THE PRESIDENT’S COLUMN

One of the major, continuing pieces of business at the Institute is expanded relations and contacts with our alumni. There have been some significant developments recently—the Alumni Association has a new constitution with elected officers and committee members representing a wider geographic distribution; a record amount of money, $16,137, was contributed to the Alumni Fund in 1978-79; alumni participated in a new lecture series designed to better prepare our students for the life after graduation; the recently published Alumni Directory has become an invaluable reference, used daily at the Institute. We hope to do more in the coming year.

We intend to further develop the Visiting Alumni program, initiated in 1978-79 following the pattern of our Visiting Artist program. The Artist’s Survival Kit Lecture Series involved several alumni who spoke about how they make a living, what they had to do to get where they are, what didn’t work for them, what did, etc. Also involved were a lawyer on copyright law and other legal responsibilities, a craft gallery owner, and an exhibition organizer speaking on the artist and the market place. In this year’s series, there will be a patent attorney, among others.

As I travel in the course of Institute business I shall continue to meet with individual and small groups of alumni wherever possible. I had a very successful meeting with more than forty alumni last spring in New York in the studio of Bernard Prieum ’80. I recently visited Prieum’s summer school in the south of France (see LINK, Spring, 1978). I also had an opportunity to visit with Robert Carroll ’57 in Rome. Each was able to offer valuable advice and assistance.

Alumni contact has for years been listed by applicants for admission to the Institute as one of the deciding factors in selecting our school. We have a small group of alumni who will speak to applicants in their geographic area whom we may direct to them, not as a part of the admissions process per se, but because the applicants can benefit from the opportunity to learn something of how an artist, designer or craftsman functions in society, how he or she prepared for a career, and the answers to many other important questions. We hope to call on alumni in other geographic areas for such assistance.

I am sure you have seen or heard statistics on the shrinking applicant pool of available college students in the decade ahead. If we are to continue to be selective in admissions we must have access to a large number of interested and capable candidates. The Admissions staff travels extensively and works all year to form each new class. Alumni can provide valuable assistance in several forms, and I hope will continue to do so as they are called upon to assist us in maintaining the qualitative level of our institution. It is not just your money we seek!

Joseph McCullough
President
Cleveland Institute of Art
New York, New York—not only a wonderful town but also the title for the first exhibit of the CIA season, on view through October 3. Alumni Robert Bidner ’53 and Elmore Schnurr-Colflesh ’55 both live and work in New York City, and both use specific facets of the city as subject matter for their painting—Bidner, architecture and automobiles; Schnurr-Colflesh, people in motion.

The two painters knew one another during student days at the Institute, and though their lives and painting have taken quite different directions, they have maintained an interest in one another’s work. Bidner, in fact, owns a Schnurr-Colflesh painting—purchased, he explained, not swapped: the highest tribute to another artist’s work.

During June, we interviewed both artists in their New York environment—Bidner at the FAR Gallery which represents him, Schnurr-Colflesh at her Union Square studio. The two painters have in common a representational rather than abstract interpretation of New York City-inspired imagery and a keen interest in light and shadow. Beyond these similarities, however, the contrasts are marked: Bidner works in underpainted and highly glazed acrylics, Schnurr-Colflesh in either watercolor or oil. Bidner defines his subject matter—architecture and automobiles—in a precise, solid, almost clinically clean fashion, whereas Schnurr-Colflesh renders her moving figures in an elusive, rather anonymous and transparent way.

We were curious about the development of these artists’ careers, the influence of New York on their lives and work, and the artistic and philosophic concerns in their recent work.

B.H.
BH  Robert, when did you move to New York and why?

RB  I always had it in the back of my mind, because artistically New York is the place where everything’s happening. Richard Anuszkiewicz and I shared a studio in Cleveland in about 1956. I was eking out a living in commercial art and Richard was painting houses. Suddenly we both lost our jobs. We talked about it, and asked ourselves, “What are we doing around Cleveland? We can’t find work. Why starve here when we can starve in New York?” We left Cleveland in October of 1957, prompted by lack of funds. Fortunately, we both had a small amount of savings to get us through.

We stayed a few nights in the city with Fred de Vito until we found an apartment on the Upper West Side. Richard found work very soon—making jewelry, working with textile samples, doing some restoration work—but I was out of work for a year. I spent my time painting and building a portfolio. At one point I was advised by a studio to add comprehensive layouts to my portfolio, and I got my first job as an assistant art director, compositing layouts for art directors. My skills in drawing and rendering stood me in good stead, and the job allowed me to continue painting.

BH  What was your work like when you graduated from the Institute?

RB  I definitely came out of the realist school, influenced by the Gaertners, Teyrals and Rolf Stoll who were teaching at the time, but I developed a style which was pretty much my own—dark tonal paintings, glazed and underpainted, with subject matter based on things I saw.

BH  What direction did your work take when you moved to New York?

RB  I got a lot of color influence from Richard’s Yale-Albers experience, but I applied those color theories to realistic imagery. I kept color, however, unrelated to subject matter—I had no qualms about painting a bright red sky where none existed in reality. By the time of my first show in 1963—six years after my arrival in New York—I had moved from a dark, soupy kind of painting influenced by the Cleveland people to work which reflected the color theories I was being exposed to in New York.

BH  Has the city itself influenced your work?

RB  Definitely. In 1959 I got married and parted ways with Anuszkiewicz, and in 1960 I bought a brownstone in Brooklyn—it was considered very much a white elephant at the time. We loved it (still do)—it’s Victorian with typical Victorian lighting fixtures and gas lights. It was the lamps which inspired me to do my first one-man show of old lighting fixtures at Amel Gallery on 57th Street a block from where Sidney Janis was at the time. The paintings were of lighting fixtures, but the bulbs were brilliant blue, the glass red. This made a vibration of color, quite unique at the time.

My work after 1963 became more abstract. I started doing paintings of mechanical objects, because I have always been interested in machines—in high school I had worked on lathes with machine parts. I did exploding parts of machines with a lot of color, and then some very subtle ones which fit the machines better. Amel went out of business after two years, and then I became associated with A. M. Sachs—I had two shows there, in 1967 and 1969, and they dealt with machine parts. They were some of the best paintings I’ve ever done, but I didn’t sell many.

After 1969 my work became yet more abstract. I would take sometimes just one symbol from the machine part and explore that totally in seventy or eighty paintings—shifting planes and images. They were recognizable to me, but probably not to the viewer. They became more colorful again. I continued painting like that until 1974 when I got bored and started questioning what I was doing. Here I had gained all these skills over my lifetime and I wasn’t using them. So I said, “I wonder what would happen, after using acrylic paints very flatly over a period of years, what would happen if I tried doing realistic painting.” I did one, and I got so excited that what you’re seeing now actually grew out of those first one or two paintings. They never really went back to looking like the things I did in Cleveland. Having gone through all these vari-
ous phases was good for my work—I developed a clarity, a crispness, and a knowledge of how to handle acrylic paints. All the skills I’d learned from Rolf Stoll, John Miller, and the others, all came out. The skills which I got from John Paul Miller are just incredible: he taught me how to really look at paintings. (I had learned to build up an underpainting from Rolf Stoll—the influence goes back that far.) Those first two years of preliminary training were very essential—they gave me a chance to really think about what I wanted to do. I was torn between an industrial design career and a painting career. My choice of painting may have been more difficult from a financial point of view, but I’m not sorry I made it.

**BH** What are some of the current concerns you have in your painting?

**RB** I have to see something that excites me visually to get me going—mostly architectural things I see on the street, and the way light falls on man-made objects. I did landscapes for a time, but I’m more excited about the simplicity of light hitting a building or an object. I struggle with the design and composition, trying to make every bit of the painting interesting and exciting. The abstractions created by light really interest me—I’ll change them for dramatic impact. I work from photographic color slides, because they’re so clear and crisp—like taking the subject into your studio. I take many photographs of the same subject; I spread them all out on the light box and choose the one that I’m really looking for and use that as the beginning.

**BH** The city has obviously affected your painting. How do you find it as a place to live and work?

**RB** New York has excited me—I wouldn’t consider leaving it. You couldn’t drag me back to Ohio, even though I grew up in Youngstown. There’s so much going on here—so much visual excitement, so much variety.

I’m not wild about having to work with commercial art, but it’s a necessity. I haven’t sold enough work to support myself. It’s exciting though: I design television commercials, get involved with set designs, casting for talent and film companies—they send me all over the country to shoot commercials. In that sense it’s interesting. I consider myself a total artist, and the training I got in Cleveland prepared me for this, even though I never had a single commercial course. Just the basic two years gave me the background to carry on a commercial career, too. I draw on those skills every day, whether it's laying out an ad for Panasonic or shooting an Arid or Trident television commercial. You’re composing a picture—and as an art director, that’s your responsibility.

**BH** Tell me a bit about the paintings that will be in the Institute exhibit.

**RB** They will be of architecture and automobiles to give a broad idea of what I’m doing. There will probably be 20-25 paintings, depending on how many I can round up. I’m not like many artists who hold their work back for one-man shows—as soon as I complete a painting I don’t like to have it around the studio. I take it to the gallery and it’s exhibited almost immediately. I have very little work in my studio, except the two or three paintings I’m currently working on. That’s the reason to have a gallery—to get your work seen and possibly sold.
Elinore, when did you move to New York and why?

ESC I settled here in about 1960. When I graduated from the Institute in 1955, I took a fabric design course in the summer and moved to New York. I got into fabric design, which I thought was fun, and worked freelance until that summer when I got married and moved to Rhode Island. I continued to work freelance out of New York in fabric design for a year or two. Then I went to Europe for seven months and saw firsthand all those fabulous paintings I'd admired in books; when I came back, I started painting. We lived for several years in Providence where my husband worked as a commercial artist, and then we came to New York in about 1960.

BH What was your work like when you graduated from the Institute?

ESC During the last year I was there, I worked on large, more or less spontaneous landscapes. I'd been inspired by the summer I spent in the Yale-Norfolk program, which was an eye-opener. Up to that time I'd tried different kinds of things, but nothing was very personal—I kept nothing from that era. I attempted one figurative painting, the subject matter similar to what I'm doing now, but I tried it without any preparation, and it was a complete failure. I didn't pick up figure composition again until I moved to New York.

BH What has been the effect of the city on your work?

ESC Perhaps it would be relevant to explain how I started doing figures in the first place. When I was in Providence I did several portraits of local children and some landscape painting. I was veryobjective to the world I found myself in. When I came to New York, which is where I always wanted to be, I had neither children nor landscape around me. I have always loved the un-reality of New York, the fact that it was all humanity—all man made. So I started walking the streets with a sketchbook and just drew what I saw—people walking around was what I saw. I started from that point of view, and I constructed figure compositions as they appeared to move. I always had a feeling about form and not too much about color. Abstract expressionism was in full flower, and I did approach painting in the country that way—very spontaneous and free—but for my own temperament I felt it was a dead end, and I wanted something with more substance. I had to find my own way—there were no prototypes at all. I tended to be influenced by the Renaissance, and then later on I made a careful analysis of cubism, which I found to be very fruitful in understanding structure. It remains an underlying guiding force in my work.

BH Were you influenced by Isabel Bishop's work?

ESC No. As I did walking figures in somewhat transparent watercolor, some people pointed out the similarity to Isabel Bishop's work. She had a series somewhat like that about ten years ago that she did in a more pointillistic way. I admire her work, but maybe because it is close I don't look at it too much. I suspect that we may have been influenced by the same sources, and she also has a studio on Union Square. I'm sure that if I ever get around to talking to Isabel Bishop, we would find that we have much in common simply because of similar lines of influence. We are aware of one another's work, and have had some correspondence, but neither of us is yet ready for our paths to cross.

Now there are other painters, like Alex Katz, that I don't work like. He works very flat, and I admire this. I don't work like that, but I look at it from time to time because he holds certain excesses of mine in check. Balthus was an influence, too—a heavy granular surface, and he, too, was influenced by the Renaissance. I don't like heavy oils. It's only recently that I've been able to get the lightness I need to convey the fragility and transitory nature of my figures—it's through the addition of a heavy underpainting with silicone or pumice. This puts a drag on the underpainting which allows the sparkle of color on top. I was getting this quality in watercolor and had to figure out how to achieve the effect in oil. I had never liked a shiny surface, and unless you do something like that with oil, you end up with a shiny surface. I had been using turpentine, but it was making the color dead, and that was unsatisfactory. So I did solve the technical problem finally.
I was first working figuratively—I liked photographs because they were one step removed from reality. In addition to photographs, I gradually began to put in quotes and art work and my own ideas, which kept bumping around in my head till I wrote them down.

I take a view of things which is slightly askew. Among my influences is the playwright Pinter who develops his characters as unique entities who expose themselves as they go along, but they never really interact—they always remain somewhat detached. People have a certain rhythm inside themselves which they are constantly expressing but which is always slightly altering by coming into relationship with other people. There always remains a distance. It's not the action that interests me but what happens to the individual people. The rhythm remains self-contained, but the evolvement in relationships is the important element.

The Passage #6, watercolor and gouache, 6 ⅛" × 7 ⅛", 1976.

pects. There seem to be two levels of people here: the people who live and work here and the street people. It's probably because of the street element that the rents remain relatively low and that artists can afford it.

My favorite area of the city is around Wall Street. I use a camera and sketch book both when I go out. I use a sketch book because I see and I make color and value notations. I get a sense of the place and really see what I'm looking at. Then at the same time I use the camera for detail—I want to know as much as I can about something even though I gather more material than I need. Sometimes I'll shoot several rolls of film standing in one place as people pass by.

A telephoto lens is perfect for the photography I do because I can be unobtrusive about it—I've only been threatened once, and that was when I wasn't even photographing. I had the camera down in the Bowery; I turned around and saw a man ready to heave a bottle at me. Fortunately he changed his mind.

Interesting combinations of people occur as they cross my field of vision. I blow the photographs up to black and white 8 x 10s and then cut them apart. Because I stand in the same spot to shoot, they're the same size, and I collate them and make endless combinations of people and positions. I sometimes go back several times to see what the stones or the street feel like.

The Wall Street area is one of the few urban areas that is closed in, with wells of sunlight and intense shadow, where there are no commercial buildings on the street, where the buildings are of solid stone so that the passages form stages on which people interact. The stage is man made, so that metaphorically one can project that the figures and the stone interact. The stone, when it's illuminated by the sunlight, begins to float in space also. My main interest is in the perception of the interaction of figures. The figures themselves are non-specific in terms of expression; I attempt to get a more universal attitude in the figures, and though they are individual figures, they're not symbolic in any way. They are actual people, but I attempt to take them out of their immediacy. The basic emphasis is on the motion of the figure, rather than the expression. It's like watching the world pass by on the other side of a glass; maybe it's a search for purity.

I keep a running notebook of my ideas. I think of my studio as being like the inside of my mind, and my book is something like that. When I get a little tired or discouraged I lose my way. I get out my book, look through it, and think about these important things. It tends to put things in order again.

The first notebook came about when
THE ONE THAT GOT AWAY . . .

Every hunter and fisherman has his tale of the one that got away, usually somewhat glorified, always related with a characteristic glint in the eye and gestures which would have attended the action that might have been.

No less enthusiastic about the one that got away is the photographer, that gentle marksman who does his stalking with camera and light meter. What commonly happens to the photographer is that he's caught short in the presence of a would-be masterpiece—either without camera altogether or else with inadequate or improperly prepared equipment.

The subject came up recently over lunch at Tommy's, a popular health-food eatery frequented by the Institute's photography faculty. Conversation tends to be lively as Bob Palmer, Ralph Marshall, and Dennis Buck slosh their coffee yogurt milkshakes. ("These things can become habit-forming," Palmer cautions. "You know you're hooked when you sit up in the middle of the night, salivating for nothing other than a coffee yogurt shake.") Between bites of falafel sandwiches and spinach pies, the photographers in turn related their tales of that visual Big One that eluded them.

RALPH MARSHALL:

Many years ago when my children were small, we spent our July vacation at Loch Alaine on the southern coast of Scotland facing the Isle of Mull. It was 50° and miserable, with dark skies and drizzling rain the whole time.

A weatherbeaten old gentleman—Mr. Moffatt by name—lived in a cottage on the dark pebble beach, and it was there that he kept his little fishing boat. We generally fished with him once a day—it was all we had to do; the water was too cold to swim. We went out in that little bay, fishing for mackerel with a special fishing line that Moffatt called "the murderer," a line rigged with about twenty mackerel hooks and artificial flies.

Mr. Moffatt's cottage was built like a duplex—he lived in one side and his sister and brother-in-law in the other. The old Scottish gentlemen were of similar age and were equally leathery. They lived side by side but met in one side each day for tea. When it was very cold, we would join them to warm up—they had an iron stove going all the time to drive off the cold, damp sea air. There was an open fire box so you could see the fire blazing cheerily away, and there was a mantel across the top with a clock on it.

In the middle of the room was a big table with knitted pantaloons on the legs. Wonderful late afternoon light came flooding through the window, illuminating the food spread on the table—biscuits (oatmeal cookies) and tea. There were antimacassars on the chairs, lace curtains at the windows.

My eye was naturally drawn to a large, sepia-toned old photograph over the mantel. It was obviously a portrait of these same two Scotsmen in their youth. It smacked somehow of a wartime campaign in the Middle East—the two dashing, kilt-clad soldiers in a rather seedy photographer's studio setup, with potted palm and faded backdrop behind them. Just as I'd drunk in the photograph, Moffatt and his companion backed up to the fire, warming their hands behind them—remarkably in the same position as in the photograph above them. Alas, I had no camera—it was one of the best pictures that ever got away from me.

If I'd had my camera with me that day, I would have sat at the table, absent-mindedly fiddling with it. I would have estimated the distance they were from me, set up the camera, and then nonchalantly taken the photograph without any elaborate aiming. Then I'd have asked, "Would you mind if I take your photograph?" It's important to get that first quick shot, because it's completely candid, usually unnoticed, and even if all goes badly, I still have something—often better than the more self-conscious shots which follow the request.
ROBERT PALMER:

Our small plane was skimming the treetops shortly after the filming of a forest fire for West Virginia television station WSAZ, during the fifties. The downward view was clear and unobstructed because the plane's door had been removed to facilitate the photography. I happened to look straight down through a large old sycamore tree that was more branches than leaves, to a patch of solid green below it.

Standing there in that patch of green, beautifully framed by tree limbs and brightly sidelightned from a late afternoon sun, was a huge black and white cow, looking up at us with its mouth wide open, staring at our low-flying plane. We're used to seeing a cow from the side—it's quite a different beast from the top. It takes on the same angular qualities of Picasso's famous goat—all triangles: head, shoulders, hind quarters.

Unfortunately, I wasn't able to react quickly enough to capture it on film, although both movie and still equipment were aboard. When you're going 90+ miles an hour that low, whatever you see is gone before you can react. To this day, it remains for me one of the best of many photos that got away.

DENNIS BUCK:

Every photographer has a whole collection of stories about great shots that got away, but the one that stands out in my mind dates back to my student days in the early '70s. The airport was one of my favorite photography hangouts. Not only was it at the end of the Rapid Transit line, but it always offered me a lot of variety. There was good natural light and many kinds of people came and went all the time. It was a public place, and no one ever hassled me about taking photographs there.

One morning very early—it must have been before 8:00—I'd been taking some pictures, grabbing shots of early morning travelers, and I'd already shot an entire roll and was into my last roll. I heard over the PA system, "Will members of the Grateful Dead please meet at gate so-and-so."

This rock group, the Grateful Dead, were very popular at the time, but they've always had the reputation of being a pretty rough bunch. The place wasn't crowded, and I figured that I'd join the other photographers who were sure to be there and I'd take some good shots that I might later sell. I was surprised to discover that there was no one at the gate except the members of the group. I was on my last roll of film on about frame 10—with 26 left on the roll.

I started talking to the performers, and when I began to take pictures, one said, "You know, we usually kick photographers off the stage... but we like you." They were in a playful mood, and I got some great shots—closeups, portraits and group shots. There was good morning light from the airport windows, and they posed and clowned around.

I felt like the luckiest guy in the world as I rode back on the Rapid Transit, thinking, 'Maybe this is the start of a whole new career—or at least a few bucks in my pocket.' I figured that I could sell the photographs to magazines, who were clamoring for good pictures of popular groups.

I was so excited that I went right back to the photo department to process the film. Even now, as long as I've developed film, I still get a thrill when the film comes out—it's kind of a magic time when the images appear. As I pulled the film off the reel that day, I was in shock: all the film was clear. Finally, on about frame 10, there was a black frame, and then the frames filled with the frame shots at the airport which preceded my meeting with the Grateful Dead. The camera had malfunctioned and had stopped advancing the film on frame 10, and that one black frame contained all my coveted shots. After that day, I took a lot of landscapes—it marked the beginning of the end of my career as a rock photographer.
CIA AT INTERLOCHEN

During its fifty-second summer season, the National Music Camp's Interlochen Arts Festival offered more than 2500 students the opportunity to study music, dance, drama, and visual arts for an intensive eight-week session. Part of the program this summer in the Visual Arts Department were eight students and graduates of the Cleveland Institute of Art.

Paul St. Denis, Associate Professor of Painting at CIA, has been part of Interlochen for eleven years. During his six years as Chairman of the camp's Art Department, he has encouraged CIA students and graduates to teach there. "The young artist-teacher can gain valuable experience and at the same time contribute fresh energy and up-to-date information to the students," St. Denis said.

The extended classroom provided by Interlochen's natural setting supplements extensive indoor facilities. Metalsmithing students work with bronze, copper, and silver in a fully equipped metal shop; a dark room for developing black and white and color is available to photography classes. Electric and gas-fired kilns are used in ceramics, while sculpture, painting, drawing, design, and printmaking classes work with a variety of materials. Three faculty shows, one student display and a day-long open house bring visual arts to the visiting public.

A total of 385 art students were taught by twelve faculty members and six staff assistants, including eight CIA alumni, Paula Dubaniewicz '78 taught ceramics; Tom Mills '78, drawing; John Parker '75, sculpture; Pamela Pastoric '77, metalsmithing; Peggy Seher '78, metalsmithing; Wenda von Weise '75, photography and printmaking; and Susan Werner '80, painting and junior art assistant.

CIA alumni who are former recent Interlochen Art Department members are Michael Gubkin '74, Barbara Klar '78, Mark Nelson '76, Connie Pierce '73, and George Roby '63.
FRIENDS AND ALUMNI OF THE INSTITUTE

1978
DONORS LIST
1979

ANNUAL FUND AND MEMORIAL GIFTS
Dear Friends and Alumni:

Again it is my great pleasure to share with you the results of our annual fund-raising efforts, and to express both my own thanks and the appreciation of all the trustees, officers, faculty and students of the Institute for the continuing strong support provided by the Friends, Alumni, Foundations, and Corporations listed on the following pages. Special recognition must be given to the Alumni whose $16,137 sets a new record of support from that body. The Women's Committee also deserves a special commendation for the many hours of work spent in the Beachwood Place opening event resulting in a major contribution noted below. The Institute is indeed fortunate to be able to count on the needed financial assistance we have so generously received.

The gift statistics for 1978-79 are as follows:

**Sources**

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As we begin the 1979-80 school year there is renewed optimism about the future of The Cleveland Institute of Art. We are also reminded of the 1982 Centennial Year which inherently raises special aspirations for the next one hundred years. As we plan for the changes required to meet future challenges we look forward to maintaining the wonderful cooperation now being received from all constituents, and to widen further the base of individual and other private resources.

There is good reason for confidence about the Institute's future role as a major, high quality college for professional visual artists. Recognition locally, nationally, and internationally continues to grow. I trust that you share the enthusiasm which I have and will continue to let others know about the high ideals and accomplishments of this fine institution.

Many, many thanks to all for your support.

Richard F. Stevens
Chairman of the Board of Trustees
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Marian Snow Busey
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Mary Jane Hunt Rundle
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Hudson Rosheier
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Century Club $100 to $199
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Five years of intensive studio and academic work culminated for 83 Bachelor of Fine Arts (B.F.A.) degree candidates at the 96th annual commencement of the Cleveland Institute of Art on Saturday, May 19 at 3 P.M.

Gideon Chagy, Vice President of the Business Committee for the Arts in New York City, delivered the principal address: "The Artist and the World of Business." The Business Committee for the Arts is a private, non-profit organization of 135 of the nation's most prominent business leaders. Their object is to generate interest in the arts in the business community.

Joseph McCullough, President of the Institute, gave the charge to the graduates, and Richard F. Stevens, Chairman of the Board of Trustees, presented diplomas and awards. Music was provided by pianist Elizabeth Howard, a student at Cleveland Institute of Music.

Honors and prizes presented were:

- The First Agnes Gund Memorial Scholarship, $3000, to Jon R. Roll, son of Mr. and Mrs. Len Roll of North Royalton, Ohio—painter.
- The Second Agnes Gund Memorial Scholarship, $3000, to Alison Lucy Helm, daughter of Mr. and Mrs. Robe F. Helm of New Providence, New Jersey—sculptor.
- The Third Agnes Gund Memorial Scholarship, $3000, to Scott M. Senseny, son of Dr. and Mrs. E. F. Senseny of Roanoke, Indiana—painter.
- The Helen Greene Perry Traveling Scholarship, $2500, to Nancy Anne Perusek, daughter of Mr. and Mrs. Robert Perusek of Euclid, Ohio—silversmith.
- The Mary C. Page Memorial Scholarship, $2000, to Sharon Louise Patton, daughter of Mr. and Mrs. Ronald Patton of Renton, Washington—graphic designer.

The First Women's Committee Scholarship, $1750, to Harriet K. Frid, daughter of Mr. and Mrs. Walter C. Frid of West Hartford, Connecticut—illustrator.

The Second Women's Committee Scholarship, $1750, to Barbara Ann Eckhardt, daughter of Dr. and Mrs. Richard Eckhardt of Iowa City—weaver.

The Nancy Dunn Memorial Scholarship, $1500, to Gregory B. Burke, son of Mr. and Mrs. William E. Burke of Cincinnati, Ohio—graphic designer.

The Eastman-Bolton Memorial Award, $250 each to fourth year painting students for travel and study, to Aileen McKim, daughter of Mr. and Mrs. James McKim of Garfield Heights, Ohio; and Peter Boneburg, son of Mr. and Mrs. Chester Boneburg of Lakewood, Ohio.

The Carl Gaertner Memorial Prize, $400 for outstanding work in painting to fourth year student, Gregory S. Davidek, son of Mr. and Mrs. Edward Davidek of Flint, Michigan.

The Frank Wilcox Memorial Prize, $400 for outstanding achievement in printmaking to fourth year student, Lois Bianca Leonard, daughter of Mr. and Mrs. Harry L. Leonardi of Agawam, Massachusetts.

The Henry G. Keller Memorial Award, a painting by Paul St. Denis as award for highest performance in drawing, to David Verba, fourth year student, son of Mr. and Mrs. Steve Verba of Cleveland, Ohio.

The Horace Potter Memorial Scholarship in recognition of achievement in Jewelry and Silversmithing: $1000 to third year student Catherine Ann Butler, daughter of Mr. and Mrs. Stephen Butler of Novelty, Ohio; $1000 to third year student Thomas E. Kurilla, son of Mr. and Mrs. Michael Kurilla of Hudson, Ohio; $500 to third year student Ruth Joanna Bravick, daughter of Dr. and Mrs. Donald D. Bravick of Appleton, Wisconsin; and $500 to fourth year student Louis Graveline, son of Mr. and Mrs. Larry Graveline of Brookfield, Ohio.

The Charles F. Mosco Memorial Prize, $400 for outstanding achievement in ceramics, to fifth year student Gary Charpentier, son of Mr. and Mrs. William Charpentier of Cleveland Heights, Ohio.

The Otto F. Ege Award, $200 for intellectual achievement equal to artistic achievement, to fifth year student, Mara Amy Lavitt, daughter of Mr. and Mrs. Edwin Lavitt of Rockville, Connecticut.

The Ford Motor Company Awards, $1000 each for excellence in automotive design, to fifth year students Michael Rockmore, son of Mr. and Mrs. Julian Rockmore of Mountainside, New Jersey, and Michael Yurkovic of Parma, Ohio.

Following the commencement exercises, graduates and their guests attended a reception and previewed the Student Summer Exhibition.
Joseph Cistron, painting and drawing, is presently painting the portrait of Theodore Atkins, president of the Citizens Savings bank in Painesville, Ohio. During the summer he taught a painting workshop class at the School of Fine Arts, Willoughby, Ohio.

Mort Epstein, graphic design and illustration, and Marion Miller Epstein, design, exhibited at the Kilkenny Design Workshop during the Kilkenny Arts Festival, August 25-September 2, in Ireland. Mort, partner in Epstein & Szilagyi Designers, Inc., a Cleveland design firm, lectured on graphic design. Marion conducted workshops on gum-bichromate printing.

Peter Paul Dubaniewicz, faculty emeritus, has been invited to have a one-man exhibit at the University of Dayton in Ohio. He served as juror for the Fairmount Center Art Show and the Ashland Fine Arts Center Art Exhibit this past summer.

Marianne Evett, English, reviewed the National Theatre (London) production of the York Passion plays, which she saw in October of 1977, and that review appears in the Spring Issue of Research Opportunities in Renaissance Drama, published by the University of Illinois.

She spent the summer in the Los Angeles area, where she and her husband worked at the Huntington Library in San Marino. There she began work on a project for the Medieval Institute at Western Michigan University on the relationships between medieval art and drama in Ely cathedral. She also obtained information from UCLA on their Basic Writing and Study Skills program for use in developing a reinforcement course for Cleveland Institute of Art freshmen this fall.

Her Harvard dissertation, a critical edition of Henry Porter’s play, The Two Angry Women of Abington (1599), is being published by Garland Press, it should appear toward the end of December.

Patsy Gerstner, natural science, became Chief Curator (Director) of the Howard Dittrick Museum of Historical Medicine in Cleveland. On June 6 she participated as panel member in a discussion of museum training curricula at the American Association of Museums Annual Meeting held in Cleveland.

Marla Gutzwiller, graphic design and illustration, received a Silver Award for her Cleveland Institute of Art Portfolio Day poster and a Merit Award for the UICA Admissions brochure, at the University and College Designers Association (UCDA) Annual Midwestern Conference held in May at the University of Cincinnati.

Joseph Horning, cinema, received an Emmy Award for Special Individual Achievement in Producing, Writing and Editing “The Greater Cleveland TV Test,” which was broadcast by WEWS-TV. The award was made by the National Academy of Television Arts & Sciences, Cleveland Chapter, during June. In May, United Press International gave the “TV Test” its award for being the Best Public Affairs Program produced in the State of Ohio. Horning completed another television program, “The Last Dollar: The Story of Cleveland Scholarship Programs,” which was aired by WEWS-TV this past spring. He was the recipient of an Ohio Arts Council grant to Individual Artists to support special film projects during the 1979 calendar year.

William Martin Jean, director of the evening school, did graphic designs for the Berea Summer Theater at Baldwin-Wallace College this summer. During July and August, he exhibited works by his West Technical High School art students at the Women’s City Club downtown Cleveland. He gave a lecture and gallery talk at the CIA Women’s Committee annual meeting in May.

Robert Jergens, design and painting, completed a mural commissioned for Brett Hall of the Cleveland Public Library. The Brooklyn Museum of Art recently bought two of Jergens’ drawings for their permanent collection.

Joseph McCullough, president, investigated further possibilities for foreign study and exchange during his summer travels. In Rome he visited Robert Carroll ’57 with an eye to his being a Visiting Foreign Artist; and in Florence, Italy, and Lecoste, France, he visited schools of art where CIA students might study. The Sarah Lawrence College summer program in Lecoste is directed by alumnus Bernard Pirien ’40 [see LINK, Spring 1978].

Ralph Marshall, photography, created an audio-visual show for the current world tour of the Los Angeles based English rock group SuperTramp, whose new record has been #1 in twelve countries during the summer. This required Marshall to make a weekend trip to London in order to photograph Big Ben exactly on the hour, every hour from noon till midnight. Fascinating, related Marshall, since the intervals between photographs allowed time for relaxation in pubs nearby, a walk to St. James Park, the cloisters of Westminster School, evening in the Abbey, and a too-short glimpse of the Holbeins in the Queen’s Gallery at Buckingham Palace.

Francis J. Meyers, drawing, judged three recent area exhibits: the Gates Mills May Show, the Hallinan-Newman exhibit of religious art, and the Cleveland Scholastic exhibition. He will be guest speaker in October for the Cleveland Gallery Group.

John Paul Miller, metaltry, lectured at the Renwick Gallery in Washington, D.C., during May. Part of a series entitled Master Craftsment Lectures, his illustrated talk dealt with his work and the gold granulation technique for which he is well known. The brochure describing the lecture series said, “His jewelry is masterful in its construction and precise in its form. Each piece is a brilliant integration of smooth and textured surfaces that, although inspired by nature, are very much his own contemporary creative statements. In contemporary jewelry, the name of John Paul Miller is synonymous with richness of design and form.”

Ray Poritsky, medical illustration, delivered a number of lectures and a paper during
spring and summer, he lectured to the art majors at Mentor High School on medical illustration; to the Cleveland Academy of Medical and Dental Assistants on the origin of anatomical terms; and to the Anatomy Department at CWRU on "Charles Darwin, An Intimate Portrait." His paper, "Etymology, Art, and the Anatomical Connection," was delivered to an international symposium of morphology in August. He was nominated by CWRU medical students for the Teaching Excellence Award.

Klaus George Roy, music, has had numerous performances nationally of his published and unpublished compositions. On April 26, 27, and 28, the Cleveland Orchestra, Lorin Maazel conducting, performed "Chorale Variants, Op. 60, on the Appalachian Ballad Tune, 'Jimmy Randal.'" His "Festival Forums" fanfare was used at Blossom Music Center during the summers of 1978 and 1979, and his Flute Suite, which is scheduled for publication this year, has been committed to program for the Cleveland Orchestra, has also done annotations for recordings—most recently for the Mozart Symphony Series issued by Time-Life Records.

Anthony Scheps, drawing, served as juror for the Youth Art Month competition at the Willoughby School of Fine Arts and for the Cleveland State University Annual Student Exhibition.

Viktor Schreckengost, industrial design, traveled to Guatemala, Yucatan, and Honduras to visit pyramids of the Mayas. The study group from Berkeley, California, was led by Schreckengost's old friend, Dr. Fred Stross of the University of California, who had previously led a group to Egypt.

Schreckengost has been appointed a trustee of the Design Division of the American Ceramic Society. He attended the annual meeting in Cincinnati during April. Featured speaker at that meeting was Charles Tramontana '65 who is with the Ceramic Division of the Gorham Company. Viktor Schreckengost has also been appointed to the Advisory Council of the New York School of Ceramics at Alfred University, Alfred, New York.

Among his recent artistic achievements is the completion of twelve paintings of Cleveland for the 1980 International Printing Company calendar. He has several pieces of ceramics included in the exhibition, A Century of Ceramics in the United States, at the Everson Museum in Syracuse, New York, through September. The exhibition was selected and assembled by British historian Garth Clark and Margie Hughto, Curator of Ceramic Art, Syracuse Museum. A 370-page book by the same name has been published by E. P. Dutton, New York. Other Clevelanders identified by Schreckengost as being part of that exhibit are Etris Eckhardt, Thelma Winter, Paul Bogaty, Russell Aitken, Arthur Baggs, Alexander Blazys, and R. Guy Cowan. The exhibit will travel throughout the United States through 1982.

Barbara M. Stanczak, design, presented a lecture and slide showing, "Color and Design Principles in Weaving," to the Cleveland Weaver's Guild during May.

Frances P. Taft, art history, went to New Mexico in March to visit Indian ruins, remains and reservations. She visited a number of pueblos in the Santa Fe and Taos area. The native cave habitations in Frijoles Canyon particularly interested her, as did the Indian village of Acoma atop a mesa west of Albuquerque. The expedition provided her with much needed slides of that area for the CIA slide collection.

In May, she lectured on megaliths and stone circles at Lake Erie College (Ohio) as part of a regular endowed lecture series for the college and community.

Gerald Troel, design and painting, participated in Arts Affair '79 Fine Arts Competition in the State Office Tower, Columbus, Ohio, from May 31-June 24.

Dorothy Turobinski, design, juried the Cain Park Arts Festival Exhibit during July. Other members of the jury were David E. Davis '48 and Viktor Schreckengost, chairman of the Industrial Design department. Mrs. Turobinski participated in a group fiber exhibit at the Akron (Ohio) Woman's City Club during August.

Carol Venzin, director of financial aid and career planning, was recently elected to the Executive Committee of the Ohio Association of Student Financial Aid Administrators. She will serve in this position for the 1979-80 school year.

William E. Ward, calligraphy, gave a lecture, "Special Exhibition Design," for the American Association of Museums annual meeting during June. He also served on a panel at the same meeting, discussing "Exhibition Installation Design."

Helen Weinberg, literature, recently made study trips to Detroit, Philadelphia, Washington, and New York City. In addition to relaxing and writing this past summer, she also traveled to Vermont and Boston to view American painting.

Robert Weitzel, dean of faculty, attended the American Council on Education (ACE) Institute for Academic Deans and Student Affairs Officers in Vail, Colorado, during July.

Brent Young, glass, had a one-man exhibit this summer at the Synopsis Gallery in Winnetka, Illinois, and participated in Glass, a national invitational at Contemporary Artisans, San Francisco, California. During May, he juried the Central California Art Exhibition.

Young's recent work has been purchased for the permanent collections of the Corning Museum in Corning, New York; the Butler Institute of American Art, Youngstown, Ohio; and Southern Ohio Electric Company, Columbus, Ohio. He was honored at the Annual National Crafts Exhibition at Brigham Young University in Provo, Utah, and received Best of Show for work which was included in the Columbus Festival of the Arts in Columbus, Ohio.


Robert J. Forbes: Instructor, Ceramics. B.F.A., University of California at Santa Cruz, highest honors in Ceramics; M.F.A., Alfred University.

John Formicola: Visiting Artist, Painting (replacing Moe Brooker, on leave Fall, 1979 and Joseph Jankowski, on leave Spring, 1980). Four-year City Council Scholarship to the Pennsylvania Academy of Fine Arts in Philadelphia; Fleischer Art Memorial. Former faculty member, Philadelphia College of Art, Community College of Philadelphia, Moore College of Art. Faculty member, Drexel University (on leave 1979-80), Rosemont College.

Pat Lynagh is the new Media Center Director. She has been working on a double master's degree program in library science and art history at Case Western Reserve University. In May of this year she received the M.L.S., and in May of 1980 she expects to complete work for the M.A. in art history.

Judith Nelson: Visiting Artist, Painting. B.F.A., Rhode Island School of Design; M.F.A., University of Hawaii; Postgraduate assistant, Yale School of Art and Architecture. Formerly on faculties of University of Hawaii, Goddard College and University of Iowa.


Morris Rossabi: Visiting Lecturer, Liberal Arts; History and Culture of the Middle East. Ph.D., Columbia University. Formerly Assistant Professor of History, University of Virginia; presently Associate Professor of History and Chairman, Asian Civilizations, Case Western Reserve University.

Anthony Schepis: Professor, Foundation Drawing. Certificate, Cleveland Institute of Art; M.A., Kent State University; Diploma, Cooper School of Art; Instructor, Cooper School of Art; Cleveland Institute of Art Evening faculty; Cuyahoga Community College faculty.


Barbara Stanczak: Instructor, Foundation Design, Apprenticeship, Art and Craft School, Munster, Westfalen. Diploma, Art Academy of Cincinnati; Xavier University, Cincinnati; B.A., Case Western Reserve University. Former teacher, Parma Schools; Beck Center faculty of Cleveland Institute of Art.

1913

We received the following letter from Mildred Wetmore in Avon Park, Florida.
Re: Alumni Notes, LINK, Spring, 1979

Hey! Wait a minute! Alice Laufer Lawrence added six years to my age with the stroke of her pen! [She mistakenly estimated 95 years! ] Time goes fast enough normally.

It has been a good life. I had four wonderful years at Cleveland School of Art under the guidance of Frederick Carl Gottwald, Henry George Keller, and Herman Matzen. I graduated in the class of 1913.

Oh yes, I forgive you. [And we apologize for helping spread the myth.]

1933

James Peck from Bothell, Washington (a suburb of Seattle), came to the Alumni Office recently. He travels year 'round in a camper which serves as his traveling studio, and he has visited every state in the Union except Hawaii. Peck moved to Seattle in 1947, worked as an art director in advertising and taught art until his retirement ten years ago. He loves his retirement—still does watercolors and backpacks in the wilderness. He asked us to pass his new address along to his friends. James E. Peck, 19135 130th Ave. NE, Bothell, WA 98011.

1935

Ruth Dewstoe Danis of Tryon, North Carolina, was elected president of the Tryon Painters and Sculptors Club for the 1979-80 year. In her previous capacity as vice-president of the organization, Mrs. Danis was in charge of the gallery in the Fine Arts Center.

1938

George Vander Sluis, Professor of Painting in the Graduate Division at Syracuse University, had a one-man exhibit at the Hanover Square Gallery in Syracuse, New York, during April and May. He showed fifteen recent small paintings on a new synthetic material called "nexus."

1947

Joseph Skala, interior designer with Holzheimer Interiors, Inc., was elected president of the Cleveland Society of Artists. Skala currently lives in Lyndhurst, Ohio.

1949

Dr. John Lonero is retiring after twenty-five years as Director of Art for the East Hampton, New York, Public School System.

His wife, Hedy Lonero who attended CIA, is also retiring from the system as an art teacher and will now serve as curriculum specialist for the entire East Hampton Public School District. Over the next five years she will design and implement a cohesive curriculum for the school system.

John Lonero will direct the Lonero Studio. His most immediate projects include a series of art text books he has written and illustrated to teach drawing, painting, sculpture, and model building, and to explain their relationship to the other disciplines in public schools. The books are so designed that no art specialization is necessary to acquire the skills. He feels the texts will be of particular interest to schools where tight budgets have forced art teachers to be phased out of the system.

The first of the series, Of Course You Can Draw, is being considered by several publishers. As a long-time flying enthusiast, Lonero is also now taking flying lessons.

1958

Herbert Friedson recently completed a 72" x 25" enameled multi-level wall panel commissioned by Grace Lutheran Church in Kansas City, Kansas. Eight of his enamels are being shown in an all-enamel group exhibit at the Aaron Faber Gallery in New York City, September 6 through October 13. Three wall panels and five table pieces are included.

1961

Wildlife artist Diane Pierce received Best of Show for her sculpture in the Tulsa Wildlife Art Show. She was honored in April with an invitation to judge the $35,000 World Championship Wildfowl Carving Competition in Maryland, and in May she was the featured artist at the Allwood Audubon Center Open House in Dayton, Ohio. "I hope through my art and lectures to influence people to support these organizations in preserving our natural heritage—the clean waters, the pristine wild ecosystems, the flora and fauna of our country—for younger generations," she stated.

At the end of May, Ms. Pierce exhibited oils, watercolors, and bronzes at the biennial Game Conservation International Convention and Show in San Antonio, Texas, and received notice of her winning entry in the Long Island Waterfowl Stamp Contest. A limited edition print will be made of this entry and sold throughout the United States to raise funds for conservation. She was again commissioned to design Christmas tree ornaments for the National Audubon Society in New York City, and her 1980 calendar depicting thirteen warblers will soon be issued by the National Wildlife Federation. She was again invited to participate in the International Wildlife Exhibit in Wausau, Wisconsin, and her painting of curlews will appear on the cover of The Living Bird, the annual scientific journal from the Cornell Laboratory of Ornithology at Ithaca, New York.

1962

Kenneth M. Davis of Muncie, Indiana, received promotion to full Professor at Ball State University during April.

1964

Thomas William Jones was presented with the American Watercolor Society Bronze Medal of Honor for his painting, "Sioux Moccasins," at the Society's Annual Dinner in April. He was featured in the Fall issue of American Artist magazine, and his work was shown in the galleries of the National Academy of Design during spring. Recent exhibits have included watercolors at the Foster/White Gallery in Seattle, Washington, and at Seattle's Frye Museum as part of the 21st Annual Puget Sound Area Exhibition.

Elizabeth H. Nutt is head of the silversmithing department at the Manchester Institute of Art in New Hampshire. An invitational exhibit of her jewelry was shown at the Copley Society in Boston, Massachusetts, during the summer, and she received the media award for metal for a pair of sterling silver apertif glasses which were included in the August exhibit of the League of New Hampshire Craftsmen.

1966

Dennis Moore directed the film, "The Living Planet," produced by Francis Thompson and sponsored as a public service by the Johnson Wax Company. The film, made especially for the National Air and Space Museum in the Smithsonian Institution in Washington, D.C.,...
previewed on April 4 and runs twenty-two times a day at the museum. M承o and his wife Elke Kuhn '65 live in Brooklyn Heights, New York, with their ten-year-old son, Matthew. Elke, a weaver, teaches at the New School in New York City.

James D. Watral, who teaches at East Texas State University, lectured in June at Lake Erie College, Painesville, Ohio, on "The Creative Process." During May he received the juror's purchase award for ceramics in the 12th Annual Prints, Drawings, and Crafts Exhibition at the Arkansas Art Center in Little Rock. Juror for that exhibit was Lloyd E. Herman, director of the Renwick Gallery in Washington, D.C.

1967

Alan Lowy teaches "Alan Lowy's Glamour Portrait Lighting Course" at Photo/Art Center, which he owns and operates in Livonia, Michigan. This fall he is teaching courses in color nature close-up photography at the Cranbrook Institute of Science, and a class in model/composite fashion photography at Detroit's Oakland Community College. Orchard Ridge Campus.

1968

David Kelly is in Hollywood designing sets for TV's "Laverne and Shirley" and "Happy Days" and doing art work for MGM, including the sequel to "Star Wars." Florence Reisenfeld exhibited her master's thesis show in the gallery of Kent State University School of Art in May, 1978. She illustrated the 1979 revised edition of the publication, "12 Brace Yourself for Scoliosis," for the University Youth Spine Center of University Hospitals and Case Western Reserve University in Cleveland.

1969

Margaret Fischer recently completed enameled chalices and communion plates for commissions by Gesu Church in University Heights, Ohio, and St. Joseph Cathedral in Columbus, Ohio. She is currently working on a communion set for the Church of the Resurrection in Solon. She teaches enameling, jewelry and ceramics in the Art Studios of Case Western Reserve University.

Julie Rheem Zaremba is finishing her Master of Fine Arts degree in weaving and textiles at Kent State University. She participated in the Blossom-Kent Surface Design Program this past summer.

1970

Mary Town Jaqua was featured in the May, 1978, issue of American Artist magazine. In September, 1978, she married James Timothy Jaqua, a designer and muralist, and together they work as "custom environmentalists." They recently moved to San Clemente, California, where they are currently working on murals and interior design for a fifteen-room castle on the coast. Mary Jaqua continues her own painting in oil and watercolor and exhibits in the San Diego Art Museum Rental Gallery.

1971

Kim Zaney of Townscape [see LINK, Fall, 1978] is working on a storefront renovation plan for the South Taylor Road commercial district in Cleveland Heights, Ohio. His firm also worked on similar projects for the Ohio towns of Lakewood and Medina.

1975

Robert Miklos graduated in June with a master's degree in architecture from Harvard University's Graduate School of Design. He was awarded the Julia Amory Appleton Traveling Fellowship for outstanding achievement in design, and he will travel in Italy and England during fall.

1976

Tom Aprile served as technical assistant in Sculpture at the Skowhegan School of Painting and Sculpture during the summer, and he is teaching sculpture and three-dimensional design at the University of Oklahoma this fall.

Diane Pierce, Pintails in Flight, bronze, 10" x 8" x 8".

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

Name ___________________________ Year __________

Address ____________________________________________________________________________

City ___________________________ State __________ Zip __________

Employed by ___________________________

Here is my news for next LINK. (Mail to arrive by November 1 deadline)

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EXHIBITS

All Exhibits in 1979 unless otherwise noted.


Ginna Brand 73, New Works, The New Gallery of Contemporary Art, Cleveland, Ohio, May 23-June 22.

Bill Dolwick 80, one-man exhibit of portraits and paintings, Bergenfield Library, New Jersey, June.

Bette Drake 65, ceramics, Ohio Crafts To Use and Enjoy, Columbus Cultural Arts Center, A Ceramic Salute to Joan Mondale, Garden Center of Greater Cleveland; Side-by-Side By Suitcase, Bonfoey’s on the Square, Cleveland, and Woburn Abbey, England, The Mansfield May Show, Mansfield Art Center, Ohio.

Joseph Foster 74, Arizona National December, Huntington 280, Huntington, West Virginia; Strategies: Artists in the Eighties, Contemporary Arts Center, Cincinnati, Ohio.


Jose Luis Quinones 77, paintings, Canton Art Institute, Ohio, July 10-July 29.


Barbara Smukler 67, now paintings, The New Gallery of Contemporary Art, Cleveland, Ohio, September 7-28.


Richard Treaster, CIA faculty, paintings, Canton Art Institute, Ohio, July 10-July 29.

GROUP EXHIBITS

Contemporary Silversmiths, Museum of Fine Arts, St. Petersburg, Florida, April 8-May 6. CIA faculty, James Mazurkewicz, Jon Havener, John C. Marshall, Jeffrey David Schuld 78.

Ohio Designer Craftsmen, Ohio Crafts to Use and Enjoy, Columbus Cultural Arts Center, Ohio, April 1-27. CIA faculty, Jane Sari Berger, Photography, Margaret Fischer 69, Gary Hart 71, Charles Lakosky ‘44, Janice McDermott ‘66, Pamela L. Pastoric ‘77, Wenda von Weise ‘73, Georgianna Wanous ‘66. deceased

NEW AND RECOMMENDED:

Selections from the CIA Library


This book examines the art of our recent past, particularly movements centered in New York, which by the fifties was the world’s most avant-garde art center. One views the Nth Street galleries, the continuation of abstract expressionism, and what was then called Neo-Dadaism (now referred to as assemblages, environments, and happenings) through the eyes of this long-time art critic and writer on twentieth-century American art.

The term “New Academy” is used in discussing the “second generation,” a group of artists often singled out during the late fifties. Twenty pages of over 550 bibliographic sources and a list of artists with dates follow this intellectual text.


This book is the premier among American city architectural guides. Not only is it the most comprehensive guidebook of the American Institute of Architects series which come out annually for the city where their national convention is located, but this is a particularly outstanding guidebook for the architecture buff and the traveler.

Dividing the five boroughs into many sections, the book covers all neighborhoods— and New York has hundreds. Indeed, almost any street where someone may roam is represented with a structure of particular interest.

Meticulous care was allotted to furnishing dates and architects’ names. In fact, the authors invite readers to send in information of any incorrect data or possible additions for the next edition. An addendum includes special population charts and complete listings of bridges, tunnels, annual parades and street spectacles, and outdoor murals.


Planned by a photojournalist and filmmaker who inhabits an apartment on Central Park West in Manhattan, this book combines sumptuous photographs of Central Park and its surroundings with appropriate verse by many poets.

The photos were taken from one window over a span of twenty-five years. The park is seen through all seasons, many weather and atmospheric conditions. The last section of the book is Ms. Orkin’s personal statement about each photo, followed by small black and white photos of less picturesque activities in the park, such as demonstrations and construction. continued on p. 18.

Maxine Masterfield, Flight of Life, watercolor triptych, 66” x 52”, 1979, commissioned by Off the Wall Racket Club, Strongsville, Ohio.

Maxine Masterfield, Flight of Life, watercolor triptych, 66” x 52”, 1979, commissioned by Off the Wall Racket Club, Strongsville, Ohio.

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FURTHER DEVELOPMENTS
AS REPORTED BY ERWIN DIECKMANN, DIRECTOR OF DEVELOPMENT

A “Record Breaker” Alumni Fund drive has just been completed. Ernest Whitworth ’39, chairman of the 1978-79 effort reports a total of $16,137 raised—a 35% increase over 1977-78 and well over the $15,000 goal set. Hurrah for the alumni...and many thanks to Ernie for a job well done!

Frederick L. Hollendorner, ’53, chairman of the Alumni Association Annual Fund Committee, has agreed to chair the 1979-80 drive. Alumni will be hearing from him directly. All are encouraged to provide the same enthusiastic response experienced last year!

Plaudits to all of the Institute’s constituents for total increased private gifts and grants amounting to $301,802 for the year ended June 30, 1979. See special section on the 1978-79 Annual Fund for complete details.

Lt. Col. (Retired) Dorothea L. Niebes, ’47, has established an annual full-time scholarship to be awarded to a student who has completed the freshman year. It is renewable providing the student continues to merit the scholarship support.

Additional Grants of Note

The Cleveland Foundation has granted up to $500 in support of the Cleveland in New York exhibition “Visual Logic.” TRW Foundation’s contribution to this major exhibition, to be shown in December at CIA and in January at Parson’s School of Design, is $600.00. The Cleveland Institute of Art has contributed $5000 to the Institute’s fund for future planning—preparing for our second century of operation.

The John Huntington Fund for Education grant for student scholarships for 1978-79 amounts to $28,170. The Harry K. Fox and Emma R. Fox Charitable Foundation will provide $2500 to purchase a pug mill designed to mix clay in the Ceramics Department and partially pay for a cinema editing table in the Photography Department. The Nathan L. Dauby Charity Fund grant of $2500 will be used for the purchase of a 16mm motion picture projector for the auditorium. The Reliability Electric Company Charitable, Scientific and Educational Trust made a $1000 grant for unrestricted use. American Greetings Corporation granted $3000 for student scholarships. The Murray Ohio Manufacturing Company granted $3000 for student scholarships. Acme-Cleveland Foundation has joined the ranks of CIA contributors with a $500 unrestricted contribution. Diamond Shamrock Corporation continued its annual support with a $1000 unrestricted grant.

Matching Gifts by many employer contributions are a valuable means of doubling your contributions to the Institute. 1978-79 matching funds have come from the following listed corporations: Armstrong Cork Co.; Barnes Group; Chrysler Corp.; Cleveland Electric Illuminating Co.; Cleveland Trust Co., Diamond Shamrock Co.; Firestone Tire & Rubber Co., Ford Motor Co.; Gould, Inc.; Hanna Mining Co.; Harris Corp.; Moore McCormack Resources, Inc.; Quaker Oats Foundation; SCM Corp.; TRW. Why not check with your employer to see if your gift can be matched?

Your Will may not be carried out if it is not up to date. Here are ten changed conditions which may warrant your revising your will:

- Moved to another state
- Named executor cannot serve
- Change in financial status
- Change in marital status
- Your heirs need change
- Charitable interests changed
- Acquired property in another state
- You inherited property
- Changed life insurance program
- Changes in tax laws

The Heritage Program of the Cleveland Institute of Art, designed to supplement annual fund giving by alumni and friends, includes a number of deferred giving vehicles. Bequest, Gift Annuity, Charitable Remainder Annuity Trust, Charitable Remainder Unitrust, Testamentary Trust, Life Insurance. In the previous issue of LINK we discussed Gifts by Bequest. Following is a brief description of—Gift Annuities. A gift annuity agreement provides you a means of making a gift to the Cleveland Institute of Art while receiving at the same time a guaranteed income for life. This guarantee is backed by the total resources of the Institute and is irrevocable.

Annuity rates range from 5% to 12% per year depending on the age of the person receiving the payments. These rates are based on actuarially sound tables. Annuity payments can be made to you, your spouse, or other loved ones. They can also be made to you and your spouse and to the survivor for life. Income payments can start immediately, or by use of a deferred annuity, begin at a future date of your choice.

The tax advantages of a gift annuity agreement include: (1) A part of the initial investment qualifies for federal income tax computations. (2) A substantial part of the annuity income each year will be tax exempt. (3) If you fund the annuity with appreciated securities or other property only a part of the capital gain will be recognized and prorated over your actual life.

Example: Mrs. Jones, age 62, established a $10,000 gift annuity. Over her lifetime she will receive $500 ($10,000 x 6%) annually. The year she establishes the gift annuity, Mrs. Jones is entitled to a deduction for a charitable contribution of $2000 on her federal income tax return. Of the $600 annual annuity received only $238.20 would be taxable for federal income tax purposes.

Below is a form for your use in requesting the Heritage Program brochure and additional detailed information available. Please clip and mail.

Development Department
Cleveland Institute of Art
114141 East Boulevard
Cleveland, Ohio 44106

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NEW AND RECOMMENDED:
Selections from the CIA library


Often called the Father of Photojournalism, Eisenstaedt here shares some of his skills with the professional and the layman. By dealing with equipment, composition, landscapes, atmosphere, lighting, portraiture, special effects, exposure, photo essays, and even a “Mistakes I Have Made” chapter, the author teaches the reader, step by step, with numerous visual examples. Technical guidance rather than simplistic suggestions are featured, and because the writer is himself a master of photography, splendid photos serve as examples. Several were in Life, for which Eisenstaedt was staff photographer all the years of its publication.


Dorothea Lange (1895-1965), a difficult person to characterize, is here portrayed in a stirring and affecting manner. This woman photographer of German-American descent, best known for her starkly realistic photodocu-
ments of American migrant farm workers during the Depression, comes through as a most engaging personality. Few Ms. Lange’s photos look elsewhere, as only a few choice examples are included; the book is almost strictly biography. Detailed bibliography.

—Ken Goldberg, Assistant Librarian
Installation view of the Student Summer Exhibit which was on display through early September.

Tomoko Kimura, second left, wins LINK's commendation for taking the longest trip to visit the Institute. She, her husband and daughter traveled from Tokyo, Japan.

COMING EXHIBITS


SHAKER SQUARE ART SHOW AND SALE

The annual Shaker Square Art Show and Sale will take place this year October 11, 12 and 13 from 11 a.m. to 10 p.m. in the big tent on Shaker Square. It promises to be particularly festive this year, because it's also the Fiftieth Anniversary of Shaker Square— the thirty-first year of the tent sale. Through the sale of art and crafts, the Alumni Association provides a full tuition scholarship each year to a worthy student.

Big band greats Buddy Morrow, left, and Teddy Wilson, right, will provide music for the Second Jazz-Art Festival on October 27.

JAZZ-ART FESTIVAL

The CIA Women's Committee pulled off what the Cleveland Press called "the year's best party" in 1976, and they're planning to top it this year. The Tommy Dorsey Orchestra conducted by Buddy Morrow and the Teddy Wilson Trio move into Cleveland's Mather Mansion on Saturday, October 27 for the Second Jazz-Art Festival, this time with a surrealistic theme.

"It's the brain-child of the Women's Committee," said Mrs. Stanley Stone, Jr., party chairman. "We want to raise money for the Cleveland Institute of Art. Benefits are a dime a dozen, but not like this one. From 9 p.m. on we'll have constant entertainment and art happenings by Art Institute students. Plus Teddy Wilson's Trio in the library, while the Tommy Dorsey Orchestra plays music for dancing in Fat Glenn's, the rathskeller."

The evening begins at 6:30 for dedicated patrons of the Institute, who contribute either $125 (Dadaists) or $200 (Surrealists) per person for cocktails with the Teddy Wilson Trio and dinner. Tax deductions are generous. After 9 p.m., $12.50 per person will handle the entire evening. Properly identified students and faculty of Cleveland State University and the Cleveland Institute of Art will be admitted after 9 p.m. for just $5.00. Call 421-4322, extension 9 for ticket information.

CIA LIBRARY BOOK SALE

Donations of books of all kinds are needed for the Second Annual CIA Library Book Sale to be held Tuesday, October 30 from 1-4 PM in the Institute cafeteria. Proceeds from last year's sale bought a much needed couch and chair for the magazine reading room. Book donations can be brought to the Library any time during school hours until the time of the sale.
FALL TRIO 1979

As part of a program aimed at meeting the needs of many people whose schedules do not permit a semester-long commitment, the Institute is pleased to offer three short-term programs for Fall, 1979. The first of these events was a lecture and tour of Frank Lloyd Wright's Fallingwater. Coming up are Two Evening Master Critiques and Interior Design Series 1979. We hope you will join us in these new programs. For further information and registration forms, telephone the Institute Registrar at 421-4322.

William Martin Jean
Director, Evening School

Frank Lloyd Wright's Fallingwater.

Interior Design—Talks/Tours

SESSION I—Thursday, October 11, 1979:
TALK/LUNCHEON
Place: the Home of Mrs. George Foley, 17869 Lake Road, Lakewood, Ohio 44107
10:30 a.m.-12:00 p.m. CURRENT TRENDS IN INTERIOR DESIGN
Speaker: Phillip Roscoe, ASID, Howard Pim Associates. Mr. Roscoe will illustrate his talk with current materials from leading design manufacturers.
12:00 p.m.-1:00 p.m. PARTY TRAY LUNCHEON

SESSION II—Thursday, October 18, 1979:
TALKS/TOURS
Place: Designers Building, 2800 Superior Avenue, Cleveland, Ohio 44114.
9:30 a.m.-10:30 a.m. S. M. Hexter Company—Speaker: Dick Felber
10:30 a.m.-11:30 a.m. Baker, Knapp and Tubbs—Speaker: Marty Scott
11:30 a.m.-12:00 p.m. Albert VanLuit and Company—Guide: Klaus Preem

SESSION III—Thursday, October 25, 1979:
TALK/TOUR
Place: Scott Carpet Company, 23950 Commerce Park Road, Beachwood, Ohio 44122
10:30 a.m.-12:00 p.m. — Speaker: Phyllis Novak
This session features not only a guided tour of this unusual and exciting showroom, but also a visit to their mill, where many floor coverings have been designed and woven for leading designers.

SESSION IV—Thursday, November 1, 1979:
TALK/TOUR
Place: Stouffer's Inn on the Square, Public Square, Cleveland, Ohio 44114
2:00 p.m.-3:30 p.m. A visit to Cleveland's latest and most successful renovation—Stouffer's "Inn on the Square"—a tour of public areas, restaurants, ballrooms, the atrium, and private suites and rooms will be led by a resident staff member of Stouffer's Interior Design Department. (Prior to the session, you may wish to lunch at one of the Inn's restaurants—The French Connection, The Brasserie, or Towne's).
Fee: $25.00 (Includes the party tray luncheon on Session I)
Enrollment will be limited to 25 persons because of space limitations in some tour areas. Prior to the first session, maps of all tour sites will be sent to all participants.

Two Evening Master Critiques

Exciting - Stimulating - Informal
Evenings in Art at the Cleveland Institute of Art
Area professional, amateur, and student artists are invited to show their works for personalized comment and criticism by distinguished members of the art community. Artists may register for either one or both sessions at a cost of $10.00 per session. The fee for CIA day students and auditors is $5.00, per session. Enrollment will be limited.

PAINTING CRITIQUE
Tuesday, November 13, 1979 7:30-9:30 P.M.
Robert Jergens, Associate Professor of Design: Chairman, Foundation Department, Cleveland Institute of Art.

Tom E. Hinson, Associate Curator of Modern Art, Cleveland Museum of Art.

DRAWING/PRINT CRITIQUE
Tuesday, December 11, 1979 7:30-9:30 P.M.
Carroll Cassill, Professor and Chairman of Printmaking Department, Cleveland Institute of Art.

Anne L. Lockhart, Assistant Curator of Prints and Drawings, Cleveland Museum of Art.

Wine will be served in the Critique Room.