VOICES FROM THE PAST

Early Quarters and the New Building
Georgie Leighton Norton quoted in the Cleveland Plain Dealer, February 18, 1906

It was in 1892 when we removed to the Horace Kelley residence in Willson Avenue. This was a great improvement over the old quarters. It was clean for one thing. While the rooms were small, they were large enough for our purposes. For two years we used the house. The next year we remodeled the barn. The parlor upstairs was set apart for the antique drawing. The studio was on the ground floor. The light there was bad, but we worked under those circumstances for thirteen years, lacking one month. Then the place was sold.

For one month during the summer we were obliged to keep our equipment together. Where to go was the question—and it was a question. Finally we managed to obtain the third floor of a building on Euclid Avenue, that of the Fireproof Storage Company. The floor was small, but it was so well arranged that we could divide the room into two rooms. We had them renovated. The life classes met in the smaller. The office and everything else connected with the school was in the other.

When we left that place the walls of the new building had been completed only to the roof. Our effects were stored and sent to be removed. The stairs were not placed in the building until the middle of July. When we finally moved in, on October 3, the top floor was fairly well finished, but the second was not half done, and the first floor was nowhere near completion, and in the basement nothing had been done. But we had 130 students, so we brought all our worldly goods and set up housekeeping as best we might.

Henry G. Keller's 1926 commencement address quoted by Grace V. Kelly in the Cleveland Plain Dealer, October 8, 1933

According to Mr. Keller, the City Hall era would have been a pretty thin time for any Cleveland male who might have had the urge to study art, but for the broadmindedness of Mrs. Kester, who worked young fellows into the classes in various artful ways. When he entered the school [then called the Western Reserve School of Design for Women], some five years after its opening, there was already a young man there, named Andrew Scobie, majoring in woodcarving, and destined to earn his living through the manufacture of parlor organs. Mrs. Kester explained Scobie away by listing him as the school janitor, while a second youth, Robert Hayden Jones, was named first assistant janitor, and Keller second assistant.

Below: Art students at the Willson Avenue location. Men were included even in the years when the school was called Western Reserve School of Design for Women.
Artists for Environment Foundation Moves to Rural 19th Century Village

WALPACK CENTER
ART TOWN, U.S.A.

Time is not of the essence in Walpack Center, New Jersey. Nestled along Big Flatbrook in the Delaware River Valley, this country town of the 1800s lies quietly in a state of suspended animation, untouched by fast food or fast anything. Between the combination country store-post office at one end of the main street and the schoolhouse and church at the other, are a handful of mid-nineteenth century wooden dwellings. To stand with one's back to the church and the village is to stand on the edge of tranquility itself—Big Flatbrook lies below, rolling meadows and copse beyond. The wooded hillsides of the Kittatinny mountains extend as far as the eye can see.

The town has been designated an historic district and is one of few such unspoiled examples of rural nineteenth century settlement. As part of the 70,000 acre Delaware Water Gap National Recreation Area, Walpack Center is the property and responsibility of the National Park Service, which is dedicated to preserving it as well as the surrounding natural environment. Many of the structures stand vacant, awaiting restoration.

Amidst outward dormancy, however, Walpack Center stirs with life. The primary activity is no longer farming as it was for so many years, but art, a quieter pursuit, very much in keeping with the tranquility of the town and the landscape. This is a place for reflection, for establishing a relationship to the natural environment and to the other artists who come here to live and work.

The Artists for Environment Foundation has existed within the Recreation Area in cooperation with the National Park Service since the early 1970s. The program brought art colleges, painters, art historians, musicians, and naturalists together in a unique collaboration which proved so successful that expansion seemed inevitable. Already well-established were professional artist residencies, student-artist residencies through the Union of Independent Colleges of Art, a summer concert series, and gallery exhibits which were open to the public.

The Foundation, which had occupied smaller Park Service quarters up the mountain from Walpack, recognized the town's potential as an art center and initiated a feasibility study funded by the National Endowment for the Arts and the Geraldine R. Dodge Foundation. The study took into account the architectural preservation of the village, its conversion into a town for artists, and educational service to the general public who attend concerts and art exhibits. Implementation of all the plans will doubtless take many years—but as a result of the study, the Foundation now has direction into the future as well as a sense of purpose for the present.

AFE began the move into Walpack Center in January of this year. When I visited in late March, three Cleveland Institute of Art students were among seven student artists who were the first to occupy Walpack Center, the art town.
Kenneth Salins, Associate Director of AFE, is himself a landscape painter—an assertive yet casual, bearded young man with an openness and wit which have obviously endeared him to the students. Salins walked us around the village—Walpack is definitely a place for walking—introduced us to the students, and talked about what he loves most, this program.

The Environmental Campus, as the student program is called, consists of a one-semester residency open to students from Cleveland Institute of Art as well as the other UICA schools and several other independent art colleges. Underlying the informality and tranquility which seem to pervade is a definite sense of order. Although the students do independent work, they are expected to devote a minimum of thirty hours of studio per week if electives are taken, forty if no electives are involved. The program’s facilities are geared toward painting, but projects have been carried out in drawing, sculpture, and photography. Students are required to meet with their assigned instructors on scheduled days and to work with them in developing a plan for the independent study.

A printmaking workshop meets every other week for an intensive five hours of instruction by Roger Shepherd from Parsons School of Design. Facilities are provided for intaglio techniques and methods of drypoint, monotype, and hard and soft ground etching. Framing is also taught. Drawing, though non-credit, is an integral part of the program, and models are provided regularly. Art history arrives in the palatable form of after-dinner lectures on ten Tuesday evenings. For one to three hours, a lecturer shows slides and conducts group discussions, much of which is directly related to landscape drawing and painting. Grades and evaluation are relayed to the students’ home colleges, and tuition is in turn transferred from the home colleges to the Foundation.

This underlying structure is not evident to the visitor, however. What was obvious as we ambled around the village were students quietly at work—painting in the fields and the cemetery (Nancy Feinman and Eddie Dominguez from Cleveland were among them), walking to and from the studio and woods. Michael Sundra—like Nancy and Eddie a third-year CIA painting major—was just returning from sketching in the ruins of a barn.

Salins pointed out the notable structures—post office, homes, school, firehouse, church—all of which figure in the long-range plans. Ultimately there will be an expanded printmaking workshop, a sculpture foundry, and additional quarters for artists and guests.

The Myers-Roe House, first to be restored, now serves as hub of the student program. The stately hand-hewn stone house built in 1812 has living space for over a dozen students upstairs, the kitchen, dining room and a living room downstairs. Dinner was a lively one—seven students, Ken Salins, two professional artists-in-residence (Carla Tudor and Judy Isacoff), and Morris Berd, a professional artist from Philadelphia College of Art and a long-time friend of AFE who had come for an impromptu after-dinner slide lecture. The food was home-cooked, the table gracious with flowers and candles, and best of all was the warm feeling of companionship among those artists who worked and lived together each day.

Morris Berd’s slide talk was about a lesser-known contemporary artist, Giorgio Morandi, whose work had much to say to students involved with landscape. “Look there,” he pointed out, “the tree-like marks—if you allow your eye to follow them up to the left, don’t they look like a cliff face?”

Walking Salins home in the dark, we asked how students react to the landscape and to the responsibility for structuring their own time. “It’s interesting to watch,” he replied. “There’s almost a pattern to it. When they first arrive they stay pretty close to the house and the
studio—the environment is so all-pervasive, it can be somewhat intimidating, more so to some than to others. Then as they become more comfortable, they travel farther and farther afield, organize their time better, become less and less dependent on the trappings of the studio environment.

The students themselves confirmed this. Eddie Dominguez reported that he had real trouble at first—he spent the first month or so of bad weather inside the studio, then when he ventured out his eye was so impressed with the vastness of the landscape that he had trouble focusing his work. He's become more comfortable with it now that he's been working there for several months.

Michael Sundra said that structuring his own work time (which Salins reports that he does very well) has been difficult. Without classroom pressures, it's up to the student to make the most of his time, deciding when to work and what to do. He added, however, that it felt good to know that he was able to do this. (This last bit of wisdom he told me as he looked up from his sketching in the doorway of a barn where he had propped his lanky body.)

Nancy Feinman, a third-year painting major with an enameling minor, came to AFE primarily to reflect on her choice of

![Image](image.png)

major, to find out whether she could discipline herself to paint. "I'm determined now that I'll go back to enameling as a major—my work with landscape will have many uses there. This semester really gave me a chance to clear my head and think things out. Away from the school structure, we set up our own discipline, but there are deadlines I hadn't anticipated—those set by nature. In landscape, we have to work fast as temperature, color, light, and seasons change."

Eddie Dominguez walked a bit with us as we prepared to leave. I stopped short and pointed to the patchwork ridge on the opposite side of the valley. "Look, Eddie—Roman ruins. See those trees on the yellowish patch there? If you allow your eye to follow them upward, they look like a crumbling wall."

"Where?"

"Just there," pointing now and turning his shoulder.

"Ah yes, you're right, you're right, and there are columns at the top." Surely reminiscent of the Morandi paintings we'd seen the night before. I couldn't help wondering what effect changing light and seasons would have—whether the crumbling wall would be there in summer and fall and at different times of the day. Questions like that could easily occupy a semester, and more.

No, time is not of the essence in Walpack Center, New Jersey—it's the response of eye to landscape, of artists to environment.

Left: Eddie Dominguez, third year painting major. Above: Kenneth Salins, Associate Director of the Artists for Environment Foundation, offers advice to Nancy Feinman, a third year Institute student.

For further information about the programs—student, professional, or concert—write to Kenneth Salins, Associate Director, Artists for Environment Foundation, Box 44, Walpack Center, New Jersey 07881.

—B.H.H.
That Josef Albers was one of the foremost colorists of this century is generally acknowledged. What is less frequently emphasized is the profound effect of Albers—the man and the teacher—on his students. One of those students was Richard Anuszkiewicz, a 1953 graduate of the Cleveland Institute of Art, and one of a stellar group of “optical” artists who rose to prominence in the sixties.

**ANUSZKIEWICZ INTERVIEWED:**

The popularity of this group lives on: Anuszkiewicz had a one-man exhibit at the Alex Rosenberg Gallery (NYC) during March and April, and his long-time friend and fellow Albers student, Julian Staniczak, had recent one-man exhibits at Martha Jackson Gallery (NYC) and Jane Haslem Gallery in Washington, D.C.

In 1972 Anuszkiewicz was interviewed by Paul Cummings for the Archives of American Art, and in that taped interview, the subject of Albers as teacher and influence appears. Dennis Barrie, Director of the Midwest Office of the Archives of American Art, extracted those portions of the interview transcript which deal with Albers, and with the permission of Richard Anuszkiewicz, we reproduce them here for LINK readers.
ONE OF THE PEOPLE INSTRUMENTAL IN MY GOING TO YALE WAS THE DIRECTOR OF THE CLEVELAND SCHOOL OF ART WHO HAS SINCE GONE TO SYRACUSE AND RETIRED, LAURENCE SCHMEECKEBS. HE USED TO BE THE DIRECTOR OF THE ART SCHOOL WHEN I WAS A FIFTH-YEAR STUDENT. IN MY FIFTH YEAR I HAD WON A NATIONAL SCHOLARSHIP THROUGH COMPETITION AND HAD THE MONEY FROM THIS FOR TRAVEL IN EUROPE. AT THAT TIME I DIDN'T WANT TO GO TO EUROPE, SO I TALKED IT OVER WITH SCHMEECKEBS, AND HE SUGGESTED TWO PLACES—CRANBROOK AND YALE. THEN I FOUND OUT ABOUT ALBERS, WHO KNEW ME INVOLVED WITH COLOR, WHICH MY WORK LACKED, AND SO I DECIDED ON YALE.

PC: HOW DID YOU LIKE YALE AND MOVING TO A NEW CITY?

RA: WELL, THAT WAS A REAL EXPERIENCE. A LOT WAS HAPPENING IN NEW YORK THEN BECAUSE OF THE ABSTRACT EXPRESSIONISTS. BY THEN I HAD A CAR AND COULD GO INTO NEW YORK ON WEEKENDS AND GO THROUGH THE GALLERIES. IT WAS A PAINFUL EXPERIENCE FOR ME BECAUSE I HAD A DEFINED STYLE OF WORKING BY THEN, BUT I WAS TRYING TO MAKE IT CHANGE AND IT WASN'T COMING EASY.

PC: YOUR WORK THEN WAS VERY TIGHT AND REALISTIC?

RIGHT, YES.

PC: WERE THERE ARTISTS WHO WORKED THAT WAY WHO INTERESTED YOU—AARON BOHRD, FOR INSTANCE?

RA: I KNEW OF AARON BOHRD'S WORK, BUT OF COURSE THERE WAS ANDREW WYETH, TOO, AND THERE WAS IVAN ALBRIGHT WHO INTERESTED ME A LOT.

PC: WERE THERE EUROPEAN ARTISTS WHO INTERESTED YOU?

RA: WELL, NOT UNTIL I WENT TO YALE. I REALLY GOT INVOLVED WITH EUROPEAN ART, AND I MUST SAY ALBERS COULD BE CREDITED WITH SOME OF THAT—ALSO BEING NEAR THE NEW YORK MUSEUMS. CEZANNE AND KLEE, KANDINSKY—I REALLY STARTED TO APPRECIATE THEM WHEN I WENT TO YALE.

PC: WHAT WAS IT LIKE GOING TO YALE? YOU WERE SO FIGURATIVE, AND THERE WAS AN ABSTRACT ATTITUDE THERE.

RA: IT WAS TRAUMATIC—DEFINITELY A TRAUMATIC EXPERIENCE.

PC: IN WHAT WAY? THE STUDENTS, WHAT YOU SAW, OR THE PROFESSORS?

RA: FIRST OF ALL, THE TEACHING WAS VERY DIFFERENT. ALBERS WAS NOT SOMEBODY WHO WOULD Coddle YOU OR BABY YOU OR EVEN BEFRIEND YOU. HE WOULD REALLY LAY IT ON THE LINE—IT MADE IT DIFFICULT FOR A LOT OF PEOPLE, AND IT MADE IT VERY DIFFICULT IF YOU WERE TRYING TO MAKE A CHANGE.

PC: DID YOU WANT TO MAKE A CHANGE, OR WAS IT INDUCED BY YOUR SURROUNDINGS?

RA: WELL, I WANTED TO MAKE IT, BUT I WAS STILL RESISTING. I THINK I MAY HAVE BEEN FIGHTING HIM, TOO, BECAUSE HE HAD A STRONG PERSONALITY—THE TENDENCY IS TO FIGHT THE STRONG PERSONALITY TO PRESERVE YOURSELF. I THINK I DID THAT WITH HIM A GREAT DEAL. CHANGING MY ENVIRONMENT SO CLARIFYINGLY, TOO, MADE ME VERY UNSURE OF MYSELF. I WAS QUITE SAFE OF MYSELF IN CLEVELAND. I HAD ESTABLISHED MYSELF TO THE POINT THAT I WAS SELLING WORK, WINNING PRIZES IN THE LOCAL MAY SHOW, AND I WAS VERY SAFE OF MYSELF. THEN I WAS THROWN INTO THIS NEW ENVIRONMENT—VERY UNSURE AND UNEASY, AND NO SYMPATHY FROM ANYBODY. IT WAS DIFFICULT, AND I MUST SAY THAT I DIDN'T REALLY GET BACK ON MY FEET TILL AFTER I LEFT YALE, BECAUSE I WAS STILL IN SUCH A STATE OF CONFUSION. IT TOOK ME A LITTLE WHILE TO ABSORB ALL THAT I WAS EXPOSED TO AND TO REGAIN MY MOOD IN SOME WAY.

PC: WHAT WAS ALBRS LIKE AS A TEACHER WHEN YOU FIRST STARTED WITH HIM?

RA: I CAN REMEMBER THAT HE HAD THE SHARPEST EYE OF ANYBODY THAT I EVER KNEW. HE COULD LOOK AT A PAINTING FOR WHAT IT WAS AND IN A VERY ABSTRACT MANNER HE COULD JUST SHOW WHAT WAS AND WASN'T HAPPENING IN YOUR WORK. HE HAD THIS EXTRAORDINARY, CLEAR EYE.

PC: WHAT KIND OF COMMENTARY WOULD HE MAKE FOR EXAMPLE?

RA: WELL, OUTSIDE OF THE FACT THAT HE WAS ANTI-EXPRESSIONIST, HIS APPROACH WAS AN OBJECTIVE, ANALYTICAL ONE. YOU DIDN'T THROW YOUR EMOTIONS ON THE CANVAS, BUT YOU STUDIED EVERYTHING YOU DID. EVERYTHING WORKED, YOU KNOW. HIS CRITICISMS WERE HARD AND SEVERE AND EVERYBODY JUST SORT OF SHOOK IN THEIR BOOTS WHEN HE CAME AROUND. HE'D COME AROUND EVERY DAY. WE HAD LITTLE PAINTING BOOTHS, HE'D LOOK IN AND SEE WHAT WE WERE DOING AND HE MIGHT MAKE SOME COMMENTS. THEN ON FRIDAY HE'D COME AND HE'D SAY BRING THAT ONE, BRING THAT ONE, AND HE'D HAVE A GENERAL CRITICISM. YOU NEVER REALLY KNEW WHETHER HE WAS ASKING YOU TO BRING YOUR PAINTING TO TELL YOU DOWN OR BUILD YOU UP. YOU HAD YOUR SUSPICIONS THROUGHOUT.

PC: WHAT KIND OF THING WERE YOU PAINTING THE FIRST YEAR YOU WERE THERE?

RA: WELL, I STARTED OUT BY DOING REALISTIC SCENES. I REMEMBER WHEN I FIRST WENT TO NEW HAVEN IT WAS FALL, AND I DID SOME OUTDOOR PAINTINGS, RED BARNS ON SOME VERY SUNSHINE DAYS. THE FIRST THING WHEN ALBERSS SAW THEM HE SAID OH, BOY YOU'VE GOT A GOOD FEEL FOR COLOR. BUT THEN SHORTLY AFTER THAT HIS IDEA CHANGED BECAUSE AS I WAS TRYING HARDER I DID SOME VERY SILLY THINGS. I WAS TRYING A LITTLE TOO HARD—I THINK I HAD DONE SOME WORK IN ABOUT TWENTY DIFFERENT STYLES, JUST TRYING EVERYTHING.

PC: WAS THIS IN TERMS OF IMAGERY AS WELL AS TECHNIQUES?

RA: FOR ME IT WAS VERY DIFFICULT TO GIVE UP THE REALISTIC IMAGE—which I eventually did—and in order not to give it up I went to all kinds of distortions, so that some of the paintings were quite silly. Albers noticed this, and he really told me about it and made me feel like an idiot at times.

PC: WELL, WAS THIS SHIFT AWAY FROM REALISM A CONSCIOUS ONE ON YOUR PART OR WAS IT INFLUENCED BY THE CLASSES?
RA Well, it's very interesting because we had people who came and started working immediately in squares and rectangles, and when they left Yale they turned back to realism. I went there and really resisted working in squares and rectangles. I went through all these distortions with realism to try to keep it and work with it, and when I left I went completely. After I got out of Yale I said, well now I'm going to use everything I learned and go back to what I was doing before. That lasted for about one or two paintings and it was very funny, because I then got rid of realistic subject matter completely. There was no longer a threat, nobody was looking over my shoulder. I had nothing to prove, nothing to fight, nobody to fight with. The minute I was released from that restriction, things started to happen for me and I felt good. For the first time I started doing things. I really could not allow myself to fully use color as I wanted to till I got rid of realistic subject matter. I started using just shape, and color became the subject.

PC Did Albers talk about Bauhaus painting at Yale?

RA Yes, he used to talk about Cézanne and Klee; that helped in appreciating the work. For the first time I started seeing. As I started to appreciate the impressionists, I could then appreciate his color ideas because then I saw—something does happen when you put two colors together, it has an effect. The colorful thing about Cézanne's work was the manipulation of warm and cool colors. Then I could also understand Albers' idea of interaction, where a color changes another color. These were things I had never seen before. When you see it, it's obvious, but that kind of thing just never occurred to me before. I had used color more on an emotional basis, just to color in things.

PC Well, when you went to Yale were you interested in Albers' paintings or were you interested in his ideas about color?

RA I think more in his ideas on color. I didn't really start to appreciate his paintings because I didn't see that many of them—actually not till I got to New York myself. You can't really appreciate Albers' paintings through reproduction, because even the color reproductions what was happening in New York and the rest of the world; the minute some new things filtered in for the young people it was very exciting.

I went to Yale the first year, and then the three others came the following year. We all roomed together for awhile before Stanczak and I found an apartment together. We were closer friends than the others, so when we finally split up it was easier to find an apartment for two.

PC Was Stanczak doing non-figurative painting at that point?

RA He had done a lot of experimenting also. He was working with heavy impasto areas that had a lot of texture when he was at Yale—I think they were abstract. I believe he was using mica or something in his pigment mixtures, resulting in a very heavy textured abstraction built up in levels, if I remember correctly.

PC That's interesting, because his imagery is so different from yours. I was just wondering if there was ever any mutual interest.

RA Well I guess the mutual interests were the fact that we were close friends and discussed the same artists. We liked the same artists and we studied with Albers at the same time. We used to go to New York a lot; I had a car and we would go in practically every weekend to see all the exhibits. I guess this close friendship may have had effects on our work. Incidentally, we have remained close friends throughout all these years.

PC How did you happen to pick Kent State after Yale?

RA There were a number of reasons for that. I guess I was so shattered by the Yale experience that I wanted to retreat to some familiar ground and to digest what I learned, yet I didn't know what to do.

PC You didn't want to go to New York and open a studio?

RA No, I wasn't ready for it—I still didn't know what I wanted to do. I was in such a state of unpreparedness that I just needed to get away and do some thinking. Kent State had a program with the art school in Cleveland whereby if you had gone to the art school for four years, you could take one year of academic work at Kent and get a B.A. in education. It was very inexpensive, so I decided that I would do this and be close to Cleveland where I was sure of myself. When I got to Kent I did a lot of painting, even though I took the academic work. When I graduated in June, all my friends went to teach and I said, "Well, I'm sure that this is what I don't want to do." So that summer I worked in Cleveland painting houses. I painted houses into September, saved my money, rent-
ed an apartment in Cleveland, and I painted. By then my first things were evolving, the first things I exhibited at The Contemporaries. For the first time I discovered what a full complementary will do... I mean, when you put a red on a blue, you get this fluorescent effect. I thought this very interesting and wondered why nobody'd really done it for its own sake, for the maximum impact of really trying to control their given light condition—this kind of fluorescent effect you get that people say hurts your eye. So I started doing these first vibrant paintings with very strong colors, and I discovered that if you're working for the maximum effect there are ways of achieving that under different light conditions. I started those first paintings and worked right through until I moved to New York in early spring of 1957.

PC  Looking back on Albers, how would you sum up your relationship with him as your teacher?

RA  I've come to understand him more through the years. It is a sort of reflection of him in my mind, and I've gotten to know him through his work also. I still think he is the foremost colorist of this century. I can't think of anybody else who has had that sort of influence on color and whose work has been done in such a wide range of colors as Albers'. His book on the interaction of color is now almost the standard for a basic color course in nearly all the design departments in schools all over this country and abroad. It's just recently I think that he has been given universal credit. I can't think of any of his students, no matter what reputation they have attained, who have not given him credit in one way or another for doing something for them visually. He was one of those rare people who was a tremendous teacher, a tremendous artist, and a powerful force on others.
LINK's series of tributes to distinguished Cleveland artists who were also great teachers points up a unique tradition that goes back to Henry G. Keller and continues as one of the Art Institute's greatest assets today: the essential recognition of the student as a creative individual, with talent and intelligence, and the will to develop both to the maximum of his capacity. The guidance of this development is in the hands of many people, each with his own ideas and special skills, but there are some who concentrate on certain areas that seem to provide the greatest possibilities.

Peter Paul Dubaniewicz is one of these, and through nearly forty years as a teacher and productive artist, the areas he chose were drawing and painting. This is not drawing as general nature study but specifically figure drawing, and painting as seen from the point of view of its technical problems and procedures rather than the more popular personalized expression.

The current cry for the "return to basics," which we hear from artists as well as from educators, is therefore no new discovery at Cleveland. Dubaniewicz has often said that "if you can draw the figure you can draw anything." Likewise he has pointed to many a painting with a good idea that is effectively expressed but technically inept, so that the color has faded, the paint has cracked or indeed has even fallen off the canvas.

"Basic" is not an assemblage of mechanical skills and academic data, but the integration of knowledge and discipline which provides the young artist with means to express what he wants to say. The process of teaching is as much a matter of personal example and performance of the instructor as it is the work of the studio or classroom.

Generations of students bear witness to the effectiveness of Peter Dubaniewicz as an individual counselor, teacher, and friend as well as an active and cooperative member of the instructional team. His significance to the long-range cultural history of Cleveland and its Art Institute may not be that well known.

Born in Cleveland (1913) of Polish parents who had migrated to this country from Wilno, Poland, he attended the parochial school of St. Stanislaus and South High School. He won his first recognition as an artist with the award of first prize for a commercial book design in a city-wide competition in 1930. He had attended children's art classes at the Cleveland Museum, then was a scholarship student in the Saturday classes at the School of Art, and finally won a four-year full scholarship in 1931.

His professional training at the Art School was determined by what he called a well-rounded program in fundamentals, which included everything from lettering to abstract design. What impressed him most was the sound head and figure construction he learned from Keller, Stoll, and Wilcox, the rich color organization from Eastman and Gaertner, and the creative flair as well as drawing from Paul Travis.

On graduation in 1935 he was awarded the Agnes Gund Scholarship which provided the means for three years' further study at the Boston Museum School of Fine Arts under Alexander Lacovleif and Karl Zerbe. Here again it was the superb drawing and expressionist color of these two masters that served to strengthen and clarify the style he has maintained in his later work. While pursuing his graduate studies, he taught drawing and painting at the Museum School and other Boston institutions. The award of the Albert Whitin Fellowship from the Bos-
ton School sent him on his first Grand Tour of the European museums and art centers. After service in World War II with the Army Engineers and the U.S. Maritime Service, he returned to Cleveland to teach drawing and painting at the Art Institute.

For the historian, this thirty-four year career since 1943 is remarkable from several points of view. As an artist of national standing, the Dubaniwicz record begins with his first one-man show held in the Vose Gallery of Boston in 1941. He has exhibited in nationally recog-nized juried shows such as the Metropolitan Museum in New York, the Corcoran Gallery in Washington, as well as those of Minneapolis, Detroit, Cincinnati, Kansas City, and Philadelphia. He has won numerous prizes in competitions, including those of the National Academy of Design and the Kosciuszko Foundation in New York, the Polish-American National Show in Buffalo, the Ohio Watercolor Society, and the Ohio State Fair. His work appears in the permanent collections of the Cleveland Museum of Art, the Museum of Birmingham, Alabama, the Nelson Gallery of Kansas City, and the Butler Art Institute of Youngstown, Ohio.

Characteristic of Cleveland, and the envy of cultural communities in the major cities of the country, is the support and recognition given local artists by its citizens. Along with his many friends and colleagues, Dubaniwicz has had his share of honors. He has won innum-erable awards at the annual May Shows since 1942. His work has been acquired not only by the Cleveland Museum of Art and the Cleveland Art Association, but by many church and business organiza-tions as well as by private collectors. He has executed a number of major mural decorations such as those of Brook Park's Redeemer Lutheran Church and the Third Federal Savings and Loan Association.

Much has been written in the national press about Cleveland's phenomenal devotion and support to its artists which is revealed in many ways, but especially in its extensive scholarship programs at the Art Institute and its financial support of this and other cultural institutions. But what is not always recognized is that this has been a truly reciprocal arrangement. The remarkable growth and recognition of the Cleveland Institute of Art as one of the most outstanding colleges of art in the country is due in no small part to the loyalty of its faculty, not only to the institution but to the community as well.

Cleveland has always been proud of the contributions made by nationality groups to the cultural life of the city. Among the most active of these were the various branches of the Polish-American Society, one of which, the Polonaise Arts Club, Dubaniwicz helped organize and served for a time as president. It was dedicated primarily to the promotion of the fine arts by sponsoring group shows for local artists of Polish ancestry and an extensive scholarship program for young artists. In those days the funds were raised the hard way—not by Federal grants—but by bake sales, rummage sales, church suppers and receptions as well as private contributions. In the process many young artists were helped, the Art Institute strengthened, and the community was the ultimate beneficiary.

Retirement for an artist like Peter Paul Dubaniwicz is not the closing of one career but the beginning of a new one—or rather the shift from one to an-other—in which the resources and accomplishments of a great period provide both freedom and confidence in the future. And for the genuine artist there is always a future.

—Laurence Schmeckebier

Laurence Schmeckebier is a former art history professor, Director of the Cleveland Institute of Art from 1946-1954, and Dean of the School of Art at Syracuse University.
Alexander Aitken, Saturday and evening printmaking, served as judge for the National Scholastic Art Competition for Lorain County.

Sheila Bills, art history, attended the January 31-February 2 College Art Association Conference in Washington, D.C. and had the opportunity to study in several Washington museums.

Elizabeth Breckenridge, art history, attended the World Crafts Conference in Kyoto, Japan, during her first-semester leave of absence. While she was there, she participated in a seminar of the International Guild of Craft Journalists. Back in this country, she spent six weeks in the Western states doing photographic and documentary research on “immigration art,” a newly coined term for art brought to this country from abroad.

Moe Brooker, painting, was the subject of one of Morrie Turner’s Wee Pals cartoons, which are nationally syndicated. Brooker appeared in funny papers across the country on April 1, silhouetted against the facsimile of a Brooker painting. A capsule biography also appeared, along with some of the Wee Pals kids who commented on how pleased they were to be standing inside a Moe Brooker painting.

Malcolm Brown, evening watercolor, demonstrated watercolor techniques to sixty members and guests of the Bedford Art League during January.

Joseph Cintron, painting and drawing, gave two painting demonstrations sponsored by the School of Fine Arts in Willoughby, Ohio, at the Kirtland Middle and High Schools.

Roger Coast, graphic design, returned from semester break with a genuine Tahitian tan—he and wife Sara had toured the South Pacific islands during January. A unique newspaper collaboration appeared on their return: an article by Sara Coast entitled “Welcome to Paradise: Color and charm of the South Pacific as seen from Coast to Coast,” accompanied by graphics by none other than Roger Coast.

Ronald Day, evening painting, served as judge for the Cleveland Press Student Art Contest during February.

Ken Goldberg, assistant librarian, has been elected secretary-treasurer of the Ohio regional chapter of ARLIS/NA (Art Libraries Society of North America) and secretary for the Cleveland chapter of Architectural Historians. During November, he attended a workshop at Ohio State University on “The Academic Library and the Problem Patron.” Goldberg is included in the 1978 edition of Who’s Who in American Art.

Marla Gutzwiller, graphic design, has had four posters accepted in the Eleventh Annual Graphics Exhibition, Graphex Eleven, sponsored by the Art Directors Club of Tulsa. The four accepted entries were recruitment and Portfolio Day posters for Cleveland Institute of Art and the Union of Independent Colleges of Art. The exhibition includes art and design pieces from seventeen midwestern states.

Joseph Jankowski, painting, served as juror for the Cuyahoga County Art Association exhibit during April. He recently lectured on “Constructing a Painting” for the Hillcrest Art Association. Jankowski has received a grant from the Robert Holden Bole Fund for a one-semester leave of absence beginning in January 1980.

William Martin Jean, director of the evening school, delivered two lectures recently: “Aspects of Religious and Spiritual Art” in conjunction with the Hallinan-Newman exhibit of religious art, and “Current Trends in Art” for the Gallery Group at the Beck Center. He served as part of the North Central evaluation team at Lakewood High School (Ohio) during March. His work was chosen to be part of the National Drawing Show at Appalachian State University in Boone, North Carolina. He also was chosen to exhibit in the Fourth Annual NOVA Juried Painting Show during March and April.

William Jordan, Beck Center drawing, conducted a two-day life drawing workshop at Luther College, Iowa, during November. He is currently completing a painting commission for a Florida collector. During December, Jer-
Mary Ellen McDermott, enamelwork, delivered a lecture on "The Beauty of Enameling" for the Beck Center Gallery Group during May. She participated in an exhibit of enamels by Ohio craftsmen at the Sandusky Cultural Center.

Francis Meyers, drawing, has served as judge for several recent exhibitions, including the Scholastic Art competition, the Hallinan-Newman religious art show, and the Gates Mills (Ohio) art exhibit. During February he traveled to Washington, D.C. to view drawings at the Library of Congress and to visit the Munch exhibition.

Thomas Roese, Saturday drawing, exhibited architectural drawings of Wooster area landmarks at the College of Wooster, Ohio, during April. Two of his drawings appeared in the Hallinan-Newman religious art exhibit during February.

Paul St. Denis, painting, served as juror for the Alcoa Aluminum Company Poster Competition during April. His work appeared in the American Watercolor Society Annual Exhibit in New York City.

Jack Schmidt, glass, will be included in an upcoming issue of Horizon magazine in an article which deals with contemporary glass. His work has appeared in a number of recent noteworthy national exhibits: Glass America 1976 at the Leigh Yawkey Woodson Art Museum in Wausau, Wisconsin—scheduled for a three-year traveling exhibit, from which the museum purchased two of Schmidt’s pieces for its permanent collection; New Glass 79: A World-Wide Survey at the Corning Museum of Glass—also scheduled for national tour. Schmidt will have a one-man exhibit of sculpture and blown glass opening June 27 at the Contemporary Art Glass Group in New York City.

Sue Sipos, ceramics, attended the National Conference for Education in the Ceramic Arts at Penn State University during March. She received third prize for a pair of porcelain drawings in the Hallinan-Newman religious art exhibit.

Julian Stanczak, painting, had a one-man exhibit of his recent paintings at Martha Jackson Gallery in New York City from January 19–February 23. He lectured on "The Search for Aesthetics" at the Portland School of Art in Maine during February, and on "Parallels of the Temporal Element in Visual and Audio Arts" at the Massachusetts Institute of Technology during March.

Dorothy Turobinski, design, served as judge (along with alumnae Robert Weide ’50) for the March exhibit, Emerald Necklace Juried Art Competition, sponsored by Baycrafters, of Bay Village, Ohio.

William Ward, calligraphy, gave two lectures recently on "Special Exhibition Installation Design"—at the Intown Club and at the Garden Center of Greater Cleveland. Ward is designer for the Cleveland Museum of Art.

Robert Weitzel, dean of faculty, attended the UICA Deans' meeting in Kansas City, Missouri during March. He represented the Institute on February 18 at the 175th Founder's Day Convocation at Ohio University.

Anne Wyatt-Brown, English, was invited to the E.M. Forster Centenary Conference at Concordia University in Montreal during early May. She had spent last summer researching the Forster papers at the King's College Library, King's College, Cambridge, England.

Allen Zimmerman, English, read selections of traditional and modern Japanese poetry at the Cleveland Museum of Art in conjunction with the Museum's exhibition, Noguchi's Imaginary Landscapes, during January. He served as consultant in Japanese Literature for the Cleveland Heights/University Heights Board of Education during Spring.

1926

Sam O. Schweitzer wrote to the Alumni Office, "After 42 years in the advertising and commercial art field, I switched over to design and production of calligraphic scrolls and awards. The Queen's Scribe of London (with whom he studied in 1973) completed my education in the methods and crafts of the fourteenth century monks. My use of illustration and calligraphy is enhanced by the addition of raised 23K gold decoration, brilliantly applied to imported calfskin. My teachers in '26 (Wilcox, Mihalkik, Sinz, Shaw, Gottwald) would have been proud of a 76 year old "student" still plying his trade to create something beautiful..."

1927

Yetta Rosenberg's abstract bronze sculptures appear outside two local Cleveland temples—Temple Branch on Shaker Boulevard, and the Suburban Temple. Both works were cast at the Studio Foundry in the Flats, owned and operated by evening school sculpture instructor, Ron Dewey. Ms. Rosenberg is currently creating smaller bronze abstracts in addition to marble sculptures. She recently designed the Victoria Kloss Ball Award in bronze for the Northern Ohio Chapter of the Society of Interior Designers.

1938

Alice Lauffer Lawrence writes that she did sketches of the nephew of Mildred Wetmore '13, aged 95, who is living in Florida. Ms. Lawrence had a painting included in the Massillon Museum's Ohio Fine Arts Exhibition and in the inaugural exhibit of the Ohio Watercolor Society.

1941

Anita Rogoff, director of Art Education at Case Western Reserve University, is one of the world's foremost dictionary illustrators. Her work was the subject of an extensive article in Images, a January publication of CWRU. Ms. Rogoff started illustrating dictionaries for World Publishing Company in the late 1950s as a freelance artist. "Each edition or revision," the article points out, "has required her to draw between 1,000 and 3,000 illustrations. Assignments...have ranged from drawing facial expressions and simple object illustrations to more complex tasks, such as drawing the word 'awkward.' ('Have you ever tried it?' she asks.) Look for her work in your copy of Webster's New World Dictionary.

1947

Shirley Aley Campbell traveled to New York City to sketch singer Hildegard and actress Lilian Gish during January. Mrs. Campbell is painting the two famous personalities as part of her Women series.

1948

David E. Davis' work is described in great detail by Edward Henning '49, Curator of Contemporary Art at The Cleveland Museum of Art, in an article in the November-December 1978 issue of Art International. "The Art of David Davis: Freedom within System" is accompanied by numerous photographs.

1949

Kinley Shogren was the subject of several recent newspaper articles which appeared in conjunction with his commission for four
watercolor paintings for the Huron (Ohio) offices of the Erie County Bank. The Shogners, who live on Charles Mill Lake in Mansfield, Ohio, have four children and four grandchildren.

1950
Nicholas Livaich did art critiques for the Euclid Art Association at their March 5 meeting.

1953
Corinne Farris George was selected by Cleveland magazine as one of the 79 most interesting people in Cleveland for 1979. The article and photographs appeared in the January, 1979, issue. She has had a woman-watercolor exhibit at the Greenbrier Cultural Center in Parma, Ohio during May and June.

1954
Joanne Lattavo serves as art instructor and chairman of Walsh College (Canton, Ohio) Cultural Committee.

1955
Maxine Masterfield has paintings included in a book, Bold and Free, by Lawrence Goldsmith, published by Watson-Guptill. Her work will appear with that of ten other artists, including Georgia O'Keeffe. Ms. Masterfield will have a woman's show at C.C. Rain Galleries in Scottsdale, Arizona in the fall of 1979 and at Gallery Madison 90 in New York City in 1980.

1957
Elinore Korow is currently self-employed as a portraitist. She teaches drawing and painting through the Lifelong Learning Program of Cuyahoga Community College in Cleveland.

1959
Paul Apkarian painted tempera portraits of historical and Biblical figures which were used in slide form for the Christmas show at the Fleischmann Atmospheren/Planetarium in Reno, Nevada.

Norman Magden received a National Endowment for the Arts grant for a national film competition called "Short Film Showcase." Winning films will be converted to 35mm for regular theater distribution. Magden's own film Banana I was shown during December in the SoHo theater, Film Forum, as part of "The Best of Ann Arbor 1978," a program of ten independently made shorts from the Ann Arbor (Michigan) Film Festival. Of Magden's film, the New York Times reviewer Janet Maslin said, "The zanier film on the bill is surely Norman E. Magden's Banana I, in which a young man lectures the audience on rules of etiquette pertaining to the fruit in question."

1962
Peter Elliot, artist-engraver and printmaking instructor at the Toledo Museum of Art-University of Toledo, will be included in the International Biographical Centre's Sixth Edition of Men of Achievement and the Dictionary of International Biography.

1963
Dan Tereshke showed ten years' worth of his painted constructed reliefs and drawings at Lehigh University, Bethlehem, Pennsylvania, during February. He will have his third one-man show in the spring of 1980 at Lermer-Heller Gallery in New York.

1966
Thom Kilka of Woodstock, New York, is known as the Rainbow Man. He's painted millions of rainbows in his time. He said in a recent letter, "Although I've done designs for the Museum of Modern Art, Hallmark, and the McGovern campaign in 1972, all work was purchased from original watercolors that were done for myself." The Spring/Summer Catalogue of St. Martin's Press has on its cover a full-color reproduction of one of Kilka's rainbows. Kilka is the author of a book called Rainbows, naturally.

James D. Watral is Head of the Ceramics Division at East Texas State University in Commerce, Texas. He has had one-man shows of his ceramics at Stephen F. Austin University and at the College of the Mainland in Texas City. In addition, he has presented numerous workshops—both in conjunction with the one-man exhibits, and at the Museum School of Art in Houston and the University of Santa Clara in Santa Clara, California. A workshop prospectus points out that "his study with Toshiko Takaeza has contributed to the mystical, oriental feeling in his thoroughly contemporary ceramics. He is presently involved with a grant dealing with ancient clay sculpture forms, and both his exhibition and workshop include these concerns."

1967
Laurence Oswald has been named vice president of Ketchum Macone & Grove of Pittsburgh. Oswald joined the agency in 1967 as an art director, and in 1977 he was promoted to group head. He, his wife Sarah Tucker Oswald '57, and their two children, Adam, 12 and Mollie Phoebe, 5, live in the Sewickley section of Pittsburgh.

Joanne Ball Tallarico opened a weaving instruction and supply center in Rocky River, Ohio. She is the co-director of the first Glma-akra Weaving Center in America, dealing in Swedish looms and equipment.

1968
Dianna Sitar has recently been appointed Graphic Art Director of WVIZ-TV, the PBS station in Cleveland, producing all advertising, on-air slides, and set design for the station. Her collage photo "Home—Home—Home . . ." received the purchase award at the Jewish Community Center Juried Photography Show. Dianna writes, "My son is now taking Saturday morning classes at CIA—make you feel old? Does me!"

1969
M. Ke Francis of Tupelo, Mississippi, showed large steel sculptures and small wood, bronze, and clay constructions in a March exhibit at the Brooks Memorial Art Gallery in Memphis, Tennessee. Francis and his wife Jean recently returned from Ardennes, Belgium, where Ke conducted a workshop in clay and sculpture under a grant from Arts de Belgique and the Belgian Government.

Chet Makoski was appointed vice president of Gamble & Bradshaw Design, a graphic design consulting firm in Farmington, Connecticut. Recent projects include product graphics and packaging for Spalding basketballs, footballs, volleyballs, soccer balls, softballs, baseball gloves, tennis rackets, tennis balls and container, and three lines of golf clubs.

Barbara Tiso, a member of the faculty of the department of art at Montgomery College in Rockville, Maryland, has been advanced to the rank of Assistant Professor. She is a member of the American Crafts Council and the National Council of Education for Ceramic Arts.

1970
Peter Bramhall received a grant last summer from the Vermont Council on the Arts in glass. In November he was elected to serve a four-year term on the Board of Trustees of the Council—Bramhall notes that Vermont is the only state in which the Trustees are elected. He served as juror for the WBAL Holiday Craft Fair in New York City.

Karen Euebel was in a group show of visual poetry at the gallery Mercato del Salo in Milan, Italy during March. She is co-director of P.S. 122 Association, a cooperative art center in Manhattan. She and other artists rent inexpensive studio space in an old public school building, plan and exhibit contemporary works of art.

1973
Paulette Krieger and husband Mark Krieger '67 had a joint exhibit of their work at Lafayette College in Easton, Pennsylvania, during November. Mark, whose watercolors were in a July one-man exhibit at Touchstone Gallery in New York, is a professor of drawing and painting at the University of Texas in Austin. He received his M.F.A. from Tyler School of Art, Temple University. In 1973-74 he was a Fulbright Fellowship recipient and painted for two years in Italy. Paullette is a printmaker, currently working on a graduate degree at the University of Texas; she most recently taught intaglio printmaking and drawing at the Newport Art Association in Rhode Island.

Robert Bullock ’79, whose article on stage lighting was published this spring.
Susan Walker's line drawings illustrate the recently published book, Land O'Goshen, by Shirley Weitzel.

1975
Wenda von Weise is photo screen printing instructor at Cleveland State University. Her photo screened quilts were included in a quilt show at the Valley Art Center in Chagrin Falls during February and resulted in a Chagrin Valley Times article about her work.

1977
Ray Kwok Wai Cheng is currently a graduate student at the University of Cincinnati. He received a prize award in Exhibition 280 at the Huntington Gallery in Huntington, West Virginia during March and April.

1978
Diane Castellan had textile work included in an exhibit, Beds, Sweet Dreams and Other Things, sponsored by the Surface Design Association at the gallery of Iowa State University. Her glass is included in Glass 1979 at the Corning glass museum—the exhibit being an international collection of work that will go on national tour after Corning. She writes, "Since moving to Boston after graduation, it has not been as easy as I'd hoped, as a matter of fact it hasn't been easy at all. Hopefully my work will pick up soon."

Susan Walker illustrated a children's book, Land O'Goshen, written by Shirley Weitzel, wife of the CIA Dean of Faculty. Published by Rochambeau Press, the book narrates lore of Chester and Delaware Counties of Pennsylvania. It contains 48 black and white line drawings, a genealogy chart, a full-color dust jacket, and a full-color illustrated map depicting 77 sites identified in the text.

1979
Robert Bullock, who is completing a B.F.A. from the Institute in Industrial Design, and an M.F.A. in stage design from CWRU, had an article published in the Spring 1979 issue of Theatre Design and Technology, published by the United States Institute for Theatre Technology. The article, "Using Photometric Data Sheets," deals with getting maximum efficiency from stage lighting.
EXHIBITS

All exhibits in year 1979 unless otherwise noted.

Connie Abelsohn '78, A Bestiary in Paper and Mache, Guild Shop, Cleveland, Ohio, February-March.


Herbert Babcock '69, two-man exhibit of glass at Contemporary Art Glass Gallery, NYC, December 1978.

Gail Berg ’70 and Dolores Kaufman ’69, photography, Photoworks Gallery, Boston, Massachusetts, April 2-28. Gallery 200, Columbus, Ohio, January 21-February 11.


Roger Blakeley '64, Sculpture and Sculptors’ Drawings, Bruce Gallery, Edinboro State College, Edinboro, Pennsylvania, February 11-March 2.

Moe Brooker, CIA faculty, paintings, Black World Week Exhibition, Ohio State University Gallery of Fine Art, February 5-16.

William Carlson ’73, Contemporary Art Glass Gallery, NYC, February 4-22.

Robert Carroll ’57, Galleria D’Arte Moderna e Contemporanea, Palazzo Cattolica, Bagheria, Italy, December 16-January 14.


Kathleen Cerveny ’69, raku ceramics, Women’s City Club Gallery, Cleveland, Ohio, March 18-April 18.

Ray Kwok Wai Cheng ’77, Marietta National, Ohio, April 7-May 13; Ninth National Print and Drawing Exhibition, Miniature State College, N.D., March; prize award in Exhibition 280, Huntington Gallery, Huntington, W. Va., March 4-April 8.

Elinor Schnurr Collish ’55, paintings, Sandusky Area Cultural Center, Ohio, April 8-29.

Gwen Cooper, CIA faculty, two-woman exhibition of works by paper, Penelec Gallery, Allegheny College, Meadville, Pennsylvania, January 11-February 2.

Robert Cwik ’73, collage on canvas and paper, Mather Gallery, Case Western Reserve University, Cleveland, February 18-March 9.

Louise Rider Egger ’77, oils, acrylics and watercolors, Midland Building, Cleveland, April.

Nancy Hecht ’76, one-person exhibit, Art Studios Gallery, Case Western Reserve University, Cleveland, March 4-10.


James Juszczak ’66, new paintings, Rosa Esman Gallery, NYC, February 6-March 3.

Lawrence Krause, CIA faculty, recent paintings, Four American Expressionists, Canton Art Institute, Ohio, April 1-29.

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

Karen Loftus ’78, drawings, Coffman Union Gallery, University of Minnesota, March 26-April 5.

Winifred Lutz ’65, paper, Marilyn Pearl Gallery, NYC, February 3-March 1.

Bruce McCombs ’66, prints, National Print Exhibition, Los Angeles Printmakers Society, University of Southern California, Winter Exhibition, Boston Printmakers, De Cordova Museum, Lincoln, Massachusetts; National Print and Drawing Exhibition, University of Wisconsin, Wakesa, Wisconsin.

Elise A. Newman ’54, Massillon Museum, Ohio Fine Arts Juried Exhibition, March 4-31; School of Fine Arts Annual Juried Exhibition, Willoughby, Ohio, December 3-21, 1978; Jewish Community Center Juried Exhibit, Cleveland, November, 1978.

Elmer L. Novotomy ’30, Fifty-Year Retrospective Exhibition of Paintings and Drawings, Canton Art Institute, Ohio, March 11-April 22.

John Puskas ’52, enameled, Beck Center Gallery, Lakewood, Ohio, February 11-March 11.

Jose Luis Quinones ’77, one-man exhibit, Canton Art Institute, Ohio, June 10-July 30.

Sue Quinones ’77, one-woman exhibitions, Orange Library Art Gallery, Ohio, May 6-25; Mather Gallery, Case Western Reserve University, Cleveland, Ohio, April 11-27.

Thomas Roe, CIA faculty, architectural drawings, Mansfield Art Center, Ohio, January-February.

Mary Ann Scherx ’44, Jewelry, Fashion Art in Metal, Florence Duhl Gallery Ltd., NYC, March 6-April 14.


Dianna Sitar ’66, paintings, Beck Center Gallery, Lakewood, Ohio, February 11-March 11.


Julian Stanczak, CIA faculty, new paintings, Martha Jackson, NYC, January-February.

Lonnie Stern ’54, soft valentines, Baycrafters, Bay Village, Ohio, February 10-24.


Michael Syntax ’33, Maple Heights Regional Library/Civic Center Gallery, Ohio, December 1978.

Daniel W. Tereshko ’62, paintings, Ralph Wilson Gallery, Lehigh University, Bethlehem, Pennsylvania, January 26-February 27.

Richard Treaster, CIA faculty, Georgia Watercolor Society Exhibit, received award of merit; Exhibit 280, Huntington, West Virginia.

Gerald Troel, CIA faculty, paintings 12th Annual Marietta National Painting and Sculpture Exhibition, Grover M. Hermann Fine Arts Center, Marietta, Ohio, April 7-May 13.

Douglas Unger ’65, drawings, Ohio State University Gallery of Fine Art, Columbus, January 16-February 1.

John Vargo ’51, The Real Show, Grand Central Art Galleries, NYC, February 3-16.

Marge Widmar, CIA faculty, first place for utilitarian objects, Enamels ’78, Torpedo Factory Art Center, Alexandria, Virginia, May 1978.

GROUP EXHIBITS

All-Ohio Enamelist Show, Sandusky Area Cultural Center, Ohio, May 5-30. Kenneth Bates, faculty emeritus; Edris Eckhardt ’31; Mary Waunytko ’77, William Harper ’67; Charles Jeffery ’52, J.M. Somersker ’55, Mary Ellen McDermott, CIA faculty; Charles T. Mayer ’64, John Paul Miller, CIA faculty.

31st Annual Ceramic, Sculpture and Craft Show, Butler Institute of American Art, Youngstown, Ohio, February. Purchase prize winners: George Roby ’63, ceramics; Brent Young, CIA faculty, glass.

Hallinan-Newman Religious Art Show, Case Western Reserve University, Cleveland, February-March, Gerald Troel, CIA faculty, first purchase price; Richard Treaster, CIA faculty, second prize; Susan Sipos, CIA faculty, third prize; Alexander Aitken, CIA faculty, and R. Lee Dorsey, student, honorable mention; other exhibitors were Margaret Fischer ’69, student; Dean Hartung, Joan Heffeter ’71, Ernest Horvath ’52, Eileen Ingalls ’83, Martha Liebert ’54, student; Jose Longoria, Beth Nilges ’76, Nihole Palubinskas ’55, Thomas Roe faculty, Barbara Smith ’39, Mark Sullivan ’77.

NOVA Fourth Annual Painting Exhibition, Cleveland, April. Bruce Bilek ’74, Robert Brisley ’52, Robert Cwik ’73, Robert Davis ’68, Dean Drahoz ’60, Rose Felice ’79, faculty William M. Joan, faculty Robert Jergens, Diana Major ’76, faculty Gerald Troel.

Ohio Watercolor Society, Lakeland Community College, Mentor, Ohio, January-February. Faculty Malcolm Brown, Richard Chiara ’55, Maxine Mastersfield ’55, faculty Viktor Schreckengost.

OBITUARIES:

Edward D. Crocker, a member of the Institute Board of Trustees, died at his home in Gates Mills on January 19. Mr. Crocker was a senior partner in the law firm of Arter & Hadden, with which he had been associated since his 1941 graduation from Harvard University Law School. He specialized in commercial and aviation law.

Surviving Mr. Crocker are his wife Ida, sons Stephen and David, daughters Sharly Frisbie and Sara Stafford, two grandchildren and a sister.

Word has also been received of the following deaths.


The Alumni Association Annual Meeting took place on March 23rd, the last day of the Faculty Exhibition. No election of trustees or officers took place since those elected on December 10th will serve until the 1980 annual meeting. (See LINK, Winter 1979.) The Institute Liaison Committee, chaired by B. Douglas Phillips 49, presented a comprehensive set of initial recommendations for alumni activities and interactions with the Institute. Among these are a major reunion for the 1982-100th anniversary, group tours to major shows and museums, regional alumni meetings, roundtable luncheon meetings in a number of locations, etc. More on these and other plans later.

Bernard Priem '40 hosted a group of New York City alumni and spouses in his studio on March 16th. President Joseph McCullough '48 addressed the group of 30 present. What can you do, where you are, to get informal groups of alumni together? Let us know if we on the staff can help.

Additional Grants of Note
The Ford Motor Company has provided $12,200 for scholarships and support of the Industrial Design Department. The March Foundation contributed $7000 for general operating purposes. The Thomas H. White Charitable Trust granted $3000 for scholarships. The Thomas F. Peterson Foundation and the Martha Holden Jennings Foundation granted $2000 and $4325 respectively to support the expanded 1979 Portfolio Preparation Program to assist students now in the 11th grade to increase their skills for matriculation in a college of art. The Sears-Roebuck Foundation has increased its unrestricted annual contribution to $5000.

The Alumni Annual Fund now stands at $13,148, less than $2000 short of the $15,000 goal... thanks to three significant contributions, a portion of which was designated for scholarships. If you have not made your contribution for the current year, please do so. We need to go over the top. Remember that inflation dilutes the Institute's purchasing power.

The Friends Annual Fund has reached 56% of its $160,000 goal (as of February). With only March through June to go to complete this year's campaign it is evident that many "regulars" have yet to make their contributions.

Have you considered supplementing your annual support of the Institute by one of the means outlined in the new Heritage Program summary of planned giving options? Here are two you may wish to consider:

Gifts from Capital. If you own securities, real estate, or other property having a current value greater than your purchase price, you can gain a double benefit by giving those securities or other property to the Institute. You will completely avoid the potential capital gains tax that would be payable if you sold these securities or property. Furthermore, you are allowed a charitable contribution tax for the current mar-

ket value of the gift. This deduction may be used to offset up to 30 per cent of your adjusted gross income in the year of the gift. Any excess of the deduction may be carried forward over the ensuing five years.

Gifts by Bequest. A will is the chief cornerstone of a good estate plan. Preparing a will is simple, yet very important. Through careful drafting by your attorney, this legal document can assure the distribution of your possessions according to your desires. It is also vital to review your existing will periodically. As family situations, giving interests, and applicable laws change, so must your will be revised to accomplish your objectives.

Contributions by bequest are tax deductible from the taxable estate as a charitable gift. The Cleveland Institute of Art can be named a beneficiary, or if family obligations preclude your doing this, you can name the Institute as a contingent beneficiary in the event that the first named beneficiary(ies) should not live to receive their inheritance.

Additional information on these and other planned giving programs is available from the Development Office of the Cleveland Institute of Art; but inasmuch as the Institute cannot substitute for your legal or tax consultant, we urge you to consult with your attorney or tax accountant about any specific gift you contemplate.

What is the Heritage of the Cleveland Institute of Art?
It is the vision of the founders who in 1882 provided a program of formal art teaching and learning.
It is the professional leadership of many distinguished artists, teachers, and administrators.
It is the talented students who have been developing and continue to develop their creative abilities.
It is the alumni whose distinguished careers perpetuate the Institute's reputation.
It is the many philanthropic minded alumni, friends, and other supporters who enabled the development of the fine program of education in an excellent facility.
It is the community without whose dedication to the fine arts no institution of this kind could thrive or survive.
It is you and the present generation who provide continuing support and encouragement.
It is you who also look ahead to an even greater heritage in the next century of the Institute's service in the visual arts.
Above: Rudolph Arnheim, art critic, spoke with Visiting Artists Coordinator, Mary Perelman, during his March visit to the Institute. Below: Actor Leonard Nimoy spoke to CIA students on Vincent VanGogh. Nimoy had done extensive research on VanGogh in conjunction with his one-man theater production called Vincent, which appeared at the Cleveland Play House.

Above: Jenny Trigwell, textile designer from the Kilkenny Design Workshops in Ireland, spent two weeks with fiber students at the Institute during March. Her visit and that of Richard Eckersley, below, were part of an exchange of professional personnel with Kilkenny made possible by a grant from the John P. Murphy Foundation of Cleveland. Mr. Eckersley, a graphic designer at KDW, spent the month of April working with Institute students.
1979-80 SCHEDULE OF EXHIBITIONS

May 20-
Summer

September 16-
October 3, 1979
Opening: September 16,
2-5 PM in the gallery

October 14-
November 2, 1979
Opening: October 14
2-5 PM in the gallery

December 2-
December 28, 1979
Opening: December 2
2-5 PM in the gallery

January, 1980

March, 1980

STUDENT SUMMER EXHIBITION—Outstanding work of graduating students and selected underclassmen.

TO BE ANNOUNCED

TWO-WOMAN EXHIBIT: TOSHIKO TAKAEZU AND LENORE TAWNEY—Ceramics and fabrics from two of the foremost craftswomen in their fields.

VISUAL LOGIC: David E. Davis, Edwin Mieczkowski, John Pearson, and Julian Stanczak. Work of four outstanding Cleveland artists. Part of a program called Cleveland in New York, the exhibit will travel to a New York City gallery in January, 1980.

TENTATIVE DATES:
STUDENT INDEPENDENT EXHIBITION—Work done by students independent of faculty supervision and juried by a well-known artist chosen by the students.

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

All exhibitions and openings are free and open to the public. Gallery hours are 9-4 Monday through Friday; 7-9 Tuesday and Wednesday evenings; 9-noon Saturday mornings; 2-5 Sunday afternoons. Hours during school recess are 9-4 weekdays only.