George Gund, Institute President, Dies at 78

The man who led The Cleveland Institute of Art for more than twenty years, died November 15 in Cleveland Clinic.

Literally thousands of artists who spent their formative years here remember him as an imposing but humble man who showed a vital interest in both students and faculty of the school he served as president.

The George Gund Lecture Series, the Gund House for first-year women, the Agnes Gund scholarships — these were but a few of the perceptible methods he used to contribute to the Institute's progress.

More recently the George Gund Endowment Fund (1962) has been established as one of the Institute's resources.

As chairman of the eighteenth largest bank in the country and board member of two dozen major corporations, George Gund amassed a considerable personal fortune. But the quietly strong and incisive industrialist and financier contributed much more than funds to the Institute. His foresight while president, his direct involvement in the internal affairs of the school, and his desire to see the Institute flourish, were in reality manifestations of his genuine interest in art and in people, especially artists.

In addition to his long presidency of The Cleveland Institute of Art, Mr. Gund was a past member of the Harvard University Board (continued on page 4)

Anuskiewicz, Lindner Among Last Term's Lecturers

Two well-known contemporary American painters, one an alumnus of the Institute, were among those brought last term to lecture to students and faculty.

Richard Anuskiewicz, '53, widely hailed exponent of optical painting, came to Cleveland from New York, to serve as juror for the annual Student Independent Exhibition, and gave an illustrated lecture about his development as a painter. He traced his growth from Institute days when he was influenced by fellow-alumnus Charles Burchfield, as well as Hopper and Ben Shahn through his study at Yale with Josef Albers. He cited his interest in "activity in the painting," which he said is evident in such painters as Pollock, deKooning, and Kline.

Richard Lindner, a German-born artist now residing in New York, won his fame as a surrealist; coming to the top of his powers late in life, Lindner nevertheless attracts a wide following and is in the collections of many European and American museums, including the Cleveland Museum of Art, which co-sponsored his visit here. He talked informally with students and faculty, and spent several days conferring individually with advanced painting students.

Other guest lecturers last term, and their subjects, were: Dr. Olaf Prufer, Case Institute of Technology ("Prehistory of Southern Ohio: Recent Discoveries"); Alvin Goldwyn, Western Reserve University Documentation Center ("The Computer in the Carriage House"); William Ward, Cleveland Museum of Art ("Crafts of Oaxaca"); and Frances Taft, Institute instructor in art history ("Mexico: Cenotes, Cherubs, and Chacmools").

Texan Wins Gund Scholarship; New Prize Added to Student Honor Program

The 1966 winner of the Agnes Gund Memorial Scholarship is Patricia Brown, a painting major from Austin, Texas. She received the $2,500 award for further travel and study (40th of the yearly grants) during commencement ceremonies June 3.

Miss Brown also won the Henry G. Keller Memorial Award for highest performance in drawing. The award was donated by the late George Gund, then president of the Institute, and was executed by faculty member C. E. VanDuzer.

Mary C. Page Scholarships—$1,000 each—went to (first) Lawrence Oswald, graphic design major from Cleveland; and (second) Ralph Buckley, sculpture major also from Cleveland.

Silversmithing student Emil Schoedel of Pittsburgh received the Women's Committee $1,000 scholarship.

The customary tuition scholarships and traditional awards were handed out, in addition to a prize new this year — the Publix Book Mart Award for excellence in graphic design. First recipient of the annual award was graduating fifth-year graphic design major Jack White from Akron.

Other prizes and their winners were: The Eastman-Bolton Award for the outstanding member of the third-year class, Ray Burggraf, Cleveland painting major; Jack Johnson Memorial Award in printmaking, Linda Johnson, Erie, Pa.; Otto F. Ege Memorial Award for scholarly and intellectual attainments, Elaine Battles, Cleveland ceramics major.

Ford Motor Company awards for excellence in automotive design were given to Jack Purcell, Murfreesboro, Tenn. ($1,000); Richard Wareham, Warren, Ohio ($500); Michael Ault, Lancaster, Ohio ($250); and Carl Barretti, Euclid, Ohio ($250).

Fifth-year tuition scholarships went to Elaine Battles; David Deming, Cleveland (sculpture); Paul Dominey, Decatur, Ga. (painting); Maia Gruzitis, Cleveland (sculpture); Linda Johnson; and James Mazurkewicz, Cleveland (silversmithing); and Ronald Parker, Cleveland (painting).
Faculty, Alumni, Students Win Most May Show Prizes

Two-thirds of the award winners in this year's edition of the Cleveland Museum of Art's May Show came from the Institute's faculty, student body, and alumni.

Winning 24 of 36 prizes and "mentions," Institute-connected artists also took all four top honors, which consisted of "special mentions" with $1,000 cash awards in painting, graphics, sculpture, and crafts.

The May Show is considered to be the top art event in the Western Reserve each year. The 48th annual exhibit received wide critical acclaim in the local press, and was said to be bigger, better, and more exciting than any May Show in recent seasons.

Thomas McMurray '68 (fourth-year painting student from Youngstown) took special mention and $1,000, the top award in painting, for his "Prelude to Spring."

The corresponding prize for graphics went to '65-'66 Institute faculty member Garner Handy Tullis for his unusual "Embosed Woodcuts #1 and #2." Tullis taught sculpture here last term.

"Regimen," an abstract bronze by Charles Henry, '65, earned $1,000 and special mention in sculpture.

Finally, the top prize and cash award in crafts went to Brita Sjoman for a blanket and rug. Instructor in weaving and textile design, Miss Sjoman is currently on a year's leave of absence from the Institute faculty.

In addition to the four top monetary honors, long-time faculty member and renowned enamelist Kenneth Bates received the Horace E. Potter Memorial Award for Excellence in Craftsmanship for his panel, "Elegant Pest," and his "Oriental Jewel Casket."

Other citations were divided into special mentions and juror's mentions, neither carrying cash benefits. The former required the unanimous vote of the jurors in the judging category, while the latter required only the vote of a single juror. Special mentions for those with Institute connections were:

Edwin Mieczkowski, alumnus and faculty member, for his painting, "Blue-White Ford." He also received a juror's mention for another canvas, "Waverly Place."

Nicholas C. Hlobeczy '52, for his photography, "Difficulty Hill," and "Plum Tree."

Ronald Testa, '65, for his photography, "Inga," and "John and Inga."

Claude Conover, '29, for his "Tonica Stoneware Bottle."

Ruth Ellen Hollingsworth, a current student, for her "Stoneware Bottle with Brushwork."

William Harper, student in art education at the Institute and Western Reserve University jointly, for his "Dew Box," a work in silver and gold cloisonné and ebony. He also won a juror's mention for his wall plaque, "The Last of the Red Poppies."

Linda Woehrman, '66, for her enamel panel, "Quintus Sanctus."

John Paul Miller, alumnus and faculty member, for his "Octopus," an 18K gold and enameled pendant-brooch. He also received a juror's mention for "Fragmented Form," an 18K gold brooch.

Blanche Vanis, '58, for her sterling silver and ebony "Covered Jar." She is on the Evening School faculty.

And finally, Charles Lakofsky '44, for his "Covered Jar" in porcelain. He was also given a juror's mention for his "Red Clay Plate."

Juror's mentions went to the following Institute people: Christopher Muhler, a former student, for his sculpture, "Levitation"; Mark Greenwold, '66, for his painting, "Ladybug." and for his print, "Ladybug Ladybug"; George Brewater '62 for his sculpture, "Toro"; John Clague, '62, instructor in sculpture, for his fiberglass and steel "Odamiisque"; Frederick Hollendonner, '53, for his sculpture, "Thought Form"; Elke E. Kuhn, '65, for her "Tunic" in tapestry technique; Michael E. Boylen, on the faculty for the '65-66 term, for his "Green Bottle #1"; David B. Parkinson, Jr., a current student, for his "Calligraphic Bowl"; and Frederick A. Miller, faculty member, for his "Four Sterling Silver Candle Holders with Enamel and 24K Gold Paillons."

Many other works selected for inclusion in the 48th May Show were products of the Institute's teachers, students, and alumni.

Grads Get Silver Awards

Prize-winning designs from the 1965 Sterling Today Student Design Competition were on view at the Institute this fall. Sponsored by the Sterling Silversmiths Guild of America, the traveling exhibition featured eight pieces, three of them by graduates of the Institute.

Top prize in the Candle Holder Division was Charles S. Tramontana, '65, now employed by Reed & Barton in Taunton, Mass. Tramontana also won first prize in 1964.

In the Decorative Category, a tumbler designed by Peter A. Zorn, '65, was first-prize winner. He is now working in the design office of Peter Mueller-Monk Associates in Pittsburgh.


All three were students of Frederick Miller, head of the Institute's Silversmithing Department.

Women's Committee Tour Helps Scholarship Fund

The untiring efforts of the Institute's Women's Committee once again resulted in a substantial contribution to the scholarship fund at the Institute's annual "special event," this time a tour of Cleveland area artists' studios.

A whopping 730 Greater Clevelanders paid $5 each for the tour, enriching the scholarship fund by $3500. Women's Committee president Mrs. Hamilton Eames and tour chairman Mrs. Robert F. Coleman were "highly pleased" with the outcome of the committee's efforts.

Studios visited included those of faculty members C. E. VanDuzer, John Teyral, Mrs. Dorothy Turobinski (Grauer), Miss Brita Sjoman, Francis Meyers, and William McVey. Also on the itinerary were the studios of Institute students Kay Lange '33 (also a trustee), Douglas Phillips '49, Claude Conover '29, Leza McVey '31, Glenn Shaw '13, and Elsa Vich Shaw '15. Other area artists on the jaunt were William C. Grauer, and Tom and Mae Conner.

Mrs. Robert F. Coleman, chairman of the Women's Committee tour, quizzed faculty member Francis Meyers about his studio.
Faculty Exhibitions

Members of the faculty continued to be recognized in recent months through one- man and group showings of their works. While all of these are too numerous to detail, some of the more notable included the following:

John Clague. An instructor in the sculpture department, Mr. Clague was honored with his first New York one-man show, an exhibition of his sculptures in fiberglass and steel at the Waddell Gallery, Inc. New York Times critic John Canaday wrote of the show, "All of this is serious sculpture, free of tricks, carefully studied and immaculately crafted."

Edwin Mieczkowksi. One of three painters comprising "The Anonima Group," Mr. Mieczkowska, instructor in painting and a 1957 graduate, exhibited his optical paintings in Warsaw, Poland. The other two members of the group are painters Ernst Benkert and Francis Hewitt, a former faculty member here.

John Paul Miller. Instructor in basic design and jewelry, Mr. Miller was one of a select 18 to appear in the American Craftsmen's Invitational Exhibition at the University of Washing- ton's Henry Gallery in Seattle. He showed pieces of the jewelry for which he is widely noted.

Enrollment Reaches 1321;
Academic Courses Increase

A first-year class of 98 full-time students swelled the Institute's total fall enrollment to 1,321.

All 98 are enrolled in the 5-year BFA cur-riculum. The Institute no longer accepts candidates for the 4-year diploma, which will be awarded for the last time in 1969.

The 5-year program culminating in the Bachelor of Fine Arts degree was inaugurated so that students could take more academic courses without sacrificing all-important studio time. The Institute's policy is that professional artists should have a sound liberal arts background but that emphasis in an art school is still on studio courses.

Among the new academic courses are "Western Civilization"; "Arts of the Americas"; and "Business and Economics." More academic courses are contemplated for future years, offering the student a wider choice of electives while keeping the basic requirements in history, English, philosophy, etc.

Current enrollment breaks down as follows: full-time matriculating students, 352; part-time day students, 115; Western Reserve University students in art teacher training who take studio courses at the Institute, 32; students in the Evening School, 497; and Saturday morning children (5th-12th grades), 325.

All classes were filled to capacity when the semester got underway.

Distinguished Alumni

Of the many graduates of the Institute who have had one-man exhibitions recently, the following have come to our attention:

Charles Burchfield, '16. At the age of 72, this famous Institute graduate held another one-man showing this fall at his longtime gallery, Frank Rehn, in New York. Said the New York Times: "He has never painted with a surer touch or a more delicate one." The Institute assembled a one-man Burchfield show for exhibition in the school gallery early in 1966.

Richard Anuskiewicz, '53. As part of several one-man shows celebrating the 50th anniversary of the Cleveland Museum of Art, a one-man showing of optical paintings by Anuskiewicz was held this fall.

Richard Woldorf, '40. A one-man showing of acrylic drawings on African subjects by Richard Woldorf was assembled and shown by Howard University in Washington, D. C., after which the exhibit was shipped to the Institute for showing in the school gallery. Woldorf and his wife, the former Jean Ken- nedy, '41, both work for the United States Agency for International Development, have lived abroad for several years, and are currently stationed in Nigeria.
Alumni Notes

Robert Gasper, '61, has his own design studio, called "The Flower Patch," at 80 W. 40th Street, New York City. Most of his firm's work is textile design, some of which was featured on the cover and inside Seventeen magazine for September.

Alan T. Marshall, '61, works as Art Director for the advertising company Zimmer, Keller, and Calvert, Inc., in Detroit.

Jon Grider, '63, teaches at Los Angeles Harbor College in Wilmington, Calif.

Gerald P. Hirschberg, '63, is Assistant Studio Chief for the Pontiac Division, General Motors Corp., in Detroit.

John Udvardy, '63, is an instructor of art at Brown University and is affiliated with Obelisk Gallery in Boston.

Harvey Winn, '63, is a stylist with the Dodge Division of Chrysler Corp., in Detroit.

John C. Johnson, '64, is in the industrial design department of Alcoa in Pittsburgh.

Jack White, '65, teaches graphic design at the Layton School of Art, Milwaukee.

Ralph Woehrman, '65, is on the faculty of the Memphis (Tenn.) Academy of Arts.

Anthony Greco, '60, is teaching at the Atlanta (Ga.) Art Institute.

Dan Gorski, '61, has joined the teaching staff at Cornell University in Ithaca, N.Y.

Elke Kuhn, '65, teaches in the art department of Carnegie Institute of Technology, Pittsburgh.

Note to LINK readers: Each issue of this quarterly will include a column of alumni notes. Naturally, the communications we receive from you supply most of our materials. Please write and let us know what you are doing!

Exhibition Schedule

December 5-18, 1966
AIGA Packaging Exhibition
Copious examples of design achievements in flexible and rigid packaging, from the American Institute of Graphic Arts.

George Gund Dies

(continued from page 1)
of Overseas; trustee of the Ohio Foundation of Independent Colleges; John Carroll University; Kenyon College; Cleveland's University School; and a member of the board of governors of the Iowa State University Foundation.

He held three honorary doctorates, from John Carroll University, Cleveland State University, and Kenyon College.

Mr. Gund's appreciation of the arts was not limited to that of a patron — his collection of paintings and bronzes include the finest examples of the western American artists, Remington and Russell. He also collected rare books and had an extensive collection of early American coin banks. He frequently left his Cleveland Trust Company office during a working day to come to hear a lecture in the series he sponsored. He attended every Institute function he could possibly find time for, sometimes holding up board meetings of giant corporations to do so. His presence at commencement, and his yearly address then, were traditional.

"George Gund was a proud, exuberant and devoted friend of the Cleveland Institute of Art," said Joseph McCullough, Institute Director, on the occasion of his passing. "Over the past 24 years as President he played a leading part in the Institute's development, including completion of our new $2,500,000 building in 1956. He took great pleasure in visiting and talking with faculty and students, and had a genuine interest in all aspects of our work. His presence will be sorely missed."

The family suggested, in lieu of flowers, contributions to the George Gund Endowment Fund (1962).

Mr. Gund's funeral was held in Trinity Episcopal Church. Among the many gathered were faculty members, alumni, and others who were grateful for the chance to have known him.

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