IN THIS ISSUE

The Cleveland School of Art and
the Armory Show: Academy and
Avant-Garde.............................. 3
Ralph Marshall and Wenda von Weise ’75:
An Appreciation.................................. 6
Alumni Notes..................................... 11
Exhibitions........................................ 13
Obituaries......................................... 15
Faculty & Staff Notes............................. 16
Around the Institute.............................. 17

Photo Credits
Columbus Museum of Art, cover and 4;
Cleveland Institute of Art archives, 3; Cleve-
land Museum of Art, 3; Denis Norvig, 4;
Dennis Buck, 6 & 10; Ralph Marshall, 8;
Wenda von Weise, 9 & 10; Joan Neubecker,
11; Andrea Urvitch, 12; Mark Sullivan, 13;
Syracuse University, 14; John Paul Miller, 15;
John Carter, 17; Joan Neubecker, 18.

LINK is published three times a year by
the Cleveland Institute of Art, 11141 East
Boulevard, University Circle, Cleveland,
Ohio 44106.

Roberta Hubbard, Editor
Marla Gutzwiller, Graphic Designer
Elisa Candal, Editorial Assistant
Catherine Ferrer, Joseph McCullough, con-
tributors

(Copyright 1984 Cleveland Institute of Art

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

The Institute admits students without reference to
race, color, creed, handicaps, sex, or national origin.

ABOUT THE COVER

Marsden Hartley's Still Life No. 1, 1913, oil,
30-1/2" x 25-5/8"Columbus Museum of Art,
Gift of Ferdinand Howald.
"'White Slave' Investigator Finds Some Pictures Indecent" read the headline of the Chicago paper. An FBI report? An expose of a local scandal? No, this was one Chicago newspaper's reaction to the 1913 "International Exhibition of Modern Art," more familiarly known as the Armory Show.

Organized by the Association of American Painters as a vehicle to display their own art and to show Americans what the European art world was doing, the Armory Show opened in New York on February 22, 1913, at the old 69th Regiment Armory, at Lexington and 25th Streets. Because of its controversial reception, the artwork fostered such exceptional publicity that thousands went to see the show, which brought before the public examples of art movements heretofore ignored or unrecognized by the academic officials who controlled the important American art exhibits.

Arthur B. Davies, President of the Association, and Walt Kuhn, Executive Secretary, were chiefly responsible for the show, having spent most of the previous year canvassing Europe for comprehensive representations of the movements there afoot. Pablo Picasso, Paul Signac, Auguste Rodin, Vincent van Gogh, Marcel Duchamp, Henri Matisse, as well as Odilon Redon, who made his American debut at the show, are just a few of the Europeans who exhibited.

In his own publication Story of the Armory Show, Walt Kuhn reported that as word of the pending exhibit spread, "we were flooded by American artists, good and bad, seeking representation and had finally to resort to a special committee headed by William Glackens, to consider such requests." From the "flood" four former students/faculty of the Cleveland Institute of Art were chosen: Henry G. Kello, Marsden Hartley, William Zorach and Alexander (Xander) Warshawsky.

Hartley took classes at the Kelley house, the School's location from 1892-1905.

A student of art might be somewhat bemused at this point in trying to place William Zorach, the sculptor, or Henry Keller, America's great animal painter, among the "modernists" at the Armory Show. The first decade of the twentieth century, however, saw Impressionism, the last great European influence to reach America's shores, supplanted by the modern European movements, particularly by those artists who had studied in New York, France or Germany. Keller, Hartley, Zorach and Warshawsky were among this group.

By 1913 the forty-three year old Henry Keller '92 was in mid career. Already an established artist and an instructor at his alma mater, the Cleveland School of Art (the Institute's name from 1891 to 1948), he had long since finished with the young artist's requisite study trips to Germany and New York and sifted through most of the modern "isms." This is not to say that he was uninterested in the new movements. Like many of the artists of the day, he was frustrated by the staid academic attitudes of the American art world, and even though some of his close friends—Walt Kuhn, Arthur B. Davies and George Luks, the American modern movement leaders—tried to convince him to leave Cleveland for New York, he made up his mind during his student days to succeed or not in Cleveland.

Teaching and experimentation absorbed his attention from 1908. In his catalogue introduction for The Henry G. Keller Memorial Exhibition, 1930, at the Cleveland Museum of Art, the Director, William M. Milliken, wrote that "it was through his experiments on the psychology of color vision in modern use with Dr. J. J. R. Macleod of Western Reserve University, later one of the discoverers of insulin, that he really found his way." He was able to focus on design and shortly thereafter on rhythm—a direct influence from the work he had seen done by Cézanne.

Keller entered two pictures in the Armory Show—"Wisdom and Destiny" and "The Valley." By today's standards they were neither outrageous nor avant garde. To quote Mr. Keller from an interview with William Milliken, "It ("The Valley") was a picture in sharp, sour yellows and blues. Don't know where it is now. Only thing revolutionary was use of blue pigment."

Even though his work did not set the art world abuzz to the extent of Marcel Duchamp's "Nude Descending a Staircase #2," the most famous painting in the Armory Show, for Keller the show was liberating, if in no other way than in attitude. Again, to quote Milliken, "Keller was enchanted [with the Show], and found release from the hidebound and the conventional." By June of 1913 he and Charles Taylor of the Carnegie Insti-

Hartley's Still Life No. 2, 1913, oil, 9/4" × 13". Columbus Museum of Art, Gift of Ferdinand Howald.

tute of Technology mounted a show of ten French Cubists for exhibition at the Taylor Department Store, followed by exhibits in Pittsburgh and Philadelphia.

Marsden Hartley was seven years younger than Keller. Born in Maine in 1877 but raised in Cleveland, Hartley received a scholarship in 1898 to attend the Cleveland School of Art. By 1899 he was in New York City studying with William Merritt Chase and getting caught up in the artistic world there. Although he spent only one semester at the Cleveland School of Art, those few months were to influence the rest of his life. Barbara Haskell, in her 1980 Whitney Museum Catalogue, Marsden Hartley, wrote that his "recollections...focused on Nina Waldeck, a drawing teacher who became his first spiritual mentor. She gave Hartley a copy of Ralph Waldo Emerson's Essays, which he carried with him for five years and later called the 'greatest book' of his life. Emerson's endorsement of inspiration over reason, as well as an intuitional orientation, had a profound effect on Hartley's thinking, providing the artist with the foundation for his subsequent spiritual-mystical attitudes."

In New York City Hartley became a protegé of Alfred Stieglitz, the leader of American modernism's aesthetic revolution and owner, along with Edward Steichen, of the Little Gallery of the Photo-Secession at 291 Fifth Avenue, known to the art world as "291." Hartley came to know Stieglitz during the influential decade of 291 when, as Barbara Rose wrote in her American Art Since 1900, A Critical History, the gallery "presented the first American exhibition of Matisse (1908), Toulouse-Lautrec (1909) and Rousseau (1910) . . . " Stieglitz did not limit the artists he introduced to Europeans only, but included many Americans as well. Hartley had a one-man show in May of 1909 and another in February of 1912.

During the course of his career, Hartley experimented with many styles, adopting some, rejecting many in his search for one that would harmonize with his spiritual philosophy. While in Paris in 1912 he drew from the styles of Cézanne and Matisse for his work "Still Life No. 1" and "Still Life No. 2," the paintings he exhibited in the Armory Show, but by the fall of that year had shifted his interest to the Russian Wassily Kandinsky and his German Blue Rider Group. It was this style that he Americanized as his own and which brought him recognition in both Paris and New York by the end of 1913. For Hartley the show that would cause so much controversy was just another tool towards that recognition.

In a 1957 interview, William Zorach said, in part, "Basically I am a simple human being and the cerebral and esoteric direction that Modern Art took revolted me—I turned to sculpture," in 1920. But such were not the feelings of Zorach, when, in 1913, he was just beginning life as a serious artist.

His student days at the Cleveland School of Art (1906-08) and New York's National Academy of Design (1908-10) were over. Over, too, was the year in France, experimenting with post impressionist ideas and Fauvism. He was married, settled in Brooklyn and full of enthusiasm for the Fauves, cubists and expressionists.

In The Background of An Artist Part II, by William Zorach, the artist recalls that he and his wife, Marguerite, "were mod-
ern (wildly modern) in days when a mere handful of people in America even knew Cubists and Fauves existed. We were drunk with the possibilities of color and form and the new world that they opened up. Soon after this, the Armory Show was put on, and we each had a canvas there. [He entered “Portrait” and “An Arrangement,” and Marçuire exhibited “Study.”] The great developments that had been changing art in Europe had formally reached America.”

Alexander Warshawsky was the same age as William Zorach (born 1887) and was a classmate at the Cleveland School of Art before going on to New York to study at the Art Students League and the New York Academy of Design. He moved in the circle of the modern school of artists and had two paintings in the Armory Show—“Madam F” and “Nature Morte.”

On December 21, 1913, the Cleveland Leader ran an article on Alexander Warshawsky and the show of sixty post impressionists that he and his brother, Abel ‘05, were bringing to Cleveland in January of 1914. Many of the views he expressed in that article seem to encapsulate the raison d’etre for the Armory Show. He said, “All the academics say: ‘Do it in this way and if you will not do it so then out with you.’” With them it is merely a matter of imitation and an unwillingness or lack of ability to express . . . The trouble with the academics is that they have learned a trade and forgotten how to think.” The paper noted how excited Alexander was about bringing the exhibit to Cleveland, where he hoped “to wake up the city with it. He thinks it will make the town think . . . that people who view it . . . will either laugh, curse or admire deeply.”

The dust settled and the sniggers faded away from the exhibit, but the modernists were seen twice in Cleveland that year. Alexander moved to Paris to “Villa Seurat,” where he lived and painted peasants and the landscapes of Brittany and southern France for the next twenty years.

In our multi-media age, it is difficult to comprehend the effect of the Armory Show on a pre-World War I America. There were no television cameras or reporters waiting on Lexington Avenue to catch the reaction of the exiting public; no Mike Wallace to do an in-depth probe for “60 Minutes” into the background of the perpetrators of this “scandal”; no, it was simply the still camera and notepad of the reporter, the word carried by the visitor, and the subsequent direction of each participating artist that profoundly changed the American art world.

Catherine Ferrer works in the Institute’s development office as an intern, and majored in art history at the University of California, Berkeley. She is a vice president of the Institute’s Women’s Committee.
AN APPRECIATION:

RALPH MARSHALL (1924-84)

As the 1984-85 school year started, we found ourselves faced with the sad and immediate task of coming to terms with the loss of two extraordinary artists-teachers. Ralph Marshall, professor of photography, died on August 21 of congestive heart failure. On September 18, Wenda von Weise, assistant professor of surface design, succumbed to the cancer she had been battling valiantly for two-and-a-half years.

How to summarize what these two outstanding individuals have meant to the Cleveland Institute of Art? We could start with the basic facts about them.

Ralph Marshall came to Cleveland from the Manchester College of Art in his native England in 1966. A graduate of St. Peter's College at the University of Birmingham, Ralph had come to the United States because he had been appointed chairman of the Institute's photography department. In the years that he served on the faculty, Ralph became nationally known for the fine quality of his commercial work. Publications and advertising directors of multinational corporations sought him out because they knew that his work would reveal unexpected and intriguing dimensions of their organizations.

He did not restrict himself to teaching and commissions. For a number of years, Ralph had pursued his own personal, open-ended photographic series, titled Celebration. This project took him all over the world—to the running of the bulls in Pamplona, Spain, to the festival of the Day of the Dead in Mexico, and to the blessing of the sardine fleet in Portugal. At all of these events, he trained his camera lens on people in the act of rejoicing in the progression of life. He was a photographer with a painter's eye and an uncommon sensitivity to the human condition.

In 1981, Ralph had his own celebration at the Institute: a one-man show featuring the full range of his creative work. Those who saw the exhibition will not soon forget his ability to portray the beauty of everyday objects, magnified and made abstract. At his death, Ralph was, as usual, pushing at the limits of his own knowledge by creating a sound track for a multi-projector slide show of his work.

Wenda von Weise was similarly unwilling to hold to any status quo where her own work was concerned. As a very young woman, she practiced the ancient craft of embroidery, and her great inter-
est in surface design led her to the equally old form of the pieced fabric quilt. As her work of the last decade (a period which included her graduation from the Institute in 1975 and the award of the Master of Fine Arts degree from Cranbrook Academy in 1978) demonstrates, Wenda merged a folk art form with her own keen sense of design and with explorations of photographic technology. The result: photoprinted quilts which one could, technically, use for the purpose of covering a bed (one of her private commissions is actually used this way), but which were usually hung on the walls of galleries, offices, and homes.

She was eclectic in her choice of images, using photographs of eel grass taken on the beaches near her family home on Nantucket with as much delight as she incorporated the downtown Cleveland skyline in a work that appeared in the 1983 faculty exhibition. She communicated the principles of her work in ways that went well beyond the classroom: in a half-hour Public Broadcasting System film titled Photoprinted Quilts, and, most recently, in a chapter of the book The Artist and the Quilt, published this year by Alfred A. Knopf.

In May of 1984, the Women’s City Club of Cleveland honored her with a coveted Cleveland Arts Prize.

Their achievements in their chosen media make Ralph Marshall and Wenda von Weise memorable. Great personal generosity and joy in living, two qualities they both had in abundance, make them special. Ralph Marshall took an exuberant delight in classical and jazz music and was an accomplished pianist. In his early years in Cleveland, he frequented local night clubs, where he could often be found making music with old-line jazzmen. No matter how busy he was with his own freelance assignments, he always found time to make life better at the Institute, whether by conferring with students outside of class or by obligingly sitting through his voluminous files to retrieve a negative in response to a frantic, last-minute request from our publications office.

Long before she started teaching at the Institute in 1980, Wenda von Weise had been a tireless volunteer on our behalf, serving on both the Women’s Committee and the Advisory Board. She was instrumental in the success of the fund-raising jazz festival held at the Factory in 1976, and she gave her time to other civic causes as well.
In the marketplace in Oaxaca, February 1984.

Top: Bedsheets hung on a line in Spain; Marshall's work from the mid-1960's.

Both Ralph and Wenda faced physical infirmity with patience and courage. Ralph underwent triple bypass surgery in 1973, and resumed work and teaching as soon as he was able. Wenda von Weise did not “go gentle in to that good night;” nor did she “rage against the dying of the light,” in the words of the Welsh poet Dylan Thomas. Instead, she took that most difficult of middle paths: acceptance of the gravity of her illness, tempered by hope and the determination to stare death down as long as she was able. Her commitment to her students never wavered. This fall, she made a heroic effort to be in the classroom as she was scheduled, even though her health was failing rapidly.

Ralph Marshall and Wenda von Weise were not simply proficient instructors and gifted artists. They were sensitive, intelligent educators with the ability to change the lives of the young people with whom they came in contact, and they enriched the lives of their colleagues as well. Their passing has saddened us greatly. We count ourselves inordinately lucky, however, to have had their presence in our lives.

Fabricated Landscape: 9-Patch Variation, Sawmill II, 1981, photocopied paper and fabric, 30" x 40".

Cleveland’s Quilted Skyline, 1984, photoscreen prints on pieced and quilted silk.
On the initiative of family and friends, memorial funds have been established in honor of Ralph Marshall and Wenda von Weise. If you wish to support these funds, you may send your contribution to the Institute’s Development Office. Please be sure to indicate whether your donation be earmarked for the Ralph Marshall Memorial Fund or the Wenda von Weise Memorial Fund.

Fabricated Landscape: Shifted Geologic Strata, 1981, photoscreen prints on pieced and quilted silk, 77" × 76".

DONORS LIST

FRIENDS AND ALUMNI OF THE INSTITUTE

ALUMNI FUND AND MEMORIAL GIFTS

1983-1984
Sustaining Members
$250 to $499
Acme Cleveland Foundation
Miss Helen E. Brown
Mr. James N. Dietrich
Mr. and Mrs. Morris Everett, Sr.
Mr. and Mrs. Robert A. Files
Mrs. George M. Foley
Mr. and Mrs. Paul Gardner
Mr. and Mrs. Richard C. Gridley
Mrs. Barbara G. Griesinger
Mr. and Mrs. Robert D. Gries
Mr. and Mrs. William E. Gunton
Mr. and Mrs. Allen C. Holmes
Mr. and Mrs. David S. Ingalls, Sr.
Mr. and Mrs. F. Bradley Jones
Mr. and Mrs. Jon A. Lindsey
Dr. and Mrs. Jack Lissauer
Mr. and Mrs. Kevin Maguire
Mr. and Mrs. David B. Manuel
Miss Isabel Marting
Mr. Charles T. Mayer
Mr. and Mrs. Maynard H. Murch, Jr.
Mr. and Mrs. Wilber C. Nordstrom
Dr. and Mrs. Frederick A. Oldenburg
Mr. and Mrs. William M. Osborne, Jr.
The Paterson-Leitch-Shenk Foundation
Mr. and Mrs. Gordon Patterson
Mr. and Mrs. Albert B. Rainer
Mr. John E. Schlundt
Mr. and Mrs. Henry E. Seibert, Jr.
Mr. and Mrs. Howard F. Sirl
Mr. and Mrs. Chilton Thomson
Mr. Ralph S. Tyler, Jr.
Mr. and Mrs. Robert Woide

Supporting Members
$100 to $249
Anonymous
Mr. Kenneth Bates
Mrs. Benjamin P. Bole, Jr.
Ms. Bernice A. Bolek
Bontoy Company
Mrs. Jane Mackintosh Bourne
Mrs. Robert M. Boyd
Mr. and Mrs. Frederic M. Chace
Dr. and Mrs. John M. Clough
Mr. and Mrs. Joseph C. Coakley
Mr. and Mrs. Edward H. deConingh
Mr. and Mrs. Edward H. deConingh, Jr.
Mr. and Mrs. Roland W. Donnem
Mr. William Eells
Mr. and Mrs. Robert L. Eastwood
Mrs. Caroline B. Emery
Mr. and Mrs. Warren W. Farr, Jr.
Mr. and Mrs. F. W. Ferbert
Mr. and Mrs. John L. Forbis
Mrs. Clyde Foster
Mrs. D. H. Frank
Mr. and Mrs. Paul Frohling
Mrs. Benjamin Gerson
Mr. and Mrs. Robert M. Ginn
Mr. and Mrs. Charles Gleason
Mrs. John A. Greene
Mr. James C. Greuner
Mrs. John A. Hadden
Mr. and Mrs. Frank Harding, III
Mr. and Mrs. Ben M. Hauserman
Mr. and Mrs. Edward B. Henning
Dr. and Mrs. Sibley W. Hoobler
Mrs. Robert M. Hornung
Mrs. Gilbert Humphrey
Mrs. Gene C. Hutchinson
Mr. and Mrs. David S. Ingalls, Jr.
Dr. and Mrs. Scott Inkleby
Mr. and Mrs. Ralph H. Insering
Mrs. R. L. Ireland
Miss Mary E. Jackson
Mr. and Mrs. Theodore T. Jones
Mr. and Mrs. Sidney D. Josephs
Mrs. Henri P. Junod
Mr. and Mrs. W. Griffin King, Jr.
Mr. George D. Kirkham
Mrs. Hall Kirkham
Mr. and Mrs. G. Robert Klein
Mr. and Mrs. Hayden B. Kline
Mr. and Mrs. Otto Knutsen, Jr.
Mr. and Mrs. Myron N. Krottinger
Mr. and Mrs. Dennis LaBarre
Mrs. Toby W. Lewis
Mr. and Mrs. Alan G. Lipson
Mr. and Mrs. Robert A. Little
Mrs. Charles R. Mathis, Jr.
Mr. and Mrs. John B. Moore
Mr. and Mrs. William J. Morse
David and Inez Myers Fund
Mr. John Paul Pancner
Arline and Thomas Patton Foundation
Mr. and Mrs. Thomas C. Pavlik, Sr.
Mr. and Mrs. Nicholas Peay, Jr.
Mrs. Heathcote Pennington
Mr. and Mrs. Harold Pilskaun
Mr. and Mrs. John Powers
Mr. and Mrs. Lincoln Reavis
Mr. Alexander C. Robinson, III
Mr. and Mrs. George Ruebush
Dr. and Mrs. Norman Roulet
Mrs. Vaught Rabin
Mr. and Mrs. Jon R. Ruhlin
Mr. and Mrs. Ellery Sedgwick, Jr.
Dr. Gerard Selitzer
Mrs. H. James Sheedy
Mrs. Francis M. Sherwin
Mrs. Alfred Soltz
Mr. and Mrs. Edward Stell
Mrs. William S. Stewart
Mr. and Mrs. Howard F. Sirl
Mr. Stanley Stone, Jr.
Dr. and Mrs. Ralph A. Stratten
Mr. and Mrs. Herbert Strawbridge
Mr. and Mrs. C. C. Tippitt
Mrs. Fred S. Toguchi
Mr. and Mrs. Richard B. Tullis
United Screw and Bolt Corporation
Mr. and Mrs. Samuel K. Walzer
Mr. Robert S. Warren
Wattenmaker Advertising
Mr. and Mrs. David G. Wattersen
The Raymond John Wean Foundation
Mr. and Mrs. Robert D. Weitzel, Sr.
Miss Marjorie Whitcomb
Mr. and Mrs. James M. Wilsman
Mr. and Mrs. Max R. Wahl
Mr. and Mrs. William Wolf
Mr. Richard Ziesing, Jr.
Mrs. Justin G. Zverina

Participating Members
$50 to $99
Mrs. Samuel S. Aitken
Anonymous
Armstrong Cork Co., Inc.
Mr. and Mrs. P. Thomas Austin
Mr. and Mrs. James S. Bates
Mrs. Willie H. Bennis
Mr. Peter A. Bergsten
Mrs. Walter C. Bergstrom
Mr. and Mrs. James F. Bills
Mrs. Saul S. Biskind
Mrs. Robert B. Blyth
Mrs. Perry Brown
Mr. and Mrs. Charles D. Burgan
Dr. and Mrs. Joseph E. Burns
Mr. and Mrs. Leigh Carter
Mrs. H. Carroll Cassill
Dr. and Mrs. Webb Chamberlain
Mr. and Mrs. Lee Chilcor
Mr. and Mrs. Roger Clapp
Mr. and Mrs. Conrad Cornelius
Mrs. J. K. Cozier
Ms. Judith Cresho
Dr. and Mrs. Daniel Deutschman
Mr. and Mrs. Charles F. Devine
Mr. and Mrs. Robert Dickinson
Mrs. A. L. Dougall
Mrs. Paul J. Eakin
Mrs. Howard P. Eells, Jr.
Mr. and Mrs. C. E. Eerkes
Mr. and Mrs. Oliver F. Emerson
Mrs. Harold V. Ersten
Forest City Enterprises, Inc.
Mr. and Mrs. Peter Galvin
Mrs. Andrew Gill
Mr. and Mrs. Alexander Ginn
Mr. and Mrs. S. Wynn Goodman
Mr. Andrew Green
Mrs. John A. Greene
Mrs. H. Stuart Harrison
Dr. and Mrs. Charles H. Herndon
Mrs. Lawrence Hitchcock
Mr. and Mrs. Meacham Hitchcock
Mr. and Mrs. James A. Hughes
Mrs. Donald Hugus
Mr. and Mrs. E. R. Ismond
Mr. and Mrs. Frank E. Joseph
Mr. and Mrs. Sidney D. Josephs
Miss Margaret Kaltenbach
Dr. and Mrs. James Kendrick
Mrs. Arthur J. Kessler
Mr. and Mrs. Alvin Kippen
Mr. and Mrs. Carter Kissell
Mrs. C. R. Leader
Mr. and Mrs. Robert Levine
Mr. and Mrs. E. L. Ludvigsen
Mr. and Mrs. Richard Lurie
Mrs. Robert McGrath
Mr. and Mrs. Stuart B. McKinney
Mr. and Mrs. Richard A. Manuel
Mr. and Mrs. Stanley A. Meisel
Mr. and Mrs. Robert D. Milne
Mr. and Mrs. William Mitchell
Mrs. Elizabeth Oakes Moore
Mr. and Mrs. Robert L. Mueger, Jr.
Mr. and Mrs. Latham W. Murfey, Jr.
Mr. and Mrs. Sterling Newell, Jr.
Mrs. Sanford Noll
Mrs. James M. Osborne
Mrs. Anthony J. Celebrezze
Mr. and Mrs. Curtis D. Chandler
Mrs. Fred C. Chandler, Jr.
Mrs. Charles F. Chapman
Mr. and Mrs. Robert A. Clark
Mrs. Robert M. Clemens
Mr. and Mrs. Ralph A. Colbert
Mr. and Mrs. Meredith B. Colket, Jr.
Dr. and Mrs. John Collis
Dr. Marion Cox
Dr. and Mrs. James Coy
Mrs. Willis Crane
Mr. and Mrs. John S. Crawford, II
Mr. and Mrs. Robert Dalton
Mrs. Lucille C. Dalzell
Mr. and Mrs. Peter Danford
Mr. and Mrs. Milton Daus
Mr. John R. Davies
Mr. and Mrs. D'Arnold Davis
Mr. and Mrs. Rufus S. Day, Jr.
Miss Dar DeMaray
Mr. and Mrs. Erwin Dieckmann
Mr. and Mrs. William M. Donley
Mr. and Mrs. Paul Eden
Mr. and Mrs. Lee T. Ellis, Jr.
Mrs. Janette Emling
Mr. and Mrs. Jared Faubl
Mr. and Mrs. Richard J. Felber
Mrs. Phoebe Flory
Mrs. Cyrus Ford
Mr. and Mrs. Holstein D. Fox, Jr.
Dr. and Mrs. Mark Frankel
Mrs. Bernard Freed
Mr. and Mrs. S. O. Freedlander
Mr. and Mrs. H. M. Freer
Mr. and Mrs. James Friedman
Mrs. Robert S. Friedman
Mr. Harrison C. Frost
Mrs. Irene H. Ganger
Mr. and Mrs. Mark Ganger
Mr. and Mrs. Alan Geismer
Mr. and Mrs. John Gerber
Mr. and Mrs. Ralph Gibbon
Mr. and Mrs. Harlan Gill
Mrs. J. H. Glidden
Mr. and Mrs. Arthur S. Goldsmith
Mrs. Russell Goodman
Mr. George W. Goodwin
Mrs. L. I. Gould
Mr. and Mrs. George V. Goulden
Mr. and Mrs. Bruce Griswold
Mrs. Edwin P. Hafe
Mr. and Mrs. William Hallaran
Mrs. Robert Hartson
Mr. and Mrs. Robert A. Harvey
Mr. Henry H. Hayley
Mr. and Mrs. J. J. Heinen
Dr. Robert E. Hermann
Mr. and Mrs. Charles Hickox
Dr. and Mrs. William Holden
Mrs. Ben Hopkins, Jr.
Mrs. James A. Horner
Mrs. Frank Howorka
Mr. Robert L. Hunker
Mr. and Mrs. A. J. Ingley
Mrs. L. L. Jansen
Mr. William M. Jean
Mrs. Edwin T. Jeffery
Mr. and Mrs. Lawrence Jontzen
Mr. and Mrs. Albert Kaufman
Mrs. J. W. Kelly
Mrs. George Kennerdell
Mr. and Mrs. Gilbert Kinchen
Mr. and Mrs. Julian Krawcheck
Mrs. Robert B. Krupansky
Mr. and Mrs. Samuel H. Lamport
Mrs. William F. LeFevre
Mr. and Mrs. Bertram H. Leikowich
Mr. Clyde Loughbridge
Mrs. Donald McBride
Mr. Donald S. McBride
Mrs. M. H. Harman McBride
Mr. and Mrs. Russell H. McCombs
Mrs. Wilbert McGaw
Mr. H. Stephen Madisen
Mr. and Mrs. Frederick J. Mann
Mr. John Mannix
Mr. and Mrs. Joseph Meals
Mrs. Louis Mellen
Mr. Donald Milestone
Mrs. Sanford Miller
Mrs. Robert L. Morse
Mr. and Mrs. Thomas Mulligan
Mrs. A. H. Narsold
Mrs. Sterling L. Neale
Mrs. John H. Nichols
Mr. and Mrs. William B. Norris
Mr. and Mrs. Edward Oberndorf
Mr. and Mrs. George Opdyke
Mrs. Arthur E. Orlean
Dr. and Mrs. Robert Parker
Mr. and Mrs. C. E. PeJeau
Mr. Fred J. Peters
Mr. and Mrs. Lewis Polster
Mr. and Mrs. Donald Quick
Mr. and Mrs. Claiborne R. Rankin
Mrs. Lloyd Rieger
Mr. and Mrs. Charles G. Roth
Mr. and Mrs. Herbert Rudy
Mrs. Nancy L. Safie
Mr. and Mrs. Sidney Salkin
Dr. William C. Schumann
Ms. Eleanor Shankland
Mrs. Laura Shapiro
Mr. and Mrs. John Smeltz
Miss Isabel Smith
Mr. and Mrs. Ellis Smolik
Mr. and Mrs. John Stock
Mr. and Mrs. James Storer
Mr. and Mrs. John K. Sullivan
Mr. and Mrs. Joseph D. Sullivan
Superior Flux and Manufacturing Co.
Mrs. Charles Swan
Dr. and Mrs. Harris Taylor
Rev. Stephen Tewell
Mr. and Mrs. Lyman Treadway
Dr. and Mrs. Daniel Verne
Mr. and Mrs. L. Gordon Walker
Dr. and Mrs. Carter Wang
Mrs. Robert B. Weaver
Mr. and Mrs. Edric A. Weld, Jr.
Mr. and Mrs. Edgar Well
Mr. and Mrs. Kenneth Weinberg
Mr. and Mrs. Fred Weissman
Mr. and Mrs. Loren Weiss
Mr. and Mrs. Thomas Wigglesworth
Mr. and Mrs. Bruce Wiley
Mr. and Mrs. George Willis
Ms. Kay S. Wolf
Mr. and Mrs. Milton Wolf
Mrs. Robert Wolpe
Mr. and Mrs. Leonard O. Young
Dr. Norman Zaworski
Mrs. Lillian C. Zevin
DONORS TO THE 1983–84 ALUMNI FUND BY GRADUATING CLASS

1913
Grace Willbrandt Russell
1916
Nola M. Rearick
1918
Helen Townsend Black
1924
Irm Fischer Horesh
Mildred Farner Moersh
Edna Mueller
1925
Wilma Bowers McKeeman
Baird Martin
1926
Elmer W. Baird
Mildred McBride Cummings
Harold G. Griffith
*Annie Fluky Lindeth
Marjorie Leedy Mutersbaugh
Helen Francisco Roesch
Elizabeth Woodborne Scullion
1927
Clarence H. Carter
Norman R. Eppink
*Mary Louise Frackleton Vail
Mildred Tozer Walker
1928
Frances Murray Bracy
Constance Smith Corfield
Dorothy Hoover Downs
Ellyn Johnson Greywitt
1929
Genevieve Gleason Jyurovat
Muriel Hoffman Lehr
Dorothy Van Guilder Manbeck
Dorothy Rutka Porter
*Viktor Schreckengost
Harvey Stief
Carol Hoffman Tildes
Annette MacNeil Watson
Helen J. Whiat circa
1930
Fuller Bogard
James F. Brainerd
Floyd F. Chaney
William A. Dolwick
M. Pauline Eckstein
Rebecca Nicodemus Kinney
Elmer L. Novotny
Emily Riddle Yeandle
1931
Edris Eckhardt
*Elizabeth Clisby Jones
E. Jane Kime
Anna Yingling McCann
Naida Goldstene Polster
Wesley W. Segner
Dorothy Oyster Stief
Marjorie Chandler Thompson
Mary Hansen Ward
1932
*Clayton J. Bachtel
Stevan Dohanos
Margaret Selker Frank
Virginia Anderson King
Albert M. Parella
Virginia Pettigrew Russell
1933
Marion Witt Bogard
Elizabeth Clarke Dunlap
Edna Overbeke Kluth
Jane Hunt Rundle
Pauline E. Scantlon
Frances Mung Tewick
Virginia F. Wilcox
1934
Margaret Wilmot Barnes
*Anette Adams Bole
Edmund Brucker
Beatrice Steuer Cohen
Ruth Sharif Rossman
Ali Rifa Roysher
1935
Ruth Christian Barber
Ruth Dewstoe Danius
Peter Paul Dubaniwicz
Carl W. Firth
Henry L. Powers
Donald Schreckengost
Fredrick Sweny
Michael P. Syntax
1936
Leonard J. Becker
Marcelline Spencer Brucker
Rudolph Bundas
Ruth Wallace Dunham
*Jane Iglauer Fallon
Alice Winter Sands
Marian Morris Vogt
1937
Alfred M. Fatima
*Dorothy L. Niebes
*Robert Rowe Padlock
1938
John Benninger
Frank H. Biglow
Lurlie Long Colburn
*Anthony W. Eterovich
Anna Jean Chopp King
James Modarelli
Howard Summers
Fred A. Vollman
*Jack Wardley
1939
James T. Cable
Lorraine O. Cochran
Barbara Dennis Petrequin
Lois Schmitt Rettberg
Elizabeth Thot Strauss
Lucile Muser Wilcox
1940
Sue Radebaugh Anderson
Clara Estes Ballantine
John C. Dix
Marjorie Evans Goslee
John Paul Miller
Melvin W. Stirling
Shirley Spitz Volper
1941
Clyde G. Allen
Robert W. Cochran
Margaret Flagg FitzWilliam
Jason L. Schoener
Ruth Rees Suerh
1942
Dorothy B. Sheehan
Virginia Fillen Walsh
1943
Roy F. Hoelges
Barbara Price Morrow
1944
George Beatie, Jr.
Charles Lakosky
Wanda Larison Sundquist
1945
Mary Myczkiski D'Anna
Marjorie Shaw Kubach
1946
Robert Morrow
Clyde H. Roberts
1947
Robert M. Beardslee
Nancy Barrett Cull
Barbara Tepler Frith
R. Russell Larson
Jean Steiner Unger
*William E. Ward
1948
Ernest W. Bako
James B. Bate
*David E. Davis
*Joseph McCullough
Elizabeth Noble Rai
Gloria Mattlin Rogen
Jean Dunsky Ruzzu
1949
Avis Johnson Andres
Richard Andres
Joseph James Blaha
Betty Knall Cunningham
John DeVries
*Carmen Joseph Doganiero
Eileen Israel Gordon
Edward B. Henning
1950
Anonymous
Elizabeth R. Cyrus
Alicia Boria Torrence
Ellen V. Walters
Robert E. Woide
Virginia Tiell Wode
Peter P. Zaleski
1951
Glenn E. Bowen
Gerald F. Garfield
*William A. Neumann
Jean Niles Ziegler
1952
Wallace Danck
Merle J. Edelman
Betty Golland Forschheimer
Roland J. Jelacic
Allan Komnillier
Phyllis Faber Leonetti
Joan Cornett McConnell
John F. Puskas
1953
Otto Hahn
Frederick L. Hollendroner
Glenn T. Imhoff
Frank P. Sasso
1954
Martha A. Horvath
1955
James W. Kreiter
Maxine Masterfield
Esther Mayer
Robert O'Neil
Rose Simon Rodis
Anthony Schepis
Ruth Cofran Strick
1957
Elmore Korow-Bieber
*Raymond A. Kowalski
1958
Richard D. Avery
Joan Lorraine Inman
Joy Praznik Sweeney
1959
Paul K. Apkarian
Elizabeth Ash
Kenneth D. Collister
Elizabeth Strandt Daniels
Robert L. Gault
1960
Ethel Todd George
James J. Riley
1961
Sandra Heiser
Susan Murray Kaegeen
Hazel A. Schmitkons
1962
Jacqueline Ann Clipsham
Fred Gutzeit
Joy Jacobs
Martha Hrinlak Voyerdivka
1963
Joseph DiLiberto
John C. Harmon
Gerald P. Hirschberg
Jeffrey A. Sturm
John W. Udvardy
1964
Charlotte Pijanowski Ballas
Elizabeth H. Nutt

1965
Blanche Barloue
Eleanor R. Bobkiew
Virginia Canale
Martha Briscoe Collins
Bette Drake
Helene B. Eiker
Winifred A. Lutz
Elke Kuhn Moore
Mark Schroeder
Irene Jerkowitz Trimble

1966
Joan Klatt Creamer
James Juszczyk
Raymond J. Kirschstein
Dennis Earl Moore

1967
Lilian Brazie Nichols

1968
Ray L. Burggraf
Thomas R. DeGiacomo
Gary E. Grimes
*James L. Hackstedde
Florence Benson Reisenfeld
Michael Roby
Dianne Penkauskas Sitar

1969
Les Bennett
Bonnie Wilson Erickson
Margaret Fischer
Keith H. Kresse
Barbara Tiso
Julie R. Zarembo

1970
Ruth Glick Kyman
Helen Fitz-Gerald Rorimer
Ian Smith
Sarah Solomon

1971
Thomas M. Dudgeon
Jacqueline Grover Dudgeon
Kris Tapie Fay
Charles Herndon
Jack P. Lew
Thomas R. Roese

1972
Linda Nintcheff
Evelyn Edwards Rorick
Constance Moore Simon
Gary P. Spinosa

1973
Ginna Brand
William Carlsson
Constance Pierce-Wohlgemuth

1974
Barbara R. Cooper
Larry Dean Pentz
Alexander Turner

1975
Nicole Visconsi Mauby
Robert Szucs
†Wenda Fraker von Weise

1977
Denise Brunkus
Vaka Barbara Perseyma
Douglas R. Zachowski

1978
Nancy Sue Brown
Susan Walker Miner
Mary Jo Sinclair
Donna van Dijk
Dennis Vitantonio
Susan Vitantonio

1979
Jeanne Baker Hammer
Alison Helm
Mara A. Lavitt
Sharon L. Patton

1980
Laura Ospanik
Janine Reynolds-Biskind

1981
Jennifer Robinson Biskind
*Marsha Hoffman
Gwen Kerber

1982
Mary Lynn Horth
Kathryn Vajda

1983
Truus Van Galen

1984
Steven A. Bowen

**Alumni Honor Roll
*over $200
†deceased

SCHOLARSHIPS

American Greetings Corporation
Evensor Armitage Fund
Bicknell Fund
Cleveland Art Association
The Cleveland Foundation
George W. Codrington Charitable
Foundation
Firmen Fund
Ford Motor Company
General Motors Corporation
Hammermill Papers Group
The John Huntington Fund for Education
The Laub Foundation
The Lubrizol Foundation
Murray Ohio Manufacturing Company
Lt. Col. Dorothy L. Niebes, Ret. '37
Ohio Bell
Ms. Wanda E. Pizzini
Ranney Scholarship Fund
Reliance Electric Company
The Standard Oil Company of Ohio
University of Science and Art
Thomas H. White Charitable Trust

OTHER

The Brown Foundation
Kulas Foundation
Jane Iglauser Fallon '36
The Martha Holden Jennings Foundation
Mr. and Mrs. Howard F. Stirn
MATCHING GIFTS

AMERITRUST
Mr. and Mrs. Rollin H. White, Ill
Mr. and Mrs. Frank Harding, Ill

ARMSTRONG CORK CO.
James J. Riley '60

THE BENIDIX FOUNDATION
Mr. and Mrs. Charles D. Burgan

CHESSIE SYSTEM, INC.
Mr. and Mrs. Roland W. Donnem

CHRYSLER CORPORATION
James Hackstedde '68

CLEVELAND ELECTRIC ILLUMINATING CO.
Mr. and Mrs. Robert Ginn
Mr. and Mrs. Elmer Lindseth
Mr. and Mrs. Richard B. Tullis
Mr. and Mrs. Alan D. Wright

EATON CORPORATION
Mr. and Mrs. John L. Orvis
Mr. and Mrs. Alfred Rankin, Jr.

THE EQUITABLE ASSURANCE SOCIETY OF THE UNITED STATES
Mr. and Mrs. Elmer Lindseth

THE HANNA MINING COMPANY
Mr. and Mrs. Frederick Heller

THE HARRIS FOUNDATION
Mr. and Mrs. Richard Tullis

JOHNSON & HIGGINS OF OHIO, INC.
Mr. Peter A. Bergsten

KOPPERS COMPANY FOUNDATION
Mr. N. Conrad Cornelius

LUBRIZOL
Mr. Ralph S. Tyler, Jr.

NATIONAL CITY BANK
Mr. and Mrs. Creighton B. Murch

NATIONAL GYPSUM COMPANY
Mr. Ralph H. Insinger

NEW ENGLAND LIFE
Mr. and Mrs. Robert Fitzwilliam

NISSAN DESIGN INTERNATIONAL INC.
Mr. Gerald P. Hirshberg

OHIO BELL
Mrs. John Sweeney

POTTER & MELLON
Mr. John F. Schlundt

RUBBERMAID, INC.
Mr. Michael Roby

SCM CORPORATION
Ms. Bernice A. Bolek

MEMORIAL GIFTS

CHARLES BALDANZA
Mr. and Mrs. George Stroia

ADELE G. BRUCE
Mr. Peter Paul Dubaniewicz
Mr. Edward C. Nelson
Miss Vilam L. Newbecker
Mr. and Mrs. John Newell
Mr. and Mrs. Carl L. Reinke
Mr. and Mrs. John Schneider

WILLARD COMBES
The Cleveland Society of Artists
Mr. and Mrs. Robert Mahon
Mr. and Mrs. Paul C. Stetzelberger
Studio Foundry

HARRY LEVY '50
Patricia Ackerman
Mr. and Mrs. Ronald Grossman

GRETHE NARVAY
Philips-Crawford Carpet Co.

ANN RUTH MICHALL
E. C. Pacheco

IRMA RASMUSSEN
The Gallery Group, Inc.

PAUL Riba
Mr. Wesley W. Segner '37
Mr. and Mrs. Gilbert Weil

RALPH RICHEY
Mr. and Mrs. Roscoe H. Smith

RICHARD E. STEVENS
Mr. and Mrs. Edward T. Bartlett
Mr. John H. Burlingame
Mr. and Mrs. Joseph Clough
Mr. and Mrs. Warren Daane
Mr. Wayne C. Dabb, Jr.
Mr. John D. Drinko
Mr. Harrison C. Frost
Mr. and Mrs. Wilbur L. Fugate
Mr. and Mrs. Davis R. Fullmer
Mr. and Mrs. James P. Garner
Mr. and Mrs. Richard B. Hollington, Jr.
Mrs. George E. Karch
Mr. Richard Katcher
Mr. and Mrs. Alfred J. Knopp
Sandra Gray Leen, Ph.D.
Mr. and Mrs. William C. McCoy, Jr.
Mr. and Mrs. Donald Morrison
Mr. and Mrs. Henry Parkman
Mr. Arthur E. Pile
Mr. Charles T. Price
Mr. and Mrs. Edward G. Ptasek
Mr. and Mrs. Alan Rorick
Mr. M. M. Sayre
Mr. and Mrs. Joel H. Sharp, Jr.
Mr. and Mrs. David L. Stasshower
Mr. and Mrs. Fred P. Stasshower
Mr. Robert Sinchcomb
Thomas Associates, Inc.
Mr. Ralph S. Tyler, Jr.
Mr. and Mrs. Nicholas T. Victor
Willoughby Fine Arts Association
Mr. and Mrs. Alan D. Wright

GIFTS IN KIND

American Greetings Corporation
Mr. George P. Bickford
Mr. and Mrs. James E. Bills
Mr. Sanford Heiser
Mr. Richard Jacobson
Leadworks, Incorporated
Mr. Thomas McCullough
Marsh & Mclennan, Inc.
Carol Martin
Dr. and Mrs. Norman Roulet
ALUMNI NOTES:

1925
C. Baird Martin writes Link that he is considering retiring from the McAlester, Oklahoma, newspaper where he was editor and cartoonist. He is 83.

1928
William McVey continues his work on the six-foot tall bust of archbishop John Carroll. Achieving a portrait likeness of the Jesuit priest who died in 1815 has been a challenge for McVey, who must work from portraits painted in Carroll’s lifetime and posthumously. The completed bronze bust will be placed in front of the administration building on the John Carroll University campus in University Heights, Ohio, as part of the school’s 1984–85 centennial celebration.

1931
Edris Eckhardt spoke at the Trenton, New Jersey State Museum Symposium during the tour of Diversions of Keramos: American Clay Sculpture 1925–50, which features her ceramics. Viktor Schreckengost ’29 (faculty, industrial design) also spoke at the symposium. A show of Eckhardt’s pioneering work in glass was presented by the Glass Gallery during the 1934 National Forum on 20th Century American Glass, in Washington, D.C. Eckhardt delivered a slide presentation and lecture on glass April 29, at the Renwick Museum, Washington, D.C., which has acquired a ceramic sculpture and a laminated gold and silver glass piece for their collection. The Milan Museum of Glass, Milan, Italy, acquired two of Eckhardt’s glass sculptures for its collection in January 1984.

1934
Edmund Brucker, professor emeritus of painting at Herron School of Art, Indiana University, Indianapolis, Indiana, reports the following recent awards: Indiana Artists Club Merit Award, 51st Annual Indiana Artists Club Exhibition, Indianapolis, October 3–15, 1963; Audith Burkhart Memorial Award for Outstanding Work in Oil, 60th Annual Hoosier Salon Exhibition, Indianapolis, May 15–26, 1964; Merit Award for an oil portrait, 40th Annual Wabash Valley Regional Exhibition, Sheldon Airport Art Gallery, Terre Haute, Indiana, March 11–April 8. An oil portrait was purchased for the Mead Johnson and Company Corporate Art Collection from an entry in the Realism Today exhibition, Evansville, Indiana, Museum of Arts and Sciences, June 10–July 8. Recent portrait commissions: the President of Community Hospital of Indianapolis, Indiana; Deputy of the Scottish Rite Cathedral, Indianapolis; Vice-Chairman of the Civic Theater, Showalter Pavilion, Indianapolis Museum of Art.

1939
John Sunley is currently a courtroom artist for WIVB-TV4 in Buffalo, New York. He retired from the Buffalo News daily newspaper in 1970, after twenty-six-and-a-half years as editorial artist. He writes Link that his work in the courtroom is even more demanding than at the newspaper (less time for corrections), but notes that he enjoys the pace, the people, and the drama of the courtroom.

1960
Ronald Himler recently illustrated these children’s books: Little Owl, Keeper of the Trees, by his wife, author Ann Himler; Under the Early Morning Trees, I Am the Running Girl, and Tornado, by Arnold Adold; The Best Town in the World, by Byrd Baylor; Alison’s Grandfather, by Linda Peavy; Jarem, by Charlotte Zolotov; Daddy, by Jeannette Caines; Bus Ride, by Nancy Jewell; Good Wife, Good Wife, by Louise Dickerson; The Upside-Down Cat, by Elizabeth Parish; Jem’s Island, by Kathryn Lasky; After the Goat Man, by Betsy Byars; Little Atlantis, by Fred Gipson; and The Blue Stone, by Richard Kennedy.

Himler’s sensitive illustrations have been much in demand since 1972, when he left his previous position as an industrial sculptor and toy designer. Himler has been honored by the American Institute of Graphic Arts and the Society of Illustrators for his work on many books for Harper and Row, Charles Scribner’s Sons, Viking, Dutton, McGraw-Hill, and Atheneum publishers.

1961
Jerome Malinowski, a professor at the Department of Experimental Studios, Syracuse University, New York, participated in a convocation lecture on “Automotive Aerodynamics and Body Design” presented by the Morrisville Student Chapter of the Society of Automotive Engineers, Morrisville College, Morrisville, New York, January 24.

1962
Judith Smith Trasport and Anthony J. Trasport operate three restaurants called Huckleberry’s near Fullerton, California. Judith Trasport runs Judi’s, her own catering business. She recently won a $500 contest for her poster design depicting the revitalization of downtown Fullerton. The husband-and-wife team also pursue a commercial art career recently executing the graphics for a chain of supermarkets in Hawaii.

1964
Charles Mayer taught life drawing in February and March for a class offered by the North Central Ohio Arts Council.

Nathaniel Melamed reports that his design firm has provided logos for the following businesses: Sandor’s, a candy store and bakery; K&K Partnership, a land development and construction management firm; R.L. Antonucci and Associates, a candy and food broker; and Cleveland Interiors, Inc., an office furniture dealership and design firm.

1966
Patrick Hintz is creative director of The Chartmakers Inc., a New York City corporate design firm. He heads the staff responsible for creative services, print, and audio-visual presentations for such firms as Mobil Oil Corporation and Nabisco Brands, Inc.

The Best Town in the World, illustrations by Ronald Himler ’60.
1971
Kris Tapie Fay, owner of Meadowbrook Studio, received the 1984 American Advertising Federation Silver Medal Award, presented by Advertising Women of Cleveland, in recognition of outstanding contributions to advertising and furthering industry's standards, creative excellence and responsibility in areas of social concern.

1972
Andrea Vaiksnoras Uravitch is working as a sculptor, teacher, and lecturer in Washington, D.C. Recent exhibitions include: Jungle Spirits (a solo show), Textile Museum, Washington, D.C.; 1983 Crafts Invitational, South East Center for the Creative Arts, Winston-Salem, North Carolina; Spotlight '83, mixed-media exhibition sponsored by the Sawtooth Center, currently traveling throughout the southeastern United States; Fish: An Exhibit, foey Gallery, Cleveland, Ohio, May 6–June 4, 1983; The December Exhibition, River Street Gallery, Chagrin Falls, Ohio, December 20–January 20, 1984; 29th Annual Newman Exhibition, Hillman Center Gallery, Case Western Reserve University, Cleveland, Ohio, March 11–25, 1984.

1974
Barbara Cooper is assistant professor of sculpture at Montana State University, Bozeman, Montana, where she teaches three-dimensional foundations, sculpture, bronze casting, and life drawing. She received a research grant from the university to fund bronze casting during the past summer. She was featured in a two-artist exhibition at Eastern Montana University, Billings, Montana, in March of 1984.

Larry Dean Pentz (’74), owner of Pentz Design Foundry, Woodville, Washington, designs sculpture, high-tech patterns and castings for computer, electronics and aircraft industries. He recently completed a large sculpture for the University of Washington.

1976
Ellen Clark presented a demonstration of silversmithing for the Hickley Arts and Crafts Club, Hickory, Ohio, in March.

James E. Herringshaw and Jacquelyn M. Attwood, both employees of the Nationwide Advertising Service, were married April 14, 1984, in Euclid, Ohio.

1977
Susan Sipos (’74) and Mark Sullivan are co-founders of Tossora Tile, a firm specializing in design and installation of living spaces incorporating tile, custom cabinets and marble interiors. Sipos also works for Country Floors, Inc., as technical expert and consultant on tile and marble. From 1982–84 she led seminars in ceramics for the Abington Art Center, Philadelphia, Pennsylvania. Her recent exhibitions include: Honorable Mention, Painting, Delaware Biennial, 1983; Zeller Years-CIA, Market Gallery, Cleveland, Ohio, 1983; National Soup Tour, Show, touring exhibition, United States in 1983; Special Mention, Graphics, Cleveland Museum of Art May Show, 1984. Mark Sullivan’s recent exhibitions include: three-artist show of paintings, Atmore Gallery, Inc., Philadelphia, Pennsylvania, 1983; and a First Prize for a large charcoal drawing in the Best of Philadelphia ’84 exhibition at the Philadelphia Museum of Fine Art (which acquired the work), Philadelphia, Pennsylvania. The artists, who are husband and wife, live and work in a 4,000 square foot studio in Philadelphia.

1978
Mary Kay Simoni received her Master of Fine Arts degree in glass from Kent State University in June. She spent the summer at the university in rented glass factory space, creating pieces to be sold during a round of summer festivals and craft fairs. She is represented by galleries in New York City, and participated in the Corning New Glass Review, an international competition for glass artists in Corning, New York. Her work was included this past summer in the Art by the Falls outdoor arts and crafts fair sponsored by the Valley Art Center, Chagrin Falls, Ohio. George A. Roby ’63 was a juror of that show.

1979
Pamela M. Bonzelet is a part-time ceramics instructor at Edina Art Center, Minneapolis, Minnesota. She is also a self-employed industrial designer.

1980

Beatrice Louise Mitchell received First Prize for "Gathering Flowers Friday," in the New Jersey State Museum exhibition, which purchased the painting for its permanent collection. Also participating in the exhibition were Bruce McCombs ’66 and Peter Ellion ’62.

David Verba received his Master of Fine Art degree from Kent State University, Kent, Ohio, in August 1984. He plans to return to Japan, where he had spent some time studying art, to teach either English or art.

1981
Diane Norman married Lee Aldridge, Jr., December 28, 1981, and now resides in Green Bay, Wisconsin, where her husband is employed in the cardiac unit at Bellin Memorial Hospital.


1983
A meditation titled “Christ’s Seven Last Words” appeared on “Reel to Reel,” WKYC-TV3 in Cleveland, on June 24, 1983. Dan Whiteley painted seven panels for the video essay which, when assembled, achieved a stained glass effect.

1984
Kim Kulow was accepted for a furniture-making apprenticeship in Denmark. She spent the past summer hurriedly studying Danish in preparation for her trip in the fall.

Illustrations by four recent CIA graduates were featured in the summer 1984 issue of The Explorer, a national magazine published by the Cleveland Museum of Natural History. The artists—Jeannette Bill, Russell Gall, Brita Magnusson, and Lynn Spann—each selected an endangered species as the subject of his or her illustration and then wrote the accompanying text, providing insight into their own backgrounds as artists and information on the species illustrated. All four artists contributed other illustrations on a volunteer basis to The Explorer during their final year of study at the Institute.
EXHIBITS


Don Doe '81, paintings, Kingston Gallery, Boston, Massachusetts, March 7-25.

Christine Federighi '72, fifteenth annual Summer Clay Workshop, Hopkins Hall Gallery, Ohio State University, Columbus, Ohio, June 25-July 23.

Joseph Foster '74, group exhibition, Pettitor Gallery, Amberly Village, Ohio, December 1983; Invitational Cincinnati Commission on the Arts Gallery, Cincinnati, Ohio, November 1983; Reflections '83, Carnegie Art Center, Covington, Kentucky, October 1983; Summer Group Show, Toni Birkhead Gallery, Cincinnati, Ohio; MFA Alumni Invitational, Tangeman Art Gallery, University of Cincinnati, Ohio, July 6-31.


Michael Gubkin '74, ceramics, Canton Art Institute, Canton, Ohio, June 14-August 1.

Pamela Heller '79, Small Works, Washington Institute of Fine Arts Galleries, NYC, January 29-February 25, 1983; Terminal New York, Brooklyn Army Terminal, NYC, September 24-October 30, 1983; Small Works '84, D.C.C. Gallery, NYC, March 23-April 14; Group Exhibition, Living Room Gallery, NYC, April Commisions; Carnegie Hall Renovation Model, recently completed, Mark Rothko Chapel Model, both in NYC.

Carl Floyd, faculty, sculpture, Town Hall Series, Sandusky, Ohio, spring 1985.

William Martin Jean, faculty, Non-Objective, Nationwide Gallery, Cleveland, August 13-September 6.


E. Jane Kime '31, paintings, Gallery 104, Bucyrus, Ohio, May 13-June 2.

Linda Weber Kioussi '62, Grumbacher Award for Watercolor, Bay Village, Ohio, August 28-September 16, 1983; Certificate of Merit, Catharine Lorillard Wolfe Art Club 87th Annual Exhibition, NYC, October 8-29, 1983; Ohio Watercolor Society 6th Annual Juried Traveling Exhibition, October 83-November 84; Second Award, The National Arts Club 84th Annual Open Watercolor Exhibition, New York City, February 9-29; Louisiana Watercolor Society 14th Annual Exhibition, March 25-April 14; Pittsburgh Watercolor Society 39th Annual Exhibition, Pittsburgh, Pennsylvania, May 5-27; other work on exhibit throughout the midwest: San Diego, California; and in the Adirondacks National Gallery, New York.

George Kozmon, Jr. '82, New Work, Kent Student Center Gallery, Kent State University, Kent, Ohio, July 30-August 3.

Nancy Beth Lewis-Lenz '83, Preen Gallery, Denver, Colorado, April 20-June 20; Stepping Stone Gallery, Denver, Colorado, April 1-3.

Rodger Mack '61, brass constructions, Stid Deutsche Gallery, NYC, February 11-29.

Norman Magden '59, Festival Canadien International du Film (Star Rating), 1983; 25 Certamen Internacional de Cine, Bilbao, Spain, 1983; International Film Competition (Award), London Film Festival, London, England; Certamen Internacional de Cine de Cortometrages, Murcia, Spain; Baltimore International Film Festival (Award), Baltimore, Maryland.


Pamela Sacher '72, Recent Drawings, ArtSpace, Arts Council of Franklin County, Greenfield, Massachusetts, July 7-31.

Michael Sundra '81, MFA exhibition, Ohio University, Athens, Ohio, June 1983; 15th All Media Holiday Craft Invitational, Gallery 500, Elk Park, Michigan, November 12-December 31, 1983; Faculty Exhibition, Kalanazoo Institute of Arts, Kalamazoo, Michigan, November 3-December 4, 1983; Michigan

Primordial Hatchet, 1981, charcoal, 26" x 40" by Mark Sullivan '77.
GROUP EXHIBITS

DBR Gallery, Cleveland, Ohio, July. Ceramics and paintings by Judith Salomon and Moe Brooker.

Figures and Faces, Cain Park Art Gallery, Cleveland Heights, Ohio, June 14-July 8. Alumni: Brenda Fuchs ’62; Charlotte Lees ’65; Brad Schneider ’82.

Focus: Fiber, 1984, juried exhibition of the Textile Arts Club of Cleveland, Cleveland Museum of Art, June 17-August 5. Show Chairman: Joanne Lasstig ’80, Juror: Jerome Aitkin ’61, Faculty: June Biever; Alumni: Elsie A. Newman ’77; David Parkinson, Jr. ’65; Luba K. Sadow ’74; Lonnie Stern ’54; Myrna Tatar ’62.


High-Tech New Art Forms, Cain Park Art Gallery, Cleveland Heights, Ohio, July 25-August 5. Faculty: Shirley Aley Campbell ’47; Alexander Aitken.

Kuban Galleries, Cleveland, Ohio, July 22-August 31. Faculty: H. Carroll Cassill; Paul St. Denis ’66; Robert Jergens ’60; Francis Meyers ’51, Alumni: Sarah Clague ’59; Bette Drake ’65; Charles Herndon ’77; Leslie Nichol ’84.


Brandenberg Bridge, 1984, forged brass construction, 15-1/2" × 27" × 14" by Rodger Mack ’61.


Marge Widmar, faculty: National Parks Recreation Center, Peninsula, Ohio, June; Ohio State Fair Fine Arts Show (Professional Category), Columbus, Ohio, August; Honorable Mention Award, Baycrafter 21st Annual Juried Show, Bay Village, Ohio, August/September; Award of Excellence for body of work, Focus Northern Ohio, Ohio Designer Craftsmen Regional Juried Exhibition, Sandusky Cultural Center, Sandusky, Ohio, October; Western Reserve Enamelist Guild, Cleveland Art Festival Exhibition, Women’s City Club, Cleveland, Ohio, October.

Brent Young, faculty; Glass America, Heller Galleries, NYC, January; Glass Spectrum, Craftsman’s Gallery, Scarsdale, New York, January; group exhibition at Artifacts Gallery, Indianapolis, Indiana, April; National Glass Invitational, Habatat Galleries, Lathrup Village, Michigan, April; Art Forms, Beachwood Art Museum, Beachwood, Ohio, May; Contemporary Glass: National/Invitational, Owens-Illinois Art Center, Toledo, Ohio, May; Glass Today, 1984, Edgewood Orchestra Galleries, Fish Creek, Wisconsin, May; one man exhibit at Panaca Gallery, Bellevue, Washington, June; American Glass Now: 1984, (toured Japan 1983-84); award in the California Crafts Museum Exhibition, San Francisco, California, July; award from the Pacific Northwest Arts and Crafts Association’s exhibition July; Oakbrook Invitational Crafts Exhibition (Honorable Mention), Oakbrook, Illinois, July; Ohio Blown Glass Exhibition, Upper Arlington Cultural Arts Commission, Upper Arlington, Ohio, summer 1984.

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

Name ____________________________ Year ____________

Address __________________________

City __________________________ State ______ Zip ____________

Employed by __________________________

Here is my news for next LINK (mail to arrive by March 29 deadline). For exhibits please include 1) exhibit title 2) location: institution, city, state 3) opening date 4) closing date.

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________
OBITUARIES:

Sevier Bonnie died at age fifty-six at his home in Cleveland Heights on September 24, 1984. He had been ill with cancer for a year prior to his death. Mr. Bonnie, who was a general partner of the Cleveland firm of Prescott, Ball & Turben, had been a trustee of the Cleveland Art Association. Administered through the Institute, the association is dedicated to bringing works of local artists into as many homes as possible, both by sale and by loan of its extensive collection.

Mr. Bonnie was also active as a volunteer for other cultural organizations, and served on the board of trustees of the Cleveland Music School Settlement, Laurel School, and the Cleveland Chamber Music Society. A 1949 graduate of Yale University, he had been president of the Yale Alumni Association in Cleveland.

Mr. Bonnie is survived by his wife, Eleanor, who is an Institute trustee and past president of the Women's Committee; son, Sevier III, of Denver; daughters Josephine Anderson and Louisa, a 1981 graduate of the Institute; a brother and a sister.

Eleanor Ann Hart (nee Holts) '17 died this year in California.

Vivan Uhl Neff, age 82, died of cancer in July. She was a former president of the Women's Art Club in Cleveland, and majored in jewelry making at the Institute.

Leza Sullivan McVey '31 died in her native Cleveland on September 22, of complications following an aneurism. She was seventy-seven.

Leza McVey, who married the sculptor William McVey '28 in 1932, was a ceramicist and fiber artist whose work was known and respected internationally. Her influence on the course of American ceramics is considerable, for she was one of the first potters to work with asymmetrical forms, and she frequently abandoned the wheel in favor of hand-building many of her large, earth-toned vessels. These were usually completed by unique, organically shaped stoppers. She also created many smaller clay sculptures, and one of her favorite figures was that of the cat. These pieces were whimsical, stylized, and elegant.

In 1947, William McVey received a teaching appointment in the sculpture department at Cranbrook Academy in Detroit. An early indication of the acclaim that Mrs. McVey's asymmetrical vessels were to receive came at the first faculty meeting the McVeyes attended. Eero Saarinen, son of architect and Cranbrook director Eliel Saarinen and himself a master builder, saw her work and purchased a vessel on the spot. Mrs. McVey joined the ceramics faculty at Cranbrook, and several of her works are part of a retrospective of that school's art that is touring internationally.

Mrs. McVey's work continued to attract critical praise after the McVeyes had returned to Cleveland in 1953, at which time William McVey joined the sculpture faculty of the Institute. In 1965, she was designated the school's distinguished alumna for the year, and, through the years, she also participated in a number of the Cleveland Museum of Art's May Shows.

Despite the fact that she was plagued by recurrent periods of blindness for her whole adult life, Mrs. McVey worked tenaciously at her art whenever she could. During her last years, when her vision was almost completely gone, she hooked a series of stunning rugs in simple, geometric patterns and brilliant colors.

Aside from her own independent work, Mrs. McVey had another career: that of technical advisor to William McVey. She helped him with a number of his sculpture commissions by mixing clay and supervising the kiln-firing process.

In her eulogy of Leza McVey, Frances Iatt, professor of art history at the Institute, summarized the regard that many had for Mrs. McVey and her work. Several of her remarks follow.

"Leza's work will become part of an ever richer American artistic heritage. While her textiles may suffer from Cleveland's climate, her pottery, so beautifully made, should challenge my 3,000 year-old Pre-Columbian pottery [Editor's note: One of Mrs. Iatt's special areas of knowledge is Pre-Columbian art] and be joined to the great pottery of the ages."

"Leza was a born artist and a tireless and driving worker. She had instinctive feeling for form and materials. She was able to transform mud—earth—clay—whatever you want to call the most mundane material—into beautiful, whimsical, expressive, glorious form—from earth to art!"

"Whether working with clay or fiber, she had that same ability to visualize in her mind something totally new, something never seen before. This is the creative artist."

Wenda von Weise '75, assistant professor of surface design, and Ralph Marshall, professor of photography; see "An Appreciation" on page 6.

WHERE'S THE TENT?

September 21, 22, and 23 saw the Alumni Association return to Shaker Square for its thirty-sixth annual arts show and sale. Charlotte Cowan '51, an Alumni Association trustee and one of the group's most tireless volunteers, was back for her second year of supervising the show, which featured work by forty-one artists and grossed just over $12,000 in a three-day period, one of the most successful alumni art sales in recent years.

"Everything sold better this year than last," commented Cowan. "We have good sales across the board, and that includes fine art—paintings and prints—as well as crafts. Our jewelry went very fast, but then it always does, as does pottery. Wearable art was very popular this year. We sold everything from scarves by Jan Levy (71) to a smashing coat by Michelle Tomasello '84.'"

As Cowan and her sales staff discovered, not only were sales brisk, but a number of customers made multiple purchases. One patron discovered that an ingot print by Barbara Smith '55 and a ceramic platter by Dordre Daw '88, two artists who incorporate primitive, folkloric imagery in their work, were just the things she needed for the redecoration of her home.

"Putting on a show this size takes a lot of help," said Cowan. "Ernie Whitworth '39 was invaluable when it was time to set up the storefront donated to us by Shaker Square Limited. Martha Latt '59 publicized the sale by making sure our posters were displayed all over town. Jane Forbes '75 designed a poster that received many compliments."

In addition, Cowan remarked, there were those alumni art sale stalwarts who came to help hang the show and stayed to wait on customers: Gertrude Brodsky '64, Margie Pilcher '55, Alice Sands '56, Barbara Smith, Ed Tekavic '70, Dora '37 and Bob Tutts, and Sally Zimmer, who is Cowan's sister.

Many of the art show's patrons have long memories. "I can't tell you how many people we had who came to Shaker Square and looked for the tent," said Cowan wryly. She referred to the 1960s and '70s, when the sale was housed in a canvas tent in the center of the square. "Everyone keeps asking us why we don't go back to that type of a show. The reason is that it's much easier to keep works of art secure and undamaged by weather when a sale is held indoors."

Cowan already has suggestions for next year's show, which, as informal research suggests, is the longest running art sale in Northern Ohio. "It would be nice to have more space," she said. "I have no doubt that if we had only had more space this year, we would have sold more art and invited even more artists to participate."

SHEILA AND THE ELDERS

When President Joseph McCullough first asked Sheila Bills, associate professor of art history, if she would consider starting a support group for students older than the traditional college-age range of seventeen to twenty-four, she knew he had gone to a sympathetic person. "I identify with the older students," said Bills, "because I had shared their experience with a vengeance."

Raising three children as the wife of a man whose career in the armed services had required him to move his family twenty-one times had disrupted Bills's own education. By the time she enrolled at Washington University to earn a bachelor's degree in art education, eighteen years had elapsed since she had started college. Bills suspected that the Institute's older students would harbor the same anxieties about competing with younger people with "fresh faces" that she had also experienced. Another fact was that Bills was keen on benefiting from the knowledge and experience of the twenty percent of the Institute student body that were over the age of twenty-four. Her son Charles was starting the Institute's B.F.A. program at the age of thirty-two. Charles Bills is in step with the gradual rise in student age nationally. At the Institute, the mean age of the student body has crept up to twenty-three-and-a-half.

At the start of the 1983-84 school year, several years after her first conversation with President McCullough in the subject, Bills started an organization that quickly became known as "The Elders." Now in its second year, the group continues to flourish. Its structure is informal: twice a semester, the Elders gather for wine and cheese parties that have averaged thirty students, or one-third of the total "Elders" population at the Institute. And although Bills provides counseling for individual returning students, the emphasis of the Elders is on the informal socializing that permits aspiring artists to discover that they are not alone in their struggles. "Most of them," noted Bills, "have two separate lives—one at school, and one at home with their families or at their jobs. At the end of the class day, most of the Elders don't go back to their studios or dormitories. Instead, they rush home to make dinner for their families, or they go to work. We have older students who are so determined to test themselves academically and to convert their love of art into a career that they live clean houses and act as building superintendents in order to earn tuition money."

Bills sees the time she spends in organizing activities for the Elders as being beneficial for the Institute as well as for the students. "Older students know why they're here," she explained. "They have a very high level of motivation. I think any class at the Institute benefits from having them in it." Bills herself has stayed well acquainted with student life. Last year, she was awarded the Doctor of Philosophy degree from Case Western Reserve University in Cleveland.
The Cleveland Institute of Art and HORIZON

invite all alumni to make a valuable contribution to the Institute while receiving a full year of HORIZON—all for only $18.

When you subscribe through this special Institute drive, HORIZON will donate half the subscription price—$9.00—to the Institute in your name. These funds will be an important part of the Cleveland Institute of Art’s 1984 fundraising campaign.

With award-winning graphics and incisive reporting, HORIZON offers up-to-the-minute coverage of headliners in all the lively arts. Painting, sculpture, film, literature, music, dance, theater—the full range of visual and performing arts come alive in HORIZON.

You benefit by receiving America’s leading arts magazine, while the Institute of Art receives important financial support. We encourage you to return this special alumni subscription reservation today.

Yes! Please enter my subscription to HORIZON, the Magazine of the Arts at the special price of $18.00 ($7.00 off single copy annual price) and donate $9.00 in my name to the Cleveland Institute of Art.

Name ____________________________________________
Address ____________________________________________
City __________________________ State ___________ Zip ____________
☐ Check enclosed ☐ Bill me
Charge: ☐ MasterCard ☐ Visa ☐ American Express
Card Number_________________________ Expiration Date_________________________
Authorization _______________________
To enter gift subscriptions, add separate sheet.
Send to: Cleveland Institute of Art/HORIZON, P.O. Drawer 30, Tuscaloosa, AL 35402.