EDITOR'S COLUMN

The most enlightening incident surrounding my appointment as the Institute's communications coordinator occurred well before I set foot in the office vacated by Betsy Hamrah, who had fulfilled her long-time goal of becoming a New Englander by taking the position of publications director at Bates College in Lewiston, Maine. On learning of the new job, colleagues from my six years in publications, fund raising, and public relations work in Cleveland voiced a unanimous opinion. "Oh," they said wistfully, "that means you'll get to work on LINK. You'll have a lot of fun with that." Far more than most institutional news magazines, it seems, LINK has enjoyed a readership extending far beyond the confines of the Institute's family of alumni, students, volunteers, faculty, and staff. It is easy for the novice communications coordinator to see why: In addition to keeping track of the perenially busy Institute family, the editorial direction of LINK has also taken the long view, with well-researched, thoughtful features on the visual arts. The watercolors of Charles Buchfield and art education in the People's Republic of China are two such articles that come readily to mind; there have been many others. Small wonder that the question I hear most frequently is, "When is the next LINK coming out?"

LINK is back, and it seems fitting that the first issue of 1984 under its new editor should emphasize the constant growth and change that enables the Institute to sustain its high level of quality in art education. This issue contains articles about the successful work of the admissions office to convey the idea of quality to potential new students; recent appointments of the Board of Trustees; the beginning of a Christmas tradition; and the extraordinary work of visiting alumnus Robert Carroll, who is spending the 1983-84 academic year offering his wisdom to the Institute's painting majors and executing a project that is monumental in scope and unique in vision.

As a newcomer with much to learn about the Institute and its always-widening circle of alumni and friends, I welcome your ideas for LINK, and your written contributions as well. (If you wish to become a LINK author, it's wise to consult with me or with President McCullough about your ideas before proceeding with the task of writing. That way, we can avoid accidental duplication of effort.) Your suggestions will help to preserve the attention to individual alumni and the long view that has delighted LINK's readership in the past.

Roberta Hubbard
Communications coordinator and editor, LINK

---

ABOUT THE COVER

The Artisans, an etching from Robert Carroll's 1977 portrait of the city of Rome.
After twenty-five years in Italy, Robert Carroll has come home, not only to the Cleveland Institute of Art and his native Northern Ohio, but to America. As a visiting artist for the 1983-84 school year, Carroll has been working with painting majors under the skylights of their fourth floor studio at the Factory. “I really felt I owed a debt for the technical abilities I developed in art school,” says the 1957 graduate of his decision to take up a year-long residence at the Institute.

“Part of the reason for my return was to pay my debt.” The instructor believes in putting his students through their paces. This spring, Carroll’s assignment to third and fourth year majors is to complete four paintings in any size and in any medium. Each is to represent one element of nature as delineated in classical Greek philosophy, and, to each element, Carroll has added a specific time and season. Thus, the thematic structure for the first painting is water-dawn-spring; for the second, air-morning-summer; for the third, fire-late afternoon-fall; and for the fourth, earth-night-winter.

The assignment tells a great deal about Carroll’s preoccupations and manner of working. Much of his art—Carroll is a painter, printmaker, and photographer with a distinguished reputation in Europe and the Middle East—is implicitly concerned with revealing time; more specifically, with the past
that lies immediately underneath the translucent tissue of the present. For the past ten years, these "memory blueprints," as he refers to them, have consisted of portraits of macrocosmic scale: whole cities and, in 1984, ten national parks in the United States and another ten in Europe. The opportunity to record his vision of the environments of two continents is the second half of theLeish. Finally, the scope of the assignment demands as much of the student as Carroll's art demands of him. Consider, for example, his work in progress. Since his arrival at the Institute in September, Carroll has combined his tutelage of students with forays into wilderness areas throughout the United States, and his itinerary includes the Everglades, the Allegheny Portage Rail-

Carroll with fifth-year painting major Susan Creamer.

With students at the Factory.

road, the Delaware Water Gap, the Ozark Riverways and the Lava Beds of California. While in the field, he lives and works, sometimes for two weeks at a stretch, under primitive, uncomfortable conditions. In the role of sorcerer's apprentice is Carroll's twenty-two-year-old daughter Jessica, who travels with her father to provide technical and research assistance.

From the exhaustive photographic record that Carroll is compiling will come a multimedia exhibition that will require nine slide projectors operating simultaneously and incorporate paintings, drawings, and etchings. The accompanying narrative, prepared by Carroll in consultation with leading environmental scientists, will feature sounds of the wilderness as recorded by the artist. Already, museums and schools in Europe are signing up for the exhibition, which is scheduled to open in 1985 at the headquarters of the European Council in Strasbourg. (The European Council, like the Audubon Society in North America, is concerned with preserving the quality of the environment.) In the United States, the location for the opening of the exhibition will probably be decided by the end of the year. Some of Carroll's works in the parks series will be made available on a smaller, more portable scale. In the United States, the Audubon Society will bring out collections of his etchings; whereas, the European Council will sponsor a counterpart volume. Carroll, who conducts extensive research on the history and flora and fauna of his subjects, will supply most of the text.

European art critics are already observing Carroll's progress with the same degree of interest that they have shown all of his endeavors. As the artist has noticed with amusement, critics overseas never fail to comment on the fact that he is "an American artist from Ohio." "That means," says Carroll wryly, "that you have a long row to hoe. The European idea is that the intellectuals all congregate in New York."

Carroll started hoeing the very long row that stretches between Cleveland and Rome in 1953, with a rationale for studying art that seems remarkably clearheaded for a seventeen-year-old. A talented high school poet, Carroll had won scholarships to study creative writing. He declined these because, as he remembers, "I felt I was equally competent in both [writing and the visual arts]. I opted for a more universal language—paintings don't have to be translated. And, to be absolutely honest, I didn't want to be a starving poet."

Confident of the fact that he would not, instead, end his days as a penniless painter, Carroll started classes at the Cleveland Institute of Art for the pragmatic reason that he could afford them. The school had the additional advantage of being located in one of Carroll's home bases. (Born in Painesville, Ohio, he spent summers in the Cleveland area with relatives, returning to Milwaukee, Wisconsin, to spend the school year with his maternal grandparents. His mother supported her son by producing marionette shows under the auspices of the federal Works Program Administration and at rest-and-recovery camps run by the armed
years in the military, was financed by prestigious Gund and Tiffany traveling scholarships, awarded to him for a group of figurative paintings.

In reviewing his student years, Carroll reserves special praise for the foundation course sequence. “It gave me,” he says, “the technical ability to go into any field.” Although painting eventually won out over sculpture as Carroll’s major, he continued to work at the latter, pursued another interest in printmaking, and kept himself in pocket money from the sale of his ceramics.

As instrumental to the young artist as his course work was an expedition to Mexico the summer following his sophomore year. The experience altered his perception in ways that were immediately noticeable in the paintings executed in his last two years at the Institute. “The work I did was extremely

years in the military, was financed by prestigious Gund and Tiffany traveling scholarships, awarded to him for a group of figurative paintings.

In reviewing his student years, Carroll reserves special praise for the foundation course sequence. “It gave me,” he says, “the technical ability to go into any field.” Although painting eventually won out over sculpture as Carroll’s major, he continued to work at the latter, pursued another interest in printmaking, and kept himself in pocket money from the sale of his ceramics.

As instrumental to the young artist as his course work was an expedition to Mexico the summer following his sophomore year. The experience altered his perception in ways that were immediately noticeable in the paintings executed in his last two years at the Institute. “The work I did was extremely defnite in describing the impression the trip had made on me ... I had very sensitive instructors, particularly Louis Bosa. He saw that something had clicked, and he let me go my own way,” says Carroll. Indeed, he always seems to have gone his own way. As a student, he immersed himself in an exploration of the figurative at a time when abstraction prevailed. In the 1960s, his absorption with portraying the human condition through a synthesis of the figurative with elements of the abstract set him apart from the mainstream of European pop art.

Years after graduation, Carroll’s connection with the Institute unexpectedly served the continuing development of his art. In 1973, fourteen years after his scholarships enabled him to roar through Europe on a motorcycle (Italian border guards greeted him with cries of “Hey, Brando!”), the Institute honored Carroll with a one-man show, titled “The Visionary Lyricism of Robert Carroll.” Back in Cleveland for the first time in some years, Carroll felt a sense of disorientation: Some of the landmarks of his childhood were gone, while others were not where he had remembered them. The seemingly unimportant experience of finding himself temporarily adrift in his hometown gave impetus to the creation of the “city portraits” that were to occupy him from 1975 to 1983. From the portraits of individuals that had commanded his attention, he moved to a fascination with the total urban environment. Of his urban portraits, for which he is acclaimed in Italy and, increasingly, other European countries, Carroll says, “The feeling of being lost in Cleveland made me start to think about the importance of memory and landmarks ... I decided that I wanted to help people to see the reality around them. My work is a precise evocation, visually and subliminally. Quite often, people come up to me and say, ‘I never noticed [a specific building or site] before I saw your etching.’”

With his first urban portrait (the city of Rome, undertaken in 1975), Carroll devised a meticulous, methodical plan of work which he has used for all subsequent city projects and, with modification, for his work on U. S. parks. Invariably, Carroll starts with a rather idiosyncratic historical survey, seeking out the long-forgotten chronicles of those who were present at the unfolding of watershed events. His portrait of Florence, Italy, drew from first-hand accounts of two occurrences that altered the destinies of its inhabitants: a bout of bubonic plague that ravaged the city in the fifteenth century, and a flood that swept through two hundred years later. He also relies on the impressions of poets and novelists, and on the opinions of contemporary historians and scholars.

When Carroll is not burying himself in stacks of dusty treatises, he is creating a minutely detailed portrait in photographs. Stationing himself at the highest vantage point within the city or park to be surveyed, he takes photographs in a 360 degree sweep looking out over the area, working with the light behind him. He then goes around the perimeter of the area and takes photographs looking in. He completes the photography with
pictures taken from within the imaginary circle his survey has described.

Photography for Carroll's urban portraits (Rome, Florence, Ferrara, Sorrento, Benevento, Milan, and Jerusalem) has not been without its share of inconvenience and peril. For example, present-day Roman law forbids the occupation of public land except by four-wheel vehicles, which meant that Carroll was unable to place his tripod down on Roman streets. "I got around this by putting the tripod on the back of a truck," he remembers. To complete photography of Ferrara, he was strapped to the back of a helicopter and flown over the city.

Sometimes, too, support for Carroll's work comes from unexpected sources. While in Jerusalem to complete research for his most recent urban portrait, Carroll made a side trip to a Palestinian-owned shop to purchase a Bedouin silver drum he had been admiring. A man emerged from the depths of the cluttered store and, introducing himself as the former sheik of Jerusalem, invited Carroll to take photographs inside the Dome of the Rock, Moslem holy ground. The extraordinary offer—as far as Carroll knows, the first ever made to an artist and non-Moslem—was not made casually. Carroll is certain that his comings and goings had been analyzed carefully. Once satisfied with his thoroughness and objectivity, the Palestinian community extended an invitation that neither the government of Israel nor the Italian foreign ministry, co-sponsors of the Jerusalem project, could have garnered for Carroll.

After Carroll completes his photographic record, he holes up in his studio to review his thousands of pictures. "This is where unexpected perspectives emerge," he says. "I take photographs of things I'm not particularly interested in at the time. Sometimes they turn out to be the most interesting. That's where I begin to make discoveries, to see things that exist, are part of history, yet may have been overlooked. By the time I have accumulated photos, I have a pretty good idea of what I want to do with the portrait, and the final image is influenced equally by the photographs and by historical research."

The artist's vision is distilled into a selection of photographs that serve as the basis for drawings, etchings, and paintings. Creation of these three proceeds simultaneously; to stave off staleness, Carroll likes to jump back and forth among different techniques and media. Text for the etchings of each urban environment contains Carroll's written reflections on the essential nature of each place as well. These, too, are permeated with the artist's consciousness of the past and sometimes include snippets of

information once considered necessary for human survival in an urban setting—recipes to guard against the plague in the portrait of Florence, for example.

While Carroll usually avoids mixing politics with art, he makes an exception for the parks project in the belief that the work of artists is necessary for another type of survival—that of the natural environment. "We're not throwing missiles around, we're throwing images of trees around," he observes of the artists who are waging war on behalf of the vanishing wilderness. Experiencing nature in art, according to Carroll, a "non-ideological way of discovering nature and history." The Italian foreign ministry has been active in helping to make arrangements for the exhibition of the parks project throughout Europe, so it is likely that an enormous number of people will be able to make the discovery that Carroll describes. On a sufficiently large scale, heightened awareness of the natural environment by an urban citizenry could conceivably avert massive destruction by nuclear warfare and the slower destruction wrought by mismanagement of natural resources.

Survival through evolutionary adaptation of all forms of life—including humankind—is also implied in Carroll's portraits of the twenty North American and European parks. The theme of survival winds itself around the artist's standing concern with creating a "memory blueprint" to capture time past as well as present. In the urban portraits, the two dimensions of time are perhaps more obvious to the viewer than they will be in Carroll's parks series. The former, after all, are filled with landmarks created at specific moments in a city's life, and with Carroll's own speculations on the flow of history. For the parks series—the individual portraits as well as the whole—the sense of the past will be at once easier and more difficult to bring out. A tree, reeds in the water, a bird: Each contains the whole evolution of its species in its present physical form. Thus, the past is inherent. Carroll will convey a more recent past by showing, in his etchings and paintings, the effects of the intervention of man in the environment. On his agenda is a park in the Everglades, part of an ecological system that is changing profoundly because of the encroachment of civilization. As in his urban portraits, Carroll unearthed several out-of-print reference books to give himself a mental image of the region's more untroubled past; among these is The Cracker History of Okeechobee.

Carroll anticipates completing his photographic survey of North American parks early in the summer of 1984, at which point he will return to his studio in Rome. He has already completed over half of the research and photography on
parks in Italy, Switzerland, Greece, France, Spain, Yugoslavia, Germany, England, Iceland, Sweden, Romania, and Holland. Back in Rome, Carroll's first order of business will be to finish his work in the European field and to complete the prints, drawings, and paintings for the whole project. Also on the slate is a portrait of the city of Prague, commissioned by the government of Czechoslovakia. Sandwiched in between these activities will be the small lithographs and drawings that Carroll has always done for relaxation, and he will undoubtedly continue the experiments with sound recordings that he started while in the field in the United States. For the former, he may, as in the past, derive inspiration from the short stories and novels of his wife Simona. Over the years of their marriage which took place within a few months after they met in Rome in 1959, the Carrolls have collaborated as a writer-illustrator team on several of Simona's works. Should Carroll hit a snag in incorporating his sound recordings as an important element of the parks exhibition, he will be able to consult with his twenty-eight year old stepson Tomaso, a composer and the author of a monograph on American jazz.

For Carroll, the making of art is a means of economic and psychic survival. The government of Italy, recognizing that culture is perhaps its single most powerful tool of diplomacy, actively promotes worldwide appreciation for the work of Italian artists. The government is one of the sponsors of the parks project, along with Carroll himself, the European Council, the Audubon Society, the World Wildlife Foundation, the Alliance of Independent Colleges of Art, the Whitney Museum of American Art, the European Committee on National Parks, the U. S. Department of the Interior, and eighteen European newspapers and periodicals. The Italian government has also helped Carroll in arranging the eight exhibitions he has had in Israel to date. This type of support has been instrumental in Carroll's development of an international market for his work. An Italian audience seems always to have existed for Carroll: In 1959, commissions started coming to him well before his traveling scholarship funds ran out.

The portrayal of the urban and wilderness environments means far more to Carroll than the opportunity to sell prints and paintings, however. Through his art, Carroll has been able to engage in a continuing exploration of the fabric of time and memory, and to give shape to his own interpretations of abstract concepts. "The only real field for discovery is the self—it is infinite and non-temporal. If a human being can discover the richness within himself, that's a form of survival, too," reflects Carroll. Given the magnitude of his works of the past decade, it is easy to imagine that his next step on the road to self-discovery will be nothing less than a portrait of planet Earth.
THE BUSINESS OF ADMISSIONS

By the start of the 1983-84 academic year, the lion's share of renovation of studio and classroom space in the Institute's Factory building had been completed. The formidable task of moving the departments of painting, sculpture, graphic design and illustration, ceramics, glass, and photography (the last of the departments to be installed) was all but complete. The Factory was ready for its first big wave of students and teachers, and not a moment too soon: The Institute's student population, at 577, is the largest in its 102-year history.

The demographic profile for those 577 students is consistent with those of previous years, despite the increase in enrollments. The age of eighty percent of Institute students falls within the traditional college span of eighteen to twenty-four. Twelve percent of Institute students are between the ages of twenty-five and thirty, and eight percent are over thirty years old. (With help from Sheila Bills, associate professor of art history, students over the age of twenty-four have formed their own support group, known as "The Elders," to discuss the concerns of the returning or transfer student.) The youngest student enrolled at the Institute is eighteen years old; the oldest, seventy-two.

Geographic distribution of Institute students for 1983-84 runs as true to the past as age distribution. Of the 449 students from Ohio, 392 are from the northeastern part of the state. The remaining one hundred students who are United States residents go home at the holidays to a total of twenty-nine states; almost half of these, or forty-four, head for Michigan, New York, or Pennsylvania. The eight international students attending the Institute this year are from Canada, Germany, Japan, Korea, Nigeria, Singapore, and Thailand.

Why did 577 students and not, say, fifty or one hundred fewer, arrive at the Institute on August 29, 1983, the first day of classes? The Institute's fine reputation was certainly a factor, but not the only determinant of a healthy enrollment. With the exception of several Ivy League Schools, virtually no private college or university can expect to attract numbers of bright, motivated students on the basis of reputation alone. The assistance of alumni, who spend time discussing their years at the Institute with prospective students, is another factor, but, again, not the key to a student population that is more than had been anticipated. The solution to this pleasant mystery lies in the thoughtful planning and hard work taking place in the Institute's admissions office.

As it functions today, the admissions office is a relative newcomer to academic administration. Only a decade or so ago, the work of a college's admissions office had modest bearing on a school's enrollment in comparison with the critical importance that is has today. Of course, a mere decade ago, members of the baby boom generation were thronging to colleges and universities. That picture has changed substantially over the past ten years with the decline in the population of eighteen to twenty-four year olds in the United States.

"In the 1960s and early 1970s, you could expect to see one application for every four or five inquiries made about a school by prospective students," says Ted Sherron, the Institute's director of admissions. "Now the ratio is more like ten inquiries to one enrollment."

For the past four years, Sherron has guided the activities of the office that is largely responsible for this year's record-breaking enrollment. Sherron, who was formerly associate admissions director for Denison University and admissions director for Wilberforce College, talked with LINK about the challenges of developing new markets for the Institute's programs while remaining strong in the established ones.

The foundation of the Institute's admissions program is a mail campaign of staggering proportions. "Direct contact and follow through with prospective..."
students and their parents is very important," Sherron observes. "But if an area [of the country] or an individual high school or student hasn't heard about the Institute, then forget it." Introducing the Institute to potential students occupies much of the admissions staff's time. Sherron estimates that, for 1982-83, 90,000 pieces of literature found their way into the mailboxes of 4,000 prospective students (those who had made direct inquiry of the Institute and those whose names had been acquired through various academic testing agencies), 10,000 high school guidance counselors, and 10,000 art instructors. Admissions publications run the gamut from detailed course catalogs to brochures on financial aid, careers, and the Institute and its programs, to newsletters for students and art educators and four-color posters displaying the work of Institute students. They are conceived and written by Sherron and his staff, which consists of Shaz Lee '60, Associate Director of Admissions, and Lisa Abbassi '80, Assistant Director of Admissions.

The cycle of mailings (each prospective student can expect to hear from the Institute a minimum of three times) coincides with the peregrinations of Sherron, Lee, and Abbassi. Last year, the admissions office team logged a total of 30,000 miles, visited 101 high schools and participated in fourteen of the portfolio days sponsored by the National Association of Schools of Art and Design (NASAD). Sherron and staff interviewed 321 prospective students and fielded countless questions on two topics of concern for parents and students alike: financing an Institute education and life after art school. "Many parents," Sherron noted, "are pleasantly surprised to learn how much their offspring can learn. And there are dozens of ways to finance an education at the Institute—we go into all of these in detail."

Back at their home base at the Institute's East Boulevard building, the admissions team continues the process of interviewing students and reviewing portfolios. Every other year, Sherron holds a NASAD-supported "Portfolio Day" at the Institute. The most recent took place on November 19, 1983, and attracted 400 potential students, teachers, and parents. Twenty-six schools of art and design participated in what amounted to a career fair for the artistically gifted.

A segment of Sherron's program is conducted in partnership with other members of the Alliance of Independent Colleges of Art (AICA). As chairman of a committee of AICA admissions directors, Sherron has been active in helping to formulate the Alliance's admissions and recruitment plans, one of which will be set in motion this spring. Convinced that there is strength in numbers, a group of AICA admissions directors and counselors will tour the cities of Dallas, Houston, Denver, and Ft. Lauderdale. They plan to visit individual high schools, sponsor a portfolio day in Houston, and offer drawing workshops for high school art teachers in Ft. Lauderdale and Denver, the last a way of acquainting high school art instructors first-hand with the studio facilities of AICA colleges. As a former high school art teacher who is prone to doodling on any blank sheet of paper at hand, Sherron expects to take more than an administrator's interest in this last activity. The joint venture with AICA dovetails with one of Sherron's goals for the admissions program. "I'd like to broaden our base and eventually see more students from the southwest and the east coast as well as from abroad. At the same time, we all recognize that it's
important to keep the Institute small if we are to maintain our high standards of quality,” he says.

The result of countless hours spent in talking with students and parents, of weeks on the road and evenings spent in composing the latest brochure, is an admissions profile that most colleges would envy. In addition to a higher-than-anticipated enrollment for this year, Sherron’s group has also established an excellent record for student retention. He attributes the Institute’s low rate of attrition (nine percent annually, as opposed to a national average of thirty percent for schools of art) in part to his staff’s sensitivity to student needs and presentation of the Institute: “If you can establish the correct perception of student needs, then students will choose to stay. We have a responsibility once the student is here to see that he or she is channeled into the mainstream. We recruited them, and we have a responsibility to maintain contact with them. It’s not uncommon for us to go out to the airport to pick people up.”

According to Sherron, the other factor in the low rate of student attrition is the ability of faculty and administrative officers to respond to the needs of the individual student over his or her five years at the Institute. “In a very real sense, the job of the admissions office has been made easier by the superb support structure provided by people like Dean Ann Roulet and Alan Zimmerman, who are always willing to lend a sympathetic ear to students, and to faculty members like Marianne Evett, who have given generously of their own time in developing special enrichment programs.

Obviously, the happier a student is here, the less likely he or she will be to transfer out,” he observes.

Over the past year Sherron has turned his attention to involving CIA alumni in the admissions process. To date, about fifty alumni have volunteered to help by giving tours of their studios to prospective students and their parents, by writing congratulatory notes to applicants who have been accepted to the Institute, by discussing the Institute’s programs with high school art instructors, and, in general, by “upholding our commitment of personal service and attention to interested students,” according to Sherron.

“Alumni can be instrumental in helping us to win good students,” said Sherron. “I’d like to stress the fact that we don’t want them to recruit for us, but to help with follow-up work. Our goal is to develop a national network of alumni who will contact teachers and potential students and say ‘I’m a resource person for the CIA.’” Alumni involvement, Sherron believes, will be instrumental in keeping the CIA’s admissions picture bright.

Would you like to be an alumni volunteer in the Institute’s student recruitment program? Ted Sherron or a member of his staff will be happy to discuss this with you. If you are interested, please contact the admissions office by calling 216-229-0924, or by dropping Ted a note addressed to the Cleveland Institute of Art, 11141 East Boulevard, Cleveland, Ohio 44106.
DONORS LIST

FRIENDS AND ALUMNI OF THE INSTITUTE
ALUMNI FUND AND MEMORIAL GIFTS

1982-1983
Dear Friends and Alumni,

Thank you again on behalf of the trustees, staff, faculty and students for your generous support of the Cleveland Institute of Art.

I am pleased to report that gifts and grants received during 1982-83 totaled $2,118,642, of which $341,076 was designated for current operations and $1,777,566 for capital needs. The last figure includes a $500,000 challenge grant from the National Endowment for the Arts toward the purchase and renovation of the Factory.

Gifts and grants received in 1982-83 break out by source as follows:

<table>
<thead>
<tr>
<th>Source</th>
<th>Current Support</th>
<th>Capital</th>
<th>Total 1982-83</th>
<th>Total 1981-82</th>
</tr>
</thead>
<tbody>
<tr>
<td>Friends</td>
<td>$114,466</td>
<td>$89,742</td>
<td>$204,208</td>
<td>$155,743</td>
</tr>
<tr>
<td>Alumni</td>
<td>13,566</td>
<td>29,016</td>
<td>42,582</td>
<td>25,433</td>
</tr>
<tr>
<td>Foundations</td>
<td>150,526</td>
<td>749,166</td>
<td>899,692</td>
<td>262,227</td>
</tr>
<tr>
<td>Corporations</td>
<td>25,015</td>
<td>80,350</td>
<td>105,365</td>
<td>31,800</td>
</tr>
<tr>
<td>Bequests</td>
<td>1,000</td>
<td>324,292</td>
<td>325,292</td>
<td>- 0 -</td>
</tr>
<tr>
<td>Other</td>
<td>32,504</td>
<td>- 0 -</td>
<td>32,504</td>
<td>4,000</td>
</tr>
<tr>
<td>Government</td>
<td>4,000</td>
<td>505,000</td>
<td>509,000</td>
<td>- 0 -</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$341,076</strong></td>
<td><strong>$1,777,566</strong></td>
<td><strong>$2,118,642</strong></td>
<td><strong>$479,203</strong></td>
</tr>
</tbody>
</table>

Classifying contributions further by purpose, we have the following:

<table>
<thead>
<tr>
<th>Current Support</th>
<th>Capital Support</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unrestricted</td>
<td>Factory Bldg.</td>
</tr>
<tr>
<td>$186,326</td>
<td>$1,423,274</td>
</tr>
<tr>
<td>Scholarships</td>
<td>Endowed Scholarships</td>
</tr>
<tr>
<td>128,605</td>
<td>399,292</td>
</tr>
<tr>
<td>Other Restricted</td>
<td>Other Endowments</td>
</tr>
<tr>
<td>26,145</td>
<td>15,000</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
</tr>
<tr>
<td><strong>$341,076</strong></td>
<td><strong>$1,777,566</strong></td>
</tr>
</tbody>
</table>

The wonderful support of friends, alumni, foundations, and corporations positions the Institute solidly, as it embarks on its second century of providing quality art education.

Sincerely yours,

Harvey G. Oppmann
Chairman, Board of Trustees
## Friends Of The Institute by Gift Classification

### Benefactors

$1250 and over
- Estate of Ida A. Adomeit
- American Greetings Corporation
- Anonymous
- The Evenor Armon Fund
- The Austin Company Foundation
- Mr. and Mrs. George P. Bickford
- Mr. and Mrs. Sevier Bonnie, Jr.
- Estate of Katharine G. Brooks
- The Brown Foundation, Inc.
- Mrs. Anne Cox Chambers
- Cleveland Art Association
- The Cleveland Foundation
- Cleveland Institute of Art Alumni Association
- Cleveland Institute of Art Women’s Committee
- Mr. and Mrs. David D. Davis
- Mr. and Mrs. Harold K. Dothit
- Mr. and Mrs. Raymond F. Evans
- Mr. and Mrs. Morris Everett
- Firman Fund
- Ford Motor Company
- Mrs. William O. Frohring
- The Gallery Group, Inc.
- The GAR Foundation
- General Motors Foundation
- Mr. George Gund III
- The George Gund Foundation
- Mrs. Dorothea Wright Hamilton
- The Hankins Foundation
- Estate of H. Stuart Harrison
- Mr. and Mrs. William F. Hauserman
- Mr. and Mrs. Robert K. Healey
- The John Huntington Fund for Education
- Mr. and Mrs. James D. Ireland
- Mr. David H. Jacobs
- Martha Holden Jennings Foundation
- The Jewish Community Federation of Cleveland
- Estate of J. Kimball Johnson
- Dr. Louis Kacalieff
- Estate of Irene Kessel
- Kulas Foundation
- Mr. and Mrs. Jack Lang
- Mr. and Mrs. Elmer Lindseth
- The Laub Foundation
- The Lubrizol Foundation
- Elizabeth Ring Mather and William Gwinn Mather Fund
- S. Livingston Mather Charitable Trust
- The Andrew W. Mellon Foundation
- The Murch Foundation
- Mr. and Mrs. Creighton B. Murch
- John P. Murphy Foundation
- National Endowment for the Arts
- The Norweb Foundation
- Ohio Arts Council
- The H. M. O’Neill Charitable Trust
- Mrs. William J. O’Neill
- Mr. and Mrs. Harvey G. Oppmann
- The Elizabeth Severance Prentiss Foundation
- Ranney Scholarship Fund
- The Reinerger Foundation
- Shannon Construction
- Estate of Glenn M. Shaw
- Mrs. J. N. Sherwin
- Mr. and Mrs. Asa Shiverick, Jr.
- Mr. and Mrs. Kelvin Smith
- Mrs. Vincent Smith
- Mr. and Mrs. W. R. Spiller
- The Standard Oil Company of Ohio
- Mr. and Mrs. Richard F. Stevens
- Mr. and Mrs. Howard F. Stirn
- Estate of Marie Stoll
- Mr. Irving Stone
- The Nelson S. Talbott Foundation
- Mr. Lockwood Thompson
- Mrs. William C. Treuhaft
- Mrs. Chester B. Tripp
- Mr. and Mrs. Richard B. Julks
- University of Science & Art
- The George Garretson Wade Charitable Trust #2
- The S. K. Wellman Foundation
- Mr. and Mrs. Rollin H. White III
- Thomas H. White Charitable Trust
- The Wuliger Foundation, Inc.
- The Anton and Rose Zverina Fund

### Patrons

$750 to $1249
- Anonymous
- Mrs. Benjamin P. Bole, Jr.
- Mr. and Mrs. Willard Brown
- Estate of Sophie Burgdorff
- Mr. and Mrs. E. H. deConing, Sr.
- Mr. and Mrs. Sidney Dworkin
- Mr. Herbert R. Hatch
- Dr. and Mrs. Byron K. Hoffman
- Ohio Bell
- Parker Hannifin Corporation
- Mr. and Mrs. A. Dean Perry
- Scholastic, Inc.
- Sears Family Foundation
- Mr. and Mrs. Thomas V. H. Vail

### Sponsors

$500 to $749
- The Cleveland Cliffs Foundation
- Mr. and Mrs. Samuel Dushkin
- Mr. and Mrs. Richard Gridley
- Mr. and Mrs. David E. Grund
- Mrs. Walter Halle
- Mr. and Mrs. Harold Fallon
- Mr. and Mrs. Frederick Heller
- Mr. and Mrs. James A. Hughes
- Mrs. Oscar Lange
- Mr. and Mrs. Maynard H. Murch, Jr.
- Mr. and Mrs. Wilber Nordstrom
- Ogleby-Norton Foundation
- Dr. and Mrs. Paul J. Vignos, Jr.

### Sustaining Members

$250 to $499
- Miss Helen E. Brown
- Mr. and Mrs. Albert R. Davis
- Mr. James N. Dietrich
- Mr. and Mrs. Joseph E. Gardner
- The Griesinger Foundation
- Guren, Merritt, Feibiel, Sogg and Cohen
- Mr. and Mrs. Allen C. Holmes
- The Ingalls Foundation
- Mr. and Mrs. David S. Ingalls, Jr.
- Mr. and Mrs. Kevin Maguire
- Miss Isabel Marton
- Dr. and Mrs. Osman K. Mawardi
- Dr. Clay Mock
- Mr. and Mrs. David T. Morgenthaler
- Dr. and Mrs. Frederick A. Oldenburg
- Mr. and Mrs. William M. Osborne, Jr.
- Mr. and Mrs. Gordon Patterson
- Mr. and Mrs. Alfred M. Rankin
- Mr. and Mrs. John Sherwin
- Mrs. William G. Stewart
- Mr. and Mrs. Peter van Dijk
- Mrs. E. F. Visconsi
- Mr. and Mrs. Fred A. Walker
- Mr. and Mrs. Charles Yoder

### Supporting Members

$150 to $249
- Anonymous
- Mr. William Jewels
- Fabresolve
- Mr. and Mrs. Arthur Feldman
- Mrs. Clyde Foster
- Mrs. Marvin France
- Mr. and Mrs. Robert D. Gries
- Mr. and Mrs. Gordon Gund
- Mr. and Mrs. Willard Hirsch
- Mr. and Mrs. Scott Inkle
- Mr. and Mrs. E. Bradley Jones
- The Kargessier Foundation
- Mrs. Hall Kirkham
- Mr. and Mrs. Hayden B. Kline
- Mr. and Mrs. Otto Knutson, Jr.
- Mr. and Mrs. Jon A. Lindseth
- Dr. and Mrs. Jack Lissauer
- Mr. and Mrs. John B. Moore
- The Paterson-Drake-Shenk Foundation
- Mr. Alexander C. Robinson III
- Mr. and Mrs. Jon R. Ruhlman
- Mr. and Mrs. Baldwin Sawyer
- Mr. Herbert Sihler, Jr.
- Mrs. Alfred Soltz
- Stouffer Foods Corporation Fund
- Mr. and Mrs. Chilton Thomson
- Mr. Ralph S. Tyler, Jr.
- Mr. and Mrs. Ernest N. Wagley
- Mr. and Mrs. Robert W. Weitzel, Sr.
- Mrs. Paul Wurzburger
- Mr. and Mrs. Justin G. Zverina
Associate Members
$75 to $149
Anonymous
Mr. and Mrs. Stewart E. Armington, Jr.
Mr. and Mrs. Edward E. Bartlett
Mr. Kenneth B. Bailey
Mrs. Robert B. Blyth
Mrs. Jane Mackintosh Bourne
Mrs. Percy Brown
Dr. Joseph E. Burns
Miss Florence E. Burrell
Mr. and Mrs. Frederic M. Chace
Mr. Corning Chisholm
Dr. and Mrs. John Clough
Dr. and Mrs. James Coy
Mr. and Mrs. Edward DeConingh, Jr.
Mr. and Mrs. Andrew S. Dempsey
Mrs. John P. Dempsey
Mrs. Howard Jells
Mrs. Caroline Emeny
Mrs. Harold Ensten
Mr. and Mrs. Carl Floyd
Mrs. George M. Foley
Mr. and Mrs. Paul Frohling
Mr. and Mrs. Alexander Ginn
Mr. and Mrs. Robert M. Ginn
Mrs. Charles Grumbacher, Inc.
Mrs. John A. Hadden
Mr. and Mrs. Newman Halvorson
Mr. and Mrs. Robert Hoenner
Mr. and Mrs. J. H. Holan
Mr. and Mrs. Arthur S. Holden, Jr.
Dr. and Mrs. Sibley W. Hoobler
Mrs. Gilbert Humphrey
Mr. and Mrs. Ralph Insinger
Miss Mary E. Jackson
Mr. and Mrs. Frank Joseph
Mr. and Mrs. Sidney Josephs
Mrs. Henri Joudo
Mr. and Mrs. George Karch
Mr. and Mrs. G. Robert Klein
Mr. and Mrs. Alan Lipson
Mr. and Mrs. Robert A. Little
Mrs. John McWilliams
Mr. and Mrs. Frederick Mann
Mr. and Mrs. David Manuel
Mr. and Mrs. Richard A. Manuel
Mr. and Mrs. Lloyd Miller
Mrs. Josephine A. Miller
Mr. and Mrs. Thomas A. Miller, Jr.
Mr. and Mrs. John F. Miller
Arlene & Thomas Patton Foundation
Mr. and Mrs. Lincoln Reavis
Mr. and Mrs. Leighton Rosenthal
Mr. and Mrs. Norman Roulet
Mr. and Mrs. Ellery Sedgwick, Jr.
Dr. Gerard Seitz
Mrs. Francis Sherwin
Mr. and Mrs. Edward Stell
Mr. Eugene Stevens
Mr. and Mrs. Stanley Stone, Jr.
Mr. and Mrs. Herbert Strawbridge
Mrs. Sam Stubbins
Mr. and Mrs. Seth Taft
Mr. and Mrs. John Thorp
Mr. and Mrs. Walter Vitou
Mr. and Mrs. Samuel Walter
Mr. Robert Warren
Mr. and Mrs. David G. Watterson
The Raymond John Wean Foundation
Mr. and Mrs. Fred White, Jr.
Mr. and Mrs. Max Wohl
Mr. and Mrs. Robert E. Woide
Mrs. Richard Ziesing, Jr.

Participating Members
$35 to $74
Mr. and Mrs. Joseph E. Adams
Mrs. Samuel S. Aidlin
Mr. William R. Alphans
Mr. and Mrs. P. Austin
Mr. and Mrs. Charles T. Baldwin
Mr. and Mrs. Harvey N. Barrett, Jr.
Dr. and Mrs. Frank M. Barry
Mr. and Mrs. Walter A. Bates
Mr. and Mrs. Bert Benkendorf
Mr. and Mrs. George Booth, Jr.
Mr. and Mrs. Harvey Buchanan
Mrs. Anthony J. Celebreze
Mr. and Mrs. Floyd Chaney
Mr. and Mrs. Carroll H. Chapin
Mrs. and Mr. Lee Chilcote
Mr. and Mrs. Joseph Clough
Mrs. Judith Cresho
Mr. Robert Cull
Mr. and Mrs. Milton Daus
Miss Dar DeMarz
Dr. and Mrs. Daniel Deutschmann
Mrs. G. C. Devenne
Mr. and Mrs. Charles F. Devine
Mr. and Mrs. Erwin Diekmann
Mrs. H. H. Doppeley
Mr. and Mrs. L. M. Druckenbrod
Mr. and Mrs. Paul Eakin
Dr. Rainette Fanz
Mr. and Mrs. Warren Farr, Jr.
Mr. and Mrs. Jared Faulb
Dr. M. A. Feldstein
Forest City Enterprises, Inc.
Dr. and Mrs. Mark Frankel
Mrs. Sam Freed
Mrs. Charles French
Mr. and Mrs. James Friedman
Mrs. Robert Friedman
Mr. and Mrs. Peter Galvin
Mrs. Benjamin Gerson
Mrs. Andrew Gill
Mr. Samuel Givelber
Mrs. John Greene
Mr. James Grueener
Dr. and Mrs. G. E. Gustafson
Mr. and Mrs. Raymond Herzberger
Mrs. Lawrence Hitchcock
Dr. and Mrs. William Holden
Mr. and Mrs. James A. Horner
Mr. Harry Horstine
Mrs. Donald Hugus
Mr. Robert Hunke
Mr. and Mrs. A. J. Ingle
Mr. and Mrs. Donald Jack, Jr.
Kann and Perry Insurance Agency
Mr. and Mrs. Albert Kaufman
Mrs. Charles Keach
Dr. and Mrs. James Kendrick
Mrs. George Kennerdell
Mr. and Mrs. Alvin Kippen
Mr. and Mrs. Carter Kissell
Mrs. Charles Kling
Mrs. John D. Kling
Mr. and Mrs. Myron Krotinger
Mrs. Robert Krupsky
Mr. and Mrs. Samuel Lamport
Dr. and Mrs. Victor Laughlin
Mr. and Mrs. Bertram Lefkowich
Dr. and Mrs. L. Douglas Lenkowski
Dr. and Mrs. Allan Lerner
Mr. and Mrs. Robert Levine
Mr. James S. Lipscomb
Mr. Gordon Long
Mr. Clyde Loughbridge
Mr. and Mrs. E. L. Ludvigsen
Mr. and Mrs. Richard Lurie
Mrs. Donald McBride
Mr. and Mrs. Donald S. McBride
Mrs. Robert McGrath
Mrs. Louis Mellen
Mrs. Joseph Merlin
Mr. and Mrs. Sanford Miller
Mr. and Mrs. William Mitchell
Mr. and Mrs. William J. Morse
Mr. and Mrs. Latham Murye, Jr.
Mr. Norman Nichol
Mrs. John H. Nichols
Mrs. Sanford Noll
Mrs. R. Henry Norweb, Jr.
Mr. and Mrs. Jerome Nowinski
Dr. and Mrs. Karl Olsen
Mr. and Mrs. George Oddyke
Mr. and Mrs. Elmer Paull
Mrs. Heaton Pennington
Mr. and Mrs. Lewis Polster
Mr. and Mrs. John Powers
Mr. and Mrs. William Prentice
Mr. and Mrs. George Roudebush
Mrs. Joanna Sawyer
Mrs. Raymond E. Sawyer
Dr. A. Benedict Schneider
Mr. and Mrs. Oliver Schroeder, Jr.
Mrs. H. James Sheedy
Mr. and Mrs. Edward Sloan, Jr.
Mr. and Mrs. John Smeltz
Mr. Walter W. Somers
Mr. and Mrs. David Stasheower
Mrs. H. N. Stevens
Mr. and Mrs. James P. Storer
Dr. and Mrs. Harris Taylor
Mr. and Mrs. John C. Wasmer, Jr.
Mrs. Robert Weaver
Mrs. d'Alte Welch
Mr. and Mrs. Robert Welch
Mr. and Mrs. Robert Weston
Mr. and Mrs. Thomas Wigglesworth
Mr. and Mrs. Lewis Williams
Dr. and Mrs. Robert Wilson
Mr. and Mrs. Heinz Wolf
Mr. and Mrs. William Wolf
Mr. and Mrs. Francis H. Wright
Mr. and Mrs. H. S. Yenne
Mrs. R. L. Young
Mr. and Mrs. Ben Zevin
Members
$25 to $34

Miss Mary Jane Adams
Mrs. Marie Agee
Mrs. Robert S. Albrecht
Mr. Richard Angesky
Mrs. Isabella Asiloe
Mrs. James S. Bates
Mrs. Patricia Beall
Mr. and Mrs. Robert Berardinelli
Mr. and Mrs. James E. Bills
Dr. and Mrs. John L. Biskind
Mr. and Mrs. Charles Bolton
Mr. and Mrs. Harry Bolwell
Mrs. Richard Boonstra
Mr. and Mrs. Eugene H. Borstein
Mr. and Mrs. Jerry Borstein
Mrs. Ruth Bottom
Mrs. N. H. Boynton
Mrs. Lawrence Broh-Kahn
Dr. and Mrs. William E. Bruner, II
Mr. and Mrs. Ezra K. Bryan
Mrs. David R. Buschman
Mr. and Mrs. John Carr
Mr. and Mrs. Leigh Carter
Mr. and Mrs. Curtis D. Chandler
Mrs. Fred Chandler, Jr.
Mr. and Mrs. William Childs, Jr.
Mr. and Mrs. Robert A. Clark
Mrs. Robert L. Clements
Mr. and Mrs. Ralph A. Colbert
Mr. George B. Coombe
Mrs. Willis Crane
Mr. and Mrs. Robert Dalton
Mr. John R. Davies
Mr. and Mrs. Rufus S. Day, Jr.
Mr. and Mrs. Bourne P. Dempsey
Mrs. A. L. Dougan
Mr. and Mrs. Paul Eden
Dr. Edward Erhner
Ms. Janette Emling
Mr. and Mrs. Louis Erhard
Mrs. Phoebe Flory
Mr. and Mrs. Joseph Fogg
Mrs. D. H. Frank
Mrs. S. O. Freedlander

Mr. and Mrs. Alvin Friedlander
Mr. and Mrs. Harrison Frost
Mr. and Mrs. Leon Gabinet
Mr. and Mrs. Alan Geismer
Mr. and Mrs. John Gerber
Mr. and Mrs. Ralph Gibson
Mr. and Mrs. Harlan Gill
Mrs. J. H. Gildsen
Miss Gladys Goetz
Mr. and Mrs. Richard Gouder
Mr. and Mrs. Daniel Gray
Mr. Albert Grossman
Mr. and Mrs. Myron Guren
Mrs. Robert Harkson
Mr. and Mrs. Robert A. Harvey
Mr. and Mrs. Ben Hauserman
Mr. and Mrs. Charles Hickox
Mr. and Mrs. John Hildt
Mr. and Mrs. Meacham Hitchcock
Mrs. Stephen Hoover
Mrs. Ben Hopkins, Jr.
Mrs. Frank Hovorka
Mr. William Martin Jean
Mrs. Edwin T. Jeffery
Mr. and Mrs. Lawrence Jontzen
Mr. and Mrs. Brooks J. Jones
Miss Margaret Kaltenbach
Mrs. J. W. Kelly
Mr. and Mrs. Alan Kern
Mrs. Arthur Kessler
Mr. and Mrs. Fred Kestadt
Mr. and Mrs. Julian Krawcheck
Mrs. David Kyes
Mrs. and Mrs. Leonard Lebby
Mrs. Emile Logros
Mrs. Albert Levin
Mrs. David Loegler
Mr. and Mrs. Julian McCall
Ms. Wilbert McGaw
Mr. and Mrs. Stuart McKinney
Mr. and Mrs. S. Sterling McMillan
Mr. John Mannix
Mr. and Mrs. William Mattie
Mr. and Mrs. Stanley Meisel
Donald Milestone
Mr. and Mrs. William Miller
Mr. and Mrs. Robert L. Morse
Mr. and Mrs. Thomas Mulligan
Mr. and Mrs. Robert Musser
Mrs. A. H. Narwold
Mr. and Mrs. Sterling Neale
Mr. and Mrs. T. F. Neubecker
Mr. and Mrs. William B. Norris
Dr. and Mrs. Charles Nowacek

Mrs. Arthur E. Orlean
Dr. and Mrs. Robert Parker
Mr. and Mrs. Henry Parkman
Dr. Norman Pearl
Mr. and Mrs. C. E. Pejoe
Mr. Fred J. Peters
Mr. and Mrs. Stanley Proctor
Mr. and Mrs. Donald Quick
Mr. and Mrs. Norman Reed, Jr.
Dr. and Mrs. James Reykraut
Mrs. Lloyd Riegler
Mr. and Mrs. John Ross
Mr. and Mrs. Charles G. Roth
Dr. and Mrs. Sam Sato
Dr. and Mrs. Franklin Schaefer
Mr. and Mrs. J. W. Schaut
Ms. Lois Schrank
Ms. Laura Shapiro
Mr. Harold Shrive
Mr. and Mrs. Morton Shubert
Miss Isabel Smith
Mr. and Mrs. Ellis Smolik
Mr. and Mrs. John Stock
Mrs. Charles Swan
Mrs. W. Pike Talbert
Rev. Stephen Towell
Mrs. Paul Traj
Mr. and Mrs. Arthur W. Treuhaft
Miss Ida Waldman
Mr. and Mrs. L. Gordon Walker
Mr. and Mrs. Thomas Watterson
Mrs. Edgar H. Weil
Mr. Fred Weissman
Mr. and Mrs. Loren Weiss
Mrs. Warren Wick
Mrs. Helen Wiese
Mr. and Mrs. Bruce Wiley
Mrs. Hubert Williams
Mr. and Mrs. George Willis
Mrs. William Wilson
Florence B. & James B. Wolf Foundation
Mrs. Robert Wolfe
Mr. and Mrs. Edward Worthington
Mr. and Mrs. Leonard O. Young
Dr. Norman Zaworski
Mrs. Lilian C. Zevan
DONORS TO
THE 1982-83
ALUMNI FUND
BY GRADUATING
CLASSES

1913
Grace Willbrandt Russell
Mildred E. Weitmore

1916
Nola M. Reaick

1919
Helen Hudson Stay

1920
Louise Breck Fergus

1921
Katharine Eckert Studer

1922
Jane Felt Martin

1924
Alfred J. Wands

1925
Baird Martin

1926
*Harold G. Griffith
Helen Upp Hunt
*Anne Flekey Lindseth
Elizabeth Woodborne Scullion

1927
Clarence H. Carter
Alice Louise Egert
Norman R. Epink
Melanie Merckeminich
Mildred Tozer Walker

1928
Frances Murray Brady
Dorothy Hoover Downs
William M. McVey
Jean Saeltzer Simms

1929
Genevieve Gleason Iyurovat
Dorothee Von Guenther Manbeck
Mary E. Riblet
*Viktor Schreckengost
Harvey Steig
Carol Hoffman Tildes
Annette MacNeil Watson
Helene J. Whitacre

1930
*Gertrude K. Allhouse
James E. Brainerd
William A. Dolwick
Emily Riddle Yeandle

1931
Edris Eckhardt
Beatrice Lowe Hill
Elizabeth Clisby Jones
Leza Sullivan McVey
Dorothy Oyster Stief
Mary Hansen Ward

1932
*Clayton J. Bachtel
Margaret Selker Frank
Edith Cook Lewis
Miriam J. Rossman
Pauline Sinz Russell
Virginia Pettigrew Russell
Louise Staley

1933
Harold W. Hunsicker
*Katherine Gruener Lange
Jane Hunt Rundie
Frances Mong Irawick

1934
Margaret Wilmot Barnes
*Nancy Adams Bole
Isobell Bauman Deibel
Harriet Safford Hettman
Harry H. Hettman
Ali Riniari Roysher
Hudson Roysher

1935
Ruth Dewstoe Danis
Peter Paul Dubaniewicz
Karl W. Firth
Donald Schreckengost
Frederic Sweny
Michael P. Syntax

1936
Leonard J. Becker
Ruth Wallace Dunham
Jane Iglauer Fallon
Marian Morris Vogt

1937
Robert Rowe Paddock
Van Rensselaer Rogers

1938
John J. Benninger
Ruth Creighton Campbell
Lurabel Long Colburn
*Eileen Brodie Ingalls
Anna Jean Chopp King
Fred A. Vollman

1939
James T. Cable
Lois Schmitt Retterberg

1940
Sue Radebaugh Anderson
John C. Dix
Eva Trotimov Grube
Margaret Harter Muryey
*Joseph B. O'Sickey
Melvin W. Stirling

1941
Clyde G. Allen
Jason L. Schoener
Ruth Rees Suehr

1942
Dolores B. Sheehan
Virginia Filson Walsh

1943
Geraldine Grubbs Ely

1944
George Beattie, Jr.

1945
Marjorie Shaw Kubach

1946
Clyde H. Roberts
Ernest E. Ruppe

1947
Robert M. Beardslee
Barbara Tepper Frith
Jean Steiner Unger
*William E. Ward

1948
Ernest W. Bako
Audrey Friedman Feinberg
Ann Houck Hooper
Isabella Lynn
*Joseph McCullough

1949
John DeVries
Carmen Joseph Doganiero
Eileen Israel Gordon
Ruth Dunlap Yoshizawa

1950
Kenneth E. Carpenter
Alex M. Klein
Rose Marascko Klein
Alicia Borja Torrence
Robert E. Woide
Virginia Tiell Woide

1951
Glenn E. Bowen
Gerald F. Garfield
Donald L. Houck
William A. Neumann
Jean Niles Ziegler

1952
Wallace Dankr
Thomas Gelfand Forchheimer
Allan Kornmiller
Joan Cornett McConnell

1953
Alberta Cilorelli Lamb

1954
Marjorie Werner Picchi

1955
Robert Dacey
James W. Kreiter
Janet Cairlin Miller
Robert O'Neil

1957
Dorothy Yalleck Groshell

1958
Daniel J. Forst
John W. Guip
*Joy Prznik Sweeney

1959
Paul K. Apkarian
Ann Robertson Guip
Donald B. O'Leary

1960
Ethel Todd George
Audrey Posch Otto
James J. Riley

1961
Dianna Attie
Hazel A. Schmitkons

1962
Brenda Fuchs
Joy Jacobs
Martha Hirniak Vojcik

1963
Joseph Ditliberto

1964
Edith D. Goldstein
Gerald P. Hirshberg
Elizabeth H. Nutt

1965
Nathan Melamed
Blanche Barlohn
Paul Messal
Elke Kuhn Moore
Mark Schroeder
Irene Jerkowitz Trimmel

1966
James Juszczysz
Thomas Klika
Dennis Earl Moore
Jack H. White

1967
Dene Miller Alden
Martha Jean Hoffman

1968
Keith E. Brightbill
Ray L. Burggraf
Nancy Kerr Carroll
*James L. Hackstedde
Florence Benson Reisenfeld

1969
Bonnie Wilson Erickson
Margaret Fischer
Keith J. Kresge
Chester Makoski, Jr.
Katherine Zimmerman

1970
Helen Fitz-Gerald Rorimer
Ian Smith

1972
Evelyn Edwards Rorick
Gary P. Spinosa
Andrea Valskmos Uravitch

1973
Ginna Brand

1974
*Richard Fiorelli

1976
Martha Brisco Collins

1977
Denise Brunkus

1978
Benjamin Upton

1979
Mara A. Lavitt
Bonnie Plough Upton

1980
Victoria L. Outerbridge

1981
Jennifer Robinson Biskind
*Marsha Hoffman

1982
Kathryn Vajda

Alumni Honor Roll
*over $200
<table>
<thead>
<tr>
<th>MATCHING GIFTS</th>
<th>MEMORIAL GIFTS</th>
<th>GIFTS IN KIND</th>
</tr>
</thead>
<tbody>
<tr>
<td>AMERITRUST</td>
<td>KATHLEEN BACHTEL</td>
<td>Brewer-Chilcote</td>
</tr>
<tr>
<td>Mr. and Mrs. Rollin H. White III</td>
<td>Clayton Bachtel</td>
<td>Fabri-Centers of America</td>
</tr>
<tr>
<td>Mr. and Mrs. Frank Harding III</td>
<td>MRS. RUTH HAUSMAN '30</td>
<td>Dr. and Mrs. Robert Furman</td>
</tr>
<tr>
<td>ARMSTRONG CORK CO.</td>
<td>Mr. and Mrs. John N. Borstein</td>
<td>Mrs. Andrew Green</td>
</tr>
<tr>
<td>James J. Riley ’60</td>
<td>Mr. Richard Borstein</td>
<td>Higbee Co.</td>
</tr>
<tr>
<td>THE BENDIX FOUNDATION</td>
<td>Mr. and Mrs. Kim Cool</td>
<td>Kindt-Collins Co.</td>
</tr>
<tr>
<td>Mr. and Mrs. Charles D. Burgan</td>
<td>HARRY LEVY ’50</td>
<td>Ms. Jan Koblitz</td>
</tr>
<tr>
<td>BORDEN FOUNDATION</td>
<td>Patricia Ackerman</td>
<td>Lang Fisher &amp; Stashower Advertising Inc.</td>
</tr>
<tr>
<td>Mrs. William Bittenbender</td>
<td>Mr. and Mrs. G. B. Colerider</td>
<td>Lindsay Wire Weaving</td>
</tr>
<tr>
<td>CHRYSLER CORPORATION</td>
<td>Mr. and Mrs. Ronald Grossman</td>
<td>Mrs. Lois McConaghy and Carol Ann</td>
</tr>
<tr>
<td>James Hackstedde ’68</td>
<td>Repro Graphics Inc.</td>
<td>Mr. John Mayer</td>
</tr>
<tr>
<td>CLEVELAND ELECTRIC</td>
<td>PAUL RIBA</td>
<td>Meyers, Hentemann, Schneider</td>
</tr>
<tr>
<td>ILLUMINATING CO.</td>
<td>Mr. and Mrs. Gilbert Weil</td>
<td>&amp; Rea Co.</td>
</tr>
<tr>
<td>Mr. and Mrs. Robert Ginn</td>
<td>DANIEL STRAFFON</td>
<td>Press Service</td>
</tr>
<tr>
<td>Mr. and Mrs. Elmer Lindseth</td>
<td>Mr. and Mrs. Thomas W. Adler</td>
<td>Robert Palmer</td>
</tr>
<tr>
<td>Mr. and Mrs. Richard Tullis</td>
<td>Dr. and Mrs. Ralph Straffon</td>
<td>Singer. Steel Co.</td>
</tr>
<tr>
<td>Mr. and Mrs. Alan D. Wright</td>
<td>PRISCILLA THOMPSON FUND</td>
<td>Mr. and Mrs. Seth Taft</td>
</tr>
<tr>
<td>DIAMOND SHAMROCK CORPORATION</td>
<td>Mrs. Ruth T. Grandin</td>
<td></td>
</tr>
<tr>
<td>Mr. Charles Baldanza</td>
<td>Lockwood Thompson</td>
<td></td>
</tr>
<tr>
<td>EATON CORPORATION</td>
<td>Lillian Wilkens ’27</td>
<td></td>
</tr>
<tr>
<td>Mr. and Mrs. Alfred Rankin, Jr.</td>
<td>Mr. and Mrs. H. B. Allport</td>
<td></td>
</tr>
<tr>
<td>THE EQUITABLE ASSURANCE SOCIETY</td>
<td>FRED W. YORK</td>
<td></td>
</tr>
<tr>
<td>OF THE UNITED STATES</td>
<td>Scott R. York</td>
<td></td>
</tr>
<tr>
<td>Mr. and Mrs. Elmer Lindseth</td>
<td></td>
<td></td>
</tr>
<tr>
<td>HARRIS FOUNDATION</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mr. and Mrs. Richard Tullis</td>
<td></td>
<td></td>
</tr>
<tr>
<td>IBM CORPORATION</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mr. and Mrs. John B. Webster</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MOORE MCCORMACK RESOURCES</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mr. and Mrs. John Crawford II</td>
<td></td>
<td></td>
</tr>
<tr>
<td>OHIO BELL</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mrs. John Sweeney</td>
<td></td>
<td></td>
</tr>
<tr>
<td>POTTER &amp; MELLEN</td>
<td></td>
<td></td>
</tr>
<tr>
<td>John S. Schlundt</td>
<td></td>
<td></td>
</tr>
<tr>
<td>TIMES SQUARE MIRROR</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mara Lavitt ’79</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
1924

Alfred Wands received the honorable mention award for his oil painting "Mexican Village" in the Denver Artists Guild's annual exhibition in August, held at the Denver Botanic Gardens. This is the seventh prize he has received in the past five years from the organization of professional Colorado artists. Wands, a retired art professor, taught at the Cleveland Institute of Art, Colorado Women's College and the University of Colorado, and maintains a summer studio-gallery in Estes Park which he shares with his son, Robert, a professor of art at the University of Southern California. Alfred Wands's paintings are in the permanent collection of five American museums.

1927

Clarence Carter designed a tapestry to cover the two-story wall of the front lobby of the new $8.7 million Morris R. Williams Center for the Arts, Lafayette College, Easton, New Jersey. The downstairs section measures 80' x 12'; the upper section, 60' x 9'. The continuous design is an elegantly simplified landscape, produced by Edward Fields Inc., Long Island, New York, the largest manufacturer of decorative carpeting. Drawings and paintings by Carter were exhibited April 23-June 30, 1983, as part of the Williams Arts Center Gallery's inaugural season.

1928

William McVey recently turned down an invitation to join Poets, Inc. His reason: He is 78 years old and has fourteen commissions already. Rice University, in Houston, Texas, recently awarded him a Distinguished Alumni degree (he had played football and studied architecture there). Last June, John Carroll University in Cleveland awarded him a doctorate in Fine Arts.

Once head of sculpture at the Institute (1954-1968), McVey has, over the past year, completed three pieces of sculpture for the Cleveland Public Libraries, a statue of Jesse Owens installed across from the Justice Center, a five-foot turkey for a plantation turned around in Thomasville, Georgia, and a pelican which was purchased at the National Academy Annual in New York by somebody from "Pelican Lane, New Orleans." McVey also participated, with other members of the Society of Nature Artists, in a juried exhibition at the Annex Gallery of the Kuba Galleries, October 16 through November 4, 1983.

1931

Burton Callcott presented a one-man show titled "Selection of Paintings From the Last Five Years" at the Memphis Academy of Arts, October 13-November 4, 1983. He also designed the 1983 poster honoring Israel for the City of Memphis's May International Festival.

1934

Edmund Brucker retired in May, 1983, after teaching forty-five years at Herron School of Art, Indiana University at Indianapolis. He is now Professor Emeritus of Painting. In recog-
bronze plaque from the Maryland Commission on Afro-American History and Culture.

**1939**

Kenneth Marcus Hugh exhibited watercolors at this past summer's Cain Park Art Gallery in "journeymen," the season's final exhibition.

**1942**

LINK extends its appreciation and thanks to Arline Wise Brewer for snapshots donated by her to the Institute archives, which were valuable additions to the Institute's year-long Centennial celebration. Mrs. Brewer, retired from advertising art, currently designs needlepoint stitchery.

**1944**

Mary Ann Scherr was installed as an American Craft Council Fellow on June 23 at the Rhinebeck Craft Fair. She is chairman of the Department of Clay, Fiber, and Metal Design at the Parsons School of Design, New York.

**1949**

John de Vries' historical sketches in black and white of a variety of sites of the Cuyahoga Valley National Recreation Area appear in the 1984 Community Calendar published by Great Northern Savings.

Edward Burke Henning, chief curator of Modern Art at the Cleveland Museum of Art, acted as judge for the Middleton (Ohio) Fine Arts Center's third American Art Annual, September, 1983. He participated in the screening of 300 works submitted from 161 artists from around the country and judged the 117 pieces accepted in the juried exhibition.

**1950**

The inaugural festivities for the new Cleveland Playhouse complex included an illustration competition sponsored by the Cleveland Public Schools and the Playhouse. Robert E. Woide, '50, Director of the Cleveland Public Schools, served as coordinator.

**1952**

David Addison has designed and painted an acrylic composition of sunlight bursting from behind a dark blue mass of clouds for the new wall panel in the entry hall of the United States Air Force Museum, where he has been employed for seventeen years.

**1953**

Robert Bidner's acrylic photo-realistic "Bond's Time Square" was shown posthumously in the 1983 National Midyear Painting Exhibition at the Butler Institute in Youngstown (Ohio).

**1955**


**1956**

Since 1973, Estella Fortiner Roush and her husband have been proprietors of Strawberry Jam, a shop in New Hope (Pennsylvania). Although the Roushes have stocked Strawberry Jam with much jewelry, they welcome inquiries from CIA students or alumni who wish to have crafts in any medium included for sale. Interested artists should contact: Box 131, New Hope, Pennsylvania 18938.

**1960**

Larry Pillot has been promoted to assistant and senior director at Lang, Fisher and Stashower Advertising, Inc., in Solon. He has been associated with the firm for eighteen years.

James S. Riley, employed with Armstrong World Industries, Lancaster (Pennsylvania), has been named manager of residential sheet flooring in the department of product styling and design. He was formerly manager of roto styling.

**1961**

Portraits, still-lifes and landscapes in watercolor and egg tempera by Richard Treaster were on display through November 6 in the Beck Center in Lakewood (Ohio). Treaster, a devotee of Eakins, taught painting at the Institute for fourteen years before deciding to devote his full time to painting in his native Lorain.

**1962**

Peter Eloian was invited to exhibit in the second international Biennial Exhibition of Portrait Drawings and Graphics 1982 held at the Yugoslav Portrait Gallery in Ljubljana, Yugoslavia. Last spring he was notified that his print was selected as a Grand Diploma Award, and he was then invited to spend several weeks working in the "Open Town For Arts" Colony/Festival in Srebnik, in Bosnia-Herzegovina. Eloian was an invited artist at the recent 15th International Biennial of Graphic Art held at the Modern Gallery in Ljubljana. Richard Anuskiewicz, '53, and Bruce McCombs, 66, showed there as well.

Recent awards of Linda Weber Kozsis include a prize for her watercolor at the 26th Frumblum Art Guild Annual in Warren (Ohio), and a Special Mention painting in the Cleveland Museum of Art's sixty-fourth May Show. Exhibits include Kilcawley Center Art Gallery, Youngstown State University, and "Women Artists: A Celebration," at the VCCA, Youngstown (Ohio), for which she received the Valley Watercolorists Prize.

**1965**

Charles S. Tramontana has been appointed Director of Design of the Gorham Company, Providence, Rhode Island. Tramontana joined Gorham in 1970 after five years with the Reed and Barton Silver Company. His new responsibilities include the design development for all silver, china, crystal and gift products marketed by Gorham in the United States, Europe, and the Orient. Tramontana is vice chairman of the American Ceramic Society and chairman of the society's design division.

**1966**

David Deming's abstract steel sculpture "Roller Derby Queen," measuring 87" × 57" × 29", was placed on the grounds of the San Antonio Art Institute in September of 1983.

**1967**

Dean Michalkiewicz, a recent Cleo Award winner for design of Lawson's packaging, was one of a committee of judges for this year's Lakewood Arts Festival Scholarship. The winner, Nanci Rechenbach, is currently a freshman at the Cleveland Institute of Art.

Carole Marie Palker, an eight year resident of Cape Cod (Massachusetts), presented a recent art show this past August at the Bay Village branch of the Cuyahoga County Public Library, reflecting personal visions of the Cape shoreline in acrylic and watercolor paintings, woven wall hangings, tie-dyes, batiks, and silk screen designs on cotton, which were also exhibited in the Civic Center of the Maple Heights (Ohio) Public Library in July. Working on a freelance basis, Palker creates designs for wallpaper, fabrics, dinnerware, greeting cards, gift wrapping and packaging.

**1968**

Thomas DeGiacomo has developed a series of hand-rendered porcelain tiles, lamps, vases, kitchen items, and designer inlaid tables for sale and display in shops, galleries, and designer showrooms on the West Coast and throughout New England. He works out of his studio/greenhouse in Vermont.

**1971**

James Russell Blevins has been working for the past two years as "Artist in Residence" at the Orange County (California) Museum of Science, developing their exhibits. He has had two man shows: at the Sherwood Galleries in Laguna Beach and Santa Monica last summer; and at Peter Wiegler's (74) Artists Workshop Gallery in Monarch Bay, California, from October 31 through November 24, 1983. The latter show was titled "Sensibility, Crime, and Confession, II."

Kris Tapie Fry was recently elected President of the Women's Advertising Club of Cleveland, affiliated with the American Advertising Federation. Fry is the founder of Meadowbrook Studio, an advertising service specializing in photographic food styling.

**1973**

William Carlson, associate professor at the School of Art and Design at the University of Illinois in Champaign, received a commission from the Chicago Board of Options Ex-
change for a glass and steel wall which will measure 14' x 42', composed of 12' x 12-
3' glass modules fastened into a grid struc-
ture.

Anthony J. Miraglia exhibited new oils and
pastels in a two-artist show with his wife at
the Willoughby Fine Arts Center last spring.
He has been elected to a four-year term as
Department of Fine Arts Chairperson at
Southeastern University after his promotion
to the rank of associate professor of Fine Arts.
Last summer, he received a university re-
search grant to study the work of Giorgio
Morandi in Italy.

The popular cookbook “Bach For An En-
core,” menu classics published by The Junior
Committee of the Cleveland Orchestra, fea-
tures Constance Pierce’s cover and interior
illustrations. Her works were also exhibited
last spring in “Contemporary Impressions,” a
juried exhibition of Ohio printmakers at the
Bonfoey Gallery in Cleveland; at the Beck
Center in Lakewood (where her photogra-
pher husband, Robert Wohlgeschmuth, and
ceramist sister, Sally Amster, also exhibited
work); and at the twenty-eighth annual Hal-
lin-Newman Juried Exhibition at Case
Western Reserve University.

1974
Barbara Cooper, associate professor in
Sculpture at Montana State University in
Bozeman, received a research grant from the
university to cast work at the Johnson Atelier
During August and September, she pre-
sented a one-artist show at Paris Gibson
Square, Great Falls, Montana, and partici-
pated in a contemporary Montana sculpture
exhibit at the Custer County Art Center in
Miles City. She was one of the Cleveland Mu-
seum of Art’s May Show exhibitors in June
1983.

Frank McGuire, CIA evening school sculp-
ture instructor, is one of eight noted New
York and Ohio sculptors selected by a three-
member jury with community committees
highlighted during the North Central Ohio
Arts Council’s “Sculpture: Site Specific.” The
project, begun in 1981, calls for eight sites in
area communities to be the locations for per-
manent constructions by the artists in an ef-
fort to enhance the environment with origi-
nal art, and generate civic pride. The project
is co-sponsored by the NCDAC, the Ohio
Arts Council, the Ohio Humanities Council,
and the National Endowment for the Arts.

Carl Floyd, associate professor of sculp-
ture, served as consultant to members of the
project committee.

1975
Robert Miklos is teaching architectural de-
sign at the Graduate School of Design, Har-
vard University. He taught previously at
Rhode Island School of Design from 1980 to
1982 in the department of architecture. His
design for an apartment renovation and ter-
race on New York City with Machado Silvetti
Architects was the cover article in the De-
ember 1982 issue of Progressive Architec-
ture, and was included in the October 1983
issue of House and Garden. He is currently
working with Perry, Dean, Rogers and Par-
tners, Architects, in Boston, Massachusetts.

Gretchen O. Troibner’s two oil paintings,
titled “The Crossing” and “Circe’s Children”
were this year’s Cleveland Museum of Art
Annual May Show’s Best in Show award win-
ners. “The Crossing” was purchased by the
Cleveland Museum of Art, and “Circe’s Chil-
dren” by a private collector.

This is the third May Show in which Troib-
ner has participated. She received special
mentions for two paintings in 1981. Her work
was featured in the grand opening of The
Gallery at Antique Row in Rocky River (Ohio)
last September.

1976
Leslie Discont is now President of Archi-
tectural Communications, Inc., an architec-
tural sign systems company in Cleveland.
She previously worked for Design Concepts
International and Environmental Graphics,
Inc. Her most recent project was the interior
sign system for Mt. Sinai Hospital, Cleveland.

James Seegert has been a graphic designer
and color darkrooms supervisor at WNEW-
TV’s news department in New York City. His
color photographic print, “Calligraphy vs. Ty-
ography” appeared in the 1983 Cleveland
Museum of Art May Show.

1977
Two works by University of Tennessee art
professor Leonard Koscianski have been ac-
quired by the Metropolitan Museum of Art in
New York. Koscianski’s “Stag with Dog,” a
pasted drawing, was purchased for the muse-
um’s collection of 20th century drawings and
paintings. The second work is a painting ti-
tled “Wild Dogs.” Both works were on dis-
play in an invitational show at the Grace
Bonney Art Gallery in New York City last July.

Mr. Koscianski is currently an assistant pro-
tessor at University of Tennessee, Knoxville.
His work usually features wild dogs, boars,
hawks and eagles in predatory situations.

Susan Myers is working at the Columbus
Museum of Art as coordinator of family pro-
grams, and as a graphic artist.

1979
Nancy Perusek and Jon Roll were married
in June, 1983. Jon’s most recent commission,
a 10’ x 11’ construction for Logan Airport
(Boston), was installed in October. Nancy re-
ceived an Artist’s Foundation Fellowship and
is working on a commission for the City of
Boston, creating small sculptures to be presented to visiting dignitaries. She exhibited in a show "Accent on Artists" at the Worcester Craft Center in Worcester (Massachusetts) during the summer.

Janus Small, who returned to Cleveland after three years as associate curator of Cincinnati's Contemporary Art Center, was curator of "Ohio Selections III" which opened the third week in June at the New Gallery of Contemporary Art.

1980
Illustrator David Lee Csicsko's cutouts are appearing all over the City of Chicago. His recent work includes the poster for the Lyric Opera's production of "The Mikado"; illustrations for Chicago Magazine, the Chicago Tribune, Chicago Journalism Review, Playboy and Downbeat magazines; designs for the Marshall Field department store; store windows for Stanley Korshak and Lester Lampert; and sets and costumes for amateur operas. His younger sister, Nora, sometimes co-designs costumes. In addition, the Ray-Vogue College of Design gave him a one-man show in its gallery this summer.

Frank C. Frate received the MFA degree from Kent State University in May 1983. In July, his chapbook of ten poems (the fourth in a series titled "Investigations") was published by Samisdat Press in Vermont. He has also published his poetry in Format Magazine (St. Charles, Illinois); and Voices International (Little Rock, Arkansas). Format has accepted for publication Frate's essay, "The Artist and the Pauper."

Currently living in Cleveland, Frate was warehouse manager for the White Elephant Sale, held biannually by the Garden Center of Greater Cleveland. He designed the displays for the promotional party called "Sneak a Peek" at the Garden Center in April.

1981
Linda J. Arbuckle spent the summer teaching ceramics for the graduate liberal studies program at Wesleyan University, Middletown, Connecticut. She also exhibited in May at the MFA show at the Rhode Island School of Design Museum of Art in Providence, Rhode Island.

A painting by Richard Chasin was shown in August at the mid-year show of the Butler Institute of American Art in Youngstown.

Deb Fanelli was awarded the MFA degree from the Rhode Island School of Design. She has been a visiting teaching associate at Brown University, and is presently employed as a sculpture and beginning drawing and design teacher at Wake Forest University in North Carolina.

1982

George Kozman, Jr. received the first prize in Graphics at the Canton Art Institute's All Ohio 1983 show. He was also recipient of an award for Graphics from the Cleveland Museum of Art's May Show, and for Drawing from the Columbus Art Guild's 26th annual show.

Recent exhibits of his work include: 28th annual Newman Religious Art Show, Cleveland (Ohio); Terrence Gallery National Show, Palenwile (New York); Erie Art Center's 60th annual Spring Show, Erie (Pennsylvania); 26th annual Chautauqua National Exhibition of American Art, Chautauqua (New York); and "Impressions: Europe," a one-artist show of large scale mixed-media drawings at the New Gallery of Contemporary Art, Cleveland, (Ohio), November 20-30, 1983.

1983
Adrianna Russo, who studied painting during her junior year in Florence, Italy, has returned to Florence for graduate studies in art on a scholarship from Rosary College in River Forest, Illinois. Russo's great love of the circus provides inspiration for her paintings.

EXHIBITS

Alexander Aitkin, CIA faculty, photographs, Spaces Gallery, Cleveland, June 1983.

Richard Anuscieicz '53, Butler Institute of American Art, Youngstown, Ohio, March 4-April 1, 1983.

John Ashenfelter '83, paintings and drawings, Cuyahoga Community College West, Parma, Ohio, November 1-28, 1983; NovArt '83-'84, The Figure, Cleveland State University Gallery, Cleveland, September 1983.

Jane Sari Berger, CIA faculty, fabric constructions, Lynn Mayhew Gallery, Ohio Wesleyan University, Delaware, Ohio, September-October, 1983.

Roger Blakely '64, cast bronze sculpture, Zirny Gallery, Chicago, Illinois, October 14-November 26, 1983.

Peter Bramhall '70, new glass works, Silvermine Guild Center for the Arts, New Canaan, Connecticut, July 1983. "Interior," a 16" x 14" x 14" clear glass sphere with blue branching forms within, was purchased from the exhibition for the Laurence Rockefeller Collection.


The Big Doll Dreams, by H. Carroll Cassill.


David Deming '66, outdoor sculpture, San Antonio Art Institute, San Antonio, Texas, November 17-December 22, 1983.

Marie Dippolito '55, Trumbull Art Guild Gallery, Ohio, October 7-16, 1983.

Don Doe '81, constructions, Laura Nott Gallery, Bradford College, Bradford, Illinois,
David Miller '58, Schick Art Gallery, Skidmore College, New York, November 17-December 11, 1983.


Douglass Phillips '49, stained glass, Intown Club Gallery, Cleveland, December 1983.

Robert Raack, CIA faculty, watercolors, Brecksville Public Library, Brecksville, Ohio, September 1-30, 1983.

George Roby '63, Art for Design, Chagrin Falls Town Hall, Chagrin Falls, Ohio.

Andrea Rosenberg '71, dyed and folded paper, Carol Taylor Art, Dallas, Texas, September 1983.


William D. Southall '48, Evolution and Direction, Union Gallery, Purdue University, West Lafayette, Indiana, October 14-November 6, 1983.

John Stachowicz '75, Bodies and Souls, Marlborough Galleries, NYC, September 1983; Contemporary Self-Portraits, Part I: From the Mirror, Allan Frumkin Gallery, NYC, 1982.

Julian Stanczak '54, CIA faculty, paintings, New Gallery of Contemporary Art, Cleveland, September 15-October 8, 1983.


Jean Steiner Unger '47, oil paintings, Massachusetts Institute of Technology; New York State University at Brockport; Washington, D.C., as part of group show sponsored by "Arts for Survival," a Boston-based organization.

From Cecelia Condit’s Neo-Narratives 1983 series.

Jason L. Schoener '41, Travels of the Artist, Midtown Galleries, NYC, November 1-25, 1983.

George Shively '69, wildlife paintings, Holden Arboretum, Mentor, Ohio, September 27-October 24, 1983.

Annette musical score for Cecelia Condit’s video opera “Possibly in Michigan,” performed at the Spaces Gallery, Cleveland, November 11, 1983.


Donna Van Dijk '78, contour relief maps and photographs of Saratoga Village, Jaibert Art Gallery, Saratoga, California, December 1-31, 1983.

Wenda Von Weise '75, CIA faculty, quilts, Local Flavor, Cleveland State University, Cleveland, November 10-December 15, 1983.

Julietta '69, fiber works and painted paper, Duncan Gallery, Hudson, Ohio, September 1983.
GROUP EXHITS

All Ohio '83, Canton Art Institute, Canton, Ohio, September 18-October 4, 1983. Faculty: William Brouillard, Lawrence Krause, Gary Bartlow. "Best in Show" for oil painting: "Interior Landscape." First Prize in Painting for "Dialogue," also in oil. Alumni: David Balduzzi '81; Stephen Deorio '82; Bryce Ford '51; Michael Gubkin '74; John D. Jr. Horneke '82; George Komz, Jr. '82 (First Prize in Graphics); Norma Markley '83; Elise A. Newman '77 (Second Prize, Crafts); Beverly O'Brien '61; Moses P. Pearl '49; Andrea Serafin '80; Douglas Lee Unger '65.

Annual Heights Community Improvement Awards, Cleveland Heights. Alumni jurors: Ken Foran '74; Gretchen Foran '73; Ilan Szilagyi '42; John Szilagyi '42, faculty.

Annual Juried Exhibition, Fine Arts Association, School of Fine Arts, Willoughby, Ohio, November 15-December 14, 1983. Alumni: Elizabeth Strandt Daniels '59 (First Prize Painting); Michael Gubkin '74 (First Prize Ceramics).

Blanket and Gardiner Gallery, Canton, Ohio, November 2-25, 1983. Faculty: Michael Sean Holihan, Lawrence Krause.


Cleveland Artists, Kilcawley Center Art Gallery, Youngstown State University, Youngstown, Ohio, October 19-November 19, 1983. Faculty: Jane Sari Berger, Mo Brooker, Edward Mieczkowski '57, Julian Stanczak '54. Alumni: Ginny Brand '73, Judy Jacobs '62.


Fabric and Fiber Invitational, Public Utilities Building, Cleveland, October 1983. Alumni: Eustace Adams '79; Lisa Emrich '82; Amy J. Nichols '82; Daniel J. Reese '83; Lorraine Stern '54.


Gates Mills April Art Show, Gates Mills, Ohio, April 24-May 1, 1984. Faculty: Joseph Solitario '48 (Third Prize, Painting); Ralph Weorvian '66, Emeritus faculty: Peter Paul Danubinewicz '55; Viktor Schreckengost '29. John Jereky '84. Alumni: Dane Burr '49 (Paul A. Meunier Award); John R. Clague '59; Sarah Clague '59; Thomas Fenn '78; Joan Heffter '41; Lynn North '82 (Best in Show for "Athabasca Glacier," mixed media); Charlotte Lees '65. Hilda Mattlin '48; Debra McGuire '74; William McVey '28; George A. Roby '63; Robert Takach '48; William Ward '47.


The Human Element, Spaces Gallery, Cleveland, September 2-24, 1983. Alumni: Deirdre Dow '80; Andrea Serafin '80.

In Artistic Concert, Beachwood Museum, Beachwood, Ohio, October 9-18, 1983. Alumni: John Clague '56; David Davis '61; William McVey '28.


Ohio Watercolor Society Sixth Annual Juried Exhibition, Nationwide Gallery, Columbus, Ohio, October 10-November 3, 1983. Alumni: Linda Weber Kiousis '52; Fred Leach '55 (Merit Award, "Carnival"); Byrd Looker '49; Maxine Masterfield '55 (Silver Buckeye Leaf Award and Medallion, "Echo of Stone"); Elise A. Newman '77; Hal Scroggy '50 (Phillips Bauermgarter-Quaker Oats Company Award, "Hale's Sawmill").

Printmakers from the Cleveland Institute of Art, Jewish Community Center, Cleveland, September 25-October 14, 1983. Faculty: H. Carroll Cassill; Michael Sean Holihan.

Studio West, Beck Center Lobby Galleries, Lakewood, Ohio, September 14-October 9, 1983. Alumni: Martha Liebner '54; Audrey Otto '60.

Tower City Skylight Concours, sponsored by the Cleveland Foundation, Terminal Tower, Cleveland, October 1983. Alumni: Douglas Sturgill '78; Andrew Yoder '82.

Two Family Potpourri, Cain Park Art Gallery, Cleveland, August 1983. Alumni: John Clague '56; Sarah Clague '59; Lisa Clague, student. Faculty: Jesse Epstein; Marion Epstein '63.

*Deceased.

OBITUARIES:

Kenneth R. Caldwell '46, died in September 1983 in Cleveland, at the age of 65. Following completion of a bachelor's degree program that had been interrupted for service in the armed forces and the award of a master's degree in art education from Western Reserve University, he started teaching art at Shaker Heights High School in 1947. In 1963, he was named assistant principal, in which capacity he continued until his retirement in 1963. Until 1966, he taught at the Cleveland Institute of Art and the Cleveland Museum of Art. As an artist, his special area of interest was enameling, and he excelled in the design of boxes and jewelry. He received a May Show award each year from 1951 to 1956 and took a first prize for jewelry in 1955. He is survived by his wife Mary, sons Jay and Dale, and two grandchildren.

Willard Wetmore Combs '24, died in January 1984 at the age of 82. From 1926-48, he had been head of the department of illustration at the Cleveland School of Art; he also taught architecture at Western Reserve University from 1926-36 and at the John Huntington Polytechnic Institute from 1928-51. He was a member of the Cleveland Newspaper Guild and an editorial cartoonist at the Cleveland Press from 1934-63. In 1938, he was awarded a Pulitzer Prize honorable mention for a series of cartoons lampooning the illegal sales of cemetery plots. His cartoons were published nationally, and he was also a successful portraitist who accepted commissions until 1978.

Arthur W. Grieger '39, died in January 1984 at the age of 61. He was an interior designer for the Halle Brothers department stores in Cleveland until their closing two years ago, at which time he retired.

Edith B. Richards '27, died in March 1983 at the age of 75. She was born in Youngstown and moved to Akron after graduating from the Cleveland School of Art with a degree in commercial art. She was an active member of St. Paul's Episcopal Church, the Akron Women's City Club, and the College Club of Akron. She was a volunteer artist director for the Summit County Historical Society.

Ralph H. Richey '40, died in August 1983 at the Western Reserve Extended Care Center in Cleveland. He had been a resident of Arizona since 1977, the year in which he had retired after ten years as promotion manager for Emerson Press, Inc. Prior to that, he had been art director and production manager for the Reliance Electric and Engineering Company. He was a member of Rockwell Springs Trout Club, the Play House Club of Cleveland, Church of the Savior in Cleveland Heights, and the Ahwatukee Art and Drama Club in Arizona, for which he designed many stage sets.

Marvin G. Rutzen '34, died in February 1983. He had been a designer/craftsman at Fostoria Glass in West Virginia.

Word has also been received of the following deaths:

Jane Alsop
Barbara Griffin Black '44, November 1983
Adele Gaertner Bruce '30, January 1984
Herbert Sherlock '31, May 1983
Charles Warren Schlegel '46, September 1983
Mary Stone
FÊTE ACCOMPLI

At first glance, one might have been tempted to think that the revelry in the Institute galleries on September 23 belonged to a typical exhibition opening. Closer inspection would have revealed a doubly celebratory occasion: the unveiling of the annual faculty show and a reception to honor Nancy Coe Wixom, author of Cleveland Institute of Art: The First Hundred Years. The event was part of the year-long celebration of the Institute’s centennial.

As in past faculty exhibitions, selections from the Institute’s studio instructors reflected the diversity of the Institute’s curriculum, with paintings, prints, drawings, textiles, enamels, sculpture, jewelry, photography, graphic design and illustration, video, industrial design products, and artists’ books represented. Plain Dealer art critic Helen Cullinan praised the show for its “generously distributed samplings of talent.” The centennial history book also attracted its own share of accolades. These were best summarized by one who had queued up to have his copy of The First Hundred Years autographed by the author. He was heard to remark that the book, designed by Gene Pawlowski with editorial and research assistance provided by former public relations director Betsy Hamrah and by Fred Walker of Yoder & Walker, belonged in the exhibition.

The sustenance of the evening was not limited to the aesthetic and intellectual varieties. Some 300 alumni and friends demolished trays of pâtés, cheeses and crudités while chatting with Mrs. Wixom, the guest of honor, and with President McCullough, Board Chairman Mrs. David L. Grund, and assembled faculty, trustees, and staff. Providing yeoman’s service at the wine bar were Alumni Association President Robert Woide, ’50; Alumni Association Trustees Fred Hollendonner, ’53, and Charlotte (Jaffe) Cowan, ’51; and fourth-year illustration major Laura Probola.

HOW THEY SPENT THEIR SUMMER VACATIONS

For the eight faculty members who participated in last May’s workshop in lithography, the two-and-a-half-week session was an exercise in building the vocabulary of art. Michael Sean Hollian (Printmaking) furnished the new vocabulary for a group that included William Brouillard (Ceramics), Joseph Cincron (Painting and Drawing), Douglas Gulliam (Ceramics), Lawrence Krause (Painting), Francis Meyers (Drawing and Medical Illustration), Paul St. Denis (Painting), Gary Schumier (Drawing), and Gerald Troel (Foundation).

Funding for the workshop came from a Mellon Foundation grant for studio faculty enrichment, and Dean Robert Weizel lent his support in administrative matters.

The workshop was designed to provide an immersion in the processes involved in lithography. Hollian set a brisk pace for his colleagues to follow. Generally, the group gathered early in the morning and worked well into the evening. “I had an overwhelming feeling of trying to rush through steps one through thirty-five,” remembered Brouillard. “We learned a lot of processes in a relatively short period, though. I’ll probably end up doing more lithography at some point.”

“It was a lot of hard work—and a lot of fun, too,” said Hollian. “Brian Azzarello and Dan Stermole, our two student assistants, really helped to make the workshop productive.”

In September, the fruits of the fledgling lithographers’ labors were exhibited informally in display cases on the first floor of the Institute’s East Boulevard building. Joseph Cincron’s “Self Portrait,” executed during the workshop, found its way into the annual faculty exhibition.
STILL AVAILABLE:
CLEVELAND INSTITUTE OF ART:
THE FIRST HUNDRED YEARS

If you missed the opportunity to secure your copy of Cleveland Institute of Art: The First Hundred Years by Nancy Coe Wixom, here’s another chance. The 80-page history, illustrated with 130 sepia-toned photographs and over 30 full color photographs of selected alumni art work, is still available in both softbound and limited-edition hardbound copies. Published in commemoration of the Institute’s centennial, this informative history charts the impressive growth of the Institute from a school rooted in the precepts of the arts and crafts movement to one of the major professional art colleges in the United States. The First Hundred Years is more than a souvenir of a century of growth; it is a “must” for anyone interested in the Institute’s influence on the visual arts in Cleveland and on the many contributions made by CIA alumni to the visual arts nationally and internationally.

Cost per copy, softbound, is $12.00. A special limited-edition hardbound version is $25.00 per copy. To order, use the attached form.

Please send me the following copies of CLEVELAND INSTITUTE OF ART: The First Hundred Years.

______ Softbound copies @ $12/copy
______ Limited edition hardbound copies @ $25/copy
______ Total amount enclosed
(Make checks payable to Cleveland Institute of Art; Ohio residents add 6½ percent sales tax.)

Name ___________________________

Alumnus? ______ Year ________

Address ___________________________

City __________ State _______ Zip ______

Mail to: CENTENNIAL HISTORY
CLEVELAND INSTITUTE OF ART
11141 EAST BOULEVARD
CLEVELAND, OHIO 44106

WHAT READERS OF CLEVELAND INSTITUTE OF ART: THE FIRST HUNDRED YEARS ARE SAYING:

"It is both a beautiful and instructive document. My congratulations to you for a significant achievement."
Patricia A. Thras, Associate Director, North Central Association of Colleges and Schools, Commission on Institutions of Higher Education

"The book is genuinely beautiful, and we’ve all had a marvelous time reading through it. It will be a valuable asset to our collections."
Paul M. Bailey, University of Texas, Humanities Research Center

"The last two nights’ reading have been two of the best in my life… The whole book is a revelation to those of us who have not been so intimately connected [with the Institute], and so beautifully written and presented. Truly a memorable publication."
Ted Rust, Director Emeritus, Memphis Academy of Arts

"The First Hundred Years has captured my imagination… It is required reading at the Portland School of Art."
James B. Goodbody, President, Portland School of Art