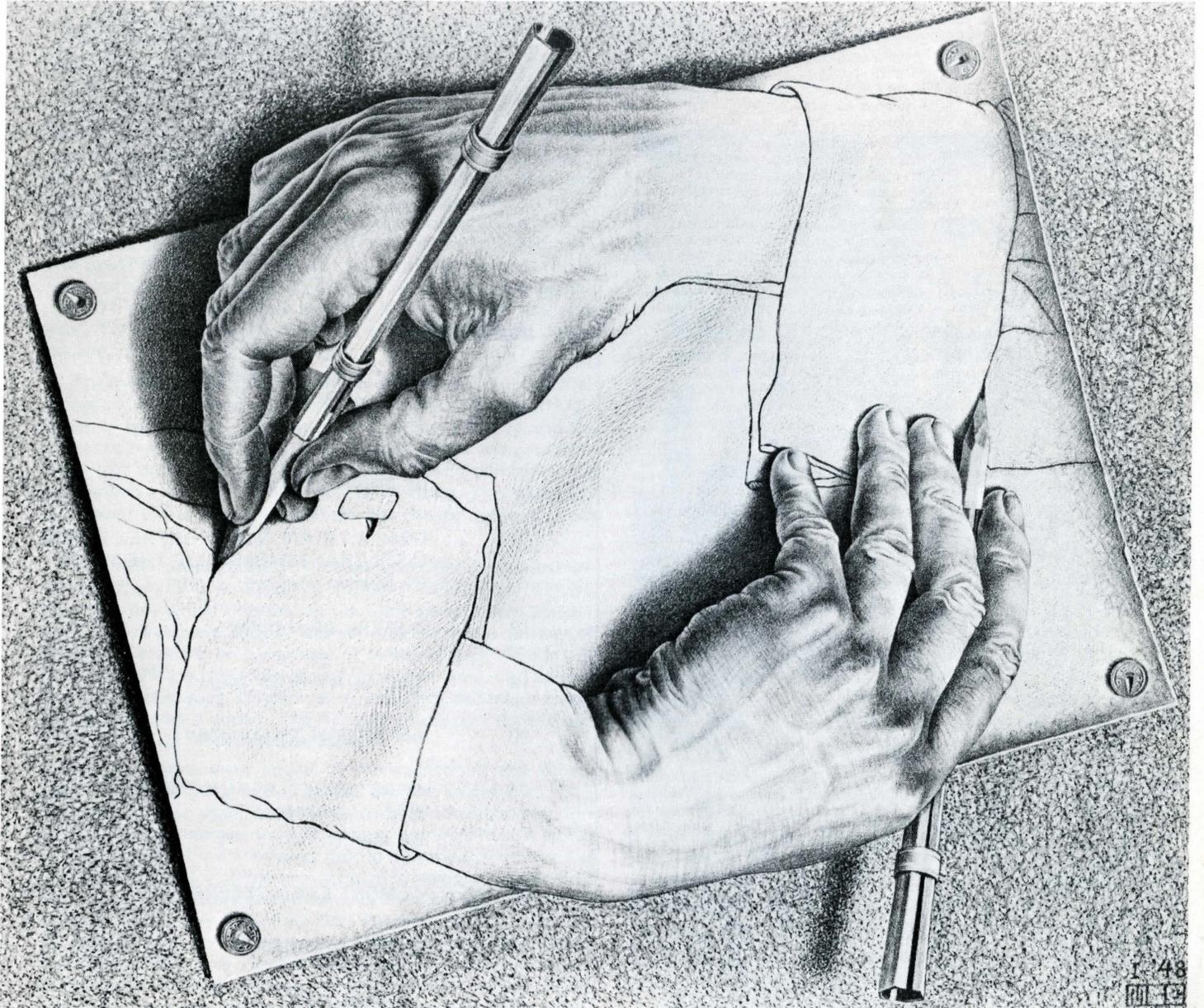


REVIEW

AUTUMN 1970



THE CALIFORNIA COLLEGE OF ARTS AND CRAFTS

THE CALIFORNIA COLLEGE OF ARTS AND CRAFTS

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Harry X. Ford, President

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ON THE COVERS: (Front) M.C. Escher's lithograph *Drawing Hands* (11 x 13"), from the C.V.S. Roosevelt Collection, was among the works comprising the CCAC Gallery's first exhibit of the 1970-71 season, *A Show of Hands* (see story on p. 18). (Back) This seldom-seen view of CCAC's Martinez Hall was taken by Bill Harris from Pleasant Valley Road, immediately south of the campus.

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CCAC AND THE SEVENTIES

By HARRY X. FORD
President of The College

■ The fall season began with all the familiar sounds of students returning to the campus. Trucks loaded with equipment moving from studio to studio, lockers banging, acetylene torches hissing and snapping—these and other sounds hailed the start of the 1970-71 academic year. How will it end? One cannot be certain, but a look into the past might suggest several possibilities. For patterns of the future sometimes can be seen reflected in the trends of the past. At first glance, 1970-71 could conceivably be rated as just another academic year. Yet it could be the threshold of one of the most crucial decades in CCAC's 63-year history.

That was true in 1960 when, in anticipation of the challenges of that decade, the first Faculty Institute was inaugurated at the College. The outgrowth of the Institute and the many committee sessions which followed was the establishment of a pattern of priorities based on a newly conceived and unanimously adopted statement of philosophy. This statement was about the only thing which did not change in the next ten years.

The total student body (including children's classes) increased from 500 in 1960 to 1500 in 1969. The student-faculty ratio, which dropped in the same period from 25-to-1 to 17-to-1, indicated an even sharper increase in the number of faculty as a result of a decrease in teaching loads. Maximum faculty salaries quadrupled during this same time, and several faculty benefits such as retirement, disability and major medical insurance were added. The last year of the past decade saw CCAC award its first sabbatical leave.

New programs were added to the curriculum and others were dramatically changed. The 60s saw the foundry rise and fall, only to rise again in Berkeley. The Humanities and Sciences Division emerged from an almost extra-curricular status in which courses were offered during a limited period in the late afternoon to a viable and influential element of the College's program with a highly diverse list of electives available at all times of the day. The Fine Arts Division, which graduated the smallest number of students in 1959, graduated the largest number in 1970. The Teacher Education program, after some broken-field running through a whole host of ever-changing State requirements, ended the decade by switching its offerings from the undergraduate to the graduate level. It also



broadened the opportunities of teacher education students by adding the elementary credential program to the program already existing in secondary education.

The Crafts Division added glass blowing and expanded the weaving program to include all textile arts. The Design Division remodeled its old interior design program into a modern up-to-date program of studies in environmental design. The Fine Arts Division matched this interest with its courses in art and ecology and in environmental art—all before “environment,” “conservation” and “pollution” were household words. Just recently, the medium of television, along with an enriched program in film and photography, was added to the list of offerings available to fine arts majors.

Bridging the two decades was the concern for a greater involvement of racial minorities in the College's educational programs. This concern has resulted in the development of the Division of Ethnic Studies and its Black Studies Institute, which contains programs based on the arts, cultural heritage and philosophy of racial minorities.

Keeping pace with the dynamic growth of CCAC has been no small achievement. In 1968 the College doubled its available instructional space by opening the doors of Founders Hall and Martinez Hall. The following year, the establishment of the Annex on Broadway increased the instructional and office space available to students, faculty and staff by another 30 percent.

One of the most remarkable achievements was made by the Alumni Association, established many years ago as the Alumni Society and governed by an Alumni Council. CCAC's former students responded to the challenges of the times by reorganizing their Constitution and By-Laws and launching a program of development which now stands unequalled by most alumni associations of its kind. First of all, the scope of membership was enlarged; then all members were surveyed to evaluate their interest and support of the College. The response was sufficiently encouraging to warrant a series of programs consisting of seminars and counseling sessions for students and parents, the establishment of a CCAC study collection, and silent auctions to raise money for scholarships.

When the Faculty Chair Endowment Fund was established by a challenge gift from a trustee alumna, the Alumni Association launched its first major fund-raising campaign, collecting more than \$30,000 in gifts and pledges. Since its inception, the Alumni Silent Auction has grown in scope and productivity, and it promises to become one of the College's most important annual fund-raising events in behalf of CCAC students.

Along with everything else, the scope of the College's financial operation has grown. The institutional general budget has

increased four-fold in ten years: from \$277,547 in 1960 to \$1,255,745 in 1969—twice as much as was projected in 1960. Tuition managed to stay in line with national projections on the cost of educating students over a ten-year period, however. In 1960 tuition was \$600 per academic year; in 1969 the figure had jumped to \$1200.

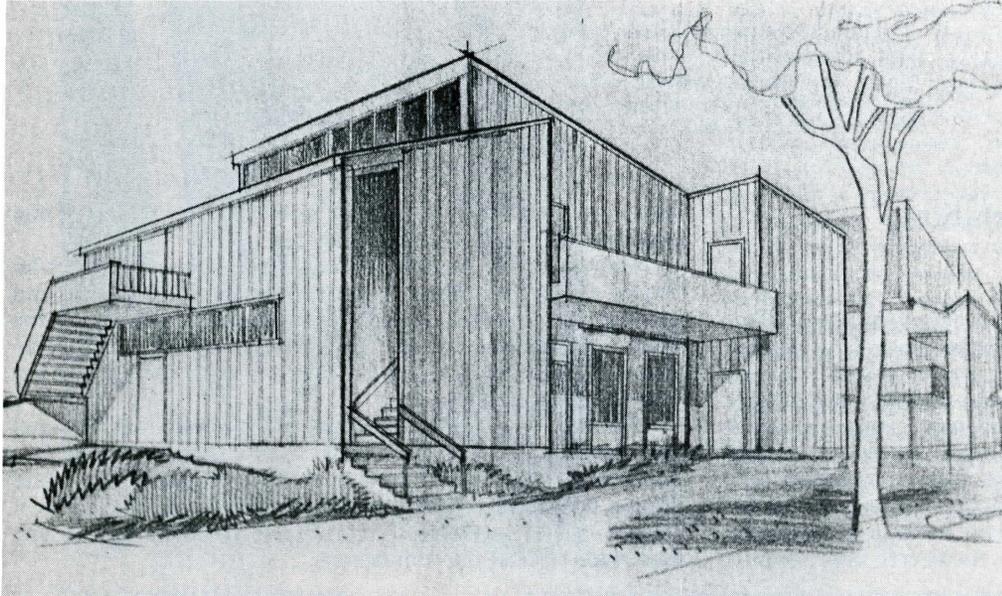
Financial support from several sources other than tuition was uncovered during the past decade. The most dramatic, of course, was that provided by the Higher Education Act of 1965 and other federal programs. For CCAC these programs provided approximately two-million dollars for educational facilities, equipment, faculty research grants, and curriculum development. The College also enjoyed the benefit of a bequest of nearly a quarter-million dollars which, in concert with funds raised from other private sources, helped to match available federal funds for the construction of Founders and Martinez Halls. Additional funds came from the Ford Foundation, which provided \$45,000 over a five-year period for fine arts scholarships.

The profound growth of the College during the past ten years has not occurred without the frustrations, inconsistencies and inconveniences which usually accompany change. Through it all, however, the faculty and students have been patient, understanding and innovative when confronted by these adversities. Nevertheless, it behooves the College to put forth every possible effort to make the transition from one decade to the next as smooth as possible.

At present, the breezes of change are still blowing through CCAC. A new Basic Studies program is under way. Interdisciplinary courses are cropping up all over the curriculum, and new materials and techniques continue to emerge from the studio classes. The administration, red-faced and panting, tries to keep up with the remodeling, building and financing required by these innovations. Two new studio buildings are in progress and off-campus space has been obtained to replace antiquated structures which have become hazardous.

Thanks to a generous challenge gift, a new ceramics studio to bear the name of the donor, Noni Eccles Treadwell, is scheduled for completion in the next three years. A serious shortage of instructional space remains nonetheless, especially for sculpture, drawing, painting, certain crafts courses, and design. The manner in which these deficiencies can be covered depends upon the planning and financing of solutions. With regard to planning, let me quote from my report to the trustees, faculty and students on July 1, 1960:

“Of those challenges to be faced by the College during the next five years, none will be greater than the impending growth of the student body. The time is rapidly approaching when the faculty and administration must face up to the re-



Under construction this fall is a new 48,000-sq. ft. two-story steel and glass building to contain four sorely needed studios for photographers, silkscreeners, graphic designers and painters. A pre-fab modular structure by Oakland's CSB Construction Co., it perches behind Treadwell Hall, replacing the old "rabbit hutch" studio (so-called because it once housed the animals which served as models for drawing students) ordered demolished this summer by the Oakland Fire Department.

sponsibility of fixing the size of the enrollment through the definite establishment of the scope of the curriculum. Of all the various opportunities which will be extended to the College for growth, great care must be taken to select wisely those areas in which it is best suited for success. To embrace every field of endeavor in order to represent all things to all people is a pitfall which must be carefully avoided. The College must develop and maintain a plan and keep it foremost in the eyes of everyone concerned with its development."

At this writing, the College is faced with the prospect of spiraling operating costs in a declining economy. In other words, inflation probably will continue but the funds to cope with it will be more difficult to get. Furthermore, leveling off the enrollment will help to accelerate the climb in the cost of educating and training each student. Like everyone else in a falling economy, students will find it increasingly difficult to meet the College's tuition requirements.

Where the money will come from to support the education of large numbers of students as they pursue a course toward a better and more meaningful way of life remains to be determined. Also conjectural at this point is the source of funds to fill the gap between the cost of operating CCAC and the ability to provide adequate income. As one scans the horizon in search of this source, it becomes quite apparent that no one individual or organization is prepared to come forth with ready and easy answers. The obvious answer must therefore lie within the heart of every human being and in his compassion for those less fortunate than he.

It is clear that colleges such as CCAC must obtain a larger share of citizens' funds through federal and state support.

Specifically for the purpose of obtaining such support, CCAC has joined forces with other private institutions in California and with a group of other American art schools.

The organization of art schools known as the Union of Independent Colleges of Art (UICA), which consists of the Rhode Island School of Design, the Philadelphia College of Art, the Maryland Art Institute, the Kansas City Art Institute, the Minneapolis College of Art and Design, the San Francisco Art Institute, and CCAC, has obtained thousands of dollars in federal funds for curriculum enrichment, teaching fellowships and research. It is hoped that this support can be extended to include help from private foundations and corporations as soon as they recover from the current economic crisis.

In California matters have not gone nearly so well. The Association of Independent California Colleges and Universities, of which CCAC is a member, succeeded in its efforts to obtain an increase in the number of state scholarships in California, but failed by a narrow margin to get the California Constitution revised so that State tax money could be used to support private non-profit colleges and universities in the State.

The search for funds will continue, but we must not lose sight of the fact that CCAC does not run on money alone. What really carries it along year by year is a condition which lies deep within the heart of the institution. One does what he does with what little he has because of an abiding belief in the worth of every young man and woman who comes to share in the life at CCAC and in the overriding importance of individual fulfillment—the right of everyone to achieve his maximum potential. □

REVIEW: SUMMER 1970

By MARILYN HAGBERG

A popular Open House ended CCAC's 63rd Summer Session, which was highlighted by a stunning weaving project, a new teaching internship program and a rash of excellent exhibits.

Open House: Striking Exhibits and Art-in-Action

■ The August 13 Open House which culminated CCAC's 63rd Summer Session brought out a larger audience than did any other summer Open House in recent years. One of the most popular displays, impressively suspended between the Isabelle Percy West Gallery and Martinez Hall, was a stunning, multi-colored and richly textured "environment" woven by students participating in a special four-week textile workshop conducted by noted British-born Marin County weaver Barbara Shawcroft. There also were excellent exhibits of ceramics, printmaking, silkscreening, sculpture, metal arts, photography,

and graphic and environmental design in the studios of the main campus and the Broadway Annex.

Adding to the success of the exhibits was some art-in-action. In the Pot Shop there were students throwing and molding demonstration pieces. Students were busy also in the print and silkscreen studios, giving visitors a chance to observe at close hand some of the techniques and skills that go into the making of contemporary art.

The most arresting arrangement of art objects was found in the metal arts studio. There Ken Cory's jewelry-making students had imaginatively positioned their creations in, on and around the colorful components of a glass-encased still life of fresh fruit and vegetables. Interestingly, ornament and agriculture made compatible companions.



ERIC CHENEY

Ornament and agriculture made compatible companions in the metal arts class's off-beat Open House exhibit.

Spontaneous Architecture: A Sort of Survival Trip

Undoubtedly the most dramatic single work shown at Open House, and the most intriguing project undertaken at CCAC this summer, was the large, tent-like "environment" made by the 11 young women enrolled in Barbara Shawcroft's workshop. A sensuous, free-form structure based on the idea of the decorated tents of the nomadic tribes of the Middle East and North Africa, the vivid shelter, now the property of CCAC, is an example of what Miss Shawcroft calls "spontaneous architecture," constructed "with the nomadic sense of decorative survival." For the students involved in its creation, it turned out to be a splendid way to learn weaving.

Beginning with the yarn-wrapped edges and spines of a white nylon parachute top which formed the environment's immediate shelter core, Miss Shawcroft's students built the multi-faceted structure downward, outward and inward after securing its skeleton to ceiling, walls and floor. Mainly they employed such non-loom techniques as wrapping, plaiting, netting and macrame, using heavy jute, hemp and sisal, woolen yarns and synthetic ropes and yarns. In a couple of areas, they also incorporated assorted objects found in nature—little redwood cones and sea-carved stones. The only loom-made segment of the structure is a long canopy suspended from the center of the "tent" and extending out to connect the exterior with the interior.



ERIC CHENEY

The silkscreen studio was one of several scenes for art-in-action during Open House.

The summer weaving students of Barbara Shawcroft (lower left) collaborated in creating this richly hued, robustly textured tent-like "environment," now the property of CCAC.



BILL HARRIS



PHOTOS BY BILL HARRIS

Students Risa Toor, Mary Martinez and Linda Yocum, from left, work on the Shawcroft shelter. The details shown are of knotless netting with jute and yarns (left), and macrame and free-falling sisal strands (center) beneath the white nylon parachute top which formed the environment's roof.

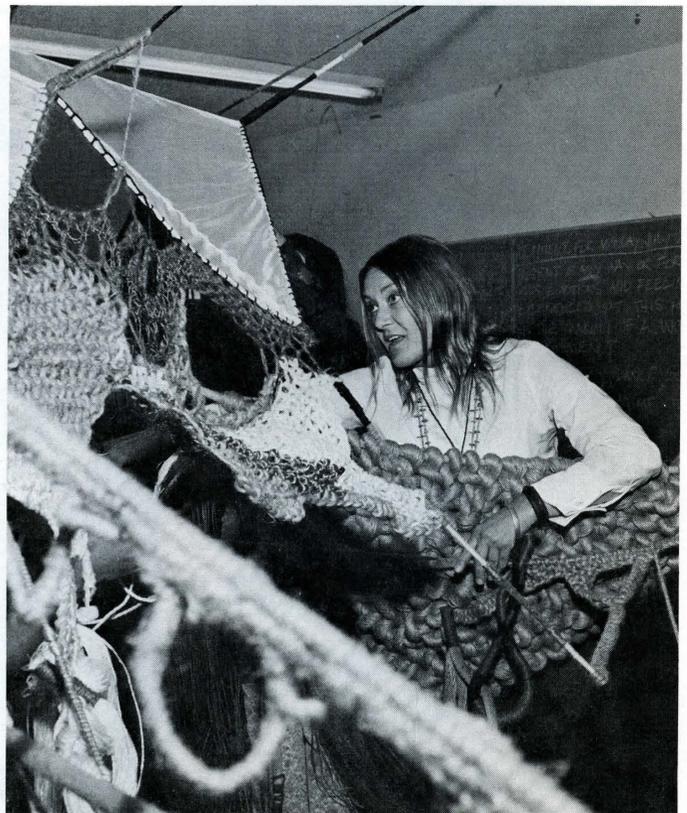
Entirely a collaborative enterprise, the shelter contains no individual or pre-planned pieces. Rather, the students moved from area to area each day, frequently adding to someone else's work—and inheriting each others' problems. "The project provided great potential for the weaver's freedom of expression, and for her learning to weave by direct experience according to her own light and imagination," says Miss Shawcroft. "But as well as infusing the environment with her individual skills and ideas, each student had constantly to interrelate her work with that of the others in the class."

Although it is not strictly finished—it can be added to indefinitely, "as long as someone can find somewhere on or in it a point of departure," says weaver Shawcroft—the total effect of the environment is of organic, indigenous architecture for a mobile people with a love of decoration. As one moves inside and around it, it produces extraordinarily varying experiences of color, light, texture, open and enclosed spaces—even of movement. Wrote art critic Miriam Dungan Cross in the *Oakland Tribune*: "A tent to dazzle a nomad, it provides a sensuous experience as a wondrous complex of glowing color and glistening white, of rough natural hemp and matt celodun greens with textural variations of lacy areas, bulging twists of heavy rope and free-falling single strands."

As Mrs. Cross described the experience, "The local nomad parts the entrance curtain of free-hanging strands, spontaneously sticks his head through apertures inside, tries on a ram's-head mask in the 'ritual spot,' shrinks from a twisted, yarn-bound rope that looks like a serpent, twirls a 3-D form resembling a hummingbird's nest, and sits on a mat which is an extension of the wall."

The end of her CCAC workshop has not been the end of an idea for Barbara Shawcroft, a versatile craftswoman who recently has made a name for herself with her exhibitions of woven "people," several of which were at San Francisco's Anneberg Gallery last November. After her Oakland teaching stint, she moved across the Bay to direct the production of another woven environment at the Yarn Depot in San Francisco and then to the Mendocino Art Center for a third nomadic structure. Her summer instructing ended, she now has returned to her San Anselmo studio to work alone on yet another environment, this time one to house her unusual "people." The entire adventure with free-form woven shelters impresses her, she says, as "sort of a survival trip."

Weaver Barbara Shawcroft supervising construction of the multi-faceted shelter. Mrs. Richard Kamler in private life, she was trained at the London School of Arts and Crafts and England's Royal Dance Academy and studied architecture at the University of Montana. She has worked with noted weaver Lilli Blumenau and famed textile designer John Lenor Larsen, and has taught at San Francisco's Yarn Depot, the Mendocino Art Center and Marin County's Heliotrope Free University.



The vivid shelter was dramatically suspended between Martinez Hall and the West Gallery for public viewing during and after the summer's Open House.



ERIC CHENEY

Turning Interns Into Teachers

Ten students completed the Teaching Internship Program which was offered for the first time this summer by CCAC's Education Division. "It's still too early to evaluate the success of the program (at this writing, some of the interns have obtained positions in Bay Area schools), but from an instructional standpoint the results of the first program were gratifying. Both students and instructors were totally committed and highly enthusiastic," reports Dr. Piroja Shroff, organizer and director of the program.

Those enrolled in the intensive program for prospective elementary teachers arrived with bachelor's degrees in art, with preparation in academic areas as well, and with grade-point averages of at least 2.75, says Dr. Shroff, who also is chairman of CCAC's Division of Education. About half of them graduated from CCAC; the rest received their undergraduate educations at various other colleges throughout the U.S.

During the first two weeks, the interns received concentrated preparation in the teaching of academic subjects in elementary schools from three CCAC faculty members. Their instruction in language arts and curriculum was from Dr. Catherine Nurse, in science and mathematics from Edwin Harshman, and in art from Mrs. Rosemarie Jones. For the last six weeks of the internship, the students practice-taught in Bay Area summer school programs under the supervision of their CCAC instructors. During their practice-teaching period, they returned to the College once a week for seminars conducted by Dr. Shroff.

The internship program was launched by Dr. Shroff because "of the need for art teachers in elementary schools who have background in areas besides art—for qualified people who will be willing and able to teach academic subjects in addition to art," says Dr. Shroff. She hopes to offer the program again this spring at CCAC, which is the only art college in California accredited to award a teaching credential, and the only one providing a teaching internship.

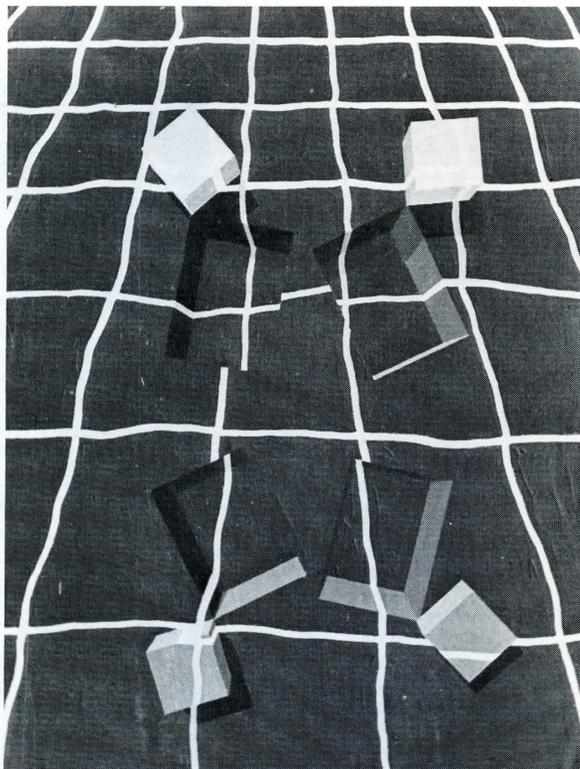
At The Gallery

PHOTOGRAPHIC SYNTHESIS, May 26-June 14. The works of nine artists who explore combinations of photographic light-sensitive techniques were featured in this invitational exhibit organized by Leland Rice, CCAC photography instructor. More than 50 recent pieces were included in the show, which presented a visual clarification of the new concerns for the photographic image in relation to hand-formed technique. All of them illustrated some form of photographic reproduction as a point of departure.

Robert Rauschenberg was represented by photo-lithographs from his "Stoned Moon" series. Robert Heinecken, who teaches at UCLA, exhibited blow-ups made by projecting magazine pages on photo-sensitized linen canvas. Jim Dine and Lee Friedlander, who have been collaborating for a number of years, sent several works of combined photographs and etchings from their series "Work From The Same House," a portfolio edition published by the Petersburg Press in London.

Santa Rosa Junior College instructor Max Hein showed a series of vividly colored photo-silkscreens based on the construction of the Hoover Dam. Harold Jones, Associate Curator of Prints at the George Eastman House in Rochester, N.Y., exhibited "skys" executed by hand-tearing postcards and

Detail of Tibetan Thanka.



"White Net" by David Russell, acrylic on canvas, 1970.

juxtaposing them to create new spatial relationships. Carl Cheng of Los Angeles showed a selection of cut-out photo-montages. Mike Stone, a recent UCLA graduate, contributed hand-tinted photographs taken directly of television news broadcasts and encased in inflatable plastic bags. And Robert Fichter, a visiting lecturer in photography at UCLA, showed a number of works in which he applied the blueprint process with photo negatives.

THE SACRED ART OF TIBET, May 29-June 14. Presented in the CCAC Annex, next door to the Gallery, this tremendously popular and highly acclaimed exhibition was arranged by CCAC Gallery director Robert Ballard with the cooperation of the Tibetan Nyingmapa Meditation Center in Berkeley for the benefit of the Center. The largest array of Tibetan art objects ever assembled in the East Bay, it included more than 50 sacred objects borrowed from local collections as well as scrolls and handcrafted ritual items from the Meditation Center. Among the exhibition's works were Thankas ("rolled-up" fabric paintings) and Rupas (sculptural images). Augmenting the exhibit was a series of films on Tibet and Buddhism.

In his long and glowing review of the exhibit, San Francisco *Chronicle* art critic Thomas Albright wrote of the works that "most of them are as high in artistic quality as they are profound in symbolic implications." He also called the Tibetan exhibition "the choicest of all" of the East Bay's current flowering of important art shows, and "a major contribution both to scholarship and to enlightenment."

DAVID RUSSELL-PAOLO COTANI, June 17-July 10. This exhibit of geometric color abstractions by two contemporary European artists was organized by Gallery director Bob Ballard, who'd met David Russell when the noted English artist was in the West last year to cover CCAC's "West Coast Skyscapes" exhibition for *Arts Magazine*. Russell, who lives in London and is the London correspondent for *Arts Magazine* and a contributor to various other art periodicals in England and the U.S., did specifically for the CCAC exhibit a series of twelve large acrylic paintings on canvas. Their precise, highly decorative, brightly colored non-objective configurations are strictly two-dimensional but frequently fool the eye with illusions of three-dimensional forms.

Italian painter Paolo Cotani, who lives in Rome, was represented by a series of tempera paintings executed in the last two years. Like Russell's, his works are extremely geometric and brightly hued, but although they seem completely non-objective, their patterns are based on landscape motifs.

This two-man show marked the first presentation of Russell's works on the West Coast and the premier showing of Cotani's paintings in the United States. Both artists have exhibited widely in Europe, and Russell also has shown on the East Coast and in Brazil.

GRADUATE PROJECTS, July 14-24. This show was a mixed bag of works in several media by six artists who received their master's degrees from CCAC this summer: ceramist Dean Freeman, painter-printmaker Peter Gentenaar, sculptor Richard Hall, and graphics artists Dale Graff, Bruce Johnson and Frances Rich. Each artist contributed several works to the exhibit, which was arranged by Bob Ballard with the assistance of the Graduate Division.

Especially striking were the sensuous, free-form porcelain vases and other objects by Dean Freeman, an Oklahoma native who took his bachelor's degree in ceramics from CCAC in 1959. Freeman works with the difficult technique of lustrous, low-fire glazes on high-fire porcelain, and on many of his pieces he adds lively Baroque incrustations with thrown forms.

DUTCH ART TODAY, August 8-September 6. Another popular show, this largely documentary exhibition, which is touring the United States and Canada under the auspices of the Smithsonian Institution and the sponsorship of the Embassy of the Netherlands, consisted of 37 paintings by 21 contemporary Dutch artists. San Francisco *Chronicle* critic Thomas Albright called it a "first-rate exhibition . . . although it should be called 'Dutch Painting of the 60s.'" He also remarked that "one of its most surprising features is how closely so many of its works resemble Bay Region painting of yesterday, meaning the late 50s."

The show illustrated the many influences on the modern art of The Netherlands. Although it included echoes of the Cobra movement, the constructivists and the minimal painters, most of the works indicated that many Dutch artists are still committed to abstract expressionism and action painting and to the new figuration and neo-surrealism which have evolved from them.

Thomas Albright added in his review that the front-rank

artists working in The Netherlands today demonstrate "that they have managed to keep alive a highly virile abstract impulse that for the most part avoids the prettiness and pitfalls of School of Paris painting."

CCAC: 1966-1970, July 30-September 11. By rather than at the Gallery, this show was organized by Bob Ballard for the Mezzanine Gallery of the Kaiser Center in Oakland. It consisted of 30 paintings by 22 artists who have received their M.F.A. degrees from CCAC in the past five years.

Included in the Kaiser exhibit were representational pictures by Don DeViveiros and Jack Mendenhall; abstract and expressionist paintings by Michael Bravo, George Chang, Peter Gentenaar, Douglas Gilbert and Roger Kast; lyrical and metaphysical landscapes and skyscapes by Bob Ballard, Myra Hocking, Phillip Hocking and Tom Nuzum; hard-edge and minimal abstractions by Craig Clemmens, Avery Falkner, Norman Gee, Betty Onodera, Lionel John Osborn, Curtis Palmer and Leroy Parker; an impressionistic work by Susan Cunningham; a collage by Robert Oliver; a funky picture by Kim Rogers; and a social protest pop painting by Marlene Oliver.

CCAC Trustee Mrs. Charles Henri Hine, left, and Mrs. Albert G. Churchill, wife of a Trustee, before Eugene Brands' huge "Black Background" at the opening of *DUTCH ART TODAY*.



Jo Sinel's Super Show

Man-about-the-campus, former faculty member and long-time friend of CCAC as well as one of America's most noted graphics artists and industrial designers, Jo Sinel had an entertaining and informative retrospective exhibition in the Meyer Library June 26 through 30. Spanning the career of the 80-year-old artist from about 1905 to the present, the show surveyed the creations of a man who designed everything from toothbrushes to tombstones.

The exhibit offered a representative sampling of Jo Sinel's collected works, which he gave to the College a few years ago. (Syracuse University had earlier asked for the collection, but "I didn't like the idea of its going all the way to upstate New York," says Jo. He offered it to CCAC instead, and President Harry X. Ford and the Board of Trustees accepted it enthusiastically. There are approximately a thousand works in the collection, which will be permanently housed in the Meyer Library for use by students, faculty and visitors.)

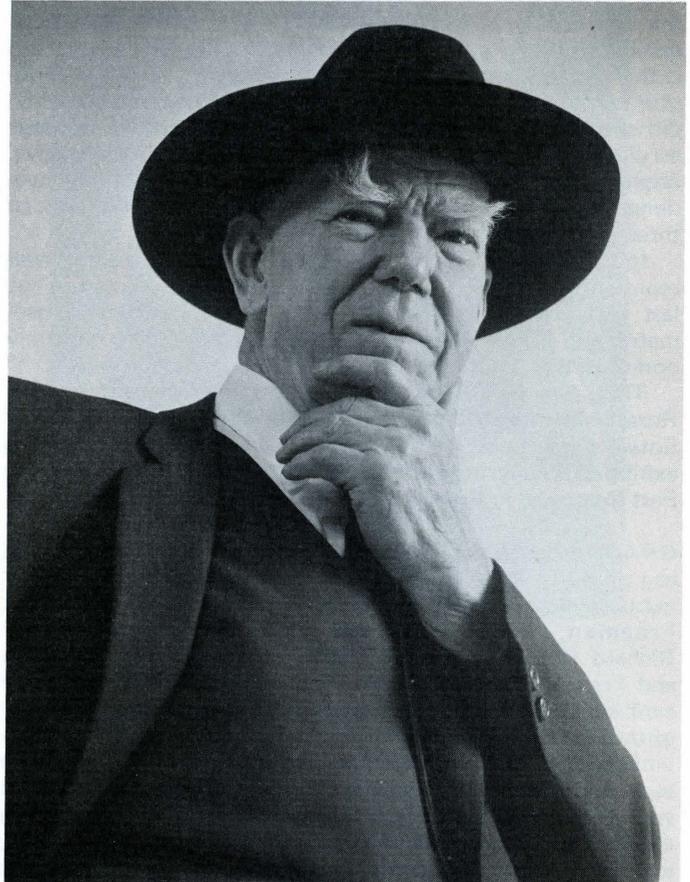
Included in the exhibit were three-dimensional models of Mr. Sinel's packaging innovations; his designs for industrial products and photographs of the products, among them the S & W coffee can, the first contemporary typewriter (a Remington), and the Marchant Calculator; and selected examples of his advertising designs, lettering, book designs, and trademarks. The show also contained a number of Jo's watercolor paintings, and slides of his stunning paintings of butterflies.

A New Zealand native who came to the U.S. in 1917, Jo Sinel became the first established industrial designer in this country and one of the leading proponents of aesthetics in industry. He was one of the fourteen founders of the American Society of Industrial Designers and now is a life member of that organization.

Sinel helped to popularize a clean, uncluttered style for advertising and graphic art, and his crisp Roman lettering has been closely followed by the advertising world for years. His stylized two-dimensional designs are distinguished for their simplicity and clarity, and for the directness of their images and the readability of their messages. Always Jo has preferred to work with black and white, feeling that "it is the most effective way of conveying an idea visually." He has often used color, however, but never more than three or four colors at once. Frequently he lets colored paper serve as a background for his black-and-white designs.

Born in Auckland in 1889 to a large family (he has eight brothers and two sisters), Jo Sinel was advised by his high school principal to become an artist. He first apprenticed himself to a lithographer and later studied art—"in a desultory way," he says—in Australia and Great Britain and at the Art Students League in New York City and the California School of Fine Arts, now the San Francisco Art Institute. At San Francisco one of his mentors was Spencer Macky, president of CCAC from 1944 to 1954.

ROBERT ARNOLD



Jo Sinel, industry's artist.

In taking the commercial art road, Sinel was strongly influenced by William Morris, printer, designer, painter and poet. Following Morris's influence, he decided "to design everything."

From ads to andirons and automobiles, from beer bottles to book covers, from hammers to hearing aids, from labels and letterheads to packages and pickle jars, from textiles and telephone books to toasters, typewriters and trucks, Jo Sinel did design just about everything. He found his commissions almost everywhere, with many of the biggest and best companies in America. He designed the Australian and Southern Pacific Railroad exhibits for the 1939 World's Fair in San Francisco. He created book jackets for Doubleday, Alfred A. Knopf and Random House.

He also designed more than 300 trademarks for American businesses, institutions and industries, among them the Art

Institute of Chicago, Hoffman Ginger Ale, Doubleday Doran, the Crime Club, the International Mercantile Marine, and the Archaeological Institute. In 1924 he compiled and wrote the text of a book for Alfred A. Knopf on trademarks by American designers. He also has written several articles on machine aesthetics and industrial design and has himself been the subject of many more.

After working as a graphic artist and industrial designer with a number of firms and advertising agencies in New Zealand, Australia, Great Britain, New York, Montreal and San Francisco, Sinel established his own business in New York City in 1923. In 1936 he moved his thriving design enterprise to San Francisco. There he stationed himself for the remainder of his career, though he was "in and out of the Bay Area periodically," to teach, to lecture, to travel, and to carry out commissions. Now he lives in Oakland, a few minutes' walk from CCAC, where he can be seen almost every day, talking with students in the cafeteria or musing—and occasionally snoozing—in the Library.

Jo taught at CCAC's Berkeley campus in 1921 and 1922 and at the Oakland campus in 1949 and 1959, when the College began its industrial design courses. In 1958 the College presented him the honorary degree of Doctor of Fine Arts. He also has taught classes in graphic and industrial design at the Claremont Colleges, at Los Angeles' Chouinard Institute, at the Pratt Institute in Brooklyn, N.Y., and at the Rudolph Schaeffer School of Design and the California School of Fine Arts in San Francisco. For many years he designed and supervised the production of publications for Mills College. In addition, he has lectured at numerous colleges and universities and to clubs and organizations throughout the United States and in New Zealand.

The winner of many awards for his creative designs for art and industry, Jo Sinel chose to be a commercial artist because "I wanted freedom of movement, an opportunity to earn an adequate living, and a chance to enjoy the fruits of the earth and the ocean and to live the unconventional life as much as I could," he says.

He has never stopped moving. He worked as a harvest hand and in the sheep-shearing sheds in Australia and served briefly in the British Merchant Marine during the early part of World War I. He roamed throughout the United States, tramped through England and Scotland, visited the Channel Islands, climbed the Sierra Nevadas, lived among the Indians of the Southwest, owned two Rolls Royces, and grew a total of twelve beards. In 1960 he returned to New Zealand after 42 years, and went back again in 1964. Now he is contemplating a trip to Australia.

Once Jo Sinel built himself a cabin of rocks and driftwood in the California Sierras, and once he was married for 11 years. Never, though, has he abandoned his "happy pursuit of the fair sex," he says. Despite an admitted partiality for blondes, he insists that he is delighted by "all the lovely young ladies at CCAC."

Things Are Meant for People

One of the philosophies of CCAC's Design Division, that things should be designed for people, has lately been benefiting a number of children at Oakland's Whitton School. It even "may benefit thousands of persons who purchase products that will be created by [Morris] Barnett's industrial design students when they have begun their professional careers," wrote Education Editor Bev Mitchell in the July 19 Oakland *Tribune*.

Last spring, several students in Mr. Barnett's industrial design class at CCAC undertook an ambitious community project: designing and making educational and recreational aids for the youngsters at the Whitton School, which provides a therapy program for about 120 nursery through junior high school-age children. The therapy services are given by the Alameda County Health Department under the supervision of Mrs. Marjorie McLaughlin.

Completed in May, the project proved its success this summer. One of the most gratifying proofs of that success came in the form of a letter of commendation to Morris

CCAC student-designer Rick Sandoval fits John Christensen with the unicorn-type head attachment which enables John to type and paint.



ERIC CHENEY



Barnett from Dr. Oliver S. Hayward, the Alameda County Health Department's Assistant Health Officer. Dr. Hayward referred to a favorable report from clinic physicians on the progress of a 12-year-old boy thanks to a "functional and useful" unicorn-type head attachment made by Richard Sandoval, a sophomore last spring. In his letter Dr. Hayward wrote that "everyone on my staff appreciates the very special skill possessed by your student and the happy way in which he has been able to use it to help this severely handicapped patient." Says Mr. Barnett: "He could not have paid a higher compliment."

Rick Sandoval's "unicorn" of lightweight metal and plastic has enabled young John Christensen, who suffers from cerebral palsy and has virtually no use of his arms and hands, to type and paint. In designing this valuable educational aid, Rick took into account not only John's limitations, but also his likes. "Oakland Seals" is printed on the helmet, for the boy, normal in every other way, is an avid hockey fan.

Another important educational aid was made by James Lowson for Christina Baker, an 8-year-old whose legs are weak from cerebral palsy. For her Jim built a low desk which has a chair on wheeled casters. Christina can climb onto the chair from the floor and swing it around to click in place before the desk, which has an adjustable top. The latter feature also has proven helpful to Christina, who, incidentally, developed a crush on Jim. She tends to slump, and the desk top in a slanted position makes her sit straight.

Among other items made for the Whitton children by CCAC students were a cardboard tractor, a number of wheelchair tables, a Chinese dragon for the playground, and a wristband and a stencil for a boy named Ricky. David Ashby made the wristband, which holds Ricky's pencil on a chain so

he can't drop it, and Israel Kaytsky made the stencil, which consists of plastic cut-out letters of the alphabet that fit into empty squares to help the youngster write words.

Ronald Peters' inexpensive and easy-to-make corrugated cardboard tractor tread has turned out to be a grand recreational aid. Two or three children can roll around in it, and two children in wheelchairs can also play in it. "It has great mobility and can be very amusing," says Mrs. McLaughlin.

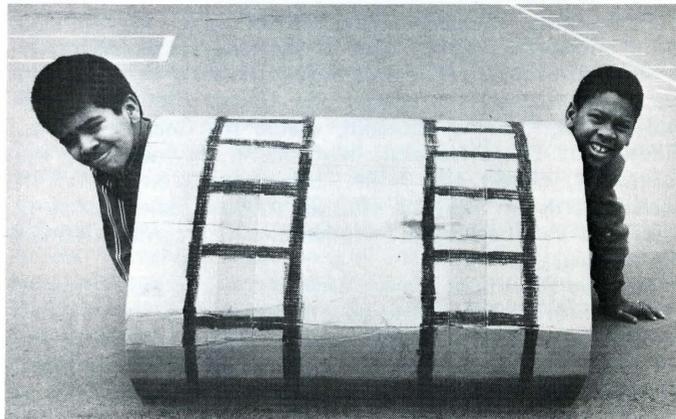
The therapy instructors as well as the children at the Whitton School are grateful for the aids designed and constructed by Morris Barnett's students. "Problems crop up in occupational therapy which can't be met by standard equipment," Mrs. McLaughlin says. "We know what is needed, but we haven't the skill or know-how to design and make aids that will operate well and smoothly, without being too heavy or unwieldy. Recreational aids are especially difficult, since these children can do little more than roll."

Community involvement has long been a theme of Mr. Barnett's classes, and for a number of years the designer-instructor has been selecting projects for his students which both challenge their inventiveness and require them to work with people. His classes have designed for children in the past, but "we've never before worked on a project quite so challenging as the one for the Whitton School," he says. Three years ago CCAC students made toys for kindergarteners at Oakland's Dunstan School, and last year they built corrugated board playground equipment for the Cole School, also in Oakland.

For the Whitton project, the students conferred with the teachers and therapists and observed and talked with the children, who they found to be normal in every way except for their physical disabilities. Like youngsters everywhere, they displayed enthusiasm, happiness, frustration and anger. "We accepted them as normal children with special problems," says Mr. Barnett, whose basic interest is always "to establish a relationship between what a product does in terms of its design relationship to human beings and how the people who eventually receive the designer's work will use it." □

Above, left: Christina Baker can get herself into the special low desk made for her by James Lowson. Below: Two youngsters can roll at once in the cardboard tractor constructed by Ron Peters.

PHOTOS BY ERIC CHENEY



CCAC'S TRUDE GUERMONPREZ

Is The U.S.'s Craftswoman of The Year

By MARILYN HAGBERG

■ "During the last 20 years I have had the great satisfaction of seeing weaving take its place among the fine arts, and I am proud to say that as a teacher I have contributed to that." The writer of those words, Trude Guermonprez, professor of textile arts and chairman of the Division of Crafts at the California College of Arts and Crafts, can take satisfaction also in knowing that she has contributed through her art to weaving's climb to pre-eminence on the international crafts scene. As designer, textile artist and educator *par excellence*, she has made spectacular marks.

Those who have seen her creations in exhibitions in this country and abroad and those who have studied under her at CCAC and at other art schools, colleges and universities have long known that Trude is someone special. Now, in addition to them, the rest of the nation knows. For this summer Mrs. Guermonprez received the prestigious 1970 Craftsmanship Medal from the American Institute of Architects at the AIA's national convention in Boston.

The AIA Medal is bestowed in recognition of "an individual craftsman for distinguished creative design and execution, where design and hand craftsmanship are inseparable." In naming her recipient of the 1970 award, the AIA's Jury on Institute Honors commented that Trude Guermonprez "must be considered in the front rank of weavers in this country. Her work has always concerned itself with excellent craftsmanship, but it has gone far beyond craftsmanship in the inventive use of materials and sensitive handling of color and design."

The architects have recognized Trude's teaching as well as her creative talent. The citation accompanying her Medal states: "All those concerned with the design of the human environment will reap rich rewards from her dedication to the training of others."

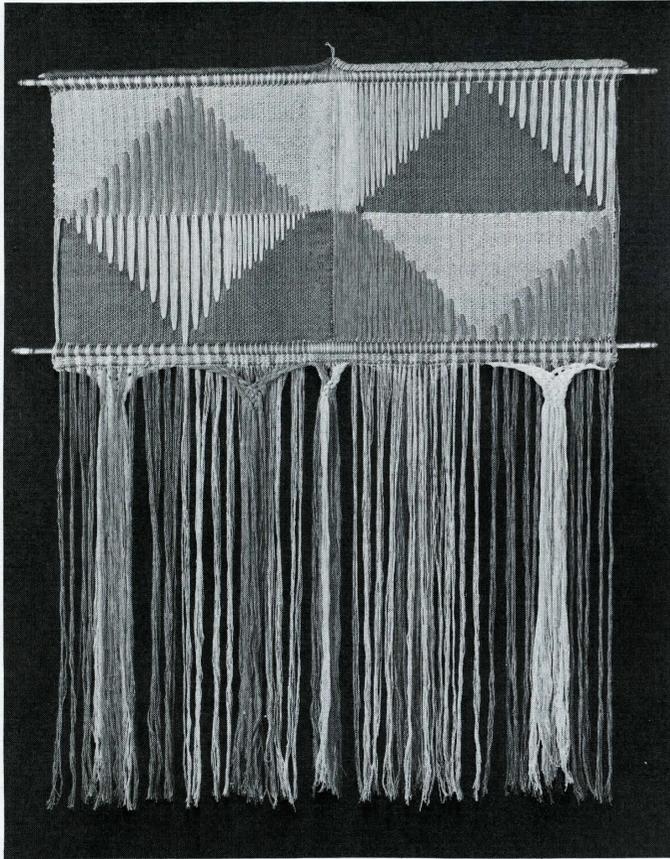
Naturally enough, Mrs. Guermonprez is thrilled over receiving the AIA award, especially in such prominent company. Another of the ten 1970 winners is famed avant-garde designer-planner R. Buckminster Fuller, recipient of the AIA's top Gold Medal award. She is pleased, too, that "architects recognize the place of crafts." Of her honor she says: "It's the sort of thing that comes only once in a lifetime." It is far from being a culmination for Trude, however. "I feel I'm only just beginning," she says. "I'm constantly involved in something new and different."



A loom in every room: weaver Guermonprez at home.

A professional weaver for 37 years, Trude Guermonprez has had a number of beginnings. She was born to Austrian parents in Danzig, then part of Germany, and grew up in Austria, Germany and Czechoslovakia. She received solid training at the College of Arts and Crafts in Halle, Germany, and at Berlin's Textile Engineering School, and she also studied in Cologne, Germany, and in Sweden and Finland. From 1933 until 1947, when she came to the United States, she was a designer with the weaving studio Het Paapje in The Netherlands.

She branched out into teaching when she came to this country, and teaching has been an integral, and important,

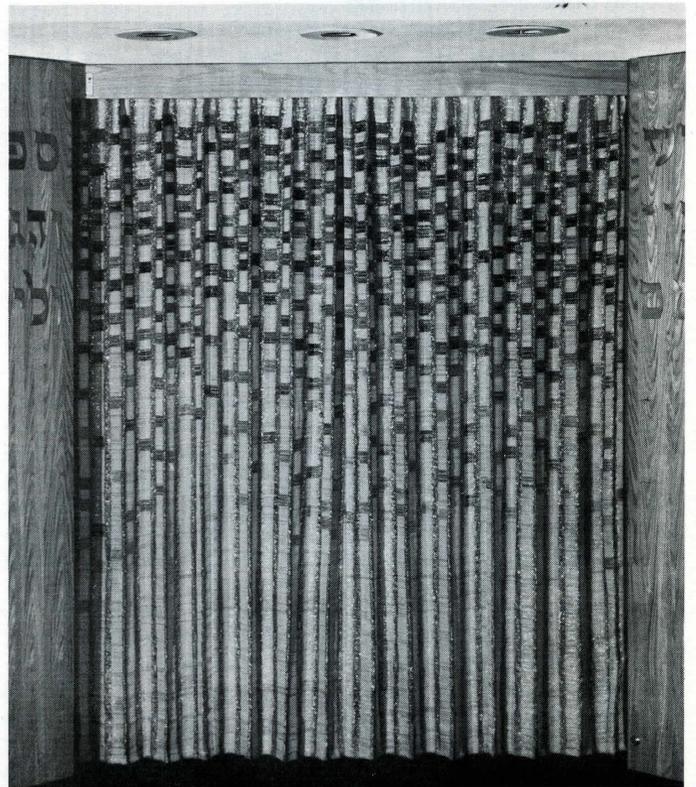


*Small banner of red and gold silk,
27 x 24", 1964.*

*Curtain for the Ark, Rodef
Sholom Synagogue, San
Rafael, Calif. Multi-colored
checks on white silk ground
with gold metallic thread,
for Ark opening 11 x 8',
1961.*

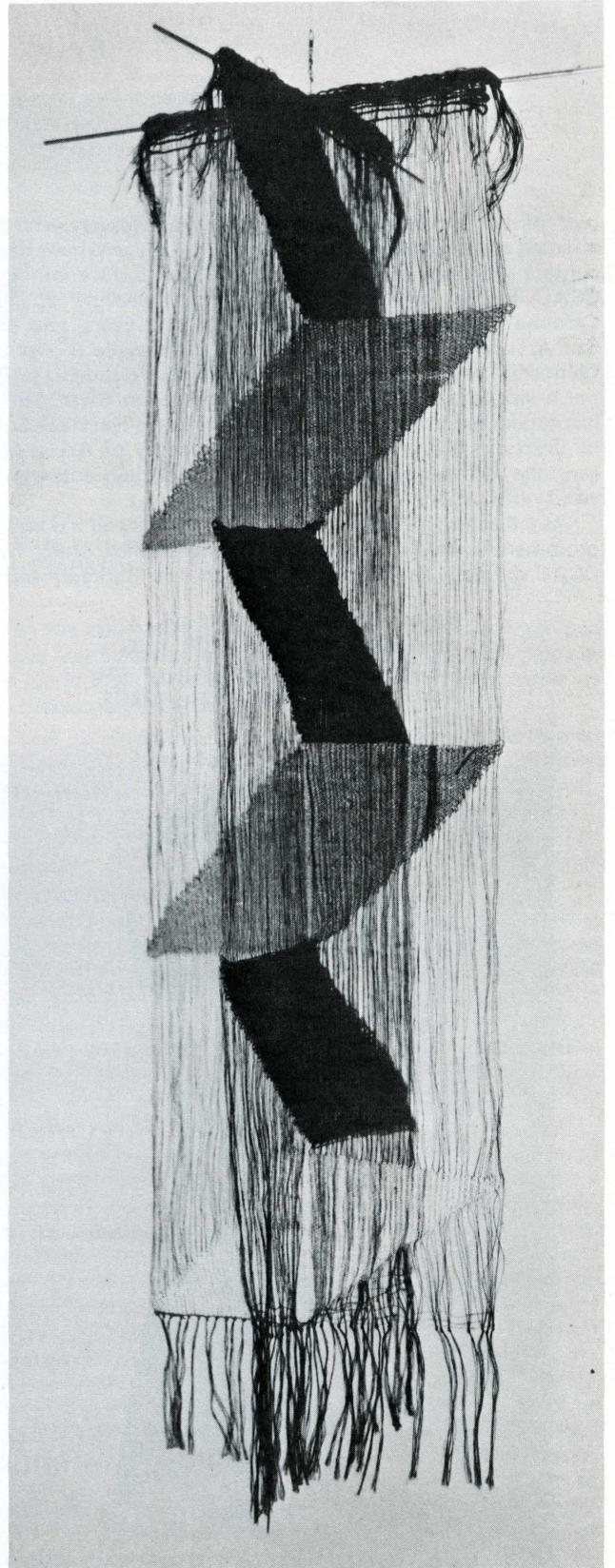
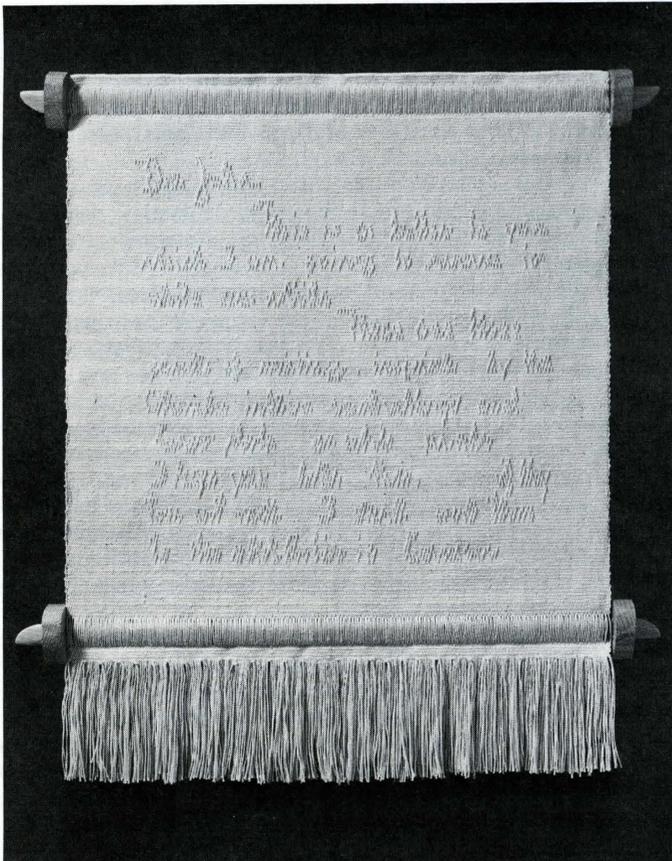
TRUDE GUERMONPREZ

designs and makes everything, in effect, which can
be woven



Space Hanging, 1+1=4. *Blue and green linen, 36 x 13 x 13", 1965.*

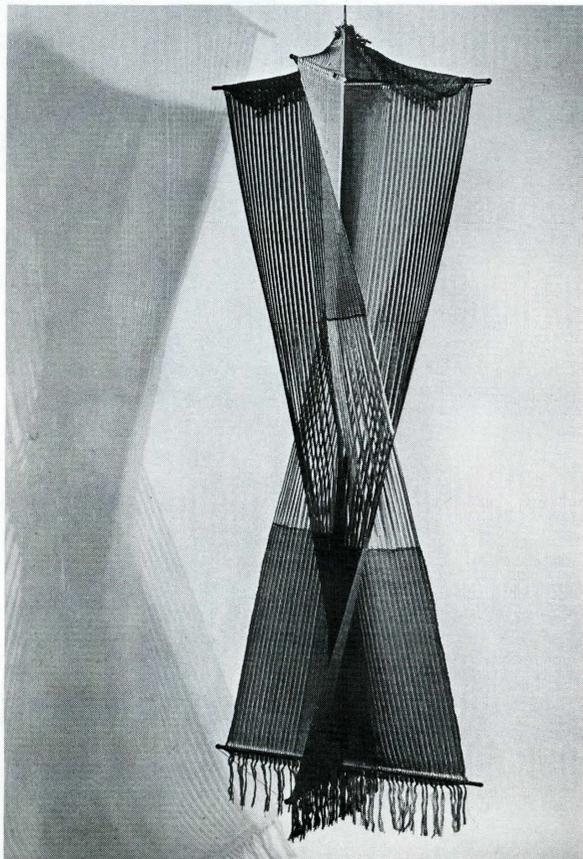
Note to John, 26' x 20", 1969. One of two white cotton hangings in the Johnson Collection's touring Objects: USA exhibition.



part of her work ever since. Many other weavers who have affected the development of American textile arts have been in contact with her in her role as a teacher. Before joining the CCAC faculty in 1951, Trude taught weaving at North Carolina's Black Mountain College for two years, and at the San Francisco Art Institute and at Guerneville in Northern California, where with other craftsmen she founded the Pond Farm workshops on the banks of the Russian River. She also has conducted workshops and seminars at the Haystack School of Crafts in Maine, the Cranbrook Academy of Art in Michigan, the University of California at Berkeley, and the University of Oregon.

As a teacher, Mrs. Guermonprez has influenced a number of prominent weavers. Among those who studied under her at CCAC are Kay Sekimachi, who teaches in Berkeley and San

Banner of red and gold silk with embossed gold thread, 28 x 28 x 7", 1964. In the collection of the Museum of Contemporary Crafts, New York.



Francisco and recently had a one-man show at New York's Nordness Gallery, and Carole Beadle, a nationally known weaver who now teaches at CCAC.

Also profoundly influenced by her was Barbara Shawcroft, whom Trude invited to CCAC this summer to conduct a special weaving workshop (see story on page 5). Miss Shawcroft worked for a week with Mrs. Guermonprez at the Haystack School of Crafts in 1962, and "that week seemed like a lifetime," she says. "I was just beginning to wake up to weaving at that time, and Trude made my commitment complete. She is a good person as well as a great teacher—a person with a very broad field—and her inspirational qualities are tremendous." Barbara was so inspired, in fact, that she wrote a poem about Trude.

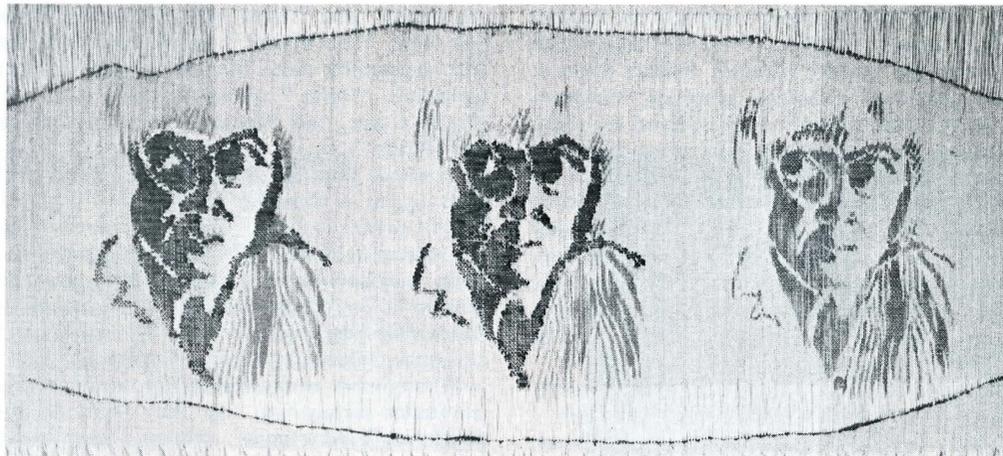
The feelings of admiration are mutual. "My contact with students is one of the things I feel particularly good about," says Mrs. Guermonprez, who finds considerable stimulation in teaching. "I benefit from it as much as my students do," she says. Although her own creations continue to be uppermost in importance to her, she believes that her work makes her a better teacher, and that her teaching makes her a better weaver.

She does her own work at her Clipper Street home in San Francisco. There virtually every room is a studio. The house is an old one which was remodeled by her husband, John Elsesser, himself a craftsman—a contractor and cabinet-maker and a renovator of antique buildings—and looms of assorted sizes are almost everywhere within.

Using loom techniques entirely, the versatile as well as skilled weaver designs and makes rugs, tapestries, draperies, banners, three-dimensional hangings, window screens—everything, in effect, which can be woven. She employs wool, cotton, silk and linen mainly, though occasionally she incorporates gold and silver threads and once she worked with fiberglass. Sometimes she even dyes her own materials.

Design is always the most important factor, and Trude selects her materials and colors to serve the intention of each individual piece. Her work is so varied that it's hard to pin her down to a particular style. What most typifies her creations, though, is flawless design, exquisite craftsmanship, delicate colors, and a range of textures created more from the interlacing of yarns than through their quality. Recently she completed a series of white hangings stressing structure, and currently she is at work on a group of tapestries in which she is combining printing and weaving.

Trude's work has been exhibited widely in this country and in Europe in numerous invitational crafts shows, and three of her hangings are now touring the country as part of the highly acclaimed *Objects: USA* exhibition assembled by the S.C. Johnson Collection of Contemporary Crafts. Her work also was exhibited in the American Pavilion at the Brussels Worlds Fair in 1958 and at the Victoria and Albert Museum in London, the Philadelphia Museum, and the Museum of Contemporary Crafts in New York City.



Family Portrait. *White and black linen with printing, 30 x 51", 1970. One of a series of self-portraits.*

Mrs. Guermonprez had a two-man show with enamelist June Schwarcz at the M.H. deYoung Memorial Museum in San Francisco in 1964 and is scheduled for another exhibit there from February 6 to March 14, 1971. Her most recent exhibit was at Santa Barbara's Galeria Del Sol, where she shared the limelight with furniture-maker Arthur Espenet Carpenter in September. Trude is represented in many private and public collections, including those of the Museum of Contemporary Crafts, the St. Paul Gallery of Art in Minnesota, the Oakland Museum, and San Francisco State College as well as the Johnson Collection.

Besides working for herself, Mrs. Guermonprez has designed and executed commissions for commercial firms and private individuals, and has accepted a number of architectural commissions. She has created carpets for the lounge of the Holland America Line's "Statendam"; ark curtains for synagogues in Cleveland Heights, Ohio, and in San Rafael and Los Altos, California; and fabrics, rugs and hangings for residences. She also has designed for Owens-Corning Fiberglas, DuPont Nylon Carpets and other major American companies.

Although the AIA Medal is undoubtedly the greatest salute to her talents, Trude has a list of other awards to her credit. Among them are the 1950 Menlo Textile Award, the San Francisco Women Artists Award of 1951, purchase awards from the 1953 and 1969 San Francisco Art Festivals, prizes from the California Craftsmen Biennials of 1961 and 1963, and the 1962 Gold Key Award from the National Home-furnishings League.

The author of numerous articles in professional publications and the subject of several others, Mrs. Guermonprez traveled East in June to receive her Craftsmanship Medal and to attend the AIA convention's social events in Boston, including the reception honoring Gold Medalist Buckminster Fuller (who, incidentally presented CCAC's Commencement Address in 1966) and the AIA President's dinner and ball. At the latter function she proved to be creative in more ways than weaving. "Formal dress was optional, but my husband refuses to dress formally," says Trude. The slender, vivacious artist

went to the ball wearing, with long beads, sandals and her flair for style and elegance, a flowing, full-length gown of delicate white fabric from India which she'd acquired months earlier in a San Francisco junior shop.

As well as a personal triumph, Trude Guermonprez regards her AIA award as tangible proof of the giant leaps the field of textile arts has taken toward acceptance as a major art form. "I came to this country at a fortunate, and formative, time," she says. But it is also because of her own work and her achievements as a teacher and administrator that she has helped to build a vital textile scene in America.

More immediately, she also has built a vigorous weaving program at CCAC. Textile arts was established as a major a few years after she came to the College, and three years ago, after she had been head of the Crafts Division for seven years, the school began its M.F.A. program in that field. In the beginning, Trude was the entire weaving department. Today she is assisted by Carole Beadle and Janet Levin during the regular academic year, and by Ida Dean Grae, who conducts a workshop in her Mill Valley studio each summer.

During her tenure as crafts chairman, Trude also has beefed up the other crafts programs at CCAC and has fostered a collaboration and cooperation among the various crafts departments. It is undoubtedly in large part because of her talents and leadership that CCAC has earned its reputation as an arts college offering one of the finest crafts programs in the country. She takes pride in that, and in the fact that many of her students, and now students of her students, have won awards in exhibitions and design competitions.

The one regret Trude has is that because of CCAC's severely restricted space and limited facilities, many applicants must be turned away from her classes. "Every weaving student needs a loom, and we have only 22 looms—so that's it," she says. While only 22 at a time can receive at first hand the benefits of her skill, spirit and personality, however, weavers and connoisseurs of fine craftsmanship everywhere are able to enjoy her remarkable achievements. □

A SHOW OF HANDS STARTS A NEW GALLERY SEASON

■ The CCAC Gallery deserves a round of applause for its first exhibit of the 1970-71 season, *A Show of Hands*, September 9-October 11. Organized by Gallery director Robert Ballard, the exhibit included paintings, drawings, graphics, sculpture and constructions on the theme of the human hand by more than 50 artists. Also in the show were a number of found objects containing hand motifs.

Among the noted artists represented in *A Show of Hands* were Rodin, Miro, Magritte, Man Ray, Ben Shahn, Jasper Johns, Roy Lichtenstein, Emerson Woelffer, Morris Broderson, M.C. Escher, Shiro Ikegawa, Seymour Lipton, Paul Jenkins, Matsumi Kanemitsu, Paul Wunderlich, William Tunberg, Giorgio Spaventa, and Gerald Gooch, who once studied at CCAC.

Also in the exhibition were works by a number of former and present CCAC instructors—Roy DeForest, Paul Harris, Clayton Pinkerton, Billy Hiebert, Ronald Dahl, Vincent Perez, John Y. Ford—and some CCAC graduates, among them Robert Arneson, Leroy Parker, Gary Douglas Smith, Teresa Dahl, Myra Hocking and Bob Ballard.

In this major exhibit, director Ballard "attempted to present a sampling of what artists have done recently with the hand image, which according to many authorities was the first artistic image some 30,000 years ago. Man's fascination with his hand has changed little, and the hand still remains a strong artistic motif." He obtained the show's items from artists and from private collections, galleries and museums throughout the country.

In a number of works, the artist has directly or indirectly depicted his own hand holding something, as in Rodin's bronze "Hand with Torso No. 3," in which a cast of the sculptor's hand holds a figure made by that hand, and Man Ray's Gemini lithograph in which one is almost forced to see the artist holding the printing plate with his hands. "In works like these," says Mr. Ballard, "there is always an inference of more than the hand—an arm and a body."

The body connection also existed in several strangely evocative surreal works in which hands seemed to be doing something on their own—like Escher's exquisite lithographs "Draw-

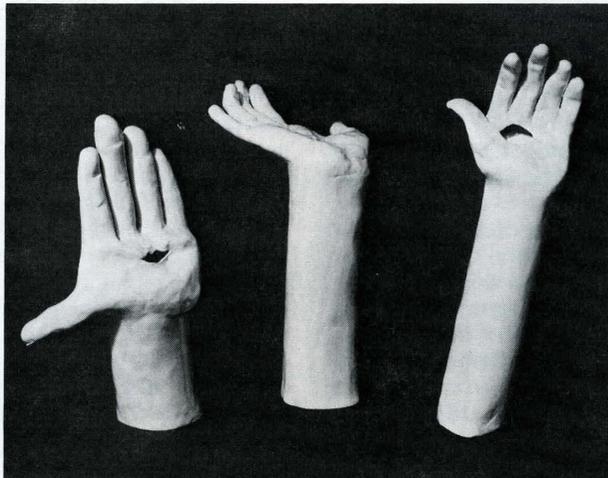
ing Hands" and "Hand with Reflecting Globe," Harris's wood and cloth "The Visitor," and Arneson's ceramic "Typewriter." Also suggesting more than the image within a frame was Lichtenstein's "Hand," which is being trod on while trying to clutch a gun, and Teresa Dahl's palm-pierced ceramic "Arm and Hands."

Another popular image was the hand print, exemplified by such works as Woelffer's "Red Eye," a painting with hand and thumb prints; Johns' "Color Numerals—Figure 7," which incorporates a hand print with a figure, the Mona Lisa and a large number seven; Miro's 1935 gouache, "Apparitions"; Wunderlich's "Unschuldig?," a lithograph with two skeletal hands flanking a man's head in profile; and Ballard's acrylic landscape, "Gateway Series—The Hand."

There were numerous other works which did not fall into particular categories, like Ben Shahn's "Warsaw" serigraph; Broderson's watercolor, "Stone Figure in Koyasan"; Lipton's bronze and metal "Gauntlet"; Spaventa's bronze "Hand on a Column"; and Tunberg's tall "Neoclassical Drawing Trap," which contains rows of sculptured hands and real chained traps in wooden compartments. But whatever their matter, most of the show's pieces were worthy of a hand. —M.H.

The CCAC Gallery's tentative exhibition schedule until spring is as follows:

- Oct. 15-Nov. 11: Faculty Show. Exhibit of works by CCAC instructors.
- Nov. 14-Dec. 5: Charles Gill. One-man show of paintings and prints by the CCAC instructor.
- Dec. 7-Dec. 18: Graduate Projects Show. Works by artists who will complete their M.F.A. degrees at CCAC this fall.
- Dec. 27-Jan. 20: To be announced.
- Jan. 25-Feb. 28: Alan Davie. One-man show of works by the contemporary Scottish-born English abstract symbolist painter.
- March 4-March 29: Textile Invitational.



From A SHOW OF HANDS: Teresa Dahl's ceramic "Arm and Hands," 9 x 6½", 10 x 6", 12¼ x 2½". Lent by the Artist.

TWO VERY BUSY MEN

■ The new Basic Studies and Ethnic Studies Divisions which were born in the spring at CCAC and have begun their programs this fall have turned instructors Martin Streich and Michael Wright into men of multi-action. Mr. Streich is chairman of Basic Studies (outlined by John Lottes in the July 1970 *Newsletter*) and Mr. Wright is heading the Ethnic Studies Division's first program.

As if being a division chairman weren't work enough, jeweler Marty Streich also is acting as Assistant to the President for Academic Affairs, filling until a permanent replacement can be found the post left vacant by John Lottes, who has gone to the Midwest to be president of the Kansas City Art Institute. That's not all, either. He also directed CCAC's 1970 Summer Session, and is in charge of the College's Mexican Studies Program at El Molino, on the shores of Lake Patzcuaro some 250 miles west of Mexico City.

A native of San Francisco who now lives in Oakland with his wife and their three children, Mr. Streich came to CCAC as a part-time instructor in the summer of 1959 and became a full-time faculty member the following spring. He received his A.B. degree from San Francisco State College and has studied also at CCAC, San Francisco City College, the Rudolph Schaeffer School of Design, the San Francisco Art Institute, and the University of San Francisco.

By trade a cabinet-maker and sculptor as well as a jeweler, Mr. Streich had his own jewelry business in San Francisco before coming to CCAC, doing limited-production and custom pieces. He makes a wide range of adornments of silver, gold, copper, brass—"anything I can put together," he says. He has shown his work in numerous exhibits, among them the Richmond Sculpture Annual of 1966 and CCAC's 1967 Faculty Annual, and in 1967 he had a two-man show at Oakland's Tanner Studio Gallery. His awards include honorable mentions in the Richmond Designer-Craftsman exhibitions of 1954 and 1959.

Starting with this summer, Marty Streich has been out of the classroom for the first time in twelve years. In addition to teaching metal arts and two- and three-dimensional design at CCAC in past years, he also has conducted adult education classes for the San Francisco Unified School District and has taught with University of California Extension and the Oakland Recreation Department. His wife Arlene, a CCAC alumna, is a teacher, too—she's taught drawing and design at Diablo Valley College and with the Oakland Recreation Department. "A few years ago we had six teaching jobs at once between us," says Mr. Streich.

Although it may appear from his many new positions that a load of hay has suddenly fallen on Mr. Streich's broad shoulders, the burly craftsman actually has had previous administrative experience. During the 60s he was assistant to



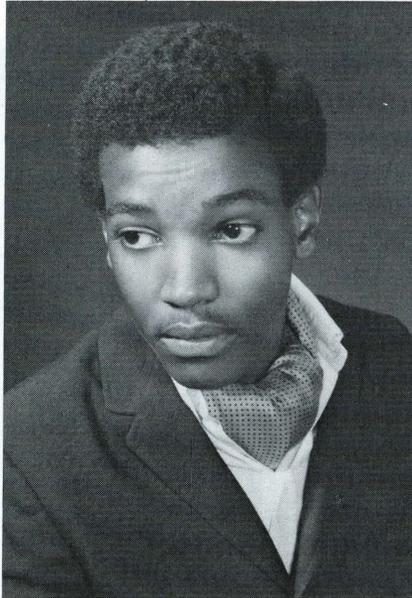
PHILIP YOKE

Marty Streich

CCAC's design chairman for five years, and in 1968 he started the Mexican Studies Program at El Molino. The one thing he regrets about the many hats he now wears is that he no longer has time for his own art work. "I guess I'd have to say that I was a jeweler, and hope to be one again," he says. Nor does he have much time these days for indulging in his favorite recreational activity: poker-playing.

Another very busy man is young (22) Michael Wright, director of CCAC's new Black Studies Institute, the initial project of the Division of Ethnic Studies, which was formed in the spring largely through the efforts of the College's Black Students Union under the leadership of design major Courtney Bowie. In addition to launching the Institute this semester and teaching three courses in its academic program (Black Literature, the History of Afro-American Thought, Black Political Analysis), Mr. Wright is finishing his B.A. degree in psychology at San Francisco State College and working with two national black political organizations. He is a member of the Liberation Support Movement's Publications Committee and a Steering Committee member of the Black Economic Development Conference, which sponsored the Black Manifesto.

AN OPTION TO DANCE



Michael Wright

A Philadelphia native, Mr. Wright began his academic career at the University of Pennsylvania but transferred to Alabama's Tuskegee Institute after one quarter at Penn. At first he studied soil chemistry and agronomy, but later he switched his field to English and then to sociology.

After his first year at Tuskegee, Mr. Wright left the Institute for a year to work as an organizer for the Student Nonviolent Coordinating Committee and as an organizing supervisor with Tuskegee Institute's Community Education Program, and to help establish the Southeast Alabama Self Help Association. He returned to his studies at Tuskegee in the autumn of 1967 but continued to work part-time with S.N.C.C. as director of the organization's Macon County Project. He transferred to San Francisco State in September 1968 to major in psychology and to minor in international relations.

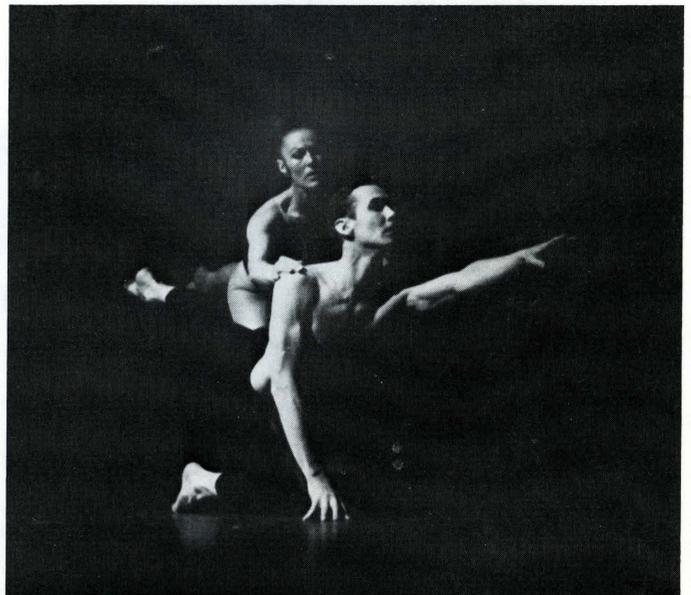
Mr. Wright came to CCAC in February 1969 to teach a class in black history. The following year he taught classes in black history and literature. In 1968-69 he also was an instructor of black history and culture with San Francisco's Western Addition Community. A Berkeley resident, Mr. Wright enjoys fencing and writing and recently started painting and drawing, but "most of my spare time is spent in political activity," he says. He has written tracts, pamphlets and essays on black ideology and organizational work for private distribution and for the organizations with which he has been affiliated.—M.H.

■ For the third year, the Shawl-Anderson Modern Dance Center in Berkeley is making its dance classes available to CCAC students for elective credit, and this fall a record number of students from the College, 25, have enrolled in classes at the Center, which has two studios in a delightfully renovated old building on Alcatraz Avenue.

This semester the Shawl-Anderson Center is providing four special classes in addition to its regularly conducted courses in ballet and modern dance technique. The special offerings are Jazz, taught by noted New York choreographer, dancer and teacher Raymond Sawyer; Bharata Natyam, an Indian dance taught by Miss Louise Scripps, who studied for many years in India; Improvisation, conducted by Miss Lorle Kranzler, who formerly was associated with San Francisco's American Conservatory Theatre; and Music for Dancers, instructed by Miss Sheila Kogan, well-known Bay Area dancer and teacher. The Center's regular faculty members—Frank Shawl, Victor Anderson, Miss Luisa Pierce and Miss Marcia Sakamoto—are conducting the modern dance and ballet classes.

The Modern Dance Center was established by choreographer-dancers Frank Shawl and Victor Anderson in 1958 to provide a vehicle for a professional performing dance company and to make the teaching talents of the founders available to professional and non-professional dancers in the community. In 1961 Luisa Pierce became a principle dancer with the company and the third member of the faculty. Miss Sakamoto,

Victor Anderson and Luisa Pierce





a member of the company for five years, joined the teaching staff this year.

The Center was incorporated as a non-profit cultural and educational institution in 1966, and in 1968 the affiliation with CCAC brought academic standing to the Center. Over the years, the curriculum has been expanded to include classes for children and teenagers as well as for adults. The permanent faculty of four is augmented for special adult courses by other Bay Area teachers and performers. In addition, master classes are offered whenever distinguished artists from the world of dance make their talents available to the Dance Center.

Besides providing dance classes for Bay Area residents, the Shawl-Anderson Modern Dance Center gives public performances by the company and "mini-dance" concerts, solo performances by visiting dancers, and film showings, music recitals and other cultural programs in one of the studios, which with the addition of bleachers can be turned into a little theatre.—M.H.

CCAC'S MULTI-SERVICE MEDIA CENTER

By JOHN D. FORD

John Ford, director of the College's Media Center, came to CCAC in September 1968, shortly after receiving his B.A. in Motion Pictures from UCLA. Initially assistant to David Wadhams, first director of the two-year-old Center, he became director in May 1969. In the following article he outlines the Media Center's current facilities and services and his hopes for its future expansion.

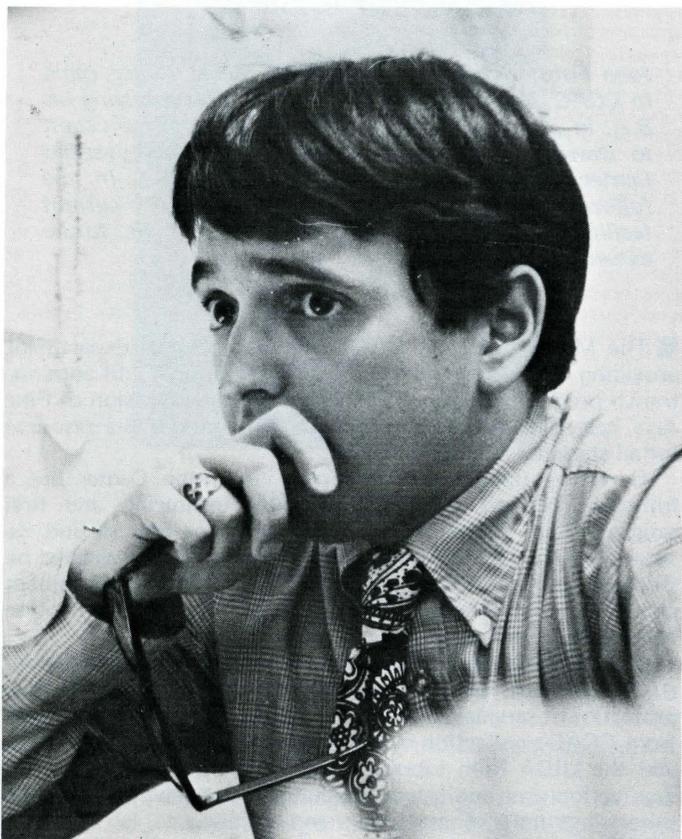
■ The Media Center at CCAC is an audio/visual department providing services for the College's instructional and administrative programs. Not to be confused with the Division of Fine Arts' television and film-making departments, it is a resource for all students, faculty and staff.

Currently operating 67 hours a week, the Center has a full-time staff of three: audio/visual technician and first assistant Ken Washburn, and photographer and second assistant George Chang in addition to myself. We are assisted by students and part-time employees in charge of equipment circulation, room reservations, slide mounting, film maintenance and projectionist services.

For students, the Media Center now provides free loans of A/V equipment. To faculty members, it offers the same, plus projectionist services; film rentals and free-loan films; materials from CCAC's collection of slides, filmstrips, audio/video tapes, and the UICA Film Library; on-campus slide production and duplication and audio-tape production; previews of films and other instructional materials; and a language lab listening center.

Among the services and facilities which are being provided for the first time this fall are audio/visual materials for the teaching staff, slide production, and rear projection in the Nahl Lecture Room. The room which was formerly the art history faculty office now houses the College's collection of over 40,000 slides and filmstrips, audio/video tapes, transparencies and the UICA Free-loan Film Library. The room is open 50 hours a week during the academic year, with two part-time supervisors handling on-campus circulation of materials and the interchange of films among UICA member institutions around the country.

The Media Center's slide production service, available to faculty with approval from department chairmen, is currently in full operation. Its capabilities include copystand and close-up photography as well as a first-rate slide-duplicating apparatus which besides duplicating standard 2 by 2-inch 35mm slides can make slide blow-ups of ultra-miniature reversal



John Ford, the energetic young director of CCAC's Media Center

images from Super 8mm and 16mm motion picture film. In addition, it can reduce transparencies from 2¼ by 2¼-inch and 4 by 5-inch reversal images to 35mm.

Classes meeting in the Nahl Lecture Room in Founders Hall are now provided with projection service via a remote-controlled, rear-projection apparatus. The system consists of right and left-screen slide projectors and motion picture and television projection mounted permanently behind two 8 by 8-foot rear-projection screens of Polacoat glass. The new projection system nearly triples the normal image of slides, eliminates projection noise and the interference of floor-standing portable screens, and allows lecture-room lights left on for note-taking.

A number of added services are planned for the 1970-71 academic year at CCAC. For some time there has existed a need for a theatrical-type projection system for showing feature-length motion pictures. To be installed in Nahl Lecture Room sometime this fall is a temporary portable system consisting of two 16mm miniature-arc motion picture projectors with professional change-over mechanisms and an electrically controlled front-projection screen. This system will increase motion picture image size from the present 6 by 8-foot rear-projected image to a 14 by 16-foot front-projected image. The new portable projection system can provide a weekly film series for the Student Association as well as multi-reel films for the film history class. For most other classes, 16mm rear projection will continue in Nahl, since instructional films are seldom longer than a single reel.

Also planned for the fall to meet the growing demand for audio-visual equipment is the acquisition of additional slide projectors, tape recorders and movie projectors.

By the following fall, we hope to provide the faculty with a color video-tape recording service which by permitting the recording of any documentary, educational or dramatic television program will reduce film rental budgets as well as serve as an instructional supplement for many classes and a primary resource for others, like film history. There also is the possibility of some on-campus live programming in black and white from our instructional television (ITV) studio that can be looped to any studio or classroom in Founders and Martinez Halls via closed-circuit television (CCTV). These other locations also can serve as ITV studios since they are wired for closed-circuit TV.

We believe that along with a revolutionary process called electronic video recording (EVR) which has been developed by CBS Laboratories, ITV holds the key to increased Media Center service. Certainly more sophisticated than the checking out of a carousel slide projector, ITV/EVR is a tremendous resource that can prove a valuable instructional tool for an art school.

It has several possibilities. The collection of 40,000 slides could be reduced to one color EVR disc and played back frame by frame, slide by slide. The reduction to EVR discs also would enable us to distribute copies of our slide collection to other art colleges and even to exchange collections. It would be possible, too, to reduce the entire UICA Film Library to a dozen low-cost EVR discs, duplicate them, and send a set to each member UICA campus.

In addition, we could produce EVR discs at the College of demonstrations on the use of the shop and studio equipment which is available on the campus to students. A great tool for independent study as well, ITV/EVR could enable ten students at once to view an EVR color disc or video tape in the Media Center's preview room in booths equipped with small CCTV color monitors. Each tape or disc could be played over and over until its material is understood.

The Media Center at CCAC has enormous potential for providing unique audio and visual resources as aids to teaching and to learning. This potential cannot be realized at once, of course. That would be utter chaos, but we also believe that it is more important to begin with a few services provided regularly and well and to let facilities and materials gradually expand as the need and means for them grow. □

ALMOST EVEN STEPHEN(IE)

CCAC Leads in Giving Major Responsibilities to Women

■ Now is a time of many movements, and one of the most prominent of them is the Women's Liberationists' push to grant women equal opportunities, rights and responsibilities with men. For some time the California College of Arts and Crafts has been a leader in giving important responsibilities to women; until this year, when two new divisions brought the total of the College's main academic departments to eight, half of CCAC's divisions were headed by women—Crafts by Mrs. Trude Guermonprez, Humanities and Sciences by Dr. Gertrude Piatkowski, and Education by Dr. Piroja Shroff.



*Trude
Guermonprez*

Mrs. Guermonprez, winner of the AIA's 1970 Craftsmanship Medal and subject of this issue's profile, has led CCAC's Crafts Division for a decade. A renowned designer and weaver and an outstanding textile arts teacher as well as an able administrator, she lives in San Francisco with her craftsman husband John Elsesser and their cat Rugosa ("a botanical term for rosebush," explains Trude). In the time she has left after her College tasks and her weaving, she enjoys traveling and camping and hiking in the Sierras. She also draws as often as she can, and recently she took up etching, working with a friend in San Francisco.

Multi-lingual art history professor Trudi Piatkowski (she speaks French, German, Italian and Spanish as well as English) is now in her seventh year as chairman of the Division of Humanities and Sciences. Born in Zurich, Switzerland, she studied at the universities of Zurich and Geneva before coming

PHILIP YOKE



*Gertrude
Piatkowski*

to the United States in 1938. For nearly ten years she worked in New York City, first in a bookstore and then as a translator with a Swiss company. After a year back in her native Switzerland, she came to California in 1948 and took her Ph.D. in art history from UC Berkeley, specializing in Oriental art. She now lives in San Francisco with her architect husband Leszek Piatkowski.

A member of the Archaeological Institute of America and the Society for Asian Art, Dr. Piatkowski first came to CCAC in 1957 to teach an art history course. Following four years as an instructor at San Francisco State College, she joined the CCAC faculty full time in 1961. For some years in the early sixties, she also served as an assistant editor and book reviewer for the *Journal of Aesthetics*, and for one year she taught for the Brundage Collection's Docent Program at San Francisco's



*Piroja
Shroff*

DeYoung Museum. In 1965 she spent three months in Taiwan, collecting on a Fulbright research grant the Chinese Palace Collection at Tunghai University in Taichung.

During her tenure as division chairman, Dr. Piatkowski, who likes to swim and hike and play tennis in her spare time, has sparked a great deal of growth in the College's humanities and sciences programs. All the departments have added more courses and faculty members, and the English Department has expanded to offer a minor for teacher education students. Dr. Piatkowski also is responsible for CCAC's recent affiliation with the Shawl-Anderson Modern Dance Center in Berkeley (see story on page 20).

Associate professor of education and, since 1963, chairman of the Education Division, Dr. Piroja Shroff also directs CCAC's young people's art classes and is the organizer and director of the College's new Teaching Internship Program. In addition, she initiated and directs the U.S. Office of Education-funded Media Project in Art, now in its third year at CCAC.

Dr. Shroff, who was born in India and speaks Hindi and Gujerati besides English, received her M.F.A. in painting from

the J.J. School of Arts in Bombay and taught kindergarten through twelfth-grade art at the Anjuman Islam School and directed the Ladies Fine Arts Institute in Bombay. In 1958 she came to the United States. After receiving her doctorate in education from the University of Southern California, she lectured in art history at USC and worked as a research assistant with USC's Youth Studies Center and as a research associate at Pasadena's Pacific Oaks College. She came to CCAC in September 1962.

Currently at work on a proposal for a Master of Arts program in education at the College, Dr. Shroff is also busy wading through the new Teaching Preparation and Licensing Law just issued by the State of California. "That might change everything," she says. An Oakland resident and vice-president of the Oakland Youth Foundation's Board of Directors, she is fond of traveling in her rare spare time (she's been twice around the world). She also is a painter and enjoys photography, printmaking, ceramics, sewing and cooking. Like those of Mrs. Guermonprez and Dr. Piatkowski, Dr. Shroff's variety of activities proves that women can wear as many hats as men—if not more. —M.H.

MEET THE EDITOR



■ Marilyn Hagberg, an award-winning art critic who for the past 5½ years has been art editor of *San Diego Magazine*, joined CCAC's administrative staff this summer as a writer, editor and publications consultant with the Office of Public Information. She moved to the Bay Area in June for "a change of scene and climate and a chance to discover if the Mecca of the West really is all that it seems," she says. One of her first projects at the College has been to revive the old *Arts and Crafts Review*, a quarterly which flourished in the 50s, as a contemporary magazine with a new name and format and a variety of features. She's written most, as well as edited all, of the first issue but hopes to attract more by-lines to future CCAC REVIEWS now that summer is over and the faculty has returned to the campus in full force.

A New York native who last year was named to *Foremost Women in Communications 1969-1970*, Miss Hagberg has been

an art critic and architecture writer for *San Diego Magazine* since she moved to California in the autumn of 1964. Although she is no longer based in San Diego, she plans to continue writing occasional articles for the Magazine. She also has contributed reviews to *Craft Horizons* for a number of years and has written for *Artforum*. Some of her articles have been re-printed in *Museum News* and *American Artist*.

Before wending to the West, Miss Hagberg worked for two years for *The Times-Union* in Albany, N.Y., as a reporter, feature writer and art, film, drama and music critic. In 1964 she received a merit award from the newspaper and a Distinguished Service Award from the American National Red Cross for her Albany feature articles and news stories.

A teacher as well as a writer, Marilyn received her Bachelor of Science degree in education from the State University of New York at New Paltz and her master's degree in English from SUNY at Albany. She taught in an elementary school near Albany for three years following her graduation from New Paltz, and after receiving her master's in 1957, she taught junior high school English and history for five years with the U.S. Air Force Dependent Schools in Dreux, France; London, England; and Madrid, Spain. During that time she traveled widely throughout Europe and to Africa and the Middle East.

On the West Coast, Miss Hagberg taught English and served as Director of Publicity and Publications at The Bishop's School in La Jolla for nearly two years and was an instructor of English and literature at San Diego City College for three years. She also was active in San Diego's community cultural activities as a member of the San Diego AIA's Collaborative Arts Committee and the Fine Arts Gallery's Contemporary Arts Committee. For the latter organization she participated in numerous panel presentations on art, artists, architecture and community planning. In her free time, Marilyn likes to hike, swim, and ride horses and bicycles. —E.S.J.

NEWS NOTES

By EVELYN STEWART JOHNSON '43
Alumni Executive Secretary

Faculty

Three members of CCAC's environmental design faculty were featured in the July issue of *Interior Design Magazine*. Articles and photos described and illustrated recently completed interior designs by *Andrew Addkison*, designer of the cocktail and reception area of the Tricorn Club in Alexandria, Va.; *E.C. Barnich, Jr.*, designer of the Anaheim YMCA's interior; and *Wallace Jonason*, collaborator in the design of the new offices of Whisler-Patri, San Francisco. Mr. Jonason is one of the four partners of the Whisler-Patri firm, whose scope of projects includes land planning, urban and landscape design, building design and restoration, space planning, furnishings, and graphics. In September he received a national honor award from the American Institute of Interior Designers for his outstanding interior environments.

"Crazy Horse," a redwood sculpture by design instructor *Jerry Arena*, was included in an exhibit of sculpture at the California Redwood Association's Gallery in San Francisco in September.

Robert Ballard, curator of exhibits and lecturer in fine arts, will be included in a two-man show at Chabot College in Hayward in October and will have a one-man show at Yavapai College in Prescott, Ariz., in November.

Robert Bechtle, professor of fine arts, was a juror for the 43rd annual exhibition of the San Francisco Women Artists, held in July at the San Francisco Museum of Art.

Ronald Dahl, assistant professor of fine arts, had a one-man show of his acrylic paintings at Menlo Park's Atherton Gallery in July. Included in his exhibit were canvases ranging as large as 5 by 7 feet.

Fine arts professor *Charles Gill* and assistant professor *Vincent Perez* each received \$1,600 grants from the Union of Independent Colleges of Art in April. They were selected from a group of more than 60 applicants whose proposals were considered by the deans of the UICA institutions. The grants are awarded for the support of faculty and their creative work in the strengthening of teaching.

Trude Guermontprez, chairman of the Division of Crafts, exhibited her recent unique woven textiles which she describes as "textile graphics" in a two-man show at the Galeria Del Sol in Santa Barbara in September.

Paul Harris, associate professor of fine arts, was a juror for the annual Marin Art and Garden Fair in Ross, Calif., in July.

Kendell King, lecturer in aesthetics, had an exhibit of 28 oil paintings in the main gallery of the Sausalito Arts Center, July to August.

Professor of fine arts *Harry Krell* and Mrs. Krell traveled in Europe this summer. Professor Krell is on sabbatical leave this semester.

Wolfgang Lederer, chairman of the Division of Design, spent six weeks of his spring sabbatical in Europe, combining work and pleasure in Amsterdam, Paris, Berlin, Zurich and Northern Italy. In the latter he sketched and drew people, places and landscapes in Rome, Florence, Venice, Siena, Ovieto and Perugia. He visited the State Academy for Graphic Design, Advertising and Printing in West Berlin and the School of Arts and Crafts in Zurich. In Paris he dropped in at the Grande Chaumiere, where he'd studied drawing in 1935, and also caught the outstanding Matisse exhibition.

The works and philosophies of fine arts instructor *Philip Mason*, former faculty member *Marie Johnson*, and alumnus *Ben Hazard* were featured in "A Look at Three Black Artists," an article in the June 14 California Living Section of the Sunday San Francisco *Examiner-Chronicle*.

Art Nelson, lecturer in crafts, joined the faculty of the Richmond Art Center this semester. In addition to his ceramics classes at CCAC, he is teaching adult and teenage classes in ceramics at Richmond.

Vincent Perez and fine arts professor *George Post* were two of the jurors for Oakland's Jack London Square Art Festival in mid-September.

Steve Reoutt, graphic designer and lecturer in that field, designed the 1970-71 CCAC catalog.

Jason Schoener, chairman of the Division of Fine Arts, was represented in several exhibitions in New England this summer. His works were included in *Landscape I*, an invitational group show featuring New England watercolorists, at the DeCordova Museum in Lincoln, Mass., and in two group exhibits at the Maine Art Gallery in Wiscasset, where he showed landscapes in oils.

In the *CCAC Newsletter* of July, the name of *Peter Shoemaker*, fine arts lecturer, was inadvertently omitted from the list of artists participating in the Pollution Show at the Oakland Museum last January to February.

The April issue of the *Gazette des Beaux-Arts*, a distinguished French publication, contains an illustrated treatise on Piero Della Francesca's painting "The Madonna of Urbino" by *Dean Snyder*, associate professor of design, and *Elton M. Davies*, former faculty member. The two collaborated in analyzing the painting's unusual perspective and some aspects of its symbolism. This work has been the object of much interest and study, since it is thought to be Piero's last creation as an artist and his first as a mathematician.

The *Byron Wilsons*—he's the noted jeweler and a lecturer in crafts at CCAC—spent July in Oregon, concentrating on an area near Bend where osprey are protected in a wildlife refuge. In addition to their camper, which is outfitted as a traveling studio, the Wilsons have a pair of Honda trailbikes to assist them in traveling in the wilds. The bikes enabled them to get close to the nesting areas of the animals and birds which Mrs. Wilson was studying and photographing. Mr. Wilson also found time to work on some jewelry and sculpture designs in the wilderness.

Students

Senior *Dennis Beg* had an entry in the 2nd annual Sonoma State College 8mm Film Festival this spring. His film features animated silly putty performing in a world made of a red board representing the sky and a brown board the earth.

As one of the winners in the 1970 *Mademoiselle* Magazine Guest Editor Contest, senior *Jennifer Brown* finds herself off to a fantastic start in her graphic design career. Instead of returning to CCAC for another semester as originally planned, she will stay on in New York City to do freelance illustration for *Mademoiselle*. The fashion illustrations she did as a guest art director appeared in the Magazine's August college issue. In the October issue she makes her debut as a professional graphic artist.

Senior *Sylvi Crickmore* exhibited a stitchery work titled "In The Beginning" in the *Media '70* exhibit at the Walnut Creek Civic Arts Center's gallery in April. Also accepted for the exhibit were a mixed-media work by senior *Susan Lehman*, jewelry by senior *Ronald Lenius*, weaving by graduate student *Jan Wagstaff*, an untitled stitchery piece by senior *Bonnie Zivny*, and a screen-printed textile by grad student *Barbara Kasten* that brought its creator an award of \$100.

Sophomore *Linda DeBruyn* took both first and second place awards at the Solano County Fair's art exhibit in August.

CCAC was well represented in the Richmond Art Center's Sculpture Annual, February to March. Students represented in the show were *Joe Divincenzo*, *Robert Hicks*, *Dale Lanzone*, *Barbara Kasten*, *Dick Richardson*, and *Richard Schmidt*.

A photograph by *Hans Levi* appeared in the September issue of *Modern Photography*. A section in that issue titled "Campus Photo Boom" describes the snowballing of photography education on U.S. campuses in the last few years, with photography now placed in fine arts departments. Hans, once an established businessman, sold a thriving business-forms printing plant to become a full-time photographer. He plans to teach after finishing his studies at CCAC and San Francisco State College.

CCAC weaving students carried off the top three prizes in this year's Owens-Corning Fiberglass-sponsored *Young American Design* contest. *Mary Martinez* took the \$1,000-cash first prize, *Sylvia Crickmore* won second prize, and *Inger Jensen* took third prize. The contest's entries had to be originally designed woven fabric samples of fiberglass threads exclusively. The fiberglass—this year in a variety of colors—was supplied to the contestants by one of the Corporation's mills.

Artist *Ruth McCracken*, who's currently studying at CCAC, had a one-man show at the Curious Collector Gallery in Fremont, Calif., this summer. Her work also has been exhibited at the Oakland Museum and the San Francisco Museum of Art, and her paintings may be seen at the Maxwell Galleries in San Francisco.

Tomas del Solar, former Student Body President, received one of the two top awards presented to distinguished foreign students in June by the Oakland Mayor's Foreign Student Committee. From Peru, Tomas was one of six foreign students attending East Bay colleges whom the Mayor's committee named Ambassadors of Good Will for helping to foster friendship and understanding between the citizens of Oakland and the citizens of other countries throughout the world. Tomas now is spending his senior year pursuing independent studies in metal arts and weaving in Guadalajara, Mexico.

Senior *Rochelle Towers* was one of a number of CCAC women students selected this spring to compete in the 1970 Cover Girl scholarship program sponsored by the Masland Duraleather Company of Philadelphia. When results were announced in May, Rochelle was named national winner. The top distinction carried with it a \$1,000 scholarship and a trip to Chicago for presentation, along with the regional winners from five other U.S. colleges, at a press reception.

Marjorie Mah Wong, a senior, was one of two Bay Area winners in the 11th Annual Collegiate Packaging Design Contest sponsored by the St. Regis Paper Company of Chicago. One of sixty winners in the contest, which this year drew nearly 1,200 entries from design students throughout the U.S., Miss Wong received a seventh place medal and a 50-dollar U.S. Savings Bond for her entry in the contest's container category. Her winning design, executed while she was a student of Mrs. Emma Elsner last spring, was for a bushel container for Happy Land Corn. She designed two other boxes for the St. Regis contest before she was satisfied with her entry, and got it off in the mail just in time for the contest deadline.

Alumni

1910 (The first graduating class of "CSAC")

Amy (Morrish) Bryant, who accompanied her son and his family to Europe in 1969, contemplates a trip through the American Southwest with other family members in October.

Adele (Barnes) Stackpole has not been active in art since 1945. Prior to that she exhibited in California, Hawaii and Paris.

1913

William Ross Cameron and Mrs. Cameron celebrated their 50th wedding anniversary on August 8. Since retiring from his post as art director of the San Francisco *Chronicle* in 1952, the noted Bay Area watercolorist and illustrator has continued teaching and has had numerous one-man shows.

1915-1918

Other teens in California who have recently been heard from are *Lena (Binford) Kirk '15*, Turlock; *Florence (Mallett) Burtchael '16*, Ross; *Frances (Bricker) Smith '16*, Walnut Creek; *Jean Brainard '17*, Berkeley; *Norman D. Edwards '17*, Sylmar; and *Sabena (Johnson) Robinson '17*, Albany. *Margaret (Palmer) Bean '18* refers us to the August issue of *Arizona Highways*, page 16, for a glimpse of her location just below the famous Coffee Pot Rock in Sedona, Ariz.

1920

Ruth (Kellogg) Whittle taught in Berkeley High School's art department immediately after graduation. As an undergraduate, Mrs. Whittle had numerous design commissions, including furniture design for the Phoebe Apperson Hearst "Ranch" in Livermore, the portal of Berkeley's Hillside Club, and the interior of Berkeley's Twentieth Century Club.

Edith (Harvey) Heron, award-winning watercolorist and teacher, is now a life member of the National Association of Women Artists.

1922

Eleanor (Caldwell) Steele is currently exhibiting at Cal-Pines Lodge near Alturas, Calif.

1924

Elwood Gill, graduate, retired City Planner (San Francisco), and CCAC Trustee—in that order—was on campus this summer as a student of serigraphy and lithography.

1926

Hazel Zuah Weller writes from Sitka, Alaska, where she is pausing for a breather after 2½ years of travel (with one medium-sized suitcase) around the world. She lists some 50 stopping places, ranging twice through the alphabet from "A" for Admiralty Islands to "Z" for Zambia.

1927

Bessie (Williams) Berry is advertising manager of the New York Merchandise Co. in Portland, Ore.

Forrest Hibbits is an instructor of painting at Brooks Institute of Fine Art, Santa Barbara.

Helen Snyder Wood received an Honorable Mention for an abstract watercolor at the Alameda County Fair in June and a second award for a pastel in a DeSaisset Gallery juried show in Santa Clara in July.

1928

Adriana Merlo retired in 1968 from the advertising department of the H.C. Capwell Co., Oakland. This summer she traveled in Spain, Portugal, Italy, Denmark, Sweden and Norway.

1930

Madge Berney Kindig recently illustrated a book for children. The Kindigs will be traveling throughout most of the globe's temperate zone this winter.

Florence (Wilson) Shuster helps classify information from experiments at the Stanford Linear Accelerator. "Truly out of this world and very beautiful" is her description of the "atom smasher" results.

1931

Naida (Hite) Bahling is currently exhibiting at Sacramento's Mercy Hospital, Bank of America, Art and Garden Center, and Crocker-Citizens Bank.

Elmer L. Merriam operates his own firm, El Merriam, Inc., jobber and designer of decorative drapery and upholstery fabrics. He underwent successful open-heart surgery last March for an arterial graft.

1932

Dorothy (Schaefer) Van Prooyen Brohl has just organized her own business, DoBo, Inc., in her home, producing illustrations, graphics, toys, games, animal posters, children's music books and maps.

1933

Esther (Jensen) Colwell is a design draftsman and illustrator at the Lawrence Radiation Laboratory, Berkeley. Esther's son Guy, who has been a CCAC student, had a one-man show in the Isabelle Percy West Gallery last semester.

1934

Richard E. Nunes is Coordinator of Guidance and Testing with the Contra Costa (Calif.) County Department of Education. A psychologist by profession and a painter for pleasure, Richard plans to do much more painting in the future.

1936

Warren R. Dunbar, who is Associate Architect with the Department of Public Works of the State of California in Sacramento, rates an apology from the editorial staff of the last *News-letter*. His name was inadvertently omitted from the account of last fall's Sacramento Alumni Reunion, for which he was co-chairman. Warren's efforts in organizing and making arrangements for the reunion, coupled with those of *Ruth Schrader*, made it an outstanding event.

1937

Virginia (Cleveland) Trautner and her husband Robert own and operate Dek-Art Studios in San Leandro, Calif. Four of her paintings were shown at the San Leandro Public Library this May in a show of works by students of *Mercedes (Monez) Smith '39*.

1939

Pauline (Schonev) Blanc exhibits her watercolors of Victorian houses as a permanent part of the Antiques Department of the Rotunda Gallery, City of Paris, San Francisco. In September she joined the Dong Kingman Painting Workshop tour to the Orient.

1940

William C. Randal is in his 21st year as a professor of design at San Jose State College. In his own business, which he describes as "interior architecture," he designs mainly for medical buildings, doctors' offices and clinics.

Claudia (Williamson) Steel is on a photography and sketching trip in France. Her 1970 summer was occupied by a special ceramics project at Chico State College. Forty of her intaglio etchings will be in a one-man show touring under the auspices of the Old Bergen Art Guild in 1971.

Erma Tonge, who teaches at the Grace M. Davis High School in Modesto, recently toured the Holy Land and Egypt, Greece, Rome and London. In London she made rubbings of the monumental brasses in St. Helen's Church, Bishops-gate.

1941

Doreta (White) Chaney received her B.A. in sociology (with journalism) at Cal State College at Hayward this June. She has just begun a post as Development Specialist with the East Bay Regional Parks District (Oakland).

Donald Schaumburg is a professor of art (ceramics) at Arizona State University, Tempe, Ariz. His work and that of fellow ASU faculty member Randal Schmidt were featured in a two-man show of Raku pottery and sculpture May 10 to June 7 at the Matthews Center Art Galleries on the Arizona campus.

1942

Herb and Eva (Fosberg) Brodahl have been Castro Valley residents for a number of years, since Herb has been an instructor specializing in photography at Hayward High School. This summer he attended a photo workshop staffed by noted photographers and author-editors.

1945

Mary Lou (Sears) Reaves teaches arts and crafts to grades 4 to 8 in the Wickenburg (Ariz.) Public Schools.

Fern (Ribley) Ritchie was an instructor this spring and summer at the Riverside Art Center. She received her M.F.A. degree in 1968 from the Claremont Graduate School. Her paintings are now in two traveling exhibits originating in California and Virginia, and she was represented this spring in two major Southern California shows. Fern and her husband Ralph are also a ceramic team (he throws the pots and she glazes them) exhibiting and selling in Southern California.

1946

Westly J. and Flora Jean Ball recently purchased a building in Capitola, Calif., with hopes of opening an art gallery of their own.

Marshall Potter, an executive art director with BBD&O in San Francisco for the past 15 years,

has joined the Wyman Company, Inc., also in San Francisco, as senior art director.

1947

Jack L. Gates is a commercial artist with Evans & Associates in San Francisco.

Duane Matterson teaches and maintains the Matterson Family Pottery, established in Monterey 22 years ago.

1948

Helene (Wolseth) Barber had a one-man show in January at the Stanford Research Institute, Menlo Park. She also was the winner of a merit award in painting in the Artists Equity Annual at Oakland's Kaiser Center in April. In May and June her paintings were shown at the San Francisco Art Commission Gallery.

Isabel (Panton) Calder, mother of three teenagers, is secretary to the principal of a Visalia (Calif.) elementary school. She also arranges art displays, decorates the bulletin board and occasionally demonstrates painting to classes. She has been a member of the Tulare County Art League for 20 years.

1949

N. Eric Oback, a professor of art at San Jose State College, recently had an exhibit in the Student Union Art Gallery there. One of his paintings appeared on the cover of the September *Motorland* magazine.

1950

Henry E. Costa is Western Design Director for Milprint, Inc., an operating company of Philip Morris.

1951

Virginia A. Myers is an assistant professor at the University of Iowa, specializing in printmaking. She was awarded prizes in the Northwest Printmakers International Exhibition in Seattle in February and in the Iowa State Fair in August. In May she had a one-man show and seminar at William Rainey Harper College, Palatine, Illinois. Her drawings and prints now are in two invitational shows at the University of Missouri and at St. Benedict's College, Missouri.

Robert L. Wait is Art Department chairman at Crestmoor High School in San Bruno, Calif. He has been in the field of art education in California since graduation with the exception of a two-year interval from 1965 to 1967, when on a teaching scholarship he attended the famed Instituto Allende in San Miguel de Allende, Mexico. His sculpture has recently won him awards at three consecutive Peninsula Art Association Annual shows.

1952

Maralyn (Miller) Grimes is the owner of Accent Arts in Mountain View, Calif., in the San Antonio Shopping Center. The shop-gallery specializes in fine arts supplies for painters and in custom framing. Not only would Maralyn be happy

to see classmates and fellow alums; she also offers us a 10 percent discount. She will travel to Jamaica in October and later will be attending DeAnza College for a year, studying with *Neil Boor*, also a CCAC alum.

Fred J. Johnson is manager of the Structural Design Department of Container Corporation in Southern California.

William David McLelland is director of the Instructional Materials Center for the Fresno (Calif.) Schools. He previously taught arts and crafts in Fresno secondary schools and at Fresno City College and State College, and he was Art Coordinator for the Fresno Schools before being asked to take the directorship of I.M.C. He has a master's degree in sculpture, with honors, from San Francisco State College. His latest exhibit was at the Mormon Art Festival at Brigham Young University, Utah.

Earl W. Saunders, a painter and sculptor, is an art instructor in the San Diego schools. He has been working with the curriculum-production division of his school district, completely revising the general art course for secondary school students and instigating a pilot program in Afro-American Arts at the high school where he teaches.

Robert C. Thomas is a professor of sculpture at the University of California, Santa Barbara. He has had several Southern California exhibits this year and is represented in *Microcosm 1969*, a Long Beach Museum of Art exhibit circulated by the Western Association of Art Museums.

Robert Yaryan is an instructor and gallery director at the College of the Holy Names in Oakland. He was the invited Guest Artist-Craftsman in the East Bay Artists Association group show at the College's Kennedy Art Gallery this summer.

1953

John Randall "Randy" Wilson has been an art instructor at Butte College south of Chico, Calif., for the past year. During that time he has had three one-man shows of his watercolor landscapes in Paradise, Orland and Chico. Before taking his present post, he was an art teacher in the Sacramento secondary schools.

1954

Don Malone is chairman of the Fine Arts Department of Twenty-Nine Palms High School. Don writes of his gratitude to CCAC: "The part CCAC played in helping me shape my life as a teacher and human being is beyond my ability to describe."

Anne (Farrington) Terry has painted large-scale murals for children on the walls of The Village Toy Store in San Jose, Calif.

Barbara Winchester, homemaker and part-time interior decorator, is currently at work on the

newest of a chain of beauty shops. This June she was appointed area director for the Child Evangelism Fellowship and uses her art training in the preparation of visual aids.

1955

John H. Smith, A.I.D., N.S.I.D., was one of the A.I.D. designers chosen to design a large Pasadena estate. He is designer-consultant to the California State Highway Department on the moving of houses in Watts and other locations along the route of the new Century Freeway now under construction. Earlier, he was space planner, designer and furnisher of 150 new residence apartments at the University of California's Irvine campus.

Janet (Brown) Stephens is a special teacher of educable mentally retarded children in grades 7 and 8 in the Mount Diablo (Calif.) School District. She also teaches art and crafts in the Albany Evening School and is a member of the El Sobrante Art Association.

1956

Stanley G. Grosse has been a high school art and ceramics instructor at Capuchino, Calif., for the past 14 years. He recently received a printmaking award at the Foster City annual show and a painting award at the San Mateo County Fair. He is currently exhibiting a fish print series (oil ink on rice paper) at the Corwith Gallery in San Francisco, the Shelby Galleries in Sausalito and the Gallery House in Palo Alto.

1957

Salvatore Pecoraro teaches printmaking, drawing and painting at DeAnza Community College in Cupertino, Calif. His one-man show this year has been "Air Painting," a retrospective show of 15 paintings representing his transition from face to landscape to sky at the newly opened Concord (Calif.) Center for the Arts. His next 1970 show will be at the Bolles Gallery in San Francisco. He is currently at work on a new series—a sky for every day of the year, each painted on one-foot square, vacuum-formed plastic. The finished work will cover 365 square feet.

Kay Sekimachi, a former CCAC faculty member as well as a former student, continues in her distinguished career as a weaver and teacher in the San Francisco Bay Area. Her most recent one-man show as at New York's Lee Nordness Galleries in June.

Gloria (Doyle) Brown had a 10-year retrospective show this September at the Walnut Creek Civic Art Center. News of her daughter Jennifer '70 appears in the student news section, and her second daughter Stephanie has just entered CCAC.

1958

Kurt Vincent Brown is art director with Roos/Atkins in San Francisco. During July he visited Helsinki, Copenhagen and London, spending

much of his time in Scandinavian design centers, "commercial" museums displaying the latest industrial designs and products. He also visited major department stores in all three cities to see their displays and graphics.

1959

Norman Grag of Nevada City, Calif., executed and installed an 18-foot bronze sculpture for the chancel wall of the First Unitarian Church of San Francisco this January. The same month, he also completed a sculpture commission for Tenco, a Caterpillar franchise, in Sacramento, and in April he did processional torches and a processional cross for Grace Cathedral in San Francisco. In May and June he had a one-man show of metal animals at the Artists Contemporary Gallery in Sacramento—and suffered a broken hand while trying to control a recalcitrant aluminum hippo.

Anne Jenkins had a two-man show with Mercedes Monez Smith at the St. Mary's College Gallery in Moraga, Calif., in August.

R. Carsten Johansen, director of education and research for the California Credit Union League, has just completed two years at the Institute for Organization Management at the University of Santa Clara. He also has just finished a market analysis on demographic characteristics in association with Dr. P. J. Schreiner of the UCLA Graduate School of Business which has been submitted to the *Journal of the CUES Managers Society* for publication.

Charles E. (Chuck) Wilson is senior design engineer (industrial design) with Lockheed Corp. He recently had a part in designing the Navy's deep submarine rescue vehicle, now on sea trials in San Diego.

1960

Lynn (Ingalls) Conley is teaching weaving at the Mug Shop Weaving Annex in Berkeley. She is active with the Golden Gate Weavers and regularly exhibits woven fabrics and fashions.

Rose K. Rothchild for some time has been intensely occupied as CCAC's Registrar. Reports of her cruise to Alaska between the onslaughts of business may well have to wait until the next breather presents itself.

1961

Bruce N. Smith is chairman of the art department at Ygnacio Valley High School in Concord, Calif. The art department employs 8 full-time teachers in a program which, according to Bruce, is the largest known in the U.S. at this time.

Esteban Villa is involved in projects to foster interest in Chicano heritage and culture. They include working on *El Grito*, a journal of contemporary Mexican-American thought, and *El Bronce*, a Chicano newspaper, and other efforts in bi-lingual poetry and Chicano music and theatre.

George M. Webb was recently promoted to vice-president of the industrial design firm of Wiley and Co., Oakland.

1962

Robert N. and Karen (Lissol '64) Avery, Jr. are converting a Mendocino, Calif., barn into a vacation home into which they may move permanently. Robert maintains "The Studio," a San Mateo gallery/shop and workshop. He is the featured artist at the Gallery Fair in Mendocino.

Ruth (Dosmar) Sipper, a studio sculptor and printmaker, received a merit award in July in the Romance and Reality show of the Marin Society of Artists.

Al W. Fessler is art director with the San Francisco advertising agency of Gross, Pera & Rockey. This year he has won 5 national medals and awards of merit for his newspaper ads, 30-sheet billboard posters, and a trademark for Carolyn/Pottery Maker. Several awards were for the entire advertising campaigns involved. A trademark and a poster campaign for Oberto Sausage Co. were exhibited in Creativity '70 (formerly Creativity on Paper) at the New York Hilton in September.

1963

Susan Shawl is an interior designer with Dudley Kelly and Associates, San Francisco. Two of her recent jobs have been interiors—one for Solomon Grundy's, a new Berkeley restaurant in Old English style, and another for St. Luke's Hospital in San Francisco.

1964

Karen (Lee) Breschi teaches sculpture at Oakland Technical High School. Two of her works appeared in the spring show at the San Francisco Art Institute.

Bill Chambers, art instructor at Encina High School, Sacramento, received the Crocker Art Gallery (Sacramento) 1970 Purchase Award. He currently has a one-man show at the Memorial Union Art Gallery at the University of California, Davis, and was represented in a group show at the Jason Aver Gallery in San Francisco August 24 to September 12.

1965

Gloria Jean (Bales) Christensen has just completed interior designs for 50-unit and 118-unit apartments in Oakland and Alameda. Recently she was design and color consultant for an ultramodern home in Oakland's Montclair district. Prints of her drawings of Victorian homes in the Bay Area are now sold throughout the U.S.

Karren (Lutz) Elsbernd puts her own interpretation on our request for news of creativity, awards and degrees. She reports that 9 months of creativity preceding March 31, 1970, produced a daughter, Sara Karin, and qualified her for the advanced degree of "first time mother."

Exhibits? Young Sara's parents are always happy to exhibit her.

Darrell Forney is an instructor of art (including film-making) at Sacramento City College. His latest 16mm sound-and-color film, "The Barbed Wire Story," was accepted in the 3rd annual Monterey Independent Film Makers' Festival in August. He is now working on "The Disappearance of Rich Mount," a color-and-sound feature.

Dennis Oppenheim and British botano scientist-turned-artist Peter Hutchinson were the subjects of the greater part of *Time Magazine's* June 29 art section. Both are ranking ecological artists to whom all nature is a canvas. *Time* describes as ambitious Dennis's March 1970 project, "Hay Maze," in which a Wisconsin alfalfa field was the site of a geometric maze composed of 1200 bales of hay. Ten Holstein cows were herded through the maze to eat—to quote the article—"the corn."

1966

Judy B. Farris is Director of Publications at Oakland's College of the Holy Names. She is responsible for all news and publications emanating from the College. She also keeps up with freelance newspaper advertising and her Judibug Design Studio.

Mr. and Mrs. James R. Garrett (she's the former Christine Gay Whitaker) are the parents of a daughter (their second child) born June 21.

J. Ronald Pecchenino was recently appointed assistant professor of art at the University of the Pacific, Stockton.

William N. Spiess is arts and crafts director at the Point Hueneme, Calif., Naval Base. At a world-wide Special Services conference earlier this year, his program was rated the finest of its kind.

Harry Weisburd, assistant professor of art at the University of Connecticut, was featured in an article, "The Artist Boxed In, Art You Can See Through," in the May 24 Sunday Magazine section of the *Hartford Courant*.

1967

Ted Ball is employed by Revell Toy Co., Inc. of Los Angeles. His recent activities include both art and drama. He is preparing a permanent installation of 8 large banners in the entrance foyer of the Los Angeles County Museum of Natural History, has just published a coloring book titled "Color Park 1," has had two shows at Canyon Galleries I and II in Topanga Canyon and Los Angeles, and has illustrations of his work in two anthologies of contemporary stitchery. This spring he completed a 6-month run of "King of Schroorers" at the Santa Monica Playhouse.

Donald E. Coles was represented in the Black Untitled exhibit at the Oakland Museum, May-July.

Louise Kollenbaum became Assistant Art Director of *Ramparts Magazine*, San Francisco, this June.

1968

Ben Hazard has been named Curator of Special Exhibits and Education at the Oakland Museum. He was released from his teaching contract with the University of Nevada to take the Oakland post. A well-known black artist who brings to this important museum position his wide experience with creative and vital projects on the community level, he has several of his works in the Museum's permanent collection.

Tag Iwai, a structural designer with the Container Corporation of America, received an award of excellence in the Annual Point-of-Purchase Display exhibition sponsored by the San Francisco Advertising Club.

1969

Adnan G. Ertas has joined the faculty of the College of DuPage in Glen Ellyn, Illinois, as an instructor of sculpture and design.

Carol Holtzman of Tomales, Calif., had a show, titled "Castlebuilding," of her accumulative works in ceramic sculpture at Anima Mundi in March and a private showing in Los Angeles in June.

Donna Kleszcz, formerly a graphic artist with Branco's Graphic Art Service, San Francisco, is the recipient of a Fulbright Fellowship for travel to Poland and a year's study at the Warsaw Academy of Fine Arts.

Craig Torlucci and Jane Keener were married this June in Sonoma, Calif. and now live in Walnut Creek. Craig is an illustrator with Earl Goldman-Nitty Gritty Productions and Jane is at the Artist's Mart, Walnut Creek.

Greg Zerovnik, former editor and art director of the *CCAC Newsletter* is now an art director with Fantasy Records in Berkeley. Fantasy is the first major record company to locate in the East Bay. Its catalog of records includes such greats as Cal Tjader, Stan Getz, Lenny Bruce and Creedence Clearwater Revival.

1970

Emil G. Biavaschi, Jr. recently won a first prize in watercolor in the annual Santa Rosa Atrium '70 show.

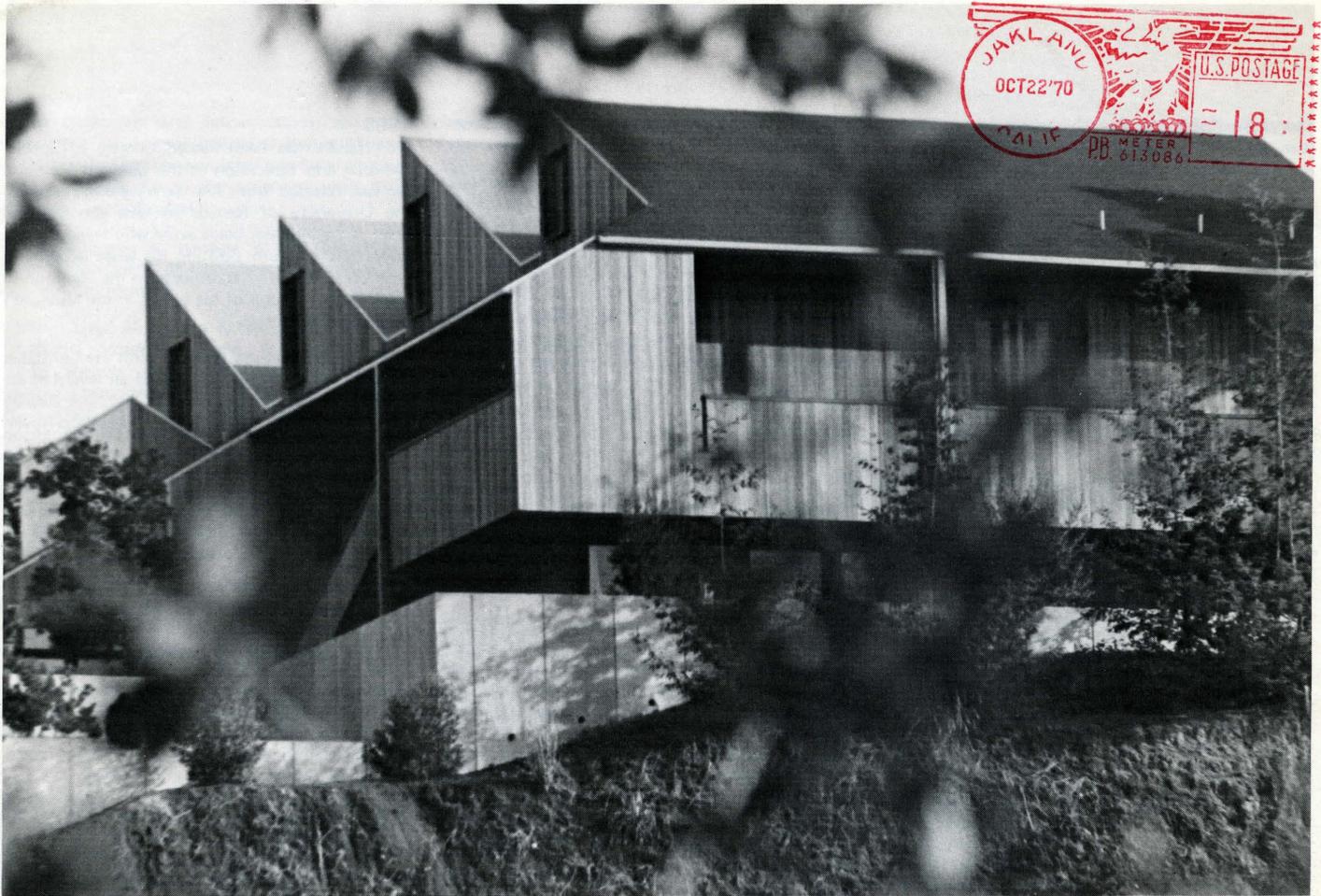
Karen Dagny Hoffer was married to James E. Bruce this June. Both are combining work with continued study in Sacramento.

Stephanie Polos is devoting most of her time to painting in her Berkeley studio.

Deaths

1931—Juanita Nicholson of Oakland, in 1968
1955—Joe J. Warren of Vallejo, in August 1969
1961—Terry Miller of Navarro, in February 1970

The many items of alumni news which could not be fitted into this issue will be printed in later issues of the REVIEW and the *CCAC Newsletter*.



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