invitational at State University College of New York at Oneonta. He was one of nine U.S. enamelists invited to participate in an invitational show at the Memphis Academy of Arts.

Carl Andree, '68, has an assistantship in the sculpture department at Georgia State University (Atlanta) where he is working towards a master's degree in sculpture.

Nancy Carroll, '68, had a one-man show of paintings, drawings and lithographs at Matrix Gallery, Indiana University (Bloomington). She was also included in Ravinia (Ill.) Festival's Landfall Press Print Show, 1971.

Paul Denis, '68, had a show of his paintings and constructions at Cooper Gallery (Cleveland).

Mark Krieger, '68, is currently teaching animated film to fifth graders at the Cleveland Board of Education's Supplementary Center. He has recently returned from a year of painting in Italy.

Vernon Patrick, '68, is currently on the UCLA faculty.

Karen Eubel, '70, participated in an Experiments in Art and Technology show at John Carroll University (Cleveland) last November and December. She will be in a show with the same E.A.T. group at Lake Erie College (Painesville, Ohio) in March.

Myra Stone, '70, received first place in a juried show at the Pennsylvania Guild of Craftsmen 24th Craft Fair and Exhibit at Millerville (Pa.) State College. She also was awarded first place in a juried show at Kaufman's Department Store Art Fair (Pittsburgh).

Pam Hoadley, '71, had a weaving accepted into Detroit Institute of Art's Twenty-Second Exhibition for Michigan Artist-Craftsmen. Last May she displayed her enamels and weavings at the Ford Motor Company Design Center (Dearborn) where she won an honorable mention for a woven tapestry and an enameled piece.

Kim Zarney, '71, has set up a painting and printmaking studio in Medina, Ohio and works part-time for the Mother Earth News Magazine. One of his paintings has been selected for the New York Society of Illustrators, Illustrators '74 to be exhibited in New York City at the society during March and later at the Union Carbide Gallery (N.Y.C.).

It is with the deepest regret that LINK learned of the deaths of Paul Gebhart, '14, Paul Bogatay, '28, Ruth Jone unerrell, '29, Brennan B. West, Jr., '37 and Elizabeth Erbor Melreit, '43.

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