CIA Wins Vote of North Central

Nearly two years of exhaustive preparation and intense self-evaluation paid off for the Institute when it was awarded full accreditation of its BFA program by the North Central Association of Colleges and Secondary Schools on April 8.

Director Joseph McCullough delivered the long-awaited news to a student-faculty con-vocation the following day. He explains the significance of the Institute's accreditation in an accompanying article.

The action of the Association was based on its examiners' report of last December and discussions held by its commission with McCullough in April.

North Central is the largest of the nation's regional accrediting agencies. It now accredits 3,818 secondary schools and 569 colleges and universities representing a total combined enrollment of more than five million students.

The Institute is also a founding and accredited member of the National Association of Schools of Art, and its BFA degree has been recognized by the State of Ohio since 1946.

Accrediting Is Milestone
LARGER PLANT, PROGRAMS AND SALARIES SEEN

North Central Association's vote this past April was the one remaining form of accreditation recognition sought and needed by the Institute. It represents the culmination of a lengthy institutional self-study with the participation of faculty, trustees and administration. Simultaneous with the self-study, an outside consultant was commissioned to prepare a long range plan by which we would attempt to pattern our development over the next ten years. He conferred with faculty, trustees, leaders in the community and University Circle and others in education in the preparation of the first such plan in the history of the Institute.

Basically, the plan calls for little change in enrollment but growth in the nature and quality of instruction, expansion of curriculum and the physical plant to support it, library expansion to accommodate the academic program, increased faculty compensation and benefits, a possible graduate program and increased financial resources to support these goals.

It is obvious that we do not consider our new accredited status to be an end. Rather, we see it as a departure point from which we hope to grow in quality and stature as an independent, professional school of art.

Joseph McCullough
Director

Ecology and Design Are Wed in William's Book

As a designer, Christopher Williams is concerned about the shape of the future, not only from a professional standpoint; but also from the viewpoint of a man worried over the ever increasing problems of his environment.

In 1965 this twofold concern prompted him to begin compiling material for a book on human ecology and design. This summer with a stipend granted him by National Endowment for the Humanities, Williams will finish his book. He hopes to have it published in fall.

According to Williams, modern technology has driven a steel wedge between man and his environment. "Man no longer holds nature in awe, since with mechanization he can manipulate his environment to his own satisfaction. Modern man is technologically strong enough to suppress nature's whims in favor of his own," writes Williams.

Seeking information for his book, Williams and his family set out on a 15 month journey to cover areas of the world not yet under the influence of machines. In North Africa, East Europe, the Middle East and Lappland he sought out shepherds, stonemasons, farmers and the like whose dwellings and tools were shaped by their environment. They copied nature's way of building and fit themselves into the ecology of their environment. Williams relates that, "in the desert mountains of Tunisia at the edge of the Sahara are whole villages that were sculptured underground because the above ground is as barren of building materials as vegetation." 

The text, supported by 250 photographs, will reveal the interrelation between these indigenous people and their climate, vegetation and natural materials. In short, he will compare their way of living with ours.

A graduate of Pratt Institute, Williams joined the CIA design faculty in September. Concerned about his students and their future work he, "hopes that [through this book] they will become more aware of man's position in this unique and delicately balanced world. I think a lesson can be learned from these indigenous people."
John Baca is 1970 Gund Winner

John Baca and Mary Town were rated the top graduates of the Class of 1970. They will share $8700 in scholarship funds for advanced study and travel with three other graduating BFA’s. The scholarship money was awarded at the Institute’s May 15 commencement exercises.

The Agnes Gund Memorial Scholarship of $2500 awarded annually to the outstanding member of the graduating class goes to John Baca. Baca is a Industrial Design major minoring in Silversmithing. In his five years at the school, Baca has merited two half-tuition grants (1965-66, 1966-67), the $500 Ford Motor Company Tuition Scholarship (1967-68), and two $1000 Ford Motor Company Scholarships (1968-69, 1969-70). He is the son of Mr. and Mrs. John A. Baca of Warren, Ohio.

The Mary C. Page Scholarship of $2000 awarded to the second ranking member of the graduating class goes to Mary Louise Town. Miss Town is a Graphic Design major minoring in Ceramics. She has also earned three half-tuition awards from the Institute (1966-67, 1967-68, 1968-69) and a $400 American Greetings Corporation Scholarship grant (1969-70). Miss Town is a resident of Bloomfield Hills, Michigan and the daughter of Mr. and Mrs. Robert A. Town.

Two CIA Women’s Committee Scholarships of $1500 each were presented to Peter Bramhall and Walter Siergiejewicz. Bramhall won the $500 Ranney Scholarship (1969-70), half-tuition (1968-69), $50 in the 1969 Student Independent Exhibition and the $200 Fred Linderme Prize in the 1970 Student Independent Exhibition. He is a Sculpture major, a native of Armonk, New York and the son of Mrs. Grace Bramhall.

Walter Siergiejewicz will receive his BFA in Painting. Among his honors are two half-tuition grants (1965-66, 1969-70), the $400 Eastman-Bolton Award for summer travel and study (1968), and a $45 prize in the 1970 Student Independent Exhibition. Siergiejewicz is a Clevelander and the son of Mr. and Mrs. William Sergy.

Photography major, Michael Sands will receive the $1200 Nancy Hine Dunn Memorial Scholarship. Sands was a winner of a $30 prize in the 1970 Student Independent Exhibition. He is a resident of Shaker Hts., and the son of Mr. and Mrs. James L. Sands.

DEPARTING LIBRARIAN PLANS RESEARCH

“It will suffice to say that I came and did my job.”

Those modest words express the feelings of Assen Nicoloff about his retirement after ten years of service as head of the Institute’s library.

A graduate of Oberlin College he went on to obtain advanced degrees from Northwestern and the University of Illinois culminating with a M.S.L.S. from Western Reserve University in 1959.

ALUMNI AID CONSERVATION

The works of the husband-wife team of Don Eckelberry and Virginia Nepodal, former students of the Institute were featured during March in an exhibition of wildlife paintings and fabric designs. Don has gained an international reputation for his bird paintings and Virginia is chief designer at Greff Fabrics, New York. Pictured here is a collaborative fabric design depicting birds of the West Indies. A substantial percentage of the profits from the sale of this and similar designs will go to promote the work of the National Wildlife Federation.

During the ’30’s Nicoloff spent several years teaching at the American College of Sofia, in his native Bulgaria. This scholarly gentleman speaks Bulgarian and Macedonian and is able to read Russian, Serbian and French.

As for future plans, Nicoloff emphatically states that he has none, but did reveal that he intends to spend some time working on a manuscript that he hopes eventually will be published.

Vonna Adrian Teacher, Scholar, Writer Announces Retirement

The New York Times, Good Housekeeping and Harper’s are just a few of the publications that have published the works of Vonna H. Adrian, instructor of English, who leaves the Institute faculty this spring. The last 13 years of her career have been spent teaching poetry, drama and English to freshmen and sophomore students at the CIA.

After graduating from the College of Wooster, she went on to gain her M.A. from Western Reserve University. In 1963 she distinguished herself academically by being granted a Writers Conference Fellowship in poetry from the Indiana University Foundation.

Co-author of two books written in collaboration with her husband, Mrs. Adrian is looking forward to an early summer trip to England and, “just the time to be able to do some writing on my own.”
ELEVEN FRESHMEN WILL SHARE MORE THAN $7900 IN SCHOLARSHIP FUNDS

Full and half tuition scholarships totalling more than $7900 will go to eleven prospective freshmen as a result of the Institute's annual international high school scholarship competition. Two full-year tuition awards ($1225 each) and nine half-year awards ($612.50 each) were announced this spring by Clayton Bachtel, director of admissions.


Half-year scholarships will be given to Ola M. Grabsky, Parma Senior High School; Nina V. Hury, James Ford Rhodes High School; Yorkwin L. Jung, Interlochen Arts Academy, Interlochen, Michigan; Antoinette L. Kluener, J. M. Atherton High School, Louisville, Kentucky; Christian J. Riddle, Parma Senior High School; Laura B. Ritchie, Lakewood High School; Susan Schmidt, West Technical High School; Connie J. Urban, Myers Park High School, Charlotte, North Carolina and May Jane Yoost, Struthers High School, Struthers, Ohio.

Bachtel, explained that a scholarship committee composed of artist-instructors, and administrators carefully screened the academic records and portfolios of the scholarship candidates, and he noted that, "High school art teachers are to be congratulated on the exceptional quality of student work submitted this year."

If Irving Stone is to be believed, Vincent Van Gogh had a "lust for life." And anyone who has ever met Louis Bosa would have to agree that Bosa has a "lust for laughter."

You seldom hear the name of Bosa without it being linked to adjectives such as irrepres-
sible, droll, wily, wily, delightful or refreshing. Louis has also earned a number of apellations in his 15 years on the CIA faculty. Among the most popular are the Merchant of Venice and the Venetian Pirate. This month the 65 year old artist retires from the school's faculty and heads back to Casa Bosa in Bucks County, Pennsylvania.

"The Venetian Pirate"

It is difficult, if not impossible, to piece together a coherent, chronological biography of Bosa by interviewing him. A master story-
teller, the impish artist will have an interview-
er confounded and amused in the first ten minutes of conversation. Louis claims he uses this device to protect himself from self-an-
notated interpreters of art. One article in a "very important" publication reports with all seriousness of Bosa's "boyhood perversion" of cutting off cats' tails and hanging them in the basement of his home at Codriopo near Venice.

However with a bit of prodding Louis can be persuaded to produce an official four-page resume of his accomplishments. This docu-
ment establishes that he left his home in Italy when he was 18 to seek his fortune in the new world. In typical Bosa fashion he arrived in the wrong new world--more precisely, Ontario, Canada. Incidentally, ten years ago Louis told a gullible Time Magazine reporter, "he became disgusted with Mussolini's Italy" and left. Yet he still smarts at references to Italy's defeat at the hands of the Ethiopian army in 1898.

While Louis was living in Canada with his brother he got his first painting commission across the border in Buffalo. The diminutive 5' 2", 110 lb. artist was hired by an over-
weight, acrophobic Polish housepainter to paint rooftops. Or so he says.

Bosa's training began at home. For genera-
tions his family had been turning out sculp-
tures to adorn Italy's great villas and palazzi. Before World War I he studied briefly at Venice's Academia Delle Belle Arts. And his formal art education was under John Sloan at the Art Students League. In true Horatio
Alger style Louis financed his schooling working as a doorman, interpreter and waiter in New York hotels and decorating some of that city’s most illustrious speakeasies.

Among the artists who exhibited at the Whitney’s first Washington Square Outdoor Art exhibit of 1932 was Jackson Pollock. But that year the top prize of $50 went to Bosa. Among his other noted contemporaries were Milton Avery, Adolph Gottlieb, Reginald Marsh and Ashile Gorky. Bosa’s favorite early themes were the streets and people of New York. The mood of these early pictures was almost always somber. His New Yorkers were usually found in drab surroundings. Critics of that time noted that “he had a rare genius for drawing out the spiritual essence of those dreary subjects.” Ernest Watson wrote of Bosa’s people, “They are less like Bruegel’s peasants and are more suggestive of Hieronymus Bosch. But, unlike Bosch, Bosa is not a moralist or satirist; there is in his work no trace of irony or sarcasm.”

Bosa’s work has evolved to the point where it is now anything but somber. Cleveland Plain Dealer art editor, Helen Borsick, writes, “The people in Bosa’s paintings are lovably peculiar to a world of his creation. It is a whole unique population; bicycle-riding nuns; pudgy little monks who skate, sledride, sing, play fiddles, hang out their laundry and sometimes scramble over monastery walls after curlew; many versions of a certain spinster Lady Weatherhose who sits on a Venetian balcony with her dreams and a martini; street people; lovers and others. They are creatures of mischievous conception, an unduplicable breed whose faces are so sad they are funny, or so funny they are sad. And the odd part is that all the people in Bosa’s paintings resemble Bosa.”

The New York Times said of a recent Bosa show, “Years ago these broadly humorous paintings of monks and nuns having good times would have been frowned upon as anticlerical. But their wit is kindly as well as sharp.”

Louis recalls he was somewhat dispirited when upon arriving in the United States the first museum he visited was full of scruffy stuffed animals. He certainly knows his way around the right museums now.

His work is in the permanent collections of New York’s Metropolitan and Whitney Museums, the Philadelphia Museum, Springfield Museum, Toronto Art Museum, Columbus Museum, Youngstown’s Butler Museum, Richmond Art Museum and 16 other museums and galleries. He has been honored with more than 30 one-man shows in the United States, Europe and South America. The artist is a member of the National Academy of Design, Art Students League, the Ford Foundation Awards Committee and the Journal of Artists’ Opinions. He is on the boards of directors of Artists’ Equity, Audubon Artists and Reality. During the past 25 years Bosa has merited more than $10,500 in prestigious awards.

“Senor Bosa” has been a favorite of CIA students since he began teaching summer courses in 1949. In 1955 he was persuaded to leave his teaching post at the Art Students League and become a full-time Institute faculty member. He has also taught or lectured at the Parson School of Design, Syracuse University and Notre Dame University.

“Painting is like falling in love,” Bosa tells his students. “To paint well you must be like a lover—honest and without pretense. You must be yourself.” Bosa believes the teacher’s role is to help a student find out what type of person he (the student) is, and then direct him in shaping his own artistic point of view.

“I’ve always painted for fun and done what I’ve wanted to. I’ve never tried to make a living out of painting,” he said.

“Cleveland has been a wonderful place to live and work. In New York they are too busy. Here you can still manage your life. But my favorite place is Casa Bosa. I can’t wait to get back, take off my shoes, walk barefoot and hang my birdhouses. I’ve also had my eye on some long-tailed cats that have been hanging around the property,” Bosa grinned.
Faculty Survey

Malcolm Brown (evening watercolor) is represented by two paintings in Mainstreams '70 at Marietta, Ohio. He also had a painting purchased at the Beachwood (Ohio) Invitational Show earlier this year.

H. C. Cassill (printmaking) exhibited in the Mountain West International Print Exhibition at Utah State University this past February.

Joseph Cintron (drawing and painting) had a one-man show at the Gillmer House Art Center, Warren, Ohio last month. He also lectured at Gillmer House as a guest of the Trumbull County Medical Society Auxiliary in April.

Peter Paul Dubaniwicz (painting and drawing) served on the North Central accreditation team for the Beaumont School for Girls, Cleveland Hts. this past winter. He has given painting demonstrations at Cleveland's Collinwood and South High Schools and participated in a joint exhibition at the Irwin Co. at Shaker Square and the Parma Art Center. He also completed a major mural commission for the sanctuary walls of St. Ann's Catholic Church, Rittman, Ohio. Additionally, Dubaniwicz has received notice that one of his paintings will hang in the annual American Watercolor Society exhibition this spring.

William Fretz (silver) exhibited a silver and ebony necklace at the Akron Museum's 47th Annual Juried Craft Show. He has also entered work in the Northeast Regional Craftman's Council Show held in Boston.

Gwen-Lin Goo (textiles) will be featured in the July issue of House Beautiful in an article on ten young designers. Miss Goo also lectured at Baldwin Wallace College, Berea, Ohio this past April and participated in the Second National Invitational Craft Show held at University Center, DeKalb, Illinois.

Alfred E. Hammer (faculty dean) is a guest lecturer in art for the spring semester at Case Western Reserve University. He also judged the annual CWRU Newman Religious Art Exhibit with faculty members Joseph Jankowski, William Jean and Blanche Vanis.

Joseph Jankowski (painting) lectured on "Mexico's Three Cultural Levels" to the Women's Art Club of Cleveland last March.

Rodger Lang (ceramics) reports his work is represented in three shows: 45 pieces exhibited at the Contemporary Crafts Association, Portland, Oregon; 10 pieces at the First Invitational Ceramic Art Exhibition, Evanston Art Center, Evanston, Illinois, and coming this summer the Canadian National Craft Exhibition, Toronto, Ontario.

Martin Linsey (evening watercolor) was elected 1970 president of the Western Reserve Architectural Historians.


"Rustic In Residence"

Richard Tretter was honored with the Annual One-Man Faculty Show this spring. A record crowd attended the April 5 opening reception. Sales of Tretter's popular paintings approached the $10,000 mark on the opening day.

Joseph McCullough (institute director) received the 1970 Visual Arts Award from the Women's City Club of Cleveland, for his "significant contribution to the Cleveland art community as artist, teacher and administrator." He has also been elected to the Scholastic Art Award's "Alumni Hall of Fame" on the occasion of that organization's 50th anniversary.

Mary Ellen McDermott (enameling) had a one-man exhibition of her work at the Women's City Club of Akron.

John Paul Miller (jewelry-silver) displayed a gold pendant brooch with enamel and a gold tie bar at Goldsmith's '70 Exhibition, St. Paul Gallery—Minnesota Museum of Art.

Viktor Schreckengost (industrial design) designed several new products for the Murray Ohio Manufacturing Co. which were shown at the National Toy Fair, this past March in New York. He is showing some of his watercolors at Cleveland's Bonfoey Gallery.

Barbara Smukler (drawing) held a one-man show of paintings and drawings at the Williamsburg, Ohio Fine Arts Association Gallery.

Shubert Spero (philosophy) addressed the Columbus, Ohio Chapter of Hadassah on "Judaism and the Problems of Relevance." He is the secretary of the Orthodox Rabbinical Council of Cleveland.

James Szubski (public relations) will read a professional paper at the national conference of the American College Public Relations Association this summer in Denver.

Frances Taft (art history) delivered a series of four lectures on Pre-Columbian art for the Institute Women's Committee and spoke to students of Laurel School, Shaker Hts. concerning Op and Pop Art.

John Teyral (painting) displayed his work, "Rockport Souvenir!" at Viewpoints II, an exhibition held last February at the Montclair Art Museum, New Jersey. He also participated in the Seventh Annual Opening Group Exhibition at Harmon Gallery, Naples, Florida.

Doris Turner (evening painting) was a featured artist this March in an exhibition at Baycrafters and will be part of a two-man show at Cleveland's Chiara Gallery in July. She has also exhibited at the Dobama Theater Gallery and was a guest lecturer at the Cleveland Society of Artists.

Ralph Woehrmann (printmaking) received a purchase award at the Akron Art Institute's 47th Annual Juried Exhibition and exhibited in the 8th National Print Exhibition, Silvermine Guild of Artists, New Canaan, Connecticut in February and March. His work was also shown at Boston Printmakers 22nd Annual Exhibition and the Potsdam National Print Exhibition, SUNY—Potsdam, New York this spring.

C. E. Van Duzer (drawing) reports that the enamel mural "Man's Quest", which he produced in collaboration with Emeritus faculty member Kenneth Bates was formally dedicated this past winter. The mural graces the new Cleveland State University Science Building.

Helen Weinberg's (literature) book, The New Novel in America, was selected for the Modern Language Association's Scholar's Library Spring List.
Alumni Notes

Clarence Carter, '27, was a guest artist at the University of Iowa during the spring semester. He participated in Art From New Jersey 1970 Exhibition and had two of his large paintings recently purchased by Montclair Museum New Jersey.

William Dolwick, '30, held an exhibition of paintings last winter at the Ridgewood New Jersey Art Gallery.

Barbara Smith, '39, recently displayed her prints and watercolors at the Cleveland Play House Gallery.

Bernard Priem, '40, participated in the exhibition Six Americans which was organized by the Arkansas Arts Center, Little Rock, Arkansas.

Clyde Roberts, '46, watercolors were on view at the Washington County (Maryland) Museum of Fine Arts last January.

Clarke Garnsey, '47, is head of the art department at the University of Texas at El Paso where he also serves as a member of the board of the Art Museum and Fine Arts Council. He is also vice president of the El Paso Chapter of the National Society of Arts and Letters.

Joseph Solitario, '48, exhibited "Macro Match Collages" and other paintings last March at the Ahda Artz Gallery, New York.

John deVries, '49, has been named vice president of creative services of the Crawford Company, Akron.

Robert Hazlett, '49, presented a demonstration at the meetings of the Brecksville (Ohio) Art Guild. He recently had exhibits in Akron and on the West Coast.

Daniel Hodermarsky, '49, had an exhibit of recent paintings and sculptures at the Agra Gallery, Washington, D. C.

Douglas Phillips, '49, presented an illustrated lecture "Contemporary Stained Glass" at a meeting of the Early American Glass Club of Toledo in the Museum of Art last January.


Don R. Scott, '56, has designs accepted by Domore Office Furniture, Inc. and recently completed a special design project involving seating and audio-visual equipment for Ling-Temco-Vought, Inc., Dallas.

Ray Kowalski, '57, will exhibit at an open show on March 10 at Bluffton College and at the Huntington National Bank in Columbus. His paintings were featured in an article in The Wonderful World of Ohio and he also received an award from the annual American Greetings show. Recently Kowalski accepted a position teaching basic design evenings at Cooper school of Art.

Herb Friedson, '58, won the Mrs. Nan Hall Hamilton award for his enameled panel, "Nocturnal Emergence" which was displayed at the Enamels '70 Exhibition sponsored by the Craft Alliance in St. Louis, Missouri.

Anthony Greco, '60, won the Goodrich Award for his "Still-Life No. 1," a study in black and white which was displayed at the 47th Annual Juried Exhibition at the Akron Art Institute.

Daniel Gorski, '61, participated in the Design Faculty Exhibition last winter at Drexel University.

Rodger Mack, '61, held his first New York one-man show at Kraemer Gallery last January.

John Marshall, '65, held a one-man exhibition of recent gold and silver works in the galleries of the Lowe Art Center, Syracuse University.

Paul Missal, '65, exhibited his paintings and drawings at the Karamu Gallery of Karamu House. He is gallery director.

Charles Yates, '65, and James Juszczyn, '66, both had one-man shows of their works at the Pastore Library Gallery of Philadelphia College of Textiles and Science.

Bruce McCombs, '66, was elected to the Boston Printmakers Society and has had his prints selected for the 8th National Print Exhibition which opened in Connecticut in March. He was awarded a purchase prize by the Georgia National Print and Drawing Exhibition which was held in April at Georgia State University and David Deming, '67, has accepted a position as instructor in sculpture for the 1970-71 school year at the University of Texas at El Paso.

Elmer Turner, '67, executed a wall mural for Cleveland's Lexington Square as part of an inner-city educational project.

Grace Vecchione, '67, is teaching art at the Caldwell-West (New Jersey) Public School System.

Nancy Carroll, '68, had a one-man show last winter at the Illinois Art Council and had one of her drawings selected for loan via the Council to the Chicago office of Senator Charles Percy.

Susan Bruner, '69, who is studying art at Yale Graduate School has recently been screen tested for films.

Margaret Fischer, '69, had an enamel "Cloudscape" accepted in Enamels '70 Exhibition at Craft Alliance Gallery, St. Louis, Missouri.

Richard Bort, '70, received Youngstown's Polish Art Club's annual scholarship award.

Karen Eubel, '70, participated in the Third National Student Printmakers Exhibition held at the William Hayes Memorial Art Center, University of North Carolina.

It is with regret that LINK learned of deaths of Mrs. Elsie Kaczmarek Pinkert '38, and Charles Harbison, '57.