Sixty-four receive Institute BFA degrees

Sixty-four Bachelor of Fine Arts degrees were conferred by the Cleveland Institute of Art to graduating fifth-year students on Saturday, May 14.

Of the sixty-four in the class, seventeen graduates majored in Painting; eleven in Industrial Design; seven in Graphic Design; five each in Illustration and Sculpture; three each in Medical Illustration, Enameling, Printmaking and Weaving; two each in Ceramics, Photography and Silver; and one in Drawing.

A total of $19,850 in scholarships and prizes was awarded to nineteen students. Eight received scholarships for further study and travel: Mary Oros, Denise Brunkus and Pamela Pastoric received Agnes Gund Memorial Scholarships; Donald Heintze, the Helen Greene Perry Traveling Scholarship; Nadine Miller, the Mary C. Page Memorial Scholarship; Jose Quiñones and Leonard Koscianski, Women's Committee Scholarships; and Mary Warren, the Nancy Dunn Memorial Scholarship. Eleven received special awards: Leonard Koscianski, the Henry G. Keller Memorial Award for the student showing the highest performance in Drawing; Jeff Schulte, Barbara Klar, Peggy Seher and Joe Pitrone, the Horace Potter Memorial Scholarships for achievement in the department of Jewelry and Silversmithing; Nathan Katz and Thomas Mills, the Eastman-Bolton Memorial Award for travel and study to the most promising students in Painting in the fourth year class; John R. O'Connor, the Otto F. Ege Memorial Award for the graduating student who has maintained an interest in scholarly and intellectual activities comparable to his artistic achievements; Jeffrey Quedenfeld, Sally Barenberg and Gregory Madden, three Ford Motor Company Awards totalling $1500 for

Continued on page 8

Institute President Joseph McCullough, center, hosted a reception for retiring painting instructor, John Teyral, left. At the right is Joseph Jankowski.

Yale Dean delivers May Commencement address

In his commencement address, entitled "Out on the Street," Dean Andrew Forge of the School of Art, Yale University, noted that "identity is connected with communication". While in art school the student is surrounded with talk about art, which constantly reinforces his or her identity both as an artist and a person. When the artist goes out on the street, however, this sense of identity is disrupted.

Art skills are not absolutely necessary in the modern world in the sense that they were in earlier societies where art was mainly for use or ritual. The new graduate must seek out a context of support for a lifetime of

Continued on page 9

Lily Azemoon Mousave, a 1977 industrial design graduate. She and 63 classmates received BFA degrees.

photos: Larry Coleman
Institute classes at Beck Center

The Kenneth C. Beck Center for the Cultural Arts opened on Cleveland’s West Side last October to great fanfare and enthusiastic reviews. Funds for the facility grew around an initial $600,000 pledge by Kenneth Beck, patron of the arts and one-time student at the Cleveland Institute of Art. The magnificent $2-million building, designed by Cleveland architect Fred Toguchi, houses a 500-seat theater, dance and art studios, a studio theater, classrooms and meeting rooms. Focal point for the Center is a large (200 linear feet) museum and art gallery. The gallery’s inaugural show was a faculty exhibition from the Cleveland Institute of Art.

The Institute’s most extensive involvement with the center, however, is in art instruction. For the first time, three Foundation level college credit courses taught by Institute faculty have been offered on the West Side. The courses are aimed at individuals who desire to earn an art degree on a part-time basis and to young adults who wish to improve their art skills in order to qualify for admission to a professional art college or university art department. This program marks the first extension of Institute credit courses into a decentralized facility.

Credits earned through successful completion of the courses offered at Beck Center are transferable. It is expected that in future years other Foundation Program courses will be offered at the Center, permitting the serious student to fulfill specific first and second-year requirements and present a portfolio of studio achievement to be formally considered for admission to the Institute’s Bachelor of Fine Arts degree program.

During the first year of the Beck Center program, over a dozen students enrolled in Design and Painting, taught by Barbara Stanczak and Richard Treaster respectively.

Karl Mackey, managing director of the facility, looked with satisfaction at the results of the first year. “We are totally delighted to be affiliated with the Institute,” he commented. “The art credit courses have offered a further goal to students in our own arts and crafts program. The Institute program here will be a logical extension into college level courses for those students who are really serious about their work. It is now much more feasible for someone to begin work on a college degree in the evenings, close to home.”

Painting, design and drawing will again be offered in the Fall. Registration will take place early in Fall, with classes beginning September 12. Further information about the CIA extension courses may be obtained by writing to Lakewood Little Theatre/Beck Center, 17801 Detroit Avenue, Lakewood, Ohio 44107.

Board of Trustees
Approves tuition hike

Along with the approval of the 1977-78 operating budget, the Executive Committee of the Board of Trustees approved a tuition increase of $175.00 bringing full time tuition to $2300.00. This charge represents 60.7% of the actual cost of the academic year per student, a percentage lower than any college in the UICA and most colleges in general. For many years tuition charges at the Institute have traditionally ranged from 60-65% of the actual cost. Proportionately, the increase is completely consistent with charges in the past; students are not being asked to assume a larger proportion of actual costs.

The remaining 40% of the actual cost of education comes from endowment income, foundations and corporations, and annual gifts and grants from individuals, giving which increased by 19% last year over the previous year. Despite our efforts to control expenses our costs have continued to rise in areas where we have relatively little control—materials and services and particularly energy, where costs have increased 28% in the past two years.

MOVING?
Send us your new address before you do!
Each piece of returned mail costs CIA money!
Travelling show to mark Tenth Anniversary

The Art Studio of Highland View Hospital in Warrensville Township, Ohio, is planning a travelling retrospective exhibition of patient artwork to mark its tenth anniversary.

Mickie McGraw '66, program director for the Art Studio, reported that the anniversary celebration will begin in August with the unveiling of the exhibition for staff, patients and their families. The exhibition will then travel to other locations open to the public in the Northeast Ohio area. During October, a professional workshop on Art and Therapy will also be open to the public. Artists and psychologists will join together in a weekend seminar to explore the many facets and philosophies of art therapy. For more information about either the exhibition or the workshop, contact Mickie McGraw at Highland View: 464-9600.

We were slipped a Mickie! Please note the correct spelling of Mickie McGraw’s name. An incorrect version appeared in the last issue of LINK, in which we discussed Mickie’s extensive role in the Art Studio at Highland View Hospital.
Alumni Notes

1923

Millard S. Taylor, who signs himself “Old Mill” Taylor, sent the Alumni Office a copy of his New Year’s Greetings. Since his retirement from work as a technical illustrator, Millard and his wife Estelle have moved from California to Iowa. He writes, “I made a mistake and built our retirement home at Baywood Park, California, where the cold, foggy, wet, wild, winds from the Pacific Ocean made it bad for our rheumatism, old bones and muscles.” In addition to other reminiscences, he writes, “When I was in Cleveland Art School, I was sure that when I became 50 years old that I could paint better pictures than Rembrandt or Michelangelo, but the few paintings that I finished look more like a Picasso nightmare and I don’t want to be accused of a fancy of color pollution with all the other problems this old crazy world has today.”

1926

Helen Upp Hunt spent thirty of her years since graduation as a commercial artist. Her career started in Cleveland, then moved to Horne’s in Pittsburgh where she was home furnishings artist. Later, in New York City she did freelance art and layouts for stores, manufacturers, decorators, designers and magazine articles on interiors with illustrations. Her full-time art career came to an end with her becoming Mrs. George Hunt and moving to Syracuse.

1932

Charles B. Jeffery, a Cleveland resident since 1928, has moved to Wooster, Ohio. He taught Enameling and Design in the Institute’s Evening Program for many years and was Director of Art Education for the Shaker Heights Schools for twenty-three years. He will continue his teaching career at the Wooster Arts and Crafts Center in the Fall.

1936

World War II and the U.S. Army took Rudolph Bundas to Seattle, where he now lives and works. He has long been active in Seattle fine and advertising art circles, and is presently a full-time painter and part-time instructor of drawing and painting. He is a member of the American Watercolor Society, National Society of Art Directors, the Puget Sound Group of Northwest Painters and the Northwest Watercolor Society.

1938

Alice Lauffer Lawrence was featured portrait artist at the 1976 Canton (Ohio) Symphony Ball in December, and she juried the members’ show at Cuyahoga Valley Art Center in March. Her father, Erwin O. Lauffer is now 88 years old. He attended the Institute at one time and is now listed as Senior Member of the Cleveland Society of Artists.

Ruth Dunlap Yoshizawa has been awarded the High Winds Medal and $500 in the 110th Annual Exhibition of the American Watercolor Society.

1942

Mary Ann Scherr is Associate Professor of Metals and Jewelry at the School of Art at Kent State University in Ohio. Among an exciting list of her recent activities which she sent us, is a Special Merit Award which she received in the Second Annual Ohio Designer-Craftsman show and Honor-

1949

Margaret Prior Christy recently donated a copy of “The Human Condition,” a special issue of Firelands Arts Review, to the Institute library. Twelve of the charcoal portraits which she did during a stay in Ecuador were included in the publication.

Dorothy Schur Gordon was among the contributors to the February and May issues of Instructor magazine.

1953

A painting by Robert Bidner entitled “Westside Fallout Shelter” has been presented to the Koenig Art Gallery in Seward, Nebraska by the American Academy and Institute of Arts and Letters, the nation’s highest honor society in the arts. The gallery is one of 16 institutions to receive a

Joseph Oros ’39 and daughter Mary Oros ’77 were both recipients of Gund Scholarships for travel when they graduated. Mary’s mother, Elizabeth Thatcher Oros, also graduated in 1939.

Television show, Three American Goldsmiths.
gift from the Academy-Institute’s Childe Hassam Fund this year.

**Alberta Cifolelli** has received three consecutive grants from the Connecticut Commission on the Arts to produce and administrate arts projects in Connecticut. Her dealer in New York is Genesis Gallery.

### 1955

An oil painting by **Elinore Schnurr-Colflesh** entitled Men in the Shadow has been presented to the Museum of Fine Arts in St. Petersburg, Florida, by the American Academy and Institute of Arts and Letters. The program especially benefits smaller museums and university art galleries enabling them to acquire works of museum caliber.

### 1957

**Elinore Korow** was included in the Marquis Who’s Who of American Women (10th edition, 1977/1978) for superior achievement in the arts. She exhibited at Hiram College last winter and recently completed a portrait of Jerome Weinberger, president of Gray Drug Stores, Cleveland.

### 1958

**Herbert Friedson** will teach a six-week enameling course this summer at Avila College in Kansas City. His double-level enamel panel, “Terrestrial Variations,” was included in the annual craft exhibition at the Butler Institute of American Art in Youngstown, Ohio.

### 1959

Commissioned by the Art Academy, **John McIntire** completed a 19-foot sculpture entitled “Muse,” a bicentennial gift to the city of Memphis, Tennessee, from the Memphis Academy of Arts. Dedication ceremonies were held last August 26th at the site of the sculpture on the Mid-America Mall at Gayoso.

### 1960

The International Exhibitions Committee of The American Federation of Arts announced that 60 prints by 21 artists were included as the U.S. entry in the 12th International Biennial of Graphic Art, which opened May 13 in Ljubljana, Yugoslavia. Among the artists was **Robert Mangold**.

#### 1967

**James Hendershot** and his wife **Susan ’64** appeared in a photograph with their daughter **Amy, 2**, in a newspaper article about Hendershot’s work, in the Daily Times, St. Cloud, Minnesota. In October he completed a symbolic lithograph for the Minnesota Museum of Art, celebrating its 50th anniversary.

**Bruce McCombs**, assistant professor of art at Hope College in Holland, Michigan, recently had an etching entitled “Five after Four” purchased for the permanent collection of the National Collection of Fine Arts in Washington, D.C.

**David James Rankin** is currently working on his third book, Body, Breath, and Mind. The Light of Yoga Society Intermediate Manual. David is now vice-president of the Light of Yoga Society, Cleveland, Ohio, and in charge of curriculum and long-range planning. He has co-authored two other books with his wife, Alice Christiansen. All three books are graphically illustrated to explain the fundamental techniques of safe Yoga practice.

### 1968

Congratulations to **Karen Martin Tomeselli** on the birth of her son, Tristan, on October 14, 1976.

#### 1970

**Karen Eubel** is living and working in New York City. She had work included in a group show at the Albright-Knox Gallery in Buffalo, New York during April and May, and in a one-person show at Powerhouse Gallery, Montreal, Quebec, during June.

### Exhibits

- **Richard Anuszkiewicz ’53**, Recent Paintings and Prints, Reed College FOB Gallery, Portland, Oregon, January 22-February 20, 1977
- **John Balazs ’50**, Watercolors, The School of Fine Arts, Willoughby, Ohio, February 6-26, 1977
- **Lawrence Blazey ’24**, one-man show at Beck Center, Lakewood, Ohio, January, 1977
- **Malcolm Brown** CIA faculty, Kennedy Center Art Gallery, Hiram College, Ohio, March 1977.
- **Theron C. Brown ’40**, one-man show at Tibbits Gallery, Coldwater, Michigan, March 6-31, 1977

Continued on page 7

Mary Oros’ sculpture was a prize-winner in this year’s Student Independent Exhibition. Photo: Joyce Seid
Alumni Spotlight: Al de Lange, industrial designer

What could a line of contemporary furniture and a bolt of traditional Filipino fabric possibly have in common? The answer is fine design, applied with the expert touch of Al de Lange, a 1959 industrial design graduate of the Cleveland Institute of Art. Al was the first professional industrial designer in the Philippines. He and his wife Kay Kozelka de Lange own their own furniture manufacturing and marketing business near Manila, and Al is head of the design and research divisions of Design Center Philippines, a government agency much concerned with the design of traditional fabric.

Al and Kay recently returned to the United States for their first visit since Al’s graduation sixteen years ago. With them were their four children—Kristina, 15; Thomas, 14; Nicolaas, 11; and Patrick, 6. Kay, a former Cleveland and Institute student, has retained her American citizenship, though she now speaks with the delightful soft lilt typical of Filipino inflection. The children enjoy dual citizenship, and for this trip, both they and Kay used their U.S. passports. Using Filipino passports, they would not have been able to visit their grandparents in the U.S. because of their government’s ban on recreational travel. The children’s school year ended in March and began again in June, giving the family a leisurely holiday with Kay’s parents and an opportunity to see America from Disney World to San Francisco.

Al, who is a native Filipino, explained that he fully intended to return there after graduation from the Institute. “I wanted to do something of value for the country, but because I was the very first industrial designer, I wasn’t exactly sure how I would fit into the society.”

For the first two years after graduation, he taught commercial art in an art school—packaging, display and basic design—until he was hired as consultant to a local marketing company which had a design department. After a few weeks, he became head of the department and stayed with the firm for the next four years. “I learned a lot about what the market required of design,” he told us. “After I re-

signed from that company, I got a contract to service all their design requirements on my own. I bought out the entire department and set up my own design firm. My company did not do too well. I found that I was not as good a salesman as I was a designer, and I ended up giving my services away free. The only thing that saved me is that I had model-makers and carpenters under me. I had been supplying them with plans for furniture, mostly for ourselves and our friends at first. We started a business in our back yard, and soon the demand for our furniture grew to the point that we had to move. We rented an old broken-down factory and really got into furniture design and production in a big way.”

Al and Kay now have three furniture showrooms in the Manila area in addition to their factory. Al spends most of his time at his government job, and Kay oversees work at the factory. They do custom work as well as modification of a basic line of furniture which they produce for off-the-floor sales. “We don’t have an assembly line as such,” Kay pointed out. “Our machining is all done in one area, but when it comes to fitting it together and finishing, individual craftsmen do that. This controls the quality. If there are nail holes on the top of a piece, we know exactly whom to go to in order to correct it.”

By 1972 the furniture business was thriving, and when the government asked Al to join the Design Center, he was in a financial position to say yes to the work he loved. “It’s thanks to Kay that I now have time to do more industrial design,” he acknowledged.

Design Center was established to help promote improved products for the Philippines, both in domestic and export goods. “The government has been providing the services of the design center free to industry—we are a branch of the department of trade,” Al explained. “I am in charge of the design department, and recently I’ve also been given charge of the research department. The products we deal with are diverse—they include handicrafts, one of our leading export items. We have what is called a product clinic, where people come in with their product and we do everything but actually produce it. We teach them how to study their own design problems, analyze them and come up with solutions—actually teach them to help themselves in this way. Invariably we touch on manage-
Alumni Notes

Exhibits continued

Carl Floyd CIA faculty, exhibit of sculpture at Lakeland Community College's Center for Fine and Performing Arts, March 2-21, 1977.


Maxine Masterfield '55, Aqueous Open (Alcoa Foundation Award), Pittsburgh, Pennsylvania, 1977; Coconut Grove Exhibit (City of Miami Purchase Award), Florida, 1977; Chiarra Gallery, Cleveland, Ohio, 1977.


Ed Mieczkowski CIA faculty, Recent Works, The New Gallery of Contemporary Art, Cleveland, Ohio, January 28-February 26; Akron Art Institute, March 13-April 24, 1977.

Joseph B. O'Sickey '40, Recent Paintings, Play House Gallery, Cleveland, Ohio, February 28-March 28.

Hazel Schmitkos '61, paintings, Lorain County Community College, Ohio, June, 1977.


Mel Somerowski '55, Walsh College Gallery, Canton, Ohio, March 12-20, 1977.


Douglas Unger '65, The Gallery, New School of Art, Kent State University, Ohio, February 28-March 18.

Wenda von Weise '75, Textiles and Stitchery, Intown Club, Cleveland, Ohio, January 4-31, 1977; Cranbrook Fiber Department Group Exhibition, Interlochen School, Interlochen, Michigan, March 5-20, 1977; New Directions in Fabric Design, Towson State University, Towson, Maryland—two pieces in national invitational, Kennedy Center Art Gallery, Hiram College, Ohio, April 1-May 4, 1977—with George Roby, CIA night school faculty; Textile Arts Club of the Cleveland Museum at Massillon Museum, Ohio, May 1-28; The Drama of Process: Extensions of the Directorial Mode in Photography, Georgia State University, Atlanta, Georgia—six photo-emulsion/drawing/collages in national invitational; first prize in Gates Mills Art Show, Gates Mills, Ohio, April 23-May 1.


Group Shows

Butler Institute of American Art, Youngstown, Ohio. 29th Annual Ohio Ceramic and Sculpture Show: January 9-February 27, 1977. Mary Francis Warren '77, Purchase Prize; Susan Abramovitz '74, Youngstown Junior League Annual Award; among the exhibitors were Lynne C. Dostal '70, Juli Edberg '76, Herbert Friedson '58, M. E. Goslee '40, Charles Lakofsky '44, Shawn Messenger 3rd year, Larry Pentz x'74, Mike Ribar '61, Barbara Takiguchi '74.

Georgia Museum of Art, The University of Georgia, Athens, Georgia. Open to New Ideas: A Collection of New Art for Jimmy Carter, January 7-January 20, 1977. Among the 29 artists were Lynn Hershman '63 and Jerry Jones '72.

Hallinan Center, Case Western Reserve University, Cleveland, Ohio. 22nd Annual Hallinan Newman Religious Art Show, February 27-March 11, 1977. 1st prize ($600 purchase award), Beth Nilges '76, prints; honorable mention, Mary Ellen McDermott and Gerald Troel, CIA faculty. Judges included CIA faculty members Gwen Cooper and Anthony Schepis. Show's honorary chairman was William Martin Jean, also CIA faculty.

Jewish Community Center, Cleveland, Ohio. 22nd Annual Community-Wide Competitive Art Show, February 14-March 7, 1977. 1st prize painting, Virginia Deputa x'49, honorable mention, Alice Sands '36; drawing winner, Continued on page 8
New program produces first graduates

Cleveland Institute of Art’s Medical Illustration program produced its first three graduates this May: Diane Kastelic, Jan Rapp and Mark Sabo. The program, which began in the spring of 1975, is jointly administered by Case Western Reserve University School of Medicine and Cleveland Institute of Art. Dr. Raphael Poritsky, who holds a joint appointment on the faculties of CWRU and CIA, is head of the department.

During the first two years in Medical Illustration, students take the regular Foundation Program at the Cleveland Institute of Art. The following three years are spent at the CWRU Medical School. Applicants to the program are required to submit a portfolio of their work, and admission is based in large part upon proficiency in drawing. Additional factors are academic average and an enthusiasm for the biological and medical sciences. Competition for entry into the program is rigorous only about four students are selected each year from applicants who have finished their second year at the Institute.

During their last three years, students take gross anatomy, which entails both dissection and drawing from the cadaver, and histology, which involves some drawings made with the use of microscopes. In addition, candidates are required to attend selected lectures in embryology, physiology, pathology, and neuroanatomy, enabling them to be conversant in these fields.

In the Fifth Year, medical illustration students serve “clerkships.” They work on problems presented to them by physicians and researchers in various departments at University Hospitals and the Medical School. In this way, the students become familiar with a variety of work. When all the work is done, they graduate from the program with a BFA degree in Medical Illustration from the Cleveland Institute of Art.

BFA degrees conferred continued

excellence in automotive design.

Other degrees conferred were five Bachelor’s Degrees in Art Education to students who successfully completed a joint art education program of the Cleveland Institute of Art and Case Western Reserve University; four Master’s Degrees in Art Education, also to students of the joint program; and seven Evening School Certificates to students who successfully completed a three year program in the Evening School.

Group Shows continued

Harry Corbissero ’63; silversmith winner; Pam Pastoric ’77; pottery prize winner; Leslye Discont-Marcus ’76; JCC purchase award, Laura Heffter ’77.


The first medical illustration grads, l. to r., Diane Kastelic, Mark Sabo and Jan Rapp.

photo: Joyce Deep
Yale Dean delivers May Commencement address

creative work. Art schools, urban “art scenes,” and design firms are such areas of communication and reinforcement. All these have two sides: first, positive reinforcement and nurturing or, second, a nightmare of cynical manipulation. Dean Forge urged all artists to be aware of their needs for this context and constantly examine how it is operating in their lives. The feminist art movement in the past decade with its emphasis on consciousness-raising was suggested as a model of this awareness which all artists might emulate.

Mr. Forge closed with a reference to W. H. Auden’s summation of the poet’s mission as “guardian of the language.” So, too, is the artist a guardian of our visual sensibilities and environment as he or she goes out in the streets.

In his introduction to Dean Forge and his Charge to the graduates, President Joseph McCullough reviewed the pressures operating on art schools. Whatever the societal and environmental influences on art education, the Institute faculty, students and trustees remain committed to excellence. The emphasis on quality rather than quantity is exemplified in the winners of this year’s awards and merit scholarships. President McCullough noted that the Institute offers no course in Remedial Creativity, as does one California college.

He closed the Charge with a quote from the late Charles Burchfield, one of the Institute’s most illustrious alumni: “Perhaps the best things a teacher has to give to his pupils are those by-products of his character and mind, of which he himself is entirely unconscious. He little knows what gifts he has passed on to us.”

Dean Andrew Forge of Yale School of Art spoke to commencement audiences May 14.

Graduate Denise Brunkus and her father enjoy the post-commencement reception.

Coming next issue:

- On John Teyral’s Retirement by Ed Henning
- Faculty Leaves—Who’s gone where
- Artists for Environment
- Women’s Committee officers
- News about YOU—send in the form on page 3
Faculty Activities of Note

Cleveland Institute of Art faculty members have distinguished themselves in many areas this year. From LINK’s survey of recent faculty activities, we have chosen the following outstanding items:

Elizabeth Breckenridge, Art History, had an article on Mary Lee Hu published in the April, 1977 issue of Craft Horizons.

Jose Cintron, Painting and Drawing, recently completed a portrait of Dr. Paul Weaver, retiring president of Lake Erie College, Painesville, Ohio. Also commissioned by the college were portraits of Mr. William H. Kilcawley and Mrs. Byron C. Christman for the recently dedicated Kilcawley Building.

Roger Coast, Graphic Design, made a study trip during June through the Mayan cultures of Central America to gather material for lectures and drawings.

Gwen Cooper, Drawing (Evening School), was recipient of a Visual Arts Grant-in-Aid for 1977 from the Cleveland Area Arts Council and the Ohio Arts Council for the study of handmade paper. She has had works in numerous shows of note, including a one person show at the Ohio State University Gallery of Fine Art (January-February), the National Cape Coral Art Exhibition in Florida (January), Seventh National Print and Drawing Exhibition in Minot North Dakota (February-March), and in the Potsdam Third National Drawing Exhibition in Potsdam, New York (April-May).

Benita Cullinan, Textile Design, organized the First and Last Annual Textile Kite Prom on May 10 in the Art Museum rose garden. A queen was chosen and awards were given for outstanding performances in the textile department. The opening of the Kite Prom was blessed by Brent Young.

Paul Denis, Painting, will again head the art department at the Interlochen Center for the Arts in Michigan this summer. He was elected to the National Watercolor Society and received a National Watercolor Society purchase prize during this past year. His works appeared in the invitational exhibit, Watercolor West at Utah State University.

Doris Goist, Anthropology, attended the November meeting of the American Anthropological Association in Washington, D.C.

Ken Goldberg, Assistant Librarian, has represented CIA in a series of University Circle Incorporated-sponsored architectural tours of Hough and other sections of Greater Cleveland. He recently presented a paper on the new Copyright Law and how it affects art libraries at a meeting of the newly formed Ohio regional chapter of Art Librarian Society (ARLIS).

Joseph Horning, Cinema, received the gold medallion at the Film Festival of the Americas, St. Thomas, Virgin Islands, for the documentary film, Feeling Fine, The Story of Pat Pace. The film was shown at the Museum of Modern Art in New York during March and at the Cleveland International Film Festival in May.

Robert Jergens, Design, lectured to groups of high school students through a joint program of the Cleveland Public Schools and the Cleveland Museum of Art. He juried the national painting show at Washington and Jefferson University.

Mary Jane Rossabi, History, led the CIA Art and Architecture Tour to the Soviet Union in June. She has been accepted into the Doctoral Program in the Department of Russian Studies, Columbia University.

Ann Roulet, Dean of Students, visited the great architectural cities of Ancient Egypt with her family during the mid-semester break. They saw the museum in Cairo, the pyramids at Giza, and the temples and tombs in the vicinity of Luxor.

Frances Taft, Art History, contributed an article on Henry van Ingrén for a catalogue which accompanies a recently opened show at the Vassar College Art Gallery called Promised Gifts.

John Tevril, Painting, recently completed portraits of Thomas F. Patton of Republic Steel and of John W. Reavis and Lloyd Welch Pogue of the law firms Jones, Day, Reavis & Pogue.

Karen Tschudy, Head Librarian, chaired the May 6 meeting of the Art Librarians Society of Ohio in Columbus. Major topic of discussion was funding for the new Ohio Artists’ directory that the Society is interested in publishing.

William Ward, Calligraphy, spent three months in Japan as guest curator for Culcon exhibition, Masterpieces of World Art from American Museums, shown in Tokyo and Kyoto.

Helen Weinberg, Literature, read two separate papers at seminars during the December meeting of the National Modern Language Association meeting in New York City—papers were on the novels of Philip Roth and the novels of Cynthia Ozick. She was commentator on a panel discussing Kafka’s writings at the Northeast Modern Language Association meeting in Pittsburgh during April. She has been named a National Endowment for the Humanities fellow for the academic year 1977-78, when she will be on leave from CIA. Details will follow in the next issue of LINK.

Brent Young, Glass, had works in three invitational shows, among others, during 1977: Atmospheres at the Elizabeth Fornier Gallery in Santa Barbara, California; Group Show at Gallery 200, Columbus, Ohio, and the Fifth Annual National Glass Show at Habitat Gallery, Dearborn, Michigan.
Faculty awarded Incentive Grants for summer use

Nine Institute faculty members have been awarded a total of $5,000 in summer Incentive Grants. Their plans for utilizing the funds include photography, professional conferences, welding, and travel. "The summer grants," explained Dean of Faculty Robert Weitzel, "are but one part of a program to encourage faculty to extend their study and research beyond perhaps their own means to do so."

The nine proposals (out of fourteen submitted) which were chosen for funding, include those of Jerome Aidlin, Sculpture; Sandra August, Weaving; Elizabeth Breckenridge, Art History; Marianne Evett, English; Ralph Marshall, Photography; James Mazurkewicz, Jewelry and Silversmithing; Edwin Mieczkowski, Drawing; Mary Jane Rossabi, History; and Frances Taft, Art History.

Four of the requests were related to travel. Frances Taft’s proposal was for film and processing for "further exploration of pre-historic sites in the British Isles and Ireland. I am particularly interested in standing stones, in circles and in megalithic structures in general... I am very much interested in the patterns that paleolithic and neolithic man evidence in their beliefs and artifacts whenever they go through the change from hunter to settled farmer..."

Mary Jane Rossabi’s request was for film and development costs to cover slides which she will take during the Institute-sponsored trip to the Soviet Union this summer. "The slides of rare and unusual art works will be used in my course, Russian Civilization," she wrote.

Marianne Evett, who will be on paid leave from the Institute during the first semester of the 1977-78 year, plans a summer of travel in England and France. Her research, which she hopes will result in a book, relates to her course in Modern Drama, and "will attempt to show how changing styles in the presentation of a classic reflect developments in contemporary art and theatre: thus Expressionism in the arts produces one kind of Shakespeare and Minimalism quite another."

Ralph Marshall will continue work on audio-visual presentations which he calls Celebrations, aimed toward eventual publication in book form. Celebrations are a collection of visual essays about the variety and richness of ways in which people celebrate something vital to their culture and heritage. Thus far, he has completed documentation of Holy Week in Mexico and San Fermin in Pamplona, Spain. His summer grant will enable him to cover several more of his list of celebrations, including The Palio, Siena, Italy; Festival of Gypsies, Provence; Miners’ Picnic and Silver Band Festival, Durham, England; National Eistedfodd of Wales; Folk Dances and warrior charge, Morocco; Calgary Stampede; Indian Corn Dances, New Mexico.

Three grants will be used for professional meetings. Sandra August’s will enable her to attend the American Crafts Council Conference in Winston-Salem, North Carolina. James Mazurkewicz will attend the 1977 meeting of the Society of North American Goldsmiths—S.N.A.G., where five technical papers of relevance to the Silver Department will be presented. Elizabeth Breckenridge will use her grant to join the tour of significant architecture in the area of Albany-Troy-Saratoga Springs, New York, arranged by the Society of Architectural Historians.

Ed Mieczkowski’s innovative summer project will result in a body of slides for his drawing students—slides which will show physical details in addition to full views of drawings, so that students will have some insight into each artist’s own distinctive graphic language. To do this, Mieczkowski proposes to visit galleries and museums in Boston, Chicago, New York, Philadelphia and Washington, D.C., photographing famous drawings and developing new classroom assignments around them.

Jerome Aidlin will use his entire summer to develop work and further explore forging processes relative to his sculpture. Specifically, he will work on forging extra low carbon steels and combining them with higher carbon stock. Along with the steels, he will continue to explore the combination of reinforced concretes with the forgings.
Student critiques are among the many activities which take place in the new Student Lounge, located in one of the CIA houses on Bellflower Road.

photo: Larry Coleman

Student lounge created by Trustees group

The Student Gallery-Lounge, newly furnished and carpeted, thanks to the leadership and generosity of the Trustees' Committee on Students, is now a vital center for student activities at The Cleveland Institute of Art. Since completion of the refurbishing during the spring term, a constant stream of individual and group shows and critiques has filled the gallery schedule.

Student Council now holds its meetings there and runs a health food co-op during lunch hours under the leadership of Louisa Bonnie. Student Council also provides funds for refreshments for small opening parties for the student shows. Several readings during the successful Poetry Week at the Institute this April were held in the Gallery, as well as receptions for the visiting poets.

The genesis of this project occurred at the fall meeting of the Trustees' Committee on Students when the committee voted to undertake raising funds to furnish and carpet the bare room. After fifth-year Industrial Design student Stan Sroka drew up the plan, Chairman David Davis and Moselle Meals consulted with Dean Ann Roulet to set up the budget. The appeal for funds met with immediate and generous response, so that work could be started during the winter break. Twenty-five trustees and advisory board members contributed, including notably the generous contribution by trustee Peter van Dijk and his firm, Dalton, van Dijk, Johnson & Partners, of the handsome tables and chairs, and by advisory board member Moselle Meals of half the elegant benches made by the Taylor Chair Company.

This appeal was so successful that funds remain to implement another project suggested by President Joseph McCullough and enthusiastically endorsed by Student Council. A second floor roof area will be furnished to serve as an outdoor lounge and sculpture garden. Dean Roulet is currently working with an Industrial Design student on plans.

Chairman David Davis of the Trustees' Committee on Students and Dean of Students Ann Roulet join the Student Council in thanking all those whose contributions made possible this improvement in student life at The Cleveland Institute of Art.