

The Alumni's Man of the Year

By honoring Fine Arts Professor Harry Krell at its 1970 Founders Day, the Alumni Association gave public recognition to a man whose tireless efforts to improve teaching conditions and increase faculty benefits at CCAC have long been appreciated on the campus. Probably no man deserved the tribute more, for surely no one has worked with greater dedication to make CCAC a good place to work.

Vigorous in faculty matters ever since he became a CCAC instructor in 1952, Professor Krell was president of the Faculty Assembly during the 1968-69 and 1969-70 academic years, and, as such, a member of the College's Board of Trustees as well. He also has served on numerous faculty committees, including the Academic Council and the Graduate Council, and for several years he was chairman of the Appointments, Promotions and Privileges Committee. He declined a third term as faculty president this year in order to enjoy his first sabbatical leave last semester.

He is far from inactive, however. After the autumn away from CCAC, Professor Krell is now back on campus for the spring term, teaching painting, drawing and anatomy once more, and deeply involved again in faculty problems and programs.

It was during his tenure as president of the Faculty Assembly that the programs toward which Harry Krell had long devoted a great deal of his boundless energies were achieved—retirement benefits, health and disability insurance, and sabbatical leaves for CCAC instructors. Professor Krell also worked hard for increases in faculty salaries and for a dramatic improvement in the College's sick-leave policy for teachers.

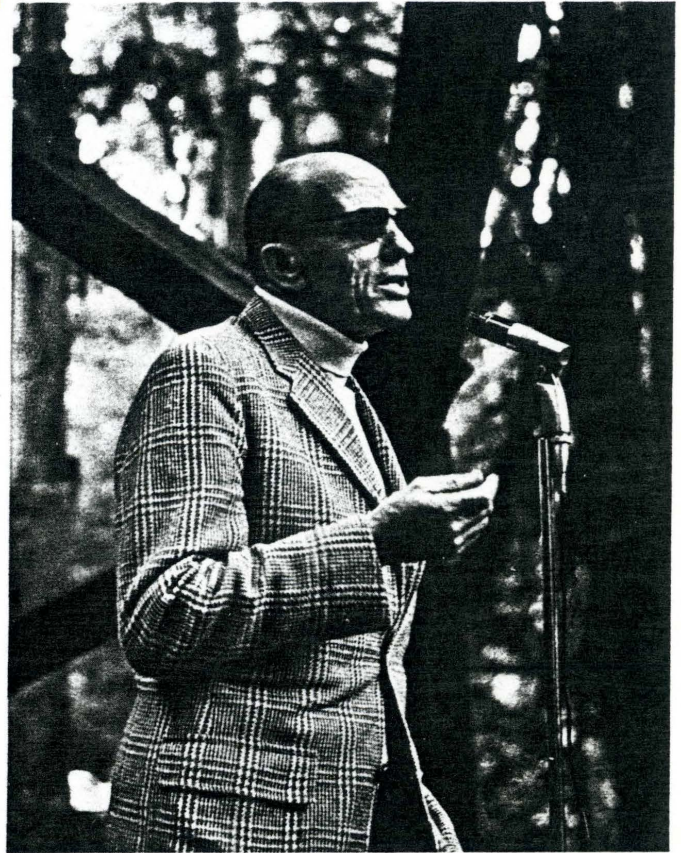
The grandson of an adviser to Russia's last Czar, Harry Krell has had a richly diversified career. He was born in 1905 in Nuremberg, Germany, to a German-Russian university professor and his Russian wife. He grew up in Munich and studied archaeology at the universities of Munich and Frankfurt. From 1924 to 1928 he worked with the German Archaeological Institute in Athens, Greece, taking part in all of the Institute's projects, including excavations in Athens and at Samos and the Island of Aegina.

Returning to Germany, he studied drawing and graphic art at Munich's Academie Fuer Angewandte Kunst and Prank-Schule for three years, and painting under Hans Hofmann at the famed artist-teacher's school in Munich. He then opened his own advertising studio in Munich and operated it for twelve years, until he was drafted into the German army.

After World War II, Harry Krell was appointed a member of Munich's Association of Creative Artists, serving as a juror for three years. In 1951 he left Germany and came to the United States. He now lives in Orinda with his American wife, Beatrice, a freelance interior designer who operates a studio at home. The Krells have a grown son who is a sociologist in Switzerland, and a fourteen-month-old grandson.

A painter as well as a teacher, working essentially in an abstract expressionist mode, Professor Krell has exhibited his oils in many group exhibitions in the San Francisco Bay Area and has had one-man shows in Munich and New York and at

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Professor Harry Krell, the Alumni's Man of the Year, addressing the 1970 Founders Day audience in Canyon.

the de Young Museum and the Palace of the Legion of Honor in San Francisco, the Richmond Art Center, the Pioneer Museum and Haggin Memorial Art Gallery in Stockton, and St. Mary's College in Moraga.

As soon as he returned early this past fall from four months in Europe, Mr. Krell resumed painting, translating onto canvas some of the 150 sketches he brought back from England, Switzerland, Austria, Yugoslavia, Italy, Greece and Turkey.

In his address to the Founders Day audience, Professor Krell compared his impressions of the state of the fine arts in the countries he had recently visited to the prevailing situation in the United States. He commented that there is "an atmosphere of life and vigor here" that he did not observe in abundance in the course of his European sabbatical. Undoubtedly, he contributes by his own vitality to the vigor of the American art scene.—E.S.J.