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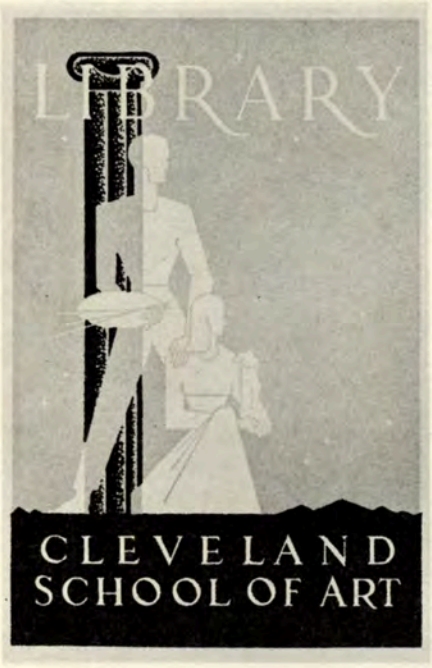
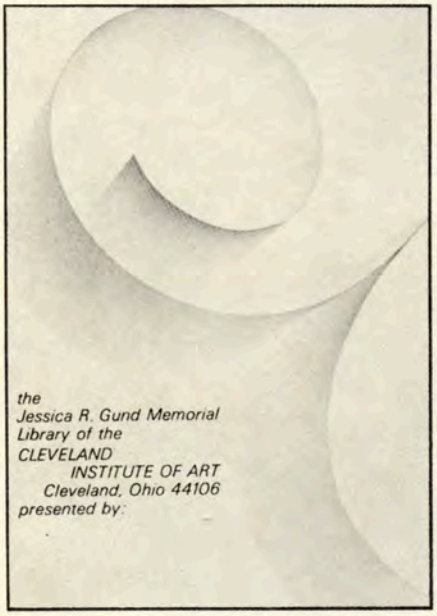
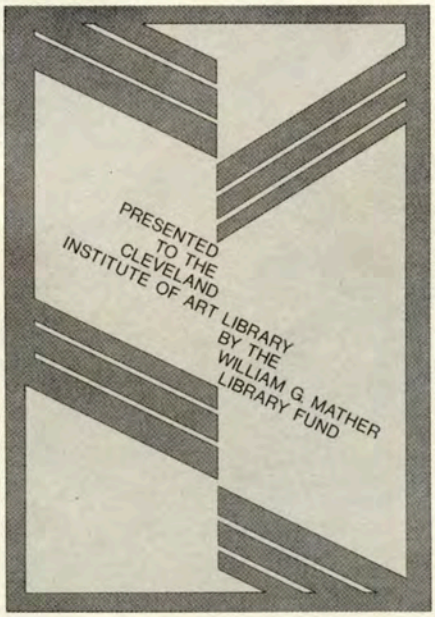
THE CLEVELAND INSTITUTE OF ART NEWSLETTER/VOL. 13, No. 1 Fall, 1978

BACK ISSUE

These bookplates designed over the past fifty years by faculty and students of the Cleveland Institute of Art reflect changes in styles and curriculum. Throughout the library's history, donors of funds for books have contributed in a tangible way to the development of this excellent collection. Donors are identified by bookplates in the volumes purchased through their contributions.







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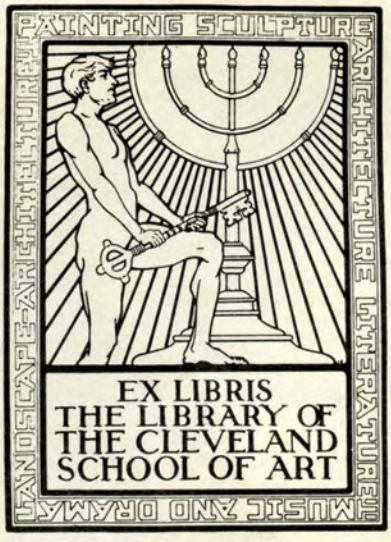
Articles, letters and captioned 8" x 10" black and white photographs are welcomed for inclusion in LINK. As much unsolicited material will be published as space and the editor's discretion allow. Deadline for the Winter issue is December 1. Send entries to LINK, Cleveland Institute of Art, 11141 East Blvd., University Circle, Cleveland O 44106.

ABOUT THE COVER



One of a series of old bookplates found in the library of the Cleveland Institute of Art.

WHERE ELSE?

A LOOK AT CLEVELAND INSTITUTE OF ART'S LIBRARY AND MEDIA CENTER

By Mary Jane Rossabi,
Associate Professor of History

Where else but at the Cleveland Institute of Art can one find flowering spider plants, a *History of the Fan,* an opossum, two bubbling coffee pots, *A Treatise on Milling and Milling Machines,* a Singer Caramate, two horse skulls, Stravinsky's *Firebird,* and a blue-winged teal? These diverse phenomena are housed in the Jessica Gund Memorial Library and Media Center which, in the seven years I have been at the Institute, has begun to spread its bounteous arms (or perhaps I should say shelves)—around the second floor auditorium in a friendly bear hug. Since the library in an art school must meet both the literary and visual needs of its users, the Cleveland Institute of Art's Library includes the audio-visual resources of the Media Center. The staff believes that the Library should be a comfortable and friendly

Kenneth Goldberg, left, and Karen Tschudy, Institute librarians.

place where art students, staff, and faculty can find all the material they need for both academic and studio courses and reading and viewing pleasure. This philosophy is carried out in bright and spacious rooms which also house a variety of flora and huge windows for the weather watcher or University Circle voyeur.

When the new building was opened in 1956, the Library had about 13,000 volumes and a paucity of slides. Today there are over 30,000 books and 50,000 slides. From a staff of one full time librarian and an assistant in 1956 there are now four professional librarians covering the Library and Media Center, permitting extended hours six days a week. Karen Tschudy, who is the Director of the Library, formulates policy and sets procedure and works closely with faculty, students, and administration. She can be found in a variety of places and roles: adorned with face mask high up on a ladder in the stacks, dusting and discovering long-forgotten volumes on French costume or Italian opera; convincing a jobber that his latest book on fourteenth century Russian icons is not a bargain; listening compassionately while a plaintive teacher describes how difficult it is to lecture on German history without a map of Germany; or helping a student focus on what sort of book he or she really needs for a research paper.

Kenneth Goldberg is Assistant Librarian in charge of reader services. One of his major tasks is collecting fines for overdue books which he does with a firm but benign hand. He also prepares bibliographies, writes book reviews for *Link,* introduces new students to the Library, handles interlibrary loans, and performs a multitude of other duties. Since he is this writer's authority on Cleveland geography and architecture, he selects the most efficient route for the Russian Civilization class' annual pilgrimage to St. Theodosius Russian Orthodox Church in the Flats.

Vivian Gladden is the Library's professional cataloguer who is joined during the summer by several full time students and during the academic year by part time workers. In the Media Center, Kim Kopatz is the librarian responsible for developing Media Center policy, purchasing materials, and cataloguing slides. Michael St. Clair is her technical assistant who handles film programs, catalogues slides, and instructs faculty and students on the intricacies of media equipment. Students on work-study also file and prepare slides, show films, and work as projectionists in the art history courses. All those who work in both parts of the Library are extremely helpful to faculty members who, particularly during Cleveland's last two winters, tended to arrive at the Institute later than planned. In the few minutes before class, teachers were aided in their frantic search for a juicy quotation on Hellenistic Greece or an essential slide of a pre-Columbian pot, Chinese bronze, or Italian Renaissance profile. Students can borrow slides, tape recorders, cassettes and players and various types of projectors and audio equipment. Light tables in the Media Center provide excellent slide viewing opportunities. Generally, the Media Center is so full of active seekers and borrowers that its new and more capacious quarters in A6 (Helen Weinberg's old classroom and the old painting studio) have been most welcome.

All of the library, in fact, is very busy but less crowded since its expansion. One of its focal points is the periodical section. Students, faculty, and staff at all hours of the day contentedly peruse a great variety of magazines and journals that can be found on the open shelves. From the rather arcane *Journal of Aesthetics and Art Criticism* to the much chuckled over *National Lampoon,* from the feminist literary and historical *Signs* to *Newsweek,* from *Vogue* to *Mother Earth News,* and from the *Looming Arts* to *Daedalus,* the Library subscribes to approximately two hundred periodicals and newspapers. The list of subscriptions is revised annually by the faculty. Browsing through the newspapers and magazines at lunch hour is a delightful attraction of the Library, particularly so since the periodical section moved to its own room—the former accessions area of the Library which now occupies the old media center location. Though new legislation for the handicapped was the impetus for the reorganization of the Library, the renovated space is more comfortable for everyone.

Because the Institute offers courses in both the fine and liberal arts, the Library has a richly diverse selection of books and audio-visual materials. Besides a large collection of works on Russian art, for example, the Slavic section includes books on Russian folklore, music, costume, literature, history, and geography. There are slides that complement and often come from the books on the shelves so that a student can study more carefully what he or she has learned or seen in class. However, this Library is subject to the law and has to observe stringent copyright laws regarding the reproduction of material. Complementary collections of works on American buildings and crafts, African, Oriental, European, Prehistoric and pre-Columbian art can be found along with set and theater design and architectural and city plans on both the book shelves and in the slide trays of the Library and Media Center.

The Library also serves as a repository

Top to bottom: the Media Center, the stacks, the periodical room.

for the Institute's historical documents, press clippings and photographs which are filed in archival scrapbooks dating back to the very beginning of the art school in 1882.

The Institute's Library has a reference collection geared primarily to the art student. Thus one will find beside the foreign language dictionaries encyclopedias of zoology and anatomy, works on religious symbolism and iconography, compendiums of world art, and *Who's Who in American Art*. The Library possesses a collection of children's literature and reproductions of portraits from the National Portrait gallery, a series of photomicrography from the Nuclear Institute in Paris, and a nineteenth century version of the *Ladies Home Journal* for the years 1840-1887 entitled *Godey's Ladies' Book*.

Both the studio and the academic faculty are encouraged to order any work, either current or not so recent, that is important to their field. A book review corner will be available in the new Library office space. The Library does, however, attempt not to duplicate the collections at the Cleveland Museum of Art, Case Western Reserve University's Freiberger Library, and other University Circle institutions since students and faculty are able to take advantage of interlibrary loan.

The Institute is fortunate to have its Library situated so conveniently to both studio and academic classrooms. Almost all Institute faculty members heartily encourage delving into the Library's riches. Students, for example, are sent there after or during class to look at the reproductions of the Old Masters, browse through the contemporary exhibition catalogues, read the diaries, memoirs, and biographies of artists, compare the flesh tones of Titian and Ingres, and check out for drawing class-

Above: Owls from the nature study collection, many of which are on permanent loan from the Cleveland Museum of Natural History. Below: A student thumbs through a reference work.

es the seashells and stuffed fauna that comprise the design and nature study collections. One of my students hoped to discover sources on the history of the pocket; another was anxious to find books on the Robber Barons as art collectors; and a third wanted to conclusively ascertain the date of a seventeenth century portrait she was studying. For students in literature, music, history, and art history courses, the Library has a listening table with several sets of earphones and a wide selection of classical, rock, and folk music tapes, as well as many recordings of drama and poetry readings. The Media Center tapes almost every guest lecturer who speaks at the Institute, and these, too, are available to teachers and students.

The Library's Media Center possesses an inventory of media equipment quite staggering to this writer whose mechanical and technological competence never quite left the Bronze Age. A transparency and stencil maker is more economical than a "Xerox" machine and more convenient for charts and maps. It is also helpful to textile students who can apply the acetate prints to the silk screening process. Overhead, opaque, and slide projectors, a slide duplication process called Repronar, microfilm and microfiche (both apparatus for reproducing and storing printed matter on film), and the Singer Caramate which coordinates tapes and slides for prerecorded lectures, can all be found in the Library and Media Center.

Crucial to all members of the Institute is the photocopier. Its uses are manifold. One instructor uses it to secure a record of all the slides she shows in her classes. Students can copy reproductions from art books and use these duplicates at home or in the studio. But the most amusing and perhaps ingenious use of the photocopier took place a few years ago on April 1, when to the surprise of the librarians and the glee of the assembled students a nude model decided to "copy" herself!

The Library at the Institute is both congenial and exciting. Though it is primarily a reading and viewing center for art students, it is enjoyed by all sorts of people who are connected with or work at the school. In fact, I myself am so fond of the place that I did not request an office. I prefer to tuck myself behind the Art Index located conveniently next to the periodical racks. From there I write lectures, study icons, correct papers, or simply watch the clouds float over East Boulevard.

Mary Jane Rossabi is an associate professor of history at the Institute. Her specific areas of interest are Russian Civilization and European History. In 1977 she led a tour of Russia sponsored by the Institute, and she is currently on leave from the school in order to complete her doctoral work in Russian Studies at Columbia University.

SECOND GOLDEN REUNION

Thirty-eight alumni from the classes of '22-'31 came from the far corners of this country for the Second Golden Reunion on May 27. Florida, California, Massachusetts, Texas and Michigan were represented in addition to nearby states. With the addition of spouses, friends and band members, the party numbered over fifty in all. The class of 1925 had the largest contingent present—eight members—and 1926 was runner-up with seven.

To get the party rolling, there were cocktails, canapes and a live band in the gallery. Pat Dwyer '27 had put together a continuous slide show of old-time art school snapshots, which everyone enjoyed. (Imagine seeing a dashing, youthful Kenny Bates in knickers!)

Paul Hom '56 catered an oriental luau for dinner, and when the last eggroll disappeared, Roger Waite '26 hosted a memory-filled program which included slides of Bill McVey's recent sculpture. Lawrence Blazey '24, who had created souvenir prints for everyone attending, showed slides of last year's May Show Retrospective exhibit which featured the work of many Institute alumni.

Reunion organizers Roger Waite, Larry Blazey, and Pat Dwyer, and Alumni Director Erwin Dieckmann can look back with satisfaction at the Second Golden Reunion. Alumni response to the event has been glowing. Ida Freeman '29 wrote, "The Second Golden Reunion organizing committee is to be congratulated for the outstanding and memorable evening long to be remembered by all the alumni who were fortunate enough to be able to attend!"

And from Ellyn Greywitt '28, "It was delightful in every way . . . My hope is that the idea will continue for many years to come."

Above: The class of 1925—from left to right, Chester Nicodemus, Eunice Schraishuhn, Mildred Wooddell, Florine Nicodemus, Marjorie Swallow, Wilma McKeeman, Henry Trenkamp, Jr., Charlotte Trenkamp. Below left: Pat Dwyer, left, and Roger Waite, organizers of the Second Golden Reunion. Below right: Viktor Schreckengost, Willard Combes and Mildred Wooddell.

A University Circle grant has allowed the Institute to expand its influence into new areas of the community.

NEW PROGRAMS

Above: Doris Goist and Russell Hecker discuss a woodworking class. Right and above right: Last year's environmental fabric workshop culminated in an All Hallow's Eve performance. Below: Moe Brooker discusses his work with a group from the local golden age center.

Friends and acquaintances of Russell Hecker were saddened by his death in late August. No further plans have been made for the woodworking class mentioned in this article.

Cleveland Institute of Art has long been respected as one of the finest colleges of art in the country. Today, many residents of the area surrounding University Circle also recognize it as an increasingly valuable community resource.

For the past three years, the Institute has had the opportunity to extend itself into the community through a grant from the National Endowment for the Arts to the Circle Center for Community Programs. Founded in 1973, this branch of University Circle Incorporated was created to help people feel more welcome in University Circle. It focuses particularly on strengthening relationships between Circle institutions and the adults and children who live in the area.

AND NEW PUBLICS

Through the Circle Center grant, the Institute has sent selected personnel into area schools, churches and civic halls to offer slide lectures, demonstrations and workshops. In addition, groups of community residents have been given tours of the Institute, introducing them to both the building and its faculty members.

During his one-man faculty exhibition this year, Moe Brooker talked with a visiting group of 35 elderly persons from the Bohn Golden Age Center. He discussed his growing up on the streets of Philadelphia, his feelings about big cities and ghetto life, and their relationship to his art. Dialogue was lively—evidence that his audience clearly understood and identified with his experiences.

Classes conducted in the neighborhood Golden Age Centers have been equally rewarding. Paula Dubaniewicz '78 taught a ten-week course at the Bohn Center, instructing local seniors in the use of the center's already-existing ceramics facilities. In addition to teaching fundamentals, she showed slides, led a museum visit, left instructions for the use of the kiln, and explored with residents new possibilities in glazing techniques.

Nadine Miller '77 offered weaving and macrame workshops at Bohn and has since been employed as a teacher by the Golden Age Centers. For many of her elderly students, the weaving and macrame class was a totally new experience. "In many cases," Ms. Miller pointed out, "the participants knew nothing of what the activities involved, yet they showed an honest interest, which to my mind expressed the gentle defiance and determination they possessed. I asked them to be willing to try new things they would not ordinarily try."

The program for older citizens is of particular interest to Doris Goist, CIA associate professor of anthropology who administers the grant for the Institute. Ms. Goist recently completed her doctoral dissertation which was a cross-cultural comparison of two groups of elderly people in two urban neighborhoods—one in Cleveland, Ohio and the other in Leeds, England—focusing specifically on their adjustments to old age.

Ms. Goist recently attended a conference on Arts and the Aging, co-sponsored by the National Council on the Aging and the National Endowment for the Arts. The message with which she returned from the conference further reinforced her interest in continuing the art classes in neighborhood golden age centers: "Education in the arts gives shape to experience and puts one's life and past in perspective . . . The passé idea of art for the elderly as care-taking, busy work and arts-and-crafts was strongly rejected, whereas creativity and self-actualization were stressed."

Young people, too, have benefited from the Circle Center grant. Currently, Willajean Merriweather, a 1976 industrial design graduate, conducts a weekly art and crafts class for residents of the Job Corps Center at University Circle. Approximately 500 multi-ethnic disadvantaged young people from many parts of the country live there for up to two years while training for careers in such fields as nursing, welding, key punch and dietary aide. The Institute-sponsored course is intended as a practical introduction to art. Fifty young people have taken advantage of this new visual arts program and have created useful and decorative objects under Mrs. Merriweather's supervision.

Perhaps the widest-reaching application of the Circle Center grant was for an environmental fabric workshop conducted last Fall. Cindy Snodgrass, chairman of the textile design department, and Warren Crain, her collaborator, shared their knowledge of fabric, aerodynamics and artistic considerations with groups of students from John Hay and Cathedral Latin High Schools as well as CIA students. On property adjacent to the Institute, instructors and students transformed 50 government surplus parachutes into a sculptural fabric environment which covered lawn, draped houses and floated aloft. Together they designed the environment, dyed and cut fabric, sewed and prepared costumes—all of which culminated in an All Hallow's Eve performance attendend by several hundred interested people and members of the media in addition to the artists.

Without doubt, the Circle Center grant has enabled the Institute to extend its influence into the community in a variety of unusual and worthwhile ways.

COMMENCEMENT 1978

Five years of intensive studio and academic work culminated for seventy-six Bachelor of Fine Arts degree candidates at the ninety-fifth annual commencement of the Cleveland Institute of Art on Saturday, May 20, 1978.

James King, Chief Executive of the Kilkenny Design Workshops in Ireland, delivered the principal address: "Design and Enterprise." Joseph McCullough, President of the Institute, gave the charge to the graduates and Richard F. Stevens, Chairman of the Board of Trustees, presented the diplomas.

Honors and prizes presented were:

THE AGNES GUND MEMORIAL SCHOLARSHIPS ($3000 each) to Marie Simpkinson, painting major from Warren, Ohio; Mary Jo Sinclair, weaving major from Toledo, Ohio; Donald Arday, graphic design major from University Heights, Ohio.

THE HELEN GREENE PERRY TRAVELING SCHOLARSHIP ($2500) to Giuseppe Delena, industrial design major from Cleveland.

THE MARY C. PAGE MEMORIAL SCHOLARSHIP ($2000) to Donna van Dijk, weaving major from Chagrin Falls, Ohio.

THE CLEVELAND INSTITUTE OF ART WOMEN'S COMMITTEE SCHOLARSHIPS ($1750 each) to Cameron Zebrun, printmaking major from Lisle, Illinois; Terrence Fedde, sculpture major from Shaker Heights, Ohio.

THE NANCY HINE DUNN MEMORIAL SCHOLARSHIP ($1500) to Julie Schindler, painting major from Parma, Ohio.

THE HORACE POTTER COMPETITION AWARD (for excellence in silversmithing) to Nancy Perusek of Euclid, Ohio ($1600) and Tom Kurilla of Hudson, Ohio ($1000).

THE EASTMAN-BOLTON MEMORIAL AWARD (to fourth year painting students for travel and study) to Jon Roll of Independence, Ohio ($400), Karen Hower of Chesterland, Ohio ($200), and Dean Hartung of Ravenna, Ohio ($100).

THE HENRY G. KELLER MEMORIAL AWARD (a drawing by faculty member Moe Brooker) to David Verba, third year drawing major from Cleveland, Ohio, for excellence in drawing.

THE OTTO F. EGE AWARD ($200 for intellectual achievement equal to artistic achievement) to graduating painting major Thomas Mills of Geneva, New York.

THE FORD MOTOR COMPANY AWARDS (for excellence in automotive design by graduating industrial design students) to Giuseppe Delena ($1000), Andris Kalns ($600) and Bruce Youngs ($400)—all three from Cleveland.

Following the commencement exercises, graduates and their guests attended a wine and cheese reception prepared by the Women's Committee, and the Student Summer Exhibit was unveiled. Graduating students and selected undergraduates were represented in the exhibit which remained in the Institute galleries through the summer months.

Above, left to right: Sir Basil Goulding Bt, Chairman, Kilkenny Design Workshops; Joseph McCullough, and James King, Chief Executive, Kilkenny Design Workshops.

Marie Simpkinson, Gund scholarship winner.

Giuseppe Delena, second right, with Ford personnel Victor Leo, John Aiken, and Toshi Saito.

Beaming graduate, Jack Rotar.

Graduate Paula Dubaniewicz with parents.

FRIENDS AND ALUMNI DONORS

CLEVELAND INSTITUTE OF ART

Dear Friends and Alumni:

To all the Friends and Alumni who responded so generously to the Institute's appeals for support in the 1977-78 school year, it is a great pleasure for me, individually, to express deep appreciation. The Board of Trustees, Advisory Board, staff, faculty, and students also wish to convey their thanks for the strong financial assistance rendered to the Institute. Like all private educational institutions, The Cleveland Institute of Art depends heavily on gifts and grants from its friends, alumni, foundations, and corporations to maintain its level of quality offerings to the talented students who study here.

The gift statistics for 1977-78 are as follows:

Sources	Friends of the Institute	$140,201
	Alumni Fund	11,986
	Corporations, Foundations, Women's Committee, Cleveland Art Association, Cleveland Area Alumni Association	91,922
		$244,109
	Gift Annuity, Mr. and Mrs. H. Jack Lang (For endowed scholarships)	50,000
	Total Private Gifts and Grants	$294,109
Purposes	General Operating	$137,088
	Scholarships/Student Aid/Loans	64,028
	Endowment	62,145
	Equipment	24,729
	Other	6,119
	Total Private Gifts and Grants	$294,109

As the Institute faces the inherent economic problems chiefly related to inflation, both short and long range, we are cheered and encouraged by the continuing support of our various constituencies. The Institute is indeed fortunate to enjoy the strengthening loyalty evidenced not only by the dollars raised each year, but also by the supportive spirit which pervades the Friends, Alumni, Women's Committee and the community in general.

I would like to hope that the enthusiasm and optimism which I feel about the Institute, and the visual arts in general, are shared by all to whose attention this acknowledgement may come.

Thanks again for your fine help during the 1977-78 year.

Sincerely,

Richard F. Stevens
Chairman, Board of Trustees

1977-78 ANNUAL FUND

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Harold G. Griffith
Helen Upp Hunt
Anne Flukey Lindseth
Elizabeth Woodborne Scullion
J. Roger Waite
June Waite
*Dale A. White

1927
Clarence Carter
Alice Louise Egert
Norman R. Eppink
Marjorie Dickie Morris
Florence Pfeifer
Edith B. Richards
Yetta Schiffman Rosenberg
Mary Louise Frackelton Vail
Mildred Tozer Walker
Lillian Wilkens

1928
Frances Murray Bracy
Constance Smith Corfield
Dorothy Hoover Downs
Bertha Lampl Fox
Ellyn Johnson Greywitt
Emily Procobello Marchese
Jean Saeltzer Simms
Grace Verbsky Steinmetz
Marion Weckerling Strasser
Dorothy Taylor

1929
Ruth Donley Burt
Olive Latham Collins
Ida Marshall Freeman
Genevieve Gleason Jyurovat
Marian Wells Kirsch
Dorathee von Guenther Manbeck
Dorothy Rutka Porter
Mary Ella Riblet
Viktor Schreckengost
Grace Woodruff Shannon
Patsy Hedden Sigler
Harvey Stief
Carabelle Montfort Stitt
Carol Hoffman Tildes
Annette MacNeil Watson
Helen J. Whitacre

1930
William A. Dolwick
M. Pauline Eckstein
Don Griffith
Leslie Dingledy Hegberg
Helen Bolly Herrick
Rebecca Nicodemus Kinney
Ann Prevost Moss
Elmer L. Novotny
Emily Riddle Yeandle

1931
Burton Callicott
Marjorie Gilchrist Chandler
Lanson H. Crawford
Sybil Gould
Elizabeth Clisby Jones
Esther Jane Kime
Anna Yingling McCann
Charles E. Murphy
Naida Goldstene Polster
Dorothy Dolinsky Samuels
Dorothy Oyster Stief
Mary Hansen Ward
Dorothy Warner Williams

1932
Clayton Bachtel
Margaret Selker Frank
Virginia Anderson King
Elwin C. Leslie
Edith Cook Lewis
Albert Parella
Virginia Pettigrew Russell
Betty Schwartz
Louise Staley
Kathryn Kellogg White

1933
Margaret Wilmot Barnes
Marian Snow Busey
Georgia Buchanan Derrer
Elizabeth Clark Dunlap
Jeanne Nelson Gaither
Harold W. Hunsicker
Edna Overbeke Kluth
Katherine Gruener Lange
June Galbraith Leslie
Frank M. Little, Jr.
James E. Peck
Mary Jane Hunt Rundle
Frances Mong Trawick
Virginia Frazier Wilcox

1934
Nancy Adams Bole
Edmund Brucker
Earl D. Bruner, Jr.
Betty Pfouts Daiger
Isobell Bauman Deibel
Mary K. Mosgo
Ruth Sharff Rossman
Alli Ritari Roysher
Hudson Roysher
Sam Stanford
John Teyral
Marvin Yutzey

1935
Ruth Christian Barber
Peter Paul Dubaniewicz
Robert V. Fillous
Karl Firth
Peter M. Kapitz
Herman Newhauser
Frederic Sweney
Michael P. Syntax

1936
Marcelline Spencer Brucker
Rudolph Bundas
Ruth Wallace Dunham
Jane Iglauer Fallon
Elizabeth Mitchell McLeod
Jane Scheurmann Peden
Alice Winter Sands
Victoria Browning Van Loon
Clifford B. West

1937
Don R. Eckelberry
Virginia Nepodal Eckelberry
Alfred M. Fatica
Dolores Luckay
Dorothe Niebes
Robert Rowe Paddock
Myrtlann Lathrop Rachal
Wesley W. Segner
Dora Mae Yingling Tufts
Marian Morris Vogt

1938
John J. Benninger
Frank Herbert Biglow
Lurabel Long Colburn
David Hunter II
Eileen Brodie Ingalls
Barbara Gates Jost
Alice Lauffer Lawrence
Hughie Lee-Smith
Lois Ober Miller
James Modarelli
Lucille Shaw Stuart
George Vander Sluis
Fred A. Vollman
Jack Wardley

1939
James T. Cable
Lorrain Ober Cochran
Elizabeth Hughes Crall
Bruce Gill
Martin Linsey
Elizabeth Thatcher Oros
Joseph Oros
Barbara Dennis Petrequin
Barbara Dworkin Smith
John J. Sunley
George Strauss

1940
Sue Radebaugh Anderson
Clara Estes Ballantine
Theron C. Brown
John C. Dix
Virginia Kamps Gill
Marjorie Evans Goslee
Joan Alburn Hellman
Vernon Johnson
Bernard McDermott
John Paul Miller
Bernard Pfriem
Melvin Rose
Sigmund J. Shawkey
Melvin W. Stirling
Eva Trofimov Travis
Shirley Spitz Volper

1941
Clyde Allen
Stanley G. Biernacki
Robert W. Cochran
Philene Doolittle Engel
Bernice Brunner Fikar
Margaret Flagg Fitzwilliam
Jean Moodey Heffter
Marian Hellikson Kohn
Ethel McQuaid Macey
Laurette Martens
Mary Jane Crosby Moyer
Jason L. Schoener
Ruth Rees Suehr

1942
Arline Wise Brewer
Richard H. Campbell
Shirley Leavitt Koller
Dolores Brinker Sheehan
John Szilagyi

1943
Charles J. Berger
Mary Jean McCready Combes
Barbara Price Morrow
Elaine Frohring Szilagyi

1944
Miriam Windle Clark
Gloria Blessing Familo
Charles Lakofsky
Zella Eckels Marggraf
Wanda Larison Sundquist

1945
Joseph D. Bulone
Thomas Elsner
Maxine Maxwell Holub
Marjorie Shaw Kubach
Alice Ammerman Little
Marjorie Connolly Wilson

1946
Bernice Kochan
Robert Earl Morrow
Lois Rada
Ernest Ruppe
Charles W. Schlager
Carmela Cicirello Wilkens

1947
Alexander Baluch
Robert M. Beardslee
Barbara Tepfer Frith
Clarke Henderson Garney
Claire Alice Hunter
R. Russell Larson
Mary Calhoun Mathias
Michael M. Milidonis
Harold B. Ware

1948
Jane Harter Alexander
Alvin M. Arndt
Ernest W. Bako
David E. Davis
Emma M. Elsner
Eileen Fabel
Harold D. Fetty
Anne Houck Hooper
Izabella T. Lynn
Joseph McCullough
Hilda Newman Mattlin
Richard E. Miller
Elizabeth Noble Rai
Gloria Mattlin Rogen
Jean Dunasky Ruzsa
Lucille M. Thwing

1949
Avis Johnson Andres
Richard Andres
Margaret Prior Christy
Betty Knall Cunningham
John DeVries
Eileen Israel Gordon
John Lonero

1950
Ted Burke
Kenneth F. Carpenter
Sadie Xenos Clements
Norbert Frosch
Joan Hang Guthrie
Alex Klein
Rose Marasko Klein
Laszlo Krausz
Boris Levkanich
Harry Levy
Kittie Kirk Lyons
Marian Gnant Morrison
Wallace Reid
H. Norman Schnepf
Alicia Borja Torrence
Ellen Walters
Paula A. Wasie
Robert E. Woide
Peter P. Zaleski

1951
Glenn E. Bowen
Gerald F. Garfield
Donald L. Houck
Sy Lachiusa
Richard McDermott Miller
Neil F. Simon
John E. Sulak
Jean Niles Ziegler

1952
Edwin Axel
David B. Addison
Wallace Dancik
Thomas Parker Emery
Betty Gelfand Forschheimer
Joyce Peterka Guzzi
Drew W. Hare
Robert C. Henz
Ronald Jelarcic
Allan Kornmiller
Phyllis Faber Leonetti
Joan Cornett McConnell
John Puskas
Erna Simonis Scholtz

1953
George E. Bowman
Corrine Farris George
Otto Hahn
Frederick L. Hollendonner
Glenn T. Imhoff
Thalia Egert Kommel
Anne S. Meyers
Elizabeth Ptak

1954
Jeanette Brown Auslanian
Martha A. Horvath
Martha Redinger Liebert
Sandra Vago Melcher
Lonnie Ruskin Stern

1955
Elinore Schnurr Coleflesh
James W. Kreiter
Maxine Masterfield
Janet Cailor Miller
Robert A. O'Neil
Anthony Schepis

1956
Paul L. Hom
Monica Gullichsen Kennedy
Paul H. Kimpel

1957
Victor Kord
Raymond A. Kowalski
Nancy Bunch Sheridan

1958
Paul J. Blanock
Nancy C. Bukovnik
Daniel Forst
Joan Lorence Inman
Maurice D. Lewis
Joy Praznik Sweeney

1959
Paul K. Apkarian
Elizabeth Ash
Kenneth D. Collister
Dwain H. Hansen
Martha Latt
Eleanor M. Lulenski
John L. McIntire
John M. Regan

1960
Faye Kelsch Brown
Margaret Stemnock Gluhman
Elza Gruzis
James J. Riley

1961
Diana Attie
Mamoru Rolland Funai
O. J. Holohan
Susan Murray Kaesgen
Catherine M. Komocki
Hazel Schmitkons
Andrea Prachar Smyke

1962
Jacqueline Clipsham
Fred Gutzeit
Nobuko Otsuki Ise
Charlotte Roberts Wiedenmann

1963
Joseph DiLiberto
Bonnie Bell Dumlao
Edris Eckhardt
Gerald Hirshberg
Richard P. Immarino
Mary Ellen Nichols McDermott
Alan D. MacEwen
Elizabeth H. Nutt
Deborah Feiman Singer
John Udvardy

1964
Charlotte Pijanowski Ballas
Susan Heath Hendershot
Deborah Teas Lass
Ronald Shap
William R. Vokolek

1965
Blanche Eynon Barloon
Eleanore R. Bobkiw
Martha Briscoe Collins
Bette K. Drake
*Nancy Catherine Jones
Winifred A. Lutz
John Marshall
Louis M. Meier
Paul Missal
Edward M. Osko, Jr.
Melvyn J. Rozen
Ronald M. Rozewski
Charles F. Tramontana
Irene J. Trimble

1966
James Juszczyk
Raymond J. Kirchensteiner
Thom Klika
Bruce C. McCombs
Eric Mantle
Myrna Sebastian Mink
William F. Samolis
Georgianne Grande Wanous
Jack H. White

1967
Dene Miller Alden
Elaine Kay Battles
Cathryn Gesualdo Buckley
Ralph F. Buckley
Harriet Dressiger
William Harper
James Hendershot
Linda Johnson McCombs
Barbara Smukler

1968
Ray L. Burggraf
Nancy G. Carroll
Gary E. Grimes
James L. Hackstedde
Tomoko Abe Kimura
Florence Benson Reisenfeld
Diana Penkauskas Sitar
Stephen Sitar
Mark Forrest West

1969
Basil Crimaldi, Jr.
Margaret Fischer
Susan Heiser Hadden
Keith Kresge
Chester Makowski, Jr.
Edward J. Matey, Jr.
Barbara Tiso
Julie Rheem Zaremba

1970
John A. Baca
George Buzkij
Lauri Alexander Rosner
Edward Tekavic

1971
Kris Tapie Fay
Andrew J. Hanzel
Pamela J. Hoadley
Jack P. Lew
Linda Nintcheff

1972
Irma Osadsa Payne
Evelyn Edwards Rorick
Dominic J. Scibilla
Constance Moore Simon
Gary P. Spinosa
Jack Stone

1973
Ginna Brand
Florence Carbone Bundy
Brian Bundy
Constance Helene Laessig
Anthony J. Miraglia
Constance Pierce
Thomas Saubert

1974
Gwen Voran Cooper
Richard Fiorelli
Gretchen Williams Foran
Kenneth Foran
Larry Dean Pentz
Luba Klot Slodov
Deborah J. Vaiksnoras

1975
Paula Sample Gillam
Jeanne Baker Hammer
Nichole Visconsi Mawby
Maxine Stone
Wenda von Weise
Jane R. Wierdsma

1976
Paul F. Demeter
Loren Gates
Rick Hoskins
Timothy Lachowski
Ethel Polot
Sandra A. Shoupe

1977
Kwok Wai Cheng
Suzy Spitz

1978
Mary Jo Sinclair
Donna Van Dijk

*deceased

EXCERPTS FROM DESIGN AND ENTERPRISE

1978 Commencement Address delivered by James King, Chief Executive, Kilkenny Design Workshops Limited, May 20, 1978

I stand at that place where industrial design and business purpose meet: the combat zone of the factory floor. I am a sort of broker who tries—within the confines of our small economy—to bring businessmen and designers to appreciate their desirable interdependence.

Industrial design is necessarily linked to industry, and therefore to the economic system of which industry is a part. The purpose of any normal business is to make a profit, and a measure of good design, in economic and social terms, is the degree to which real wealth is created. Commercial activity which is not based upon the production of real added wealth does not do much good in the long run.

To recognize the commercial reality behind the employment of design in industry is not to suggest that economic considerations either do or should always come first, or to denigrate the ideals of the profession. It is merely a matter of acknowledging that manufacturing success relies upon management's capacity to come up with new and improved products or processes at the right time—that being, before income starts falling off from the preceding activity. Engineering design, industrial design, styling, packaging and communication design all have a part to play in that process . . .

Delight, balance, colour, texture—all contribute to a pleasing harmony of proportion and characteristics which are psychological necessities for most of us. It has long been the role of the craftsman to answer these desires. While industrialization displaced utility craftsmanship in the first place, there is now emerging a noticeable relationship between industrial development and the growth of craftsmanship. For industry creates the wealth which allows the artist craftsman to sell his work at prices that provide a fair living. Indeed, in more and more industrialized societies, the revival of the crafts has become an important objective of cultural policy.

The crafts cannot defeat the machines; they must become allies. Crafts enrich the whole fabric of manufacturing activity; they set standards of skill and excellence, and are often a stimulating influence for new manufacturing ideas. Craftsmanship, too, has been the background of some of the most famous industrial designers of our time.

James King, Chief Executive, KDW, and Richard F. Stevens, CIA Board Chairman.

James King is Chief Executive of the Kilkenny Design Workshops, the Irish Government agency established in 1965 to advance good design standards in industry and among consumers. Mr. King has been with KDW since its inception, prior to which he worked for the Irish Export Board and as a journalist in Dublin and London. KDW and Cleveland Institute of Art recently announced a program which will allow exchange residencies for professional personnel of the two institutions. (See LINK, Winter 1978)

I have been somewhat surprised and greatly delighted by the manner in which the organization and philosophy of the Cleveland Institute of Art reflects a recognition of the common citizenship of all forms of creative work, and of the familial relationship between one and another in the modern world. For all that, good design is not design as art, although some designs can be good art; and some art can be good design.

The industrial designer is responsible to his client and to the user of the products with which he is involved. The artist, on the other hand is responsible to himself. If his insights help enlighten us, that is to the good. But it is for his own self expression that he feels compelled to state such insights. As an Irish proverb puts it—"it is for his own pleasure that the cat purrs."

None of this is to say that artists cannot be designers, or that designers cannot be artists. And there is overwhelming evidence that each can be both.

However, I believe that industrial design for manufacturing industry has little to do with art and not much more to do with craft. But art must inform design, as indeed it must most other creative activities.

The development of good design standards can only make progress in direct relation to the existing level of popular design awareness. In this sense, I believe that visual awareness is as important for a nation as is literacy or numeracy.

Just before I left Ireland we closed a Danish Design exhibition which had been seen by some 30,000 people in Dublin in three weeks. It was a feast for sore eyes. It covered a wide range of traditional products as well as engineering-based manufactures. The outstanding thing about it was not that the designs were revolutionary, dramatic, far-fetched or particularly striking (many of them have been in production for a decade or two) but the attention to detail and quality of workmanship was little short of fantastic.

Good workmanship—that keystone which ties together the satisfaction of making something and the pleasure of using it, if it works well and looks well—is essential to the realization of good design. For the craftsman, it is his duty to himself to respect this; for the industrial designer, it is his obligation to his client and to the consumer to achieve it to the highest level consistent with available skills and reasonable costs.

On that note, may I commend to you—and particularly to those going out into the real world today—some lines from the last poem of the Irish poet, W. B. Yeats. They were addressed to his fellow writers, but I think their message is equally pertinent for designers. Yeats wrote:

Irish poets, learn your trade,
Praise whatever is well made;
Scorn the sort now growing up,
All out of shape from toe to top;
Their un-remembering hearts and heads,
Base-born products of base beds.

FACULTY & STAFF NOTES:

Jerry Aidlin, sculpture, visited the Delaware Water Gap during May to make a site evaluation and design proposal to the Artists for Environment Foundation. He designed a sculpture casting foundry for the expanded facilities planned for the new location in Walpack Center (see LINK, Fall 1977). The metal casting facility augments the existing programs and will serve both visiting professional sculptors and sculpture students at the Water Gap.

Kenneth Bates, faculty emeritus, was honored in a *Plain Dealer* article for his fiftieth year of inclusion in the Cleveland Museum of Art May Show. His track record, as reported by columnist Helen Cullinan, consists of "41 May Show prizes, including 20 first prizes and special awards, and four Horace Potter silver medals for excellence in craftsmanship. Moreover, 32 of his enamels have been acquired for the Cleveland Art Museum's own collection."

Bates' work also appeared on the cover of the Goldsmiths Journal in April, 1978. Inside the magazine were an interview with Bates and black and white reproductions of his work.

Sheila Bills, art history, attended a conference on "Multi-State Relations in East Asia in the 10th to 13th Centuries," sponsored by the American Council of Learned Societies in Issaquah, Washington during July. She served as recorder for the discussion sessions.

Joseph Cintron, drawing and painting, was recently commissioned to paint the official portrait of Walter O. Spencer, president of Sherwin-Williams Co., for the company's gallery of presidents, and a portrait of Cyril A. Litzler for the C. A. Litzler Company in Cleveland. During June and July he taught painting workshops at the School of Fine Arts in Willoughby, Ohio.

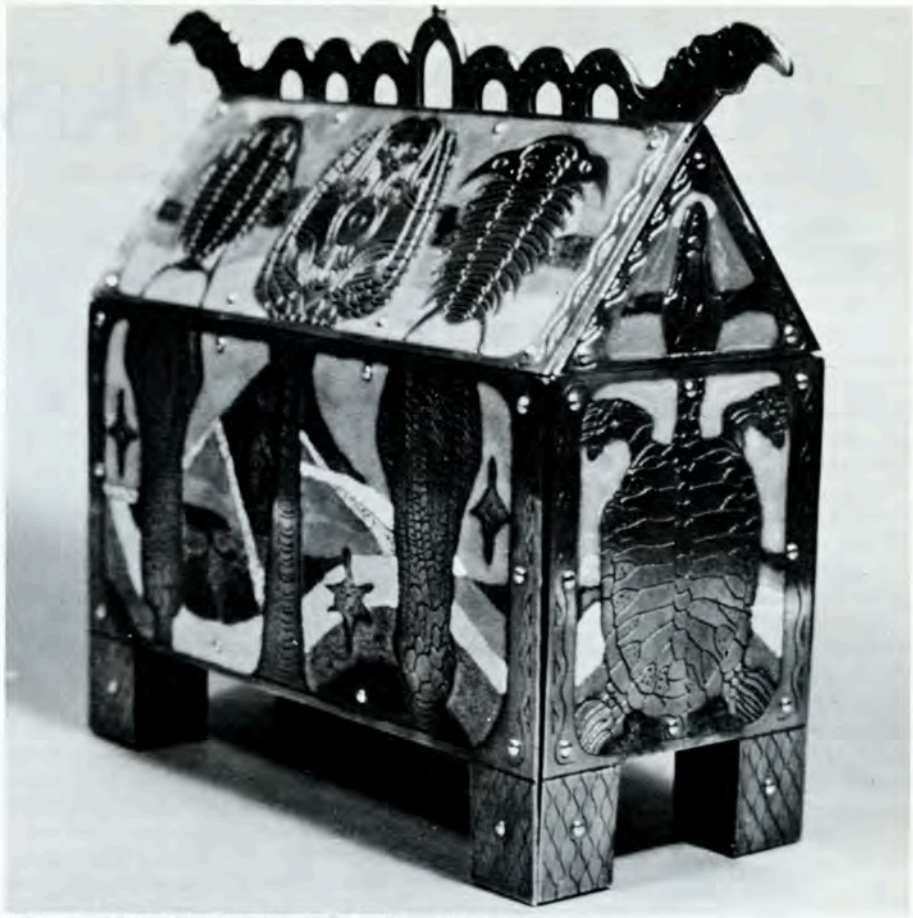
Peter Paul Dubaniewicz, drawing and painting, gave a watercolor workshop for the Case Western Reserve University program called Summer in the Country. **Anita Rogoff** '41 and **Luba Slodov**, CIA faculty member, also conducted workshops. During January Dubaniewicz participated in the Mount Sinai art exhibit and he served on the juries of the Hallinan-Newman and Gates Mills art exhibits.

Marion Epstein, design, has been elected to the boards of trustees for the Cleveland Area Arts Council and Cleveland's New Organization for the Visual Arts (NOVA). She is also the chairperson of the Community Education Committee for NOVA.

Alan Fenton, drawing, has had two works purchased by the Corcoran Museum in Washington, D.C. for their permanent collection. He had a one-man exhibit at the Fort Wayne (Indiana) Museum of Art during June, and he showed washes and drawings at the North Carolina Art Society's Collectors Gallery in Raleigh, North Carolina during April.

Carl Floyd, sculpture, made the front page of the Cleveland *Plain Dealer* in an article and photographs about his sculptures for the Strock Memorial in the Lake Shore Reservation of the Lake County (Ohio) Metropolitan Park District. (See LINK, Fall 1977).

Lawrence Garber, admissions, has resigned and returned to art school. He will be a second year illustration student at Parsons and will serve as dorm manager in their new housing on Union Square. He writes that "All are welcome to visit—there's a cot available."



Reliquary, "Gift of the Primal Image," by Mary Ellen McDermott.

Patsy Gerstner, natural science, has been named Coordinator of Museum Studies/History Program at Case Western Reserve University. The program, in which both the Howard Dittrick Museum and the Western Reserve Historical Society are involved, leads to an M.A. in History and Museum Studies. During May, she served as consultant to the Crawford Long Museum in Jefferson, Georgia on Exhibit Development. She submitted an outline of possible development for the museum and discussed the general development of the museum with town leaders and the museum committee of the Georgia Medical Society.

Joseph Jankowski, painting, was the guest of the Geauga (Ohio) Artists' Association during April. Area artists were invited to bring two samples of their work to be critiqued by Jankowski.

Mary Ellen McDermott, enameling, has had an enameled reliquary called "Gift of the Primal Image" included in an exhibit of religious objects in the Vatican Museum in Rome. Co-sponsored by the Vatican Museum and the Smithsonian Institution, the exhibit consists of 43 objects by 30 craftsmen. McDermott also had a one-person show of small enamel objects demonstrating various techniques and large enamel on copper paintings at the Akron Art Institute during May.

Bernard McDonald, drawing, received a Rotary Club "Outstanding Young Men of America" award for 1978. He exhibited work in the 55th Annual Spring Show at the Erie Art Center, Pennsylvania, and received honorable mention for work in the Hallinan-Newman exhibit in Cleveland.

***Catherine McLaughlin**, Director of Admissions, comes to the Cleveland Institute of Art from the Maryland Institute, College of Art. Prior to her Cleveland appointment, she served as Assistant to the Dean of Admissions and was Assistant Director of Continuing Education at MICA. She graduated with a BFA from the Maryland Institute in 1975 as a crafts major. She has traveled in England, Ireland and Scotland and has participated in group exhibitions in the Baltimore-Washington area.

James Mazurkewicz, silversmithing, has been asked to participate in a metal holloware exhibition in April and May of 1979 by the Museum of Fine Arts in St. Petersburg, Florida. During March this year, he exhibited in the Invitational Metal Arts Exhibition sponsored by Boise State University in Idaho.

Mary Perelman, English, attended the International Conference on the Semiotics of Art in Ann Arbor, Michigan during May. Dur-

ing June she attended another conference, The Future of Mothering: Challenge and Option at Ohio State University in Columbus. For the past year Perelman has served on the Advisory Council to the Public Relations Committee of the Musical Arts Association of the Cleveland Orchestra.

Ann Roulet, dean of students, traveled with her family to New Guinea this summer to study and photograph the art and anthropology of the Sepik River and the highlands.

Anthony Schepis, drawing and painting evening school, was the subject of a feature article in the June issue of *Cleveland* Magazine. Two of his paintings were included in the Cleveland Exchange Exhibition held at the Harbourfront Gallery in Toronto and at Cleveland State University.

***Jack Schmidt**, glass, is taking Brent Young's place while Young is on leave for a year. He comes to the Institute from Penland School of Crafts, where he taught glass making for the Spring session. He previously served as Visiting Artist and Lecturer at Ohio University and at the University of Wisconsin. He received his M.S. in art from Illinois State University in 1974, after having done undergraduate work at Bowling Green State University. Schmidt has traveled extensively in Europe and has exhibited nationally for the past eight years.

***Karen Schroeder**, registrar, assumed her new position on April 1. A Summa Cum Laude graduate of Cleveland State University, she received her Bachelor of Arts degree in English in 1976. She was a candidate for CSU's Outstanding Senior Woman of the Year Award in 1976. Ms. Schroeder comes to the Institute after having worked at the Department of Systems Engineering, Computer Engineering and Information Sciences at Case Western Reserve University.

Glenn Shaw, faculty emeritus, writes that he spent six weeks in the hospital beginning in January and underwent three major surgeries within ten days. He is now "back in circulation again, albeit on a less active schedule and at eighty-seven I am not contemplating going out for the 1980 Olympics." He believes, in retrospect, that he's the "only living person to have attended the School in its last three locations. First as a Saturday morning student at the school when it was located in the old Kelly residence on Willson Avenue (I can still remember the odor of apple blossoms in the side yard) and then to the 'new building' in 1909 and finally to the present structure. All happy memories. Any wonder I have a warm spot in my heart and a continuing interest in the institution?"

Karen Tschudy, library, is serving this year as chairperson of ARLIS/OHIO (Art Libraries Society/Ohio Chapter). The organization's major project this year is compiling data for the publication of an Ohio Artists Directory. Mrs. Tschudy has also started a clearinghouse for art libraries having staff openings and for ARLIS members in Ohio looking for positions in art libraries.

Dorothy Turobinski, design, has had four weavings commissioned by Cleveland State University for installation in the Dean's conference room, the faculty lounge and the library of the Cleveland-Marshall College of Law.

***Ben Upton** has been appointed Assistant Director of Admissions. A recent CIA graduate, he was a printmaking major who exhibited in numerous student shows. He traveled in Japan with his family during 1971.

***Carol Venzin**, financial aid and placement, comes to the Institute from the Cleveland Scholarship Programs, where she was director of financial aid. Previous to that appointment, she served as assistant director of financial aid for Baldwin-Wallace College. She is a candidate for a masters degree in business administration from B-W in December, 1978.

William E. Ward, calligraphy, attended the 1978 International Design Conference in Aspen, Colorado during June.

Helen Weinberg, literature, writes that "The National Endowment for the Humanities Seminar, Modern Art and Tradition, with Theodore Reff at Columbia University in New York, has given me an excellent opportunity for reading, thinking, writing and for looking at pictures . . . I think this year, so profitable for my own work, will provide useful insights for my classes next year at school." Mrs. Weinberg also participated during the summer in another NEH seminar at CUNY Graduate Center, in contemporary culture. She studied contemporary art, literature, film, and jazz.

*New appointments

Catherine McLaughlin Jack Schmidt

Karen Schroeder Carol Venzin

Ben Upton

ALUMNI NOTES:

1918

Florence Stephens Lewis sent us a clipping from her scrapbook for the CIA archives. Mrs. Lewis, who lives in Lakewood, Ohio, was on a vacation trip in 1940 when she stopped over in Memphis, Tennessee. She bought a local paper and was surprised to see on the front page news of her classmate, Mike Abt. It seems that Abt was readying decorations for a Christmas parade—in mid-July. He and a crew of young artists renovated old decorations and created new ones.

1922

Sadie Springer Chesroun calls herself a Jack of all trades and master of none, but a recent clipping which she sent proves otherwise. She creates historical figures from dried apples and has displayed the apple dolls in local museums. She writes, "I am sure that the Old School of Art deserves a lot of credit for the good life I had and still enjoy in my farm in Ashland County."

1925

Chester R. Nicodemus was featured on the cover of the March-April issue of *Ohio's Heritage*, a magazine published by the Ohio Commission on Aging. Nicodemus and his wife **Florine**, also from the class of 1925, were the subject of a feature article in the magazine which described their ceramic sculpture business in Columbus, Ohio. "His Signed Works Are Highly Prized In Many Homes," reads the subtitle to the article. We in the Institute Development Office can attest to that—Erwin Dieckmann owns a handsome Nicodemus robin and Betsy Hamrah a functional cream and sugar set.

1926

Sam O. Schweitzer of Laguna Beach, California, was awarded an honorary Doctor of Humane Letters degree from St. Andrews University in London for his calligraphy and illumination done for churches. During May, he presented illuminated scrolls to Roger Waite, Erwin Dieckmann and Ronalda McLelland at the Golden Reunion.

1928

Norman Eppink and his wife Helen had quite a monopoloy on the art education scene in Emporia, Kansas before they retired. He was head of the art department at Emporia State Teachers College, and she was head of the College of Emporia's art department. Both are now retired and spend their time working on various art projects, gardening and reading.

William McVey discussed "Sculpture—the Least Understood of the Arts" for the Greenbrier Art League in Parma Heights, Ohio on June 13.

1929

Steven Dohanos recently sent a gift of appreciation to his hometown—one of the paintings that brought him fame as the cover illustrator for the *Saturday Evening Post* from the 1940s to the 1960s. The painting, a scene from the old Baltimore and Ohio train yards which was on the cover of the August 9, 1947 *Post*, now graces the offices of Mayor Joseph Zahorec of Lorain, Ohio.

1934

Ruth Rossman had three acrylic paintings accepted for A Multi-Cultural Show which was exhibited at the Space Museum Gallery of the Los Angeles Museum of Science and Industry from June through August. Ruth and her husband, Dr. Phillip Rossman, recently returned to their home in Los Angeles from a study tour of the Peoples Republic of China.

1936

Recent paintings by **Leroy Flint**, professor of art at the Kent State University (Ohio) School of Art were on view during July at the KSU Student Center Gallery. The paintings dealt abstractly with the colors, forms and textural qualities of the Southwestern U.S. landscape.

Still Life Series #9, oil on photo linen, by Robert M. Ellis.

1938

Ronald Day, former Directing Supervisor of Art for the Cleveland Public Schools, was awarded "Best in Show" for a group of three transparent watercolors in the Seventh Annual April Art Show in Gates Mills, Ohio.

1939

Bruce Gill is retiring from a career in commercial art next year, according to a recent letter from his wife, **Virginia Kamps Gill '40**. after 33 years of service, he will be able to spend more time painting in watercolors. He has exhibited in the Bay Area and in their hometown of Walnut Creek, California. Virginia taught art in Cleveland and in Concord, California and enjoys teaching crafts to local children's groups.

1942

John Szilagyi is involved with yet another CIA these days—the Community Improvement Awards in Cleveland Heights, Ohio. The purpose of that CIA is to recognize improvements of individual residences, multi-family dwellings and commercial establishments in the community. John designed the sign which will be posted on the winning street of the Street Improvement Award division.

1944

Harold Kitner, professor of art at Kent State University and co-director of the Blossom-Kent Art Program, was one of two judges chosen for the first Rotary Art Exhibition sponsored by five Lorain, Ohio area Rotary Clubs during June.

Sam Scherr, the newly elected President of the American Crafts Council, and his wife **Mary Ann** were the subject of a *New York Times* feature article in the Home Section on April 13. Their moving-in, decorating scheme and acculturation were discussed in the somewhat humorous article.

Mary Ann, who will exhibit in the October CIA/NOVA sponsored invitational craft show, also participated in invitationals at the Vatican Museum in Rome and in "Five American Goldsmiths" at Goldsmiths Hall in London. She recently gave lecture-workshops at the University of Arizona in Tucson, at the Southwest Craft Center in San Antonio, Texas, and at the Art Institute of Chicago.

1946

Donald Fruchey of Rocky River, Ohio has been named community relations manager for the West district of Ohio Bell Telephone Company. He served as a high school football coach and a commercial artist before joining Ohio Bell in 1956. Fruchey and his wife, Ruth, have three children, Mary Beth, Michael and Matthew.

1947

Mary Alice Calhoun Mathias was artist in residence at O'Neil's Department Store in Akron, Ohio for the month of June. She notes that the printing press she owns and uses was one purchased from the Institute. In fact, it was the very press she used during student days in 1946.

1948

David E. Davis has recently received much Cleveland publicity surrounding his monumental sculpture commissioned for the corporate headquarters of the Progressive Insurance Company in Mayfield Heights, Ohio. Commissioned through The New Gallery in Cleveland, the sculpture is possibly the area's largest privately commissioned sculpture, costing about $30,000. The aluminum piece is over 20 feet in height, resting on an 18-foot-long concrete platform. It is a continuation of his "Harmonic Grid" series in which he rearranges the geometric elements of his design.

During April and May Davis exhibited recent collages in the Collector's Gallery of the Akron Art Institute and a large sculpture in their atrium.

Robert M. Ellis is currently associate professor of art at the University of New Mexico in Albuquerque, having served previously as Director of the University Art Museum. He and his wife Barbara had planned to spend two years there but are now beginning their fourteenth year in the Land of Enchantment. Besides his own work—mainly in oil on photo linen, retaining elements of black and white photographic blowups of still lifes and interiors—he and several other backers have acquired a building in downtown Albuquerque which will be converted into live-in loft space for artists. Through the real estate expertise of Barbara and with the support of Albuquerque's young mayor, David Rusk, conversion of the building should be possible by this Fall.

(Mayor Rusk has been an enthusiastic promoter of the arts' filling the void left in the inner city by the flight of businesses to suburban shopping centers.) Ellis also serves on the board of trustees of a new magazine, *Artspace*, which deals with contemporary art in the Southwest.

Dave London, a vice president and creative director with Wyse Advertising in Cleveland for the past eight years, has been named an executive vice president for that agency. He heads a 22-person creative department of artists, writers and broadcast producers.

Joseph Solitario of Chester Township, Ohio, took first place in the painting division of the third annual June Art Show sponsored by the Russell Women's Civic Club in Geauga County. Solitario is also the designer of this year's poster for the Shaker Square Art Show and Sale sponsored by the CIA Alumni Association.

Susan Joyce Weimer is associate professor of painting at Edinboro State College in Pennsylvania, where she maintains a studio cottage. Her recent exhibits have included Chautauqua, Butler, Ball State and the San Diego invitational watercolor exhibit. She has traveled and painted extensively in Europe.

1949

John de Vries, who lives in Akron, Ohio, sent us information about a fellow classmate, **George Breckner**. A clipping from a 1975 Warren, Ohio newspaper marked Breckner's retirement from 24 years teaching in the Howland, Ohio High School. The article quoted Breckner as saying "I hate to leave but I haven't touched a brush in over two years. I want to start painting, travel and draw. Every artist dreams of just sitting down and painting what he wants to without any worries."

Kinley Shogren was honored in the city of Maple Heights, Ohio during May—they proclaimed a "Kinley Shogren Festival," during which his paintings were on display at the Civic Center Gallery and a reception was held in his honor.

1951

Stephen Knapp is a color consultant for Sherwin-Williams Company. He was quoted in a recent Strongsville, Ohio newspaper article. "For me, painting is both my work and hobby. I can hardly wait to go to work in the morning. One of the most enjoyable things I do is color coordinating amusement parks because I can use bright colors . . . Supergraphics, as my work is termed, is being accepted more by industry. An artist who works in this area must also be a salesman in order to promote his ideas in business."

William A. Neumann has been promoted to full professor at the University of Akron, where he heads the metalsmithing program. Neumann recently received a $5,000 grant from the Ohio Arts Council to continue his endeavors as a goldsmith.

John Vargo, a professor of visual communication in Syracuse University's College of Visual and Performing Arts, was invited to judge the Seventh Crown Center Show sponsored by Hallmark Greeting Cards in Kansas City, Missouri during May.

1952

Joan Cornett McConnell, who is employed by Northern New Mexico Community College, recently completed a mural depicting Pueblo Indian motifs at the Village Shopping Center in her hometown of Los Alamos, New Mexico. During this past summer she traveled with her family to Manzanillo, Mexico, to work on a mural there. She recently won a purchase award at the New Mexico Watercolor Society Exhibit.

1955

Fred Leach won the $200 Antoinette Graves Goetz Award at the American Watercolor Society in their 111th annual exhibition. The award-winning painting, "Joe's Pride," will be included in the annual AWS Traveling Exhibit.

Ruth Cochran Strick received her MA from the Philadelphia College of Art in 1973. Since then she has been teaching and studying at the University of Pennsylvania as well as producing enamels and ceramics for shows and commissions. She recently exhibited at the Artists Equity Triennial in Philadelphia and at The Clay Place in Pittsburgh.

1956

John Clague is the creator of one of Cleveland's recent monumental works to be placed in a corporate setting. His stainless steel relief titled "Energy" was unveiled during July in the lobby of East Ohio Gas Company in downtown Cleveland. Clague was one of several sculptors to submit proposals for the commission, which was contracted through NOVART, the marketing service provided by the New Organization for the Visual Arts (NOVA) for member artists.

1957

Norman E. Magden, a member of the art department at Northern Illinois University, won the top award in the 1978 Ann Arbor Film Festival, a national competition established 16 years ago. He received the Tom Berman Award for the Most Promising Filmmaker.

1958

Perry Woodworth is now the Art Director for WDHO-TV 24 in Toledo, Ohio, where he began working two years ago as Staff Artist. He has been honored with several awards from the Ohio Community Theatre Association (OCTA) for his work in set design and display which he has done on a volunteer basis for community theater groups throughout the Toledo area. Last September he was a workshop leader in scenic art for the OCTA conference in Cincinnati, Ohio.

David Davis' monumental sculpture for Progressive Insurance Company of Mayfield Heights, Ohio.

Above: Proposals for the renovation of Main Street, Genoa, Ohio, made by Kim Zarney's firm, Townscape.

1959

Paul Apkarian has been the artist for the Fleischmann Atmospherium/Planetarium of the University of Nevada in Reno since September, 1977. He does paintings which are made into color slides for the shows.

Sarah Clague serves as director of the art department at the Fairmount Center in Novelty, Ohio, where novel approaches to the art-making process have become her trademark. According to a recent newspaper article, the children's classes "aren't your average art courses. The multi-media course features making sculptures out of bread, kite making and three dimensional investigation. During the winter sculptures were made with snow. The printmaking course allows youngsters to work with chocolate pudding. They get to eat their creations later. Bread sculptures are fired in the kiln to bake . . . Then the children make butter and eat the sculptures with homemade jam."

Bill Jones has operated his own studio in Cleveland for ten years. He does primarily specialty art for architects and interior designers. His custom commission work has included murals and supergraphics.

1961

The May, 1978 issue of *Artforum* was full of CIA. The cover photograph is of a sculpture executed in hydrostone and wood entitled "FVC5" by **Thomas Bang** '61. The cover story inside the magazine, "Thomas Bang's Recent Work," was written by Tiffany Bell. Reviews of the New York shows of two other 60's graduates appeared—the exhibit of **Winifred Lutz** '65 at Marilyn Pearl Gallery reviewed by Joseph Masheck, and that of **James Juszczyk** '66 at Rosa Esman by Leo Rubinfein.

Jerome Malinowski, chairman of Syracuse University's department of experimental studios, has designed soft, sculptural furniture that allows children to interact with their environment. For the inventive child, the furniture becomes surfboards, trains, cars, monsters, trampolines, forts, bookrests, footrests and armrests. Malinowski tested his furniture with a team of psychologists in four day-care centers in West Virginia. The furniture passed with flying colors—it actually did increase the children's activity and creativity, according to the results of the study. More movements occurred with Malinowski's furniture than with the conventional furniture tested with it, and, with very few exceptions the children knew immediately that the furniture was theirs—with no rules attached.

Diane Pierce, wildlife artist, has again been invited to show her work in the Leigh Yawkey Woodson Art Museum International Wildbird Exhibit in Wausau, Wisconsin. She is designing the cover for the forthcoming University of Wisconsin Press book, *The Symposium on Endangered Species—Management Techniques*. A feature article and the cover artwork for the March-April issue of *Explorer* magazine were contributed by Ms. Pierce. She recently had a painting of canvasback ducks selected for the 1979 Indiana Duck Stamp. During October, she will have a one-woman exhibit at the School of Fine Arts in Willoughby, Ohio. Included will be the results of research trips to the Southwest and Mexico last spring. Watercolors, pencil drawings and washes, studies, oils and bronzes will be represented.

"Up from the Prairie," watercolor depicting pintails, by Diane Pierce.

1962

Nobuko Ise is a fulltime instructor at the Saga Junior College of Art in Kyoto, Japan. Last June she exhibited ten pieces of ceramic sculpture in a gallery exhibit with four friends.

1964

Thomas William Jones is a self-employed artist currently represented by Foster/White Gallery in Seattle and William Sawyer Gallery in San Francisco. Craftsman Press purchased one of his paintings for reproduction on their annual calendar. His work was included in the Rocky Mountain National Exhibit in Colorado and a portrait study won honorable mention in the Frye Museum's Annual Puget Sound Area Exhibition in Seattle during May.

1965

Mel Rozen has been elected chairman of the humanities division at Ohio Dominican College in Columbus, where he is associate professor of art. He was selected as a participant in the "Artist-in-the-Schools" program funded by the Ohio Arts Council and the Greater Columbus Arts Council. Through this program he has been doing workshops in the public schools on "Perception and Illusion." Rozen recently completed an 18' x 80' exterior wall mural for the public library of Columbus and Franklin County—the result of a design competition. His work has been exhibited in a one-man show at Herndon House Gallery in Columbus and in Exhibit 280 at the Huntington Galleries in Huntington, West Virginia.

1966

Eric Mantle will be moving to Little Rock to set up a graphic design program for the University of Arkansas.

John Pettibone x66 has been appointed Assistant Administrator of the John Woodman Higgins Armor Museum in Worcester, Massachusetts. The Higgins Armory contains the largest collection of medieval arms and armor in the Western hemisphere.

Mel Tearle graduated in June, 1978 with an M.F.A. in ceramics from the University of Massachusetts at Amherst.

1967

Carole M. Palker, who winters in Maple Heights, Ohio, writes, "Am spending my fourth consecutive summer and fall in my cottage at the end of Sal's Wharf in Provincetown, Massachusetts . . . I do batiking out on my deck at the end (over the water) and am finishing a 'Sea Series' and much watercolor painting. I'm a member of the Provincetown Art Association and have exhibited in their shows—also at Tirca Karlis Gallery and Sal's Place."

1968

Kate Barnes and husband, Gary Haskins, held an open-house art exhibition in their Hawthorne, Florida house during May. They had restored the 1890's country house and opened it for a weekend, showing paintings, pottery, prints and textiles. Ms. Barnes received an honorable mention in the Spring Arts Festival in Gainesville, Florida, was a semi-finalist in the American Artist National Competition, and exhibited during March in Aqueous '78, an exhibit of the Pittsburgh Watercolor Society.

1971

Michael Vessa created an architectonic construction in Cleveland's New Gallery during May. Vessa, whose work has been shown throughout Europe, did an installation last August for the Projects Gallery at the Museum of Modern Art in New York.

Kim Zarney is the owner and founder of his own restoration firm, Townscape. Zarney's Graphics Director, **Charles Kovacic**, is a 1972 graduate of the Institute. Following his graduation, Zarney worked as staff artist for an ecology magazine, *The Mother Earth News*, and was one of three designers on the Community Design Committee which has promoted the restoration and preservation of Medina's Victorian Public Square. In 1974, Zarney started Townscape in order to help other communities with restoration projects. Since then, Townscape has been responsible for guiding many successful revitalization projects throughout the Midwest.

1972

Gary Spinosa was recipient of a grant from

the Ohio Arts Council under its new Aid to Individual Artists program.

1973

Anthony J. Miraglia has been promoted to assistant professor of fine art at Southeastern Massachusetts University. He received the $300 first prize for painting in the 1978 National Exhibition of the Fall River Art Association in Massachusetts and is currently exhibiting works at the Capricorn Gallery in Bethesda, Maryland.

Constance Pierce was recipient of a faculty summer research fellowship of $1500 from Lafayette College, Easton, Pennsylvania to live and paint for two months in Hampstead Heath, London, and to study the works of painters John Constable and William Turner in the Tate Gallery, the British Museum and other museums in London. To support this work, she also received a faculty supplement art research grant of $1000. Ms. Pierce, who was recently married to Robert Wohlgemuth, a photographer from Cleveland, is assistant professor of studio art at Lafayette College, where she will continue to teach design, printmaking, drawing and beginning painting.

1974

Susan Abramovitz has bought a century farmhouse with acreage and is in the process of renovating the house. An old barn on the property has already been converted into her pottery studio so that she can make and sell production stoneware from her home. After graduation, Ms. Abramovitz spent a year on Deer Isle in Maine as assistant to potter Charles Hance, and in 1976-77 she served as head of the ceramics department at Case Western Reserve University.

Shelby Adams visited CIA during April and showed recent photographs to the photo department and to Karen Fromsen's photo class from CWRU. Adams had received a National Endowment for the Arts photo survey grant to do photography of Appalachia. His specific project, completed over a four-year period, was to photograph the children of incestuous relationships in an area where these offspring are not institutionalized but accepted and taken care of within families. Adams has now received an additional NEA grant to publish with five other photographers a contemporary book on Appalachia. Each of six photographers has a distinctive style and theme, but Appalachia is the common subject. Robert Coles, child psychologist and writer from Harvard, is writing the introduction to the book —an essay on Appalachia.

John Paul Bonath received his M.A. from Western Michigan University during April and moved to Colorado in June. There he will teach photography and design at Colorado State University in Fort Collins, Colorado.

Micki Loxterman Baker was Artist of the Month for May in an exhibit of her works at the Lake County Memorial Hospital in Painesville, Ohio. She and her husband Robert have done all the work renovating their century home. They are the parents of a one-year-old daughter, Anna.

Roger Lane Routson received his MFA in painting from the University of Illinois in June. In September he will begin teaching design and drawing at Kansas State University in Manhattan, Kansas. He is currently represented by Mack Gilman Galleries in Chicago, Illinois.

1975

Lauretta Jones created study materials to accompany an environmental appreciation program designed to acquaint urban children with nature in the city. Cleveland's Museum of Natural History initiated the project, and Ms. Jones produced the paintings for a series of four colorful cards depicting a vacant lot through the changing seasons. Each card is divided into four sections with information and questions on the back regarding birds, animals, invertebrates and plants in each season.

Timothy Shuckerow was selected as a Martha Holden Jennings Teacher-Leader for the Summer of 1978. In return for a stipend of $1300, Shuckerow conducted a five-week summer program at the Cleveland Museum of Art for selected City of Cleveland high school students in the tenth and eleventh grades.

1976

Thomas Aprile, a Gund scholar, has completed a teaching assistantship at Syracuse University, where he received a master's degree.

1977

Heather Whitton writes that "I have found the job of my dreams with a firm (Don Watt and Associates in Toronto) that is involved in every aspect of design. I am with 'the boys' in the industrial design group! I have renderings and orthographics coming out of my ears. I am also taking two night courses in architecture."

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

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Here is my news for Winter LINK. (Mail to arrive by December 1 deadline)

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EXHIBITS

All in year 1978 unless otherwise noted.

John Paul Bonath '74, photographics Peripheries, Western Michigan University, Kalamazoo, May 1-6.

Gwen Cooper, CIA faculty, Works on Paper, The College of Wooster Art Center Museum, Ohio, April 16-May7; Paper Works, Massillon Museum of Art, Ohio, June 4-30.

Marion Epstein, CIA faculty, prints, two-woman exhibit with daughter Gene at Women's City Club, Cleveland, June 19-July 26.

Joseph Foster '74, Paper Works, Harry K. Thursday Memorial Gallery, University of Cincinnati, April 14-September 15.

Norbert Jaworowski '65, new bronzes, paintings and drawings, B. R. Kornblatt Gallery, Baltimore, Maryland, May 7-June 7.

William Martin Jean, CIA faculty, paintings in Butler 42nd Mid-Year Show, Summer, 1978; Chautauqua 21st National, work received Francis C. Baker Memorial Award.

Mark Krieger '67, recent paintings, Touchstone Gallery, NYC, June 3-30.

Martha Liebert '54, Center Gallery, Parma, Ohio, June 4-July 6.

Frederick Lorini '70, drawings, Museum of Art, Carnegie Institute, Pittsburgh, Pa., May 19-July 16.

Jerome Malinowski '61, one-man shows during 1978: Syracuse Developmental Center, Syracuse, New York; Environmental Center, Inc., Children's Museum of Hartford, Conn.; Western Kentucky University, Bowling Green, Ky.; commission race car design, Reap and Associates, Syracuse, N.Y.

Maxine Masterfield '55, watercolors, Rocky Mountain National Watermedia Exhibition, August; one-woman exhibit, Collectors Item, Cape Cod, Mass., May through August; Artists of the Month, O'Neil's of Akron, July; Boston Mills Outdoor Show, July 1-4; San Diego Watercolor Show, June.

Frank McGuire '74, sculpture for the city of Houston, Texas, March.

Sandra Melcher '54, two-woman exhibit, Mystic Image, Fine Arts Gallery, John Carroll University, Ohio, April 29-May 19.

Joseph O'Sickey '40, paintings, Garden Variations, Jacques Seligmann Galleries, NYC, April 15-May 6.

George Roby '63, watercolors, Smith Gallery, Turners Mill, Hudson, Ohio, May 7-27.

Barbara Smith '39, Chautauqua National Exhibit, Bratenahl Invitational Exhibit, and Women's City Club art fund raising benefit, August.

Petra Soesemann '77, 7' combination room/rocking chair with curved floor in graduate school exhibit, New Muses: Works by the Supported Artists, Council of the Creative and Performing Arts, Cornell University, Ithaca, N.Y., April 4-May 7.

Ron Testa '65, photographs, Illinois Arts Council Gallery, Chicago, Illinois, June 5-30.

Gerald Troel, CIA faculty, Arts Affair '78 Fine Arts Competition, Columbus, Ohio, June 1-25; The Arena Art Open, Binghamton, New York, May 12-14; 11th Annual Marietta College Competitive Exhibition, Marietta, Ohio, April 8-May 21.

Robert Tubbessing '51, metal engravings and drawings, Beck Center, Lakewood, Ohio, May 28-June 25.

Dorothy Turobinski, CIA faculty, Ohio Craft Invitational Show 8, Mansfield Art Center, Mansfield, Ohio, August 26-September 24; Traveling Exhibition organized by Ohio Foundation for the Arts to tour Ohio during 1978-79; Ohio Artists and Craftsmen Show, Massillon, Ohio, July-August; Bratenahl Invitational, August; Ohio Designer-Craftsmen, Columbus, Ohio, March.

George Vander Sluis '38, Earth and Space, Syracuse University Lubin House Gallery, NYC, April 4-May 8.

American Watercolor Society at the Massillon Museum, Ohio. Maxine Masterfield '55, Viktor Schreckengost and Richard Treaster, CIA faculty, May. Museum purchased Treaster piece.

Baldwin-Wallace College, Berea, Ohio. Works by teachers in Parma City Schools. James Hicks '74, John Petro '64, Thomas Roese '74, Rita Severyn '48, Bernard Specht '43, Marian Specht '48, Margaret Wolfer '45, April.

Faculty exhibit at the Beck Center, April-May, 1978. Work by Jerome Aidlin, foreground, Paul Denis, background.

GROUP SHOWS

Atlanta College of Art, UICA Trustees Meeting. Jerome Aidlin, Moe Brooker, H. Carroll Cassill, Gwen Cooper, Ralph Marshall, Francis Meyers, John Paul Miller, Viktor Schreckengost, Cindy Snodgrass, Julian Stanczak, Eugene Pawlowski, all CIA faculty members.

Beck Center, Lakewood, Ohio. Faculty Exhibit. Jerome Aidlin, Sandra August, Moe Brooker, H. Carroll Cassill, Joseph Cintron, Roger Coast, Paul Denis, Kenneth Dingwall, Peter Paul Dubaniewicz, Alan Fenton, William M. Jean, William H. Jerdon, Robert Jergens, Lawrence Krause, Ralph Marshall, Joseph McCullough, Francis Meyers, Edwin Mieczkowski, John Paul Miller, Robert Palmer, Michael Schick, Viktor Schreckengost, Susan Sipos, Cindy Snodgrass, Barbara Stanczak, Julian Stanczak, Richard Treaster, William Ward, Ralph Woehrman, Brent Young, April.

Bonfoey's on the Square, Cleveland, Ohio. Phyllis Leonetti '52, watercolors; Pamela Pastoric '77, silver, May 12-June 5.

Cleveland Museum of Art, Annual May Show. $1000 Award for Painting: Moe Brooker, CIA faculty; Special Mention for Painting: Anthony Schepis, CIA faculty, Barbara Smukler '67; Special Mention for Graphics: Moe Brooker, Thomas R. Roese, CIA faculty; Special Mention for Crafts: George Roby '63. Exhibitors: Painting: Ginna Brand '73, Robert Brisley '52, Moe Brooker, CIA faculty, Robert W. Davis '68, William Martin Jean, CIA faculty, Robert Jergens, CIA faculty, Jose Luis Quinones '77, Victor Quinones '77, Barbara Smukler '67; Graphics: Ginna Brand '73, Moe Brooker, CIA faculty, Leonard Koscianski '77, Bruce McCombs '66, Thomas Roese, CIA faculty; Photography: Donald Arday '78, John Bonath '74, Nicholas Hlobeczy '54; Sculpture: Roger Blakley '64, John Clague '56, David E. Davis '48, Edwin Mieczkowski, CIA faculty, Gary Spinosa '72, Mel Tearle '66, Donna van Dijk '78; Ceramics: Kathleen Cerveny '69, Paula Dubaniewicz '78, Nancy Finesilver 'x74 George Roby '63, Susan Sipos, CIA faculty; Textiles: Loretta Eby '81, Lauretta Jones '75, Riva Lipson '79, Lonnie Stern '54, Wenda von Weise '75; Enamel or Glass: Kenneth Bates, faculty emeritus, Gene White '77, Brent

Young, CIA faculty; Jewelry or Metalwork: James Mazurkewicz, CIA faculty, Pamela Pastoric '77, George Tegzes x77, Blanche Vanis, CIA faculty; Other Crafts: Nina Vivian Huryn '75.

Kent State University Art Gallery, Kent Invitational/Ohio Glass and Ceramics Exhibit. Brent Young, Judith Salomon and Susan Sipos, all CIA faculty, April.

Ohio Arts Council Awards

Aid to Individual Artists program, Visual Arts: John Clague '56, Gary Spinosa '72; Crafts: Ronald Kowalyk x69; Filmmaking: Joseph Horning, CIA faculty.

FURTHER DEVELOPMENTS

AS REPORTED BY ERWIN DIECKMANN, DIRECTOR OF DEVELOPMENT

The Cleveland Art Association contributed $4300 during the 1977-78 fiscal year to provide student scholarships. The support of the Art Association for scholarships continues a program of long standing.

The Paul Riba Memorial Scholarship Fund Committee now reports contributions of $4200. Additional contributions are being received.

The Estate of Ida M. Adomeit has provided $10,000 to be added to the George G. Adomeit Scholarship Endowment Fund. George Adomeit was the husband of the late Ida and father of Ruth E. Adomeit. He was a graduate of the Institute in 1911. The Scholarship Fund will provide assistance of one-half tuition to one student each year.

The George Gund Foundation has made a grant of $45,000 to be used over a period of three years to assist the Institute in further developing its program of faculty development and enrichment. Under this program faculty members are encouraged to demonstrate initiative with respect to their own careers as artist-teachers and scholar-teachers—careers that will be enhanced by experimentation, new information, temporary changes in surroundings, and the opportunity for self-appraisal of their teaching.

The John Huntington Fund for Education made a grant of $3589 for the purchase of additional black and white television equipment to supplement that which had been provided originally by the John Huntington Fund thus making it possible to give basic instruction to students in the TV section of fourth year graphic design.

The John Huntington Fund for Education has provided a grant for $16,450 for the purchase of color television equipment to supplement black and white equipment already in hand for teaching in the Graphic Design Department.

The Robert Ingram Leitch and Carrie Scott Leitch Foundation has made a grant of $5000 for unrestricted use in operations.

The John Huntington Fund for Education also provided $13,000 for scholarships, continuing such aid for the seventh consecutive year. The grant is increased in recognition of higher tuition costs in the new academic year.

Miami, Florida Area Alumni met recently at the house of R. Christian Henz ('52) who with Anna Henz hosted Ralph and Cathy Buckley (both '67), Cindy Shankman ('76), and Ida Freeman ('29). Erwin Dieckmann, Director of Alumni Relations joined them for an evening of reminiscing with the help of color slides taken of current scenes inside and outside of the Institute.

The Constitution of the Alumni Association of the Cleveland Institute of Art has been approved by an overwhelming majority of ballots cast. Many thanks to all alumni who responded and suggested names for consideration of the Nominating Committee. That committee, composed of Charlotte Cowan ('51), Raymond Kowalski ('57), and Edward Tekavic ('70) will prepare a slate of trustees for consideration by the membership.

Ernest Whitworth ('39) has agreed to be the first chairman of the Alumni Fund. You will be hearing from him in connection with the 1978-79 Alumni Fund Campaign.

OBITUARIES:

Charles C. Colman, Institute class of 1921, was a noted Cleveland architect. He died at his home in Shaker Heights, Ohio at the age of 87 during July. He maintained his own architectural firm for many years, and from 1935 to 1943 he served as chief architectural supervisor for the Federal Housing Administration in northern Ohio. Mr. Colman is survived by his wife, Fanny, daughter Kippy Bachman, son John C. and five grandchildren.

Nancy C. Jones, class of 1965, died at the age of 35 on April 21. After her graduation from the Institute, Miss Jones worked for World Publishing Company, where she designed the first of the Charlie Brown books. After a year with NBC in Cleveland she spent two years at Case Western Reserve University. She then became a graphic designer at American Greetings Corporation where she prepared display cases and other visual designs for advertising. While working she took evening classes in ceramics and silver at the Institute. She is survived by her mother, Catherine, and a brother, William D., a 1959 graduate of the Institute.

Wray Manning, a former faculty member at the old Cleveland School of Art, died in July at age 91 in a nursing home in Sarasota, Florida. Surviving are his wife Ruth, three daughters and two sons.

Moselle Meals was a valued member of the Institute's Advisory Board. Mrs. Meals, who had served as chief executive of the family-owned Taylor Chair Company, died during May. She served on the advisory council and junior council of the Cleveland Museum of Art and was a trustee and past president of the Cleveland Print Club. She was also a trustee of the Western Reserve Historical Society and a founder of the Society for Contemporary Art. She was a collector of prints, principally contemporary and 19th century French. She is survived by her sons, five grandchildren, one great-grandson and a sister.

Word has also been received of the deaths of:

Anthony Dennison '49
Bertha Born Eckhouse '04
Francis X. Halligan '19
Ernest S. Louie '47
Marion Bonsteel Lykes '28
George W. Walker x25

LINK
THE CLEVELAND INSTITUTE OF ART NEWSLETTER/VOL. 11, No. 1 Fall, 1978

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This year's Shaker Square Art Show and Sale will take place September 28, 29 and 30.

CALENDAR THROUGH JANUARY 1979

September 8. Bridget Riley, Visiting Artist. Leading British painter and proponent of optical art will visit in conjunction with her visit to the Cleveland Society of Contemporary Art.

September 10-29. Distinguished Alumnae Exhibition: Shirley Aley Campbell, paintings, and Janet Roush Taylor, weavings. Opening 2-5 PM, September 10. CIA galleries.

September 20, 5:30-7 PM. Shirley Campbell speaks at CIA about her exhibit of motorcycle paintings. Talk and reception open to the public.

September 27-28. Janet Roush Taylor, Visiting Artist. Weaver whose works are in gallery will visit the weaving department for two days.

September 27, 1978. Fritz and Toni Eichenberg, Visiting Artists. Fritz, printmaker and founder of Pratt Graphic Workshop, will visit printmaking department; Toni, a typographer, will visit graphic design.

September 28, 29 & 30, 11 AM-10 PM. Shaker Square Art Show and Sale sponsored by CIA Alumni Association and Shaker Square Association, under the big tent at Cleveland's Shaker Square.

October 15-November 8. Artist Craftsmen: An In-Depth Look. Exhibit co-sponsored with New Organization for the Visual Arts (NOVA). Opening 2-5 PM, October 15. CIA galleries.

October 15, 12-1:15 PM. Pre-opening brunch with live music, artists' reception, and talk on the crafts exhibit. $5.50 per person reservations required—421-4322 development office.

Mid-October. Mini-Course in Design. Priority enrollment to Women's Committee members, but open to the public. Four meetings, CIA instructor and facilities.

Mid-November. Women's Committee trip to view Giacometti exhibit in Columbus—members only.

December 2. Portfolio Day. Representatives from over 20 schools at CIA to view high school students' portfolios and give information about their schools. 421-4322 admissions office for details.

December 3-29. One-Man Faculty Exhibit: Robert Jergens. Opening 2-5 PM December 3. CIA galleries.

January 8. Last week to register for evening school classes which begin the week of January 15. 421-4322 registrar's office for details and brochure.

January 15. Last week to register for Young Artists' Saturday classes which begin on January 20. 421-4322 registrar's office for details and brochure.

January 28-February 16. Student Independent Exhibition. Opening 2-5 PM, January 28. CIA galleries.

Other Visiting Artists anticipated in the fall semester but for whom dates are not yet established are:

Winifred Lutz—sculptor, printmaker, paper maker, Agnes Gund Traveling Scholarship recipient and currently faculty member, School of Art, Yale University.

Robert Mangold—minimalist painter, alumnus, to be George P. Bickford Visiting Artist for a one-week period.

Per Mollerup—Danish designer and editor of *Mobilia* magazine.

Gallery hours: Monday through Friday 9 AM-4PM; Tuesday and Wednesday evenings 7-9 PM; Saturday mornings 9 AM-noon; Sundays 2-5 PM. Closed major holidays and weekends during school recesses.

For information on membership in the CIA Women's Committee, call Mrs. Mark Alan Smith at 283-9198, or the Development Office at 421-4322.