On November 13, 1982 the Institute will begin a year-long observance of the founding of the Cleveland Institute of Art one hundred years ago.

A number of commemorative events are being planned; others are under consideration.

- A Centennial Campaign is in the final planning stage to repay the State of Ohio revenue bonds secured to purchase the old Ford Factory on Euclid Avenue at East 116th Street. The Factory was purchased last summer, and rehabilitation work has begun. Further Centennial Campaign funds will be secured for the improvement of endowment in three vital areas—faculty compensation, student scholarships, and the exhibition program.
- A written history of the first one hundred years of the Institute has been commissioned and is in preparation. Former Clevelander Nancy Coe Wixom is the author.
- The Cleveland Museum of Art has agreed to mount a special exhibition to commemorate the Centennial. Planning for it continues.
- Some changes in the pattern of our regular exhibition program are planned.
  - The preparation of several commemorative posters is being considered, perhaps on a competitive basis for both students and alumni.
  - Several social events are planned, particularly for the beginning and the ending of the centennial year which will run from November 13, 1982 to December 31, 1983.

The Cleveland Institute of Art is neither the oldest nor the youngest art school in the country, but we believe it is one of the very best. The acquisition of the Factory and, through it, the opportunity to relieve the crowded conditions in the present building as well as provide improved facilities and several new departments, allows us to make substantial preparation for the beginning of the second century of institutional life.

We shall be calling upon our alumni and friends for their assistance. It is my intention that this brief column alert you to the very special time that is just ahead of us.

Joseph McCullough
President

Left: Since its founding on November 13, 1882 as the Western Reserve School of Design for Women, the Institute has occupied five buildings.
Letter from Mount Vernon

A sentimental journey into Ruth Ellison Wootton's scrapbooks.

March 15, 1981

Betsy Hamrah, Editor
Cleveland Institute of Art

Dear Ms. Hamrah:

That last issue of Link was wonderful! Burchfield graduated before my time (the first time) but his brother was there. Married later to a very dear woman who kept track of the "student body" to see we weren't slacking off somewhere below stairs.

I think I was 18 then, green as grass. Mr. Burchfield was an enigma to me and has always remained so till this issue of Link. By chance I had been reading The Secret Life of Plants and it mentioned the music—vibrations, etc. Now I understand!

I've been tempted to write and ask why Link didn't print a story about some of the most interesting of graduates: you never mentioned the beautiful and multi-talented Caroline Myster who wrote the book Head Hunters in the South Seas. I have many pictures of her, both informal and posing for "commercials." One's in a Rauch & Lang Electric. There we are: marcelled within an inch of our lives, the clothes lent by William Taylor's, I think. I also have colored magazine covers of Caroline by Glenn Shaw and some well-known New York artists of our day. Charles Dana Gibson said, "Where have you been all my life?" when he met her.

We would walk down Euclid Avenue...
Life modeling class at work in the White Studios.
and heads turned. She was tall, strikingly beautiful, and made all her own clothes, even her spats. I used to tell her I’d write her biography some day—her father Lewis Mytinger lost his life in the Klondike. Fell into an icy stream and died of a heart attack. I’m sorry to say I lost track of her and don’t know if she is living or dead. Last letter I have is from Carmel, California. She suffered from malaria after her Solomon Island adventures.

I know many little tales of the Art School days. I have pictures of Mr. Gottwald, Mr. Cooper, Miss Kelly, and Mr. Keller in Kokoon Ball dress. I also have a copy of Caroline’s Head Hunters book. I’d be glad to give to the school library if you haven’t one.

I have a picture of Mr. Edmondson, artist, and a copy of the portrait of Caroline owned by the Museum called “The Blue Feather.” She is pinning a feather on a hat. I modeled in her place one day for the robe. They show the painting now and then.

Later, much later, the Depression forced me into the hateful job of fashion drawing for years. I was married to the gifted caricaturist Don Wootton of the Cleveland Plain Dealer while the rents were locked—living in the Fine Arts Building. Natalie and Mr. Grauer lived there, and an odd assortment of what I called “funny boys.” I liked them all—they were all talented musically and never made a pass at you. My sweet Donald deplored my interest in them and when I asked him, “What do they do?” he said, “It’s not very nice, and I’m not going to tell you!” To this day I really don’t know.

I finally went back to school for a couple of sessions to Mr. Stoll’s portrait class. That I really enjoyed. I think it a great pity I wasn’t allowed to paint portraits till my third year. We drew from casts before that. Miss Waldeck taught two afternoons and Mr. Gottwald the other two. They hated each other’s approach, and the portraits were a mess because of it. We had to take turns posing for the class, and I posed in a white silk dress and a picture hat, s’God help me! It belonged to the school.

I wasted years after my work in fashion drawing! Only now do I get pleasure from drawing kids. I was asked by the local art group to enter some drawings in their show last fall. Hadn’t done any for twenty years! Ended up with two ribbons, one second! Few people do portraits now. Not much point with color cameras.

I still think of the school as the Cleveland School of Art. Still have my $9.98 class ring designed I think by Glenn Shaw.

Sincerely yours,
Ruth Ellison Wootton

“But the weather is miserable now. Whatever in the world would bring you to Mount Vernon this time of year? You should come in spring when everything is beautiful.” Ruth Ellison Wootton did try to talk me out of driving two hours to visit her during an unpredictable Ohio February, but she failed to dissuade me. I was determined to meet the eighty-four year old woman, Institute class of 1935, who had written me such colorful, vital letters (there were several after this initial one) and had shared sheaves of her art school scrapbook pages with me. “I feel as if I almost know her,” Dennis Buck told me when he finished photographing the scrapbook. “I don’t know when I’ve become more immersed in images than I did shooting this job. The pages almost have a life of their own. I want to meet this woman some time.”

So did I. It was both the visual immediacy of her past and the sparkle of her letters that compelled me to visit Ruth in Mount Vernon, Ohio, during February. Her little white cottage, built as a summer home, lies in the rolling countryside north of Columbus. There’s a small lane that leads a visitor to her front gate, a path to her front door, and she greeted me with a smile and a flash of her ageless blue eyes.

“Hard to heat,” she said, nodding at the open, beamed ceiling of the main room. But the wood fire crackling in a cast iron stove drew out the cold and damp, making her bed-living-dining room a welcoming and cheerful place to sit and leaf through scrapbooks. We had few interruptions—her black cat Malabar hopped up to bat at our tea things once, a man came to the door to protest her paying him for wood he’d cut for her, and her dog Sparky emerged from under a table long enough to yawn and then quietly disappear again. Other than these few surface ripples, our afternoon was spent submerged in Ruth’s wonderful scrapbooks, and the steady ticking of a wall clock lulled us into timelessness . . .
You wanted to know what we did in those days. Because I left school so early every day to go to work, I didn’t always get to participate in the activities, but I stayed one day to hear Vachel Lindsay recite “The Congo.” Another time, I heard Dame Edith Sitwell at the Art Museum. We also did things together in groups. We took cross-country hikes with our classmates and teachers, sketching and picnicking as we went. There’s a picture here of one we took from Willoughby to Painesville with Henry Turner Bailey and Mr. Matzen.

![Ruth in a commercial pose](image)

The Kokoon Ball was a big event. The artists all made their own costumes. I only went to one after I was working, and what a costume I had—how ridiculous it was. Well, the ball was just naughty; it was supposed to be naughty. One girl went in a hatbox, just a hatbox with a couple of strings at the top. I don’t know whether she had anything in there or not.

![Ruth’s Kokoon Ball costume](image)

Sure, I worked in those days—had to. Girls from the college worked on the information desk at the telephone company, and they also let me draw for their magazine. I worked every day from 4 till 10 at night at the old Main Street exchange. They took good care of us—there were marble bathrooms where we could bathe, and they gave us our dinners at cost. That’s how I lived, except for extra modeling jobs that Caroline Mytinger got for me.

![Ruth’s Kokoon Ball costume](image)

We got $15 for the first pose for a photographer, and I think $10 for each photograph after that. We also got a glossy print for our troubles. I posed for many commercials, but Caroline was a regular, much in demand by all the top painters and photographers of our time. She did Vogue covers and was painted by Charles Dana Gibson. If they needed extra people, as in the photo with the Rauch & Lang electric, she had them call me. The theater used to call the art school for extras, too, but I never got in on that.


We stopped talking long enough for Ruth to put logs on the fire.

I thought this stove was going to solve all my problems, but it did not. This place is simply hard to heat. I feel so English when I work with it—lucky I was born British and grew up with fires.

How I ever came to this country is interesting. We were sent out here by Lord Derby—you know, of the Derby races. That real Derby is raced in England, and my grandfather was brought up by Lord Derby, who sent my dad out here to New York state to train the dogs and raise pheasants for some wealthy New Yorkers who had a game preserve.

I was 28 years old before I married. I had lived in Lakewood with a roommate, an art teacher, for many years. I continued to work at the damn fashion illustration even after I married—I hated it, but had to do it. You have no idea what that Depression was. I was earning $75 a week for the Lindner Company, a good department store, and when my salary dropped to $20, I was glad to get it. Don and I moved into a large one-room apartment in the Fine Arts Building on Euclid Avenue and stayed there fifteen years until after the Depression.

Grace Kelly, the art critic who also taught watercolor at the art school, talked me into going back to do portrait work with Mr. Stoll. I loved the two semesters with him. That’s where I met Dubaniewicz and Bookatz, all the poor boys who interrupted their education to fight in World War I. I finally got my degree in 1935—hadn’t graduated with the class of ’22 because I failed Mr. Cooper’s mechanical drawing class (how I hated it).
We came in 1900 when I was just a little baby, and we stayed only fourteen months because my father didn't like it. My mother was convinced that America was the place to be; however, so she ran off and left us for three years. She earned enough money to return to England one Christmas and take us back to the States with her.

She took a job as a housekeeper and put us in a little one-room country school in Wayne County, not far from Wooster. After some years there, Mrs. Crile, who had befriended our family, brought us back to Cleveland. I lived with the Crites, and while they went off to Germany, I looked after Barney, who was about two years old then. He's George Crile, the famous cancer surgeon now, you know. Mrs. Crile saw that I had artistic talent from the drawings I did of the children, and she sent me to the Cleveland School of Art for my first year.

I was sent to the school with the idea that I would learn medical drawing and cartooning, but there wasn't really anything like that then. It was straight illustration. I was so envious when I read that the school now offers medical illustration. We had anatomy class with Mr. Keller and learned about muscles and the underlying bony structure, which is vital for portraiture. I'm still thankful for that when I do pastel portraits of children.

Models used to come around on a regular circuit. They'd stay at the New York school for a time, come to Cleveland at a certain time of year, and then go on to Chicago. Reggio and Nick, whose pictures are in my scrapbook, were two of the best. We did have some local models—the best ones would be assigned to the clay modeling class.

I was talking to Mr. Stoll one day after our portrait class and a man came up to say there was a bricklayer out of work who wanted to model. His wife had made him come down even though he'd never posed before. He came in the room and immediately started to undress. Just as he was getting his pants off, Mr. Stoll cried out, "No, stop! Not like that!"

I was painfully shy when Mrs. Crile sent me to the art school. Caroline Mytinger helped me greatly in overcoming that shyness. She used to kid me a lot—called me Funny Face and nudged me into having fun. My mother thought I was going to the dogs, but we were pretty tame compared to young people these days. Caroline started me keeping these scrapbooks—many of the pictures I have of her she gave me. We remained friends through art school and afterward. She invited me to go to the West Indies with her, but I wasn't as adventurous in that way as she was.

Caroline was always too free-spirited to be tied down—she'd been married right after art school to a doctor in East Cleveland. He needed a hostess, and she needed to be off adventuring. I remember one disastrous dinner party she cooked for him; she forgot to disembowel the chicken. She could make and redo clothes so they looked like a million dollars, but she could not cook. The marriage didn't last long, and next thing you knew she was off galavanting in the Solomons.

She really was reckless in those days. She and her friend Margaret Warner financed their way to the South Seas by portrait sketching. They left with a great heap of trunks tied to an old car and returned with malaria. She came back with stacks of drawings and paintings of the natives which were exhibited by Margaret Mead at the Museum of Natural History in New York. The book she wrote about her adventures didn't come out till 1942, and I think they rushed it into publication because much of the war with the Japanese was being fought in the Guadalcanal area.
PERISHABLE PRESS LTD—
A Small Press with Big Ideas
by Cristine C. Rom, Special Collections Librarian

The press' name, believes Walter Hamady, reflects the human condition—perishable and limited. A personal view perhaps, but the private press has always been a personal affair, defined by printing scholar Will Ransom as the "typographical expression of a personal ideal, conceived in freedom and maintained in independence." Walter and Mary Laird Hamady, like those before, founded their press in 1964 for personal enjoyment and out of an admiration for finely crafted books; they print limited editions of whatever pleases them. Perishable Press Ltd belongs to a printing tradition extending to the decades immediately after Johann Gutenberg of Mainz printed his 42-line bible in 1455.

Private presses acquired new meaning during the Industrial Revolution. William Morris, appalled by the ugliness of mechanical papermaking, composition, printing, and binding, turned back to the dignity and craftsmanship of hand labor. Morris further called for each element to be planned for its impact on the book as a unified whole. In this tradition, Hamady makes his own paper, designs and prints his broadsides and books, and occasionally illustrates and writes his own material; the books are hand bound, often by the Hamadys. Since Walter Hamady believes that each book, starting from the text, "designs itself," the binding, type, illustrations, paper, and format vary greatly.

In its modernity, however, Perishable Press Ltd rejects an explicit aspect of the legacy of William Morris' Kelmscott Press. Morris, believing that a return to the past insured a better society, turned to medieval manuscripts for his artistic inspiration and to the "classics" for his texts. Hamady, like Walter Gropius, insists on living in his own age, and his press is firmly rooted in the present. The Hamadys print only original literature, with an emphasis on contemporary American poets, including such luminaries as William Stafford, Paul Blackburn, and Diane Wakoski as well as lesser-known writers. Song of the Sly Mongoose (1981) is Arthur Brown's first book.

Perishable Press Ltd book design owes much to the Bauhaus. Pages are freely arranged, often asymmetrical as in Quotables from 1980, and the text usually stands alone, creating its own graphic pattern. Ornamentation, though sparingly used, is finely balanced against the text, as in Conrad Hilberry's Housemarks (1980). The Bauhaus legacy of clean, restrained design is, however, softened by Hamady's rich handmade paper in the Kelmscott tradition—a bold and pleasing combination.

Form is important to Hamady. He defines a book as a "multiple and sequential picture plane that is connected in such a way as to be unalterable by the viewer." Unalterability is not limited to the viewer, as Hamady insists on creating his art within the physical constraints of the traditional book format. He forces the reader to acknowledge a book's structural elements, such as the folded surface in Jerome Rothenberg's B^R*M*TZ*V*H (1979) and the sewing in Quotables from 1980. The multi-colored signatures of Brown's Song of the Sly Mongoose accentuate double and single page surfaces.

The book, maintains Hamady, represents the most personal art form for the creator and viewer. Walter and Mary Hamady, like many contemporary artists, see autobiography and process as integral to their art. Their colophons, besides giving the particulars of the work in hand, dispense details about the Hamady environment that gave birth to the book, plus a sprinkling of philosophy. The Canterbury paper "seconds" used for the small Hilberry volume, for example, are "treasured... as are all the small events that show human process/humanity." Autobiography sometimes escapes its colophonic confines. Seeds and Chairs (1979) offers Hamady's "self-healing scribblings" of his premarriage existence, while For the Hundredth Time Gabbergabb #5 celebrates the press' hundredth book and the birth of the Hamady twins.

A book is personal, too, because it elicits a "one-person-at-a-time revelation" from the reader. Acknowledging his ultimate control over the object—and consequently the viewer—Hamady insists that his books be "held and manipulated" by the reader. The Jessica Gund Library became a Perishable Press Ltd subscriber after Walter Hamady talked at the Cleveland Institute of Art last November; these delightful books are ready to be held and manipulated in the Special Collections Room.
Letter from the North Woods

General Delivery
Britt, Ontario
Canada
January 28, 1982: doing my best to keep warm—42° this morning
Dear Editor:

In response to your request for news: my art work has gone well in recent years. I have had three showings of work in Toronto galleries, and the Art Gallery of Ontario (the Toronto museum) has displayed examples of my work twice. I have illustrated a privately printed, limited edition book of poetry, with hand-coloured illustrations in twenty-six specially bound copies. Also, a number of my drawings of Pittsburgh's architectural landmarks have been published in Carnegie Magazine.

Even though my keenest interest lies with this sort of work, quite frankly it does not pay enough for me to survive on that alone up here. So I have taken on a number of side lines. These include the repair of antique sash windows and the repair and restoration of antique reed organs, from parlour size up to two-manual church instruments with pedal bass. Also I rebuild and restore antique and classic wooden boats.

Currently I am working on a thirty-foot cruiser, rebuilding the entire superstructure of mahogany and white oak. I maneuver the boat around by means of a hand-operated marine railway and winch which I designed and built myself. Two men can pull out a four-ton boat without ever using a motor or artificial power of any kind—and it's nice and quiet.

I have also designed and built a passive solar addition to our wood-heated house. The addition "works," and accounts for 35-40% of our winter heat. It is sympathetically designed to complement the hand-hewn log house, one of the few original tract houses still remaining in the area from the days of the Free Land Grants (homesteading).

My latest endeavour is the purchase of a small cottage nearby, which, though I must rent for the "going" rate during summer months, I wish to make affordable at nominal rates during the off-season to writers, composers, or artists who simply need a few weeks off by themselves to pursue their creative work. The property adjoins Provincial Forest land, and next to that is an Indian reservation—all in untouched wilderness. The view out the front door is of Georgian Bay and Lake Huron on the far horizon, providing good fishing in addition to a peaceful vista.

The first thing I do every morning when I rise, believe it or not, is to check the barometer. Much of my work and the work around the house are dependent upon the weather, and although we have had indoor plumbing since 1975, I still like to "take my liberty" outside every morning. It gives me an opportunity to measure up the day, take account of the sky colour, wind direction, temperature, etc., and so, while having breakfast, I sort out in my mind what the day's activity shall be.

For example, if the wind is out of the East-Southeast, it usually is overcast, damp, and a cool 30°-40°. Because of an especially low pressure system which this weather brings with it, I have a nasty downdraft in my studio chimney, precluding any work up there. If it's just a drizzle, I'll do grounds work—digging, transplanting, gardening, cutting wood, etc. The activity keeps up body heat, and wet days in the bush are always especially lurid in colour and aroma.

It's raining quite hard, I tend to work on restoration—antique sash windows and pump organs. A rainy day is also a good time to clean up one of my sheds—a never-ending task. There are eight buildings on the property, all of them stuffed to the gills with "things I just might need someday"—my resources.

My marine winch came out of just such a matrix: a 1938 Chevrolet transmission, iron well casing, some angle iron from an old bed, two pillow blocks and bushings from an old sawmill up the river, and jack pine timbers. The whole thing is held together with bolts and spikes I salvaged from old constructions of diverse kinds—just try to find a fourteen-inch by three-quarter inch carriage bolt in a True Value hardware store, let alone pay for it once you find it. Around here, the rule seems to be "If you can't buy it (and often, even if you have the money, the goods are simply unavailable) then make it—and if you can't make it, then go do something else."

The apparatus I use for steaming oak to make boat ribs and planks is made from a thirty-gallon drum, some old radiator hose, scraps of rubber from a trailer truck's mud-flap, and a wooden box built of two-inch plank which washed up on our beach one spring, the remnants of someone's dock taken out by the ice breaking up in the river.

My work is also seasonally attuned: boats and buildings during temperate months, art work from late November to early March. Wood cutting is a good winter chore, and gardening speaks for
itself around here. Some years there are barely seventy-five frost-free days. Our garden is organic and likewise attuned to the climate: broccoli, for instance, will often still be growing in early December, and the bush offers wild leeks and fiddleheads as early as the end of April.

I am active in the Britt community as director of the local Roads Board, in charge of ditches, culverts, and snow-removal; secretary-treasurer of the Britt Nursing Services, maintaining a medical clinic in Britt—the nearest hospital and doctor are fifty miles away in Parry Sound; volunteer fireman; and president of the local Recreation Association, currently building a public skating rink and operating a summer student employment program.

I have also been appointed by the Parry Sound Town Council to serve on their Architectural Conservation Advisory Committee, involved with saving architectural landmarks in the town from further abuse—railroad station, fire hall and courthouse, and numerous private residences.

Britt is not rural—just backwoods. The only public transportation around here is the ambulance which comes from Parry Sound. Britt features one and a half stores of general goods, a marina, a few restaurants, a fluctuating number of gas stations, a saw mill, and two Indian Reserves—Ojibway and Seven Nations—where the native language is still spoken, but rarely heard by a white man.

Britt and its neighboring town across the river, Byng Inlet, were early boom towns in the logging and railroad industries. Byng Inlet during the early years of this century cut the greatest number of board feet of lumber in the then British Empire, before Victoria ended her reign. Britt was a Canadian Pacific Railway coal station where large lake tankers and coal boats unloaded their fuel to supply the inland rail system of northern Ontario and parts of northern Quebec. Lake tankers still come upriver carrying gasoline and heating and diesel fuel. The area’s largest industry today, however, is unemployment, the majority of the population being either elderly or of retirement age.

The make-up of the population is primarily French Canadian and Italian, attracted to the area by logging and the railroad. Everyone in the area shows an openness and honesty that is more simplistic than virtuous, but all the more heartfelt because of that. The population averages five or six hundred people, and politically we are classified as Unorganized Territory, with no local or municipal governing body. You can pretty well do what you like around here and get away with it, and most people do!

In our years here, we have encountered many forms of wildlife, including bear, moose, deer, wolf, fox, beaver, muskrat, mink, otter, great blue heron, six-foot fox snakes, rattlesnakes, and myriad other creatures including six-foot sturgeons, though they are very rare these days.

We are a family of three: my wife Barbara established and is chairman of the Britt Public Library and teaches remedial reading for the local board of education. She also bakes the most wonderful loaves of bread on our woodburning cook stove (circa 1921, it also serves as furnace, humidifier, auxiliary hot water heater, and what do you know, it’s decorative, too!). Our children are Chandra, eight, and Jeremy, six; both are good helpers and lots of fun.

Don’t be misled into believing this is some idyllic wonderland, though—it’s not all glamour! The reason that this letter is so long in coming is that I had to replace a broken valve spring on the motor in my van—a Bell telephone rejet. After that it was the leaking carburetor, and then a new set of universal joints—things always happen in threes! All of which means doing mechanical repairs outside in the winter—not the most enjoyable pastime, but when the nearest mechanical garage is fifteen or twenty miles away, and of dubious quality at that, being your own mechanic becomes an expedient. You don’t go very far around here without wheels. If something goes wrong with the plumbing, it’s because I goofed the first time around, but at least I have an idea where to look and I’m not paying some stranger $18 an hour to take a guess and end up having to do it myself anyway.

With eleven acres of land, eight hundred feet of water frontage to keep clean, eight buildings to maintain, a thousand feet of driveway, an acre of grass to mow, vehicles to keep up, etc., there are many days when I think very fondly of idle hours spent lounging around the Lagoon or the Institute, with nothing to burden my mind but Fine Arts and Friendship. Fortunately, despite day to day realities, I still hold those two considerations above all others.

Sincerely,
Stephen Wohleber ’72

Wohlebers, l. to r., Stephen, Jeremy, Barbara, and Chandra
FACULTY & STAFF NOTES:

Alexander Aiken, Printmaking (Evening), lectured on his own work and electrostatic and traditional printmaking for the Cleveland Print Club at the Cleveland Museum of Art on March 24. He exhibited a one-man show of electrostatic prints at the Image Resource Center in Cleveland, February 10-March 10.

William Brouillard, Ceramics, gave a workshop and gallery lecture in conjunction with his one-man exhibition at Ohio Wesleyan University, Delaware, Ohio, January 3-22. His work is included in the Green Meadow Show at the Green Meadow School, Spring Valley, New York, May 9-11.

Joseph Cintron, Foundation and Painting/Drawing, is working on his fourth portrait for University Hospitals of Cleveland, that of Dr. John R. Carter, former Director of Pathology. He was recently commissioned to do architectural and portrait drawings for the Development Office of University Hospitals. During December Cintron attended the unveiling of his portrait of Norman Shibley, president-elect of the Ohio Bar Association. He gave a lecture-demonstration for the Euclid (Ohio) Art Association during March and judged the annual Gates Mill Art Show during April.

Cecelia Condit, Photography, received a 1981 Ohio Arts Council award for film and video. During January, she exhibited photographs at the A.I.R. Gallery in New York City. Her video cassette piece, "Beneath the Skin," was shown during January at New York's Global Village in a program entitled "The New Narrative," and, in February, at the Kitchen (also NYC) in a program called "International Show of Women in Video," and at the Vehicule Art Gallery in Montreal, Canada, in a program called "Concerto Video."

Marianne Evett, Liberal Arts, served as a moderator of a panel discussion, "Directors and Audiences," at the Ohio Shakespeare Association Conference, March 5-6 at Cleveland State University.


Marla Gutzwiller, Graphic Design, designed the Blossom Music Center 1981 poster, which won first place in the poster category in a national graphics competition sponsored by the Association of College, University and Community Arts Administrators. During February, she toured the Strathmore paper mill in Wornonco, Massachusetts, observing large-scale papermaking from raw fiber through finished product.

William Martin Jean, Evening School Supervisor, served as honorary chairman of the Hallinan-Newman Religious Art Show, February 21-March 7, for the seventh consecutive year.

Robert Jergens, Foundation Chairman, exhibited forty pieces of sculpture and painting in a one-man exhibition at the Butler Institute of American Art in Youngstown, Ohio, February 8-28. He also had a one-man exhibition of work at the Cleveland headquarters of the American Institute of Architects, February 7-21.

Ray Kirscheneiter, Industrial Design, began a series of Saturday computer graphics workshops at the Image Resource Center in Cleveland during January. The workshops cover high resolution graphics on an Apple computer, using the graphics tablet, graphic software, and a black and white graphics printer.

Mary Ellen McDermott, Enameling, was invited to give a slide presentation on her pioneer development of large-scale enameled, for the Enamel Today Symposium 1982 in Seattle, Washington. The movie, "Mary Ellen McDermott, Enamelist," produced by Akron University, is now airing on television stations throughout Ohio. She is currently organizing a slide presentation of ancient European enamels for use in libraries, the Institute enameling studio, and in lectures on the art of enameling. During February, she received a jury award at the 27th Annual Hallinan-Newman Religious Art Show for a large-scale enamel on copper painting entitled "Sublimation."

Francis Meyers, Drawing, illustrated the Solidarnosc souvenir program for the Cleveland Society of Poles Annual Presentation Ball during December.

John Paul Miller, Silversmithing, served as juror for the Toledo (Ohio) May Show and for Enamel Today at the Northwest Craft Center in Seattle, Washington, during April.

Mary Perelman, Liberal Arts, attended the Brown Symposium on "Gustav Mahler and His Vienna," at Southwestern University, Georgetown, Texas, in early February.

Constance Pierce, Evening Painting/Drawing, gave birth to a son, Matthew Laudon Pierce Wohlgeroth, on April 2, 1981. For a list of her current exhibitions, see Exhibits, this issue.

Patricia Rambaek, Cinematography, was luncheon speaker for the Ohio Council of Fundraising Executives November meeting. She addressed the use of audio-visual media in fund-raising activities.


Paul St. Denis, Foundation, served as juror for the American Greetings annual exhibit at Bonfoey's on the Square, Cleveland, April 2-16. He exhibited his own work at the West Shore Unitarian Church Spring Show, April 1-4, and the Bartenahl Place Invitational Art Show, April 16-May 2.

Frances Tait, Liberal Arts, was the lecturer on a trip to Peru during January. In her own words, "The primary interest was in Inca and Pre-Inca cultures. Besides extensive trips to Peruvian museums to see the art of Prehispanic people, we visited Chan-cham, the great capital of the Chimu Empire, Machu Picchu, the great Inca City in the high Andes, and Paracas and Nazca. On the Nazca desert plateau are the great enigmatic drawings of animals and birds, and the great trapezoids and endless manmade lines. We flew over the lines, which is the only way to see them. The trip also provided an excellent opportunity to study the flora and fauna of this land of geographic and climatic extremes. On the Balles- tas Islands, sea lions by the hundreds are to be found, as well as the 500,000 birds that call.
these Pacific islands home. As always, I took great numbers of slides, many of which we will add to the Institute’s Pre-Columbian collection."

John Teyral, faculty emeritus, provided the cover illustration for the special Christmas concert program of the Cleveland Orchestra. His painting, “Lignum Vitae,” from the collection of Drs. Osman and Betty Maward, was photographed by Dennis Buck of the Institute faculty.

Wenda von Weise, Surface Design, was one of forty-four artists who contributed a “page” for *Artifacts at the End of a Decade*, an artists’ book in an edition of 150. The book, edited by Steven Watson of New York, was reviewed by Calvin Tompkins of the New Yorker during January and has been exhibited at the Kathryn Markel Gallery in New York, as well as in Frankfurt, San Francisco, and Chicago.

During January, von Weise traveled to London and Edinburgh, where she lectured at the University of London, Goldsmith College, and the Edinburgh College of Art and Design. She also conducted research on the history of printed textiles at the Musee des Arts Decoratif in Paris during the same trip.

In late May, she will give two workshops on photo silkscreen and quilts at the Nova Scotia College of Art and Design in Halifax, Nova Scotia. For a list of her recent exhibitions, see Exhibits, this issue.

Ralph Woehrman, Drawing, served as juror for the annual exhibition of the Willoughby, Ohio, Fine Arts Association during November.

Brent Young, Glass, attended the Glass Art Society Conference in New York City, April 7-10. A list of his recent exhibitions appears in the Exhibits section of this magazine.

### EXHIBITS

(All exhibitions in year 1982 unless otherwise noted)


*Louis Bosa,* faculty emeritus, Memorial Exhibition of Paintings and Drawings, Frank J. Oehlschlaeger Galleries, St. Armands Key, Sarasota, Florida, February 12-26.

**Peter Bramhall** ‘70, one-man show, New Glass and Sumi Ink Drawings, Elements Gallery, Greenwich, Connecticut, February 16-March 20; Sculpture in Glass, An Invitational Side Show Gallery, Birmingham, Alabama, November 22-December 31, 1981.

**William Brouillard,** CIA faculty, ceramics, Lynn Mayhew Gallery, Ohio Wesleyan University, Delaware, Ohio, January 4-23.


**Alberta Cifolli** ‘53, painted prairies, ponds, etc., Noho Gallery, NYC, April 6-25.

**Gwen Cooper,** CIA faculty, National Works on Paper Exhibition, Ohio University, Athens, Ohio, March; Paperworks Invitational, Eve Mannes Gallery, Atlanta, Georgia, February-March; Paperworks Invitational, University of Idaho, Moscow, Idaho, and College of Idaho, Caldwell, Idaho, January-March; Commemorative Paper Exhibition, Gallery Momoyo, Tokyo, Japan, December, 1981.

**David E. Davis** ‘48, sculpture, Adley Gallery, Sarasota, Florida.

**Carol De Marinis** ‘81, watercolors and portraits, Rocky River Public Library, Rocky River, Ohio, December, 1981.

**Bette Drake** ‘65, pottery, Women’s City Club Gallery, Cleveland, Ohio, January 31-March 2.


**Fred Gutzeit** ‘62, installation/exhibition of painted, drawn and used work gloves, Strange Fixation, Fashion Moda, Bronx, New York, January 16-February 17.

**Michael Sean Holihan,** CIA faculty, Boston Printmakers 34th National Exhibition, De Cordova Museum, Lincoln, Massachusetts, March 14-May 2; Works: Paper National, Ohio University, Athens, Ohio, March 1-12; The Anderson Winter Show, Anderson Fine Art Center, Anderson, Indiana, February 7-26; Kansas 7th National Small Painting, Drawing & Print Exhibition, Fort Hays State University, Hays, Kansas, February 22-April 3.


William Martin Jean. CIA faculty, Exhibit of Small Works, Image Resource Center, Cleveland, Ohio, December, 1981.

James Juszczyk '66, paintings, Gimpel-Hanover-Andre Emmerich Galerien, Zurich, Switzerland, January 16-February 20.

Dolores Luckay '36, Artists Three, Baycrat- ters Gallery, Bay Village, Ohio, February 21- March 7; one-woman show, Berea Fine Arts and Drama Center, Berea, Ohio, July 5-August 2.

Gail McClelland '79, jewelry, Baycrafters Gallery, Bay Village, Ohio, March 7-26.

Bruce McCombs '66, one-man show of intaglio prints, Sandusky Cultural Center, Sandusky, Ohio, November 1-22, 1981.

Edwin Mieczkowski. CIA faculty, one-man show, Kaber Gallery Ltd., NYC, January 28-February 27.

Sylvia Miller '67, enamels, Karamu Gallery, Cleveland, Ohio, January 3-31.


Jon Roll '79, constructed pieces, Laura Knott Art Gallery, Bradford College, Bradford, Massachusetts, November 7-December 4, 1981.


Barbara Smith '79 and Ivy Goldhamer Stone '39, two-woman show, Ross Widen Gallery, Cleveland, Ohio, April 4-17.

Joseph Solitario. CIA faculty, best of show for acrylic painting, Valley Art Center Juried Show, Chagrin Falls, Ohio, October-November, 1981.


Liz Turner '80, textiles, Durham Art Guild, Durham, North Carolina, April 4-28.

Wenda von Weise. CIA faculty, Six Cleveland Area Women Artists, National City Bank, Cleveland, Ohio, April 22-May 7; 8 Women Artists, Terrain Gallery, NYC, February; Ohio Quilts: A Living Tradition, Canton Art Institute, Canton, Ohio, January 28-March 14; New Fabric Works: Cleveland, The New Gallery of Contemporary Art, Cleveland, Ohio, December 11, 1981-January 16.

John Worthington '36 and Marion McLaren Worthington '37, cold-cast aluminum sculpture and enamels, Venice Little Theater, Venice, Florida, January 3-17.


*deceased

L. to r., Dennis Buck, Gary Schuemer, and Michael Holihan exhibited work at the Karamu gallery during April.

GROUP EXHIBITS


Printmakers Five, Karamu Gallery, Cleveland, Ohio, March 7-28, Stephen de Orio '82, Joe Naujokas '82, Catherine Ann Rehn '83, Crissy A. Stazione '83, Daniel L. Stemme '83.

Three Point Perspective, Karamu Gallery, Cleveland, Ohio, April 4-30. CIA faculty: Dennis Buck, Michael Sean Holihan, Gary Schuemer.

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

Name ______________________________ Year ______________

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City __________________ State __ Zip __________

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Here is my news for next LINK (mail to arrive by June 30 deadline). For exhibits please include 1) exhibit title 2) location: institution, city, state 3) opening date 4) closing date.
ALUMNI NOTES:

1924
Lawrence Blazey was invited to exhibit paintings and ceramics at the annual April Arts Festival at West Shore Unitarian Church in Rocky River, Ohio. He recently returned from a tour of ancient Mayan archaeological sites around Lake Miramar in Mexico, conducted by the Ancient Astronauts Society of Chicago.

1928
Norman R. Eppink has been included in the latest edition of Who’s Who in America. Eppink was honored this past summer by Emporia State University, Kansas, which renamed its art gallery the Norman R. Eppink Art Gallery.

William McVey keynoted the Ohio Art Education Association meeting in Cleveland during November, and was chosen to do the same thing for the National Art Education Association Convention in Chicago. He exhibited in the 48th Annual Show of the National Sculpture Society, of which he is a fellow; and the 156th Annual Exhibit of the National Academy of Design, of which he is an associate. He recently completed a bust of Rear Admiral David Ingalls, the only Navy ace of World War I, for the Naval Aviation Museum in Pensacola, Florida, and two commissions for Cleveland branch libraries. His marble sculpture, “Good Samaritan,” was purchased by the Mildred Andrews Fund and presented to Case Western Reserve University. After that dedication, McVey traveled to Houston, Texas, where his bronze head of Churchill was presented to the Houston Library. He has also recently completed a medal for Yale University, which will be presented to Olympic medal winners. As his seven-foot statue of Jesse Owens nears completion, he looks forward to ten other commissions which await his attention.

1934
John Squire Adams was named Artist of the Year in 1980 by the San Antonio Art League in San Antonio, Texas, where he has lived since 1945. Retired from teaching in 1976, he remains active as portrait painter and amateur pianist.

1935
Samuel Bookatz presented a painting titled “Memoirs of Past and Present” at the White House Conference on Aging in Washington, D.C., on November 30. At 71, Bookatz, who has studios in Georgetown, Maryland, and McLean, Virginia, paints seven days a week and takes a daily three-mile walk to the Smithsonian Institution museums and back. He is finishing work on a portrait of Joseph Hirshhorn, who completed twenty sittings before his death cut short Bookatz’ work. “It’s almost as though he’ll be back suddenly tomorrow to sit,” Bookatz was quoted by the Washington Post. “I will finish the portrait.”

1938
Betty Hoag Collins wrote to call us in on her teaching aboard the Queen Elizabeth II. “It has been an interesting and fulfilling experience for me, an opportunity to introduce the creative process to many who have never had the time or felt they had the talent. I love to encourage them to investigate and explore their own unique talent as we discuss attitudes and disciplines that bring it to birth. My program is advertised as ‘Discover the Artist within You.’ There are many business executives traveling on the Queen who have always wanted to explore the art field, and their own potential, and it’s exciting to help them finally get it going. The results have been rewarding and exciting for me.”

1952
Marjorie Cain has her own freelance graphic design, calligraphy, and illustration business in Hudson, Ohio. A recent article about her in the Hudson Times mentions her poster design for the William Appling Singers’ “Messiah” at Christmastime, and numerous display signs around Hudson.

Joan Cornett McConnell recently completed a thirty-foot mural at Sandia Savings and Loan in New Mexico. She won a merit award at the Burleson Annual ’81 in Texas and an award at the Southwestern Watercolor Society in Dallas, Texas. Her paintings will be

Between QE II cruises, Betty Hoag Collins relaxes in her studio.
shown this spring at Watercolor West in Los Angeles, California, and at the Western Federation of Watercolor Societies in Phoenix, Arizona.

1954

Martha Redinger Liebert has regularly shown work at four Cleveland area galleries: International Art Gallery, Gallery Inuit, Malvina Freedson Gallery, and Selective Eye Gallery. She demonstrated for Cleveland Art Festival and participated in the Shaker Square Alumni Association show during October. Last summer she exhibited at Gallery Inuit in a two-woman exhibition and participated in the Judy Chicago Benefit Art Show at Coventry Art Gallery.

1955

Fred B. Leach judged the Cuyahoga Regional exhibition of the National Scholastic Art Awards program during December. He conducted a watercolor seminar at the Chaffey Community Art Association in Cucamonga, California this winter.

Maxine Masterfield juried the Western Federation of Watercolor Societies Show in February at the Pueblo Grande Museum in Phoenix, Arizona. She will conduct future workshops in Phoenix; Needham, Massachusetts; and Cincinnati, Chagrin Falls, and Peninsula, Ohio.

1957

Robert Carroll and his twenty-year-old daughter Jessica visited the Institute during February. They had left their home near Rome for a seven-city business trip to promote his work and organize exchange exhibitions for the Ministry of Culture and Environment of the Italian government.

Carroll first went to Rome in 1959 on his Gund traveling scholarship from the Institute, supporting himself from the beginning by his painting. The Italian economy at that time was favorable for artists, and Carroll was taken on by a gallery which supported his work until 1965—a degree of acceptance not usually accorded expatriate American paint-

ers. During those early years, Carroll married an Italian woman and became part of an artistic milieu that included Willem de Kooning, the jazz saxophonist Paul Desmond, and an American playwright Albert Weinsteine. Bolstered by his marriage and a supportive cultural environment, he decided to make his career in Italy, where he has remained ever since.

Painting was his primary means of support well into the 70s—he had received a second contract from a gallery in Milan from 1969 to 1973. His success led to high selling prices for his paintings, however, and during the more difficult economic times in the 70s, he began to supplement his painting income with commissions for portraits of prints from major Italian cities. These have included commissions from the cities of Rome, Ferrara, and Florence; he is currently working on a series of prints from Jerusalem, commissioned by the Israeli Ministry of Culture to use as gifts in return for major donations to that country's museums. At the same time, he is completing a series of etchings sponsored by the Audubon Society.

It would be impossible to list his many exhibitions over the years—as evidenced by the recent exhibits he enumerated for us: exhibitions of graphics opening at the main office in Rome of the Banco del Santo Spirito, on March 5, and the Bezzuga Gallery in Florence, March 6-April 11; an exhibition of paintings, graphics, sculpture, and photography at the Raggini Foundation in Lucca, March 23-April 30; paintings, photography, and etchings at the Museo del Sannio in Benevento, April 4-May 4; and drawings, graphics and photography at the Italian embassy in Tunis, April 24-May 24. An exhibition of his etchings and drawings in the Palazzo Vecchio, October 29-November 30, was an unusual honor for an American, which caused a faint stir of jealousy among his Italian counterparts in that it followed a group show of American work only the month before.

"I am reluctant to talk about upcoming exhibitions until I have signed contracts," he commented when asked about the fruits of his current business trip, "so at the moment I can tell you only of a one-man show of my paintings, sculpture, and graphics at the Marlborough Gallery in London, scheduled for November. We're eager to hear more when the dealing is done.

1961

Sandra Heiser of Austin, Texas, recently finished a mural of the battle of Yorktown for the National Park Service. Destined for the Yorktown Battlefield Park in Virginia, the six-foot by ten-foot acrylic mural required three months of research and preliminary drawings by Heiser and her collaborator, Doug Jacques. Heiser painted the foreground, background, and tent, and Jacques the faces. They collaborated on what they called the "Big B's": "The buckles, the buttons, the bows and the bullets," Jacques told an Austin reporter. "The little details that military history buffs will go over closely and raise hell about if they're wrong."

1966

Bruce McCombs, assistant professor of art at Hope College, Holland, Michigan, has been invited to participate in the Eighth Norwegian International Print Biennale in Fredrikstad, Norway, next October. The exhibition is sponsored by the Norwegian Council of Cultural Affairs.

1968

Carl Andre has become Carl Andre Davidt. He added his grandmother's maiden name to his own in order to clear up professional confusion of his name with that of the New York sculptor Carl Andre. Living in Atlanta, Georgia, Davidt writes, "I had a one-man show in October in Atlanta, and I've also been able to establish gallery contacts in Aspen, Colorado, Chicago, Illinois, Hilton Head Island, South Carolina, and New York. The Elements Gallery in New York had a piece on display in September as part of a national invitational exhibit ... I hope you and the rest of the institute people are well, and thank
you for providing me with a foundation firm enough to build a career on."

1971
Barbara Tiso, who lives and maintains a studio in New York City, is an assistant professor at Mercer County Community College in Trenton, New Jersey. She is the head of both the ceramics and sculpture departments. She had a one-person show of ceramics, painting, and sculpture at the Cooper Lynn Gallery in New York City during November.

1972
Chip Garber writes that he is now living in Philadelphia and going to school part-time, taking business courses. He was accepted into the Philadelphia Watercolor Society last October.

Andrea Vaiksnoras Uravitch gave a slide lecture about her work at the Maryland Institute, College of Art, in Baltimore during February. She also demonstrated the construction of her work: realistic sculptures of animals, plants, and landscapes, done in crochet over welded steel armatures.

1974
Steven Stubb, of Mount Vernon, New York, is a photographer for the Westchester Rockland Newspapers and a freelance photographer.

1976
April Gornik's exhibition of paintings at Edward Thorp Gallery was reviewed in the September issue of Art in America. Said reviewer Roberta Bernstein: "Gornik's large landscape paintings, for all their mysteriousness, have that special sense of wholeness and inevitability that characterizes certain dream images...Perhaps Gornik's art—at its best—is so convincing because of this interplay of reality...and fantasy..."

1978
Denise Roberson currently teaches enamel workshops in Tampa, Florida. She won the Best of Show Award during July at the Ybor Square Show in Tampa and was recently the subject of a Tampa Times article when she received a commission which required her to be sent to Singapore. During October, she conducted a seminar for Florida state art teachers in an art symposium at Polk Community College in Winter Haven, Florida.

1979
Kathy Klingensmith is living in Bozeman, Montana, where she works parttime and pursues graduate work in metals at Montana State University. Her recent exhibits include the Marietta College Crafts National at Marietta College, Marietta, Ohio, during November; and Gold As Gold: Alternatives in American Jewelry, an exhibition organized by the Smithsonian Institution. The latter exhibition was on view in Miami Beach, Florida, October 9-November 8, 1981, and at the Renwick Gallery, in Washington, D.C., December 3, 1981-March 28, 1982.

1980
Frank Frate is working on his MFA degree at Kent State University. He has had poetry accepted for publication by Voices International, Jump River Press, Format, The Poet, and Total Abandon. He is currently finishing his third chapbook, accepted for publication by Samisdat Press, Vermont.

Andrea Seratino and Dierdre Daw organized a December exhibition of work of recent Institute alumni. A total of twenty artists participated in what they called "The Bohemian Department Store," which was held in the old Tower Press Building in Cleveland.

1981
Linda Arbuckle, pursuing her MFA in ceramics at the Rhode Island School of Design, served as teaching assistant in handbuilt tableware for the winter session. Her work was shown at Branch Gallery in Washington, D.C., during December, in an exhibition entitled "Ceramic Drinking Vessels."

Barbara Bachtell taught painting and drawing last summer in a five-week interdisciplinary program for high school students at Wesleyan University, Middletown, Connecticut.

Susan Eglovitch writes that she was working on Wall Street in New York before she de-

Rocky Grubner '70, I Wonder as I Flounder Belt, special jurors' award, AmericanGreetings Show.

Laura Zell '75, A Delicate Balance of Things, jurors' sculpture award, AmericanGreetings Spring Show, Bontoe's on the Square Gallery, Cleveland, April 2-16, juried by Paul St. Denis and Phyllis Fannin.
NEW BOARD MEMBERS WELCOMED

Three new members have been welcomed to the Cleveland Institute of Art Board of Trustees: Frank I. Harding III, William F. Hauserman, and Mrs. Trevor O. Jones.

Frank I. Harding III is Senior Vice President of AmeriTrust Company. He is a Director of Enterprise Trust Company and the Bar T Bar Fiduciary Holding Company and a Trustee of the Cleveland Society for the Blind, the Cleveland Chapter of the National Multiple Sclerosis Society, and the Children's Aid Society (President of the Board). He is a member of the Ohio Bar Association, the Cleveland Bar Association, the Estate Planning Council of Cleveland, the Society of Estate Analysts, the Greater Cleveland Growth Association, and The Union Club.

William F. Hauserman is President and Chief Executive Officer of Hauserman, Inc. He has served in various capacities over the years in many organizations, including the Welfare Federation of Cleveland, Junior Achievement of Greater Cleveland, United Appeal of Greater Cleveland and United Way, Hudson Boys School, Glen Oak School, University School, Notre Dame College, Society for Crippled Children, and the Martha Holden Jennings Foundation. He maintains membership in The Union Club, Pepper Pike Club, and The Country Club. He was previously a member of the CIA Advisory Board.

Mrs. Trevor O. Jones teaches art history in the upper grades of Laurel School and is a member of that school's Board of Trustees. She served previously as a member of the Institute's Advisory Board and is currently a member of the board of the Cleveland Ballet. Before moving to Cleveland, Mrs. Jones was Chairman of Education and President of the Board of Trustees for the Birmingham Bloomfield (Michigan) Art Association, and prior to that, she was associated with the Milwaukee Art Center and taught at the Layton School of Art and Marquette University. She is currently a member of the Textile Arts Club of the Cleveland Museum of Art.

INSTITUTE RECEIVES MELLON GRANT

Joseph McCullough, President of the Cleveland Institute of Art, has announced the college's receipt of a $100,000 grant from the Andrew W. Mellon Foundation in support of faculty and curriculum development.

The Institute is one of sixteen independent schools and colleges of art in the United States to be included in the program. It is the first time that a major national foundation has made awards of this type to a group of art colleges.

President McCullough stated, "The Cleveland Institute of Art is committed to an expanded program of faculty development and the effect such an effort will have on curriculum improvement and development. Receipt of the Andrew W. Mellon Foundation grant for such purposes is most timely."

NOTES FROM PAPERMAKING

Papermaking students traveled to Erie, Pennsylvania, during February to tour the Hammermill Paper Company headquarters. They were guests of Hammermill representatives Ned Petrequin of Cleveland and Harvey Wilson of Erie.

The department recently acquired a twenty-ton hydraulic wet press through the generosity of the Fox Foundation. During the past academic year, the Kelvin and Eleanor Smith Foundation donated a five-pound Hollander beater, the second such gift from that foundation. These machines, custom built by Fiveworkers, Inc., have tripled the pulp-making capacity of the paper department and allowed for the pressing of larger size sheets. All such pieces of equipment bear bronze plaques inscribed with the donors' names.

SCULPTURE TOOLS ARE LIVING MEMORY

Clare Brush, an Institute evening school student for twenty years, died in early September, 1981, at the age of 72. Her son Daniel, an exhibiting painter, has donated her sculpture tools to the Institute, where they will be engraved with her name and used by young sculpture students. "I want current students to have the pleasure of working with my mother's tools," he explained, "experiencing continuity with the past and partaking of her undying creative enthusiasm."

Mrs. Brush, who had received a Huntingdon Politechnic Scholarship in her youth, was not able to attend art school at the time because she had to support her family. She worked as a bookkeeper for twenty years and received a bachelor of arts degree in journalism from Case Western Reserve University. She maintained a keen and active interest in art, studying in the evening school for many years with Jerome Aidlin, chairman of the Institute Sculpture Department. She created art with a selfless spirit which brought her much personal joy, and she exhibited her work for the first time when she was 60 years old.

STUDENTS VISIT DAGLON

Roger Coast's third-year industrial design graphics class attended a luncheon during February in honor of the students' twenty-five designs for a Daglo magazine ad. The student work had been on display for over a month at the company's new corporate headquarters. Coincidentally, the current Daglo logo was developed by Bernard McDermott of the Institute Industrial Design Department.

GLASS DEPARTMENT EXCHANGE

During February, glass students at the Institute made an exchange visit with students from Center for Creative Studies in Detroit. Herbert Babcock, a 1969 graduate of the Institute, and his students from CCS first visited the Institute, and then Brent Young and the CIA students traveled to Detroit, stopping along the way to view the glass collection at the Toledo Museum of Art and the Habatat Gallery in Lathrup Village, Michigan.

WHO'S WHO AMONG STUDENTS

The 1982 edition of Who's Who Among Students in American Universities and Colleges will carry the names of fourteen students...
FACULTY COUNCIL INSTITUTED
Institute faculty have formed a Faculty Council which meets bi-monthly at noon times to discuss issues which might be brought to the attention of the entire faculty at general meetings. Each Institute department sends one representative to the Council. The weekly meetings have provided an informal forum where any faculty member may feel free to discuss matters of personal concern. Council officers are Roy Hess, president; Jim Mazurkiewicz, vice-president; and Allen Zimmerman, secretary-treasurer. In addition, two standing committees have been formed; a Curriculum Committee headed by Hal Parker and an Internal Affairs Committee chaired by Jerry Troel.

STUDENT FILM PREMIERES
Stealing Food, a thirty-minute, 16mm film conceived, written, and directed by fifth-year cinema major Scott Mehno, premiered on April 13 at the Case Western Reserve University film society. The film, which took over a year to complete, stars Kurt McNally, a fourth-year industrial design student; Bill Tourtilotte, a printmaking major, is among the supporting actors; Anne Carey, a second-year student, was the film’s producer.

The film’s plot centers on four friends: two are middle-class art students about to graduate from college, the other two are working-class “punks.” Through the conflicts of the four, the film explores the differences between punk as a working-class character structure (as it became in England) and punkism as a hollow fashion adopted by an impotent American youth subculture. Stealing Food is to be distributed nationally by way of colleges, film societies, and festivals.

At the invitation of the Dean’s Office, the Trustees Committee on Education has visited various Institute departments. Sandra August, above center, leads the tour of weaving and surface design. L. to r., Mrs. Patterson Barnes, Mrs. Byron Hoffman, Sandra August, Chairman Harold Douthit, Francis Meyers, Dean Robert Weitzel, and Mrs. Robert Healey.

NATIONAL CAR RENTAL DISCOUNT
FOR ALUMNI ASSOCIATION MEMBERS
Effective immediately, members of the alumni association are eligible for a 36% discount at National Car Rental.

This new benefit was obtained for you by your alumni association and it could save thousands of dollars in the coming year for members.

Here is what NATIONAL is offering to our members worldwide:

— Continental U.S.—36% off normal time and mileage rates.
— Continental U.S.—6% off current mileage included rates. These rates include free mileage and may often be lower than time and mileage rates. NATIONAL will calculate the lowest rate for you.

— International—$2.00 per day discount in Canada and 10% worldwide.

We hope this new money saving benefit will be useful to you. Let us know if you have any questions.