



REVIEW

CALIFORNIA COLLEGE OF ARTS AND CRAFTS



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ON THE COVER:

The celebrated one-ton pot occupied center stage at ground-breaking for the Noni Eccles Treadwell Ceramic Arts Center. Noni, (Mrs. Richard Harrison), with fellow potter Jacomena Maybeck, looks over the world's largest clay pot, built by Ceramics faculty and students from one ton of clay that was a gift from Joyce ('49) and Paul Quyle.

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CERAMIC ARTS CENTER

Campus and community
get hands into an ancient
medium in celebration of the new
ceramic facility to be ready
in 1973.



by Harriet Ainsworth

CCAC observed the vernal equinox with a new beginning for an old material.

Poetically enough, ground was broken for the Noni Eccles Treadwell Ceramic Arts Center on campus, which when completed late this year, will be one of the finest facilities in the U.S. for working with the most historic of materials, with a substance forever used in both everyday life and in ritual art forms: clay, from the ground itself.

From the ground up, from the ground down, ashes to ashes and dust to dust—the cycle repeats itself in the whirling, 3000-year old potter's wheel, and maybe this never-ending circle is part of the mystique evidenced among potters. A mystique that has to do with "getting your hands into" clay, the potter's initiation rite.

For potters they are, declaim Noni, Corky, Viola and Art. Asked whether they be ceramists or ceramists, as one voice these mentors of CCAC's Ceramic Center replied: "We are all potters; we basically enjoy working with clay".

And they believe as one, as did the earliest potters, that pots are articles of function, as well as aesthetics. Not just utilitarian (a styrafoam cup is that)—but a pot is a pot, is fashioned with loving care into something useful and beautiful to see and to touch.

"A vase may be for one daffodil in the spring," explains Viola. "A beautiful casserole can have a lid made to clean easily," examples Corky.

CCAC's President Ford and
potter-art patron-donor Noni Eccles
Treadwell Harrison with the giant
clay pot and its good-fortune
kiln gods.



"A pot is never used as a sculpture," stresses Art. Indeed, ceramic sculpture, popular now, belongs in the Sculpture Department and not in Ceramics for the absolutely basic reason that the artist-craftsman approaches sculpture and pots from precisely opposite directions, the potters opine.

They chorus:

"The sculptor has his idea first, then uses the material to make his idea. The potter, though [and here's the mystique] just enjoys clay in his hands. Ideas happen as he works with the material; it's the spontaneity of ideas that is His Thing. This is the potter's lifetime study; continual exploration of his material."

COME TOGETHER, NOW!

There's one other important known factor in the potter's mystique. He doesn't like to work alone. But in a community; potters, unlike the alienated and fragmented souls of society today, like to come together; their work is inextricably entwined with those with whom they work. They use a common kiln; common glazes, common clay.

Keeping the size of that community workable for optimum creativity is the problem now, when there is plainly an unprecedented interest in Ceramics among students at CCAC.

“There is a certain time when a potter must make definite responses to the material itself. Pottery is not a simple craft.”



The Treadwell stable is on the move again! President Meyer first disturbed its dignity; now it's temporarily set aside to make way for the new Center.

“This spring we have an enrollment of 200, with 40 disappointed on the waiting list. With the new Noni Eccles Treadwell facility, we're doubling our capacity,” points out Viola. The two-story structure of concrete block and wood at a cost of \$320,000 will actually house two different pot shops on each floor, with different levels of work taught on each. This non-repetitive design flowered in the knowledgeable Design Committee, which included noted potter and benefactress Noni, CCAC '56, who started the Center with her challenge gift; Vernon “Corky” Coykendall, CCAC '53, chairman of the Ceramics Department; Viola Frey, CCAC '55, assistant professor of ceramics; Arthur E. Nelson, CCAC MFA '69, likewise assistant professor, and Jacomena Maybeck, CCAC MFA '52, The Architect's potter daughter—all experts in the field. Additional funds to build the Center are coming from other private contributions now being sought as part of the college's Phase II Building Program called PRIME—Program for Imagination in Education. These gifts, when secured, will be matched by federal money.

One member of the Design Committee, Jacomena Maybeck, is illustrative of the CCAC Ceramics

mentors' interest in the community. The distinguished Berkeley potter is one of many Bay Area artists and craftsmen who before the Department grew so large with regularly enrolled students, came, along with businessmen and housewives old and young, to evening extension classes.

COMMUNITY ATMOSPHERE

“A community-kind of atmosphere in a pot shop is important,” avers Nordic-blond Art Nelson. As in Renaissance apprentice-master craftsman shops, different age groups, backgrounds and experiences are valuable in learning in ceramics, as in the making of textiles and jewelry,” he points out.

“Along with lectures, demonstrations, books, film and slides, through the community we effect a real cultural exchange which is a growing experience for all of us,” Art said.

So while nearly everything else burgeons bigger, CCAC Ceramics would really like to shrink small—in the new facility to return to what the faculty feels is an optimum number of 60 in each pot shop, or a total of 120.

“If there is a declining enrollment with trimesters, we might be able to return to the community,” Viola says hopefully, “for we know well this is responsible for heightened interest in the individual needs of people.”

INDOOR-OUTDOOR SHOW SPACE

“With the new pot shops we'll be able to offer student shows, which are important, via the indoor-outdoor protected exhibit area planned where passersby can see. Now theft is a problem—things are stolen warm out of the kiln!

“There'll be damp boxes and drying areas—and the students will be able to use these when classes are not in session, too. Students will have more to do in the firing operation—more responsibility.

“We expect our ceramics students to draw on other resources of the art school, too,” Viola amplified, “such as drawing and painting and other areas of art college involvement.

“Transfers from junior colleges here are handicapped. They know this, and this is why they come to the advantages of an art college. Our art students are trained to *see*, as is possible when one is totally committed to art,” solemnly spake Viola, a fine potter (many prizes, exhibitions) whose sturdy body,

Ceramic platter by Jacomena Maybeck





Tiny, classic pots carry some of Corky's mystery glazes. Here he repeats the motions of finishing the rim—fingers only, never tools!

wide-open face with measuring hazel eyes, and long thick braid of salt and pepper hair remind you somehow of Mother Earth.

"Students coming here from high schools are competitive and conforming. But here it's competition with oneself," Viola differentiates.

REASONABLE PRICES

Art Nelson, himself singled out for many major shows, notes that "pottery is the only thing that has come down in price, while quality has gone up. The reason for this is nurturation of the ancient art in educational institutions. The schools are obviously doing a job, and this is important to maintain. Professional teaching from professional-level people, individualized to a one-to-one relationship. It's an inefficient way to teach, maybe, but students get more out of it."

Good work needs to be seen, too, CCAC's Ceramics faculty agrees. Juried art festivals such as the San Francisco one are few and far between; for one thing, exhibits are different in this medium—the ceramics are bulky and fragile and hard to pack. (Thus Art and Viola were, as we watched, regretful but tolerant when they unpacked, after a University of Nevada show, some of their pieces broken in transit.)

It's plain that the entire Ceramics Department love to teach, each to the tune of a different drummer. We asked Department Head Corky Coykendall whether a student would study with one or t'other. Students are encouraged to "have at" all three, he said.

His mobile face strictured, his hands—all potters seem to talk with their hands, too, as well as fashion pots with them—paused in mid-air.

"I'll fight for anybody I think has ability—even though his early products are pretty bad. The creator probably doesn't like 'em either," pronounced Ceramics' Head Man.

CORKY'S MISSION

Corky Coykendall came to ceramics round-about. Born in Chicago, he intended to be a missionary. (Some of his students say he is, too, never tiring of working with them, encouraging, drawing out.)

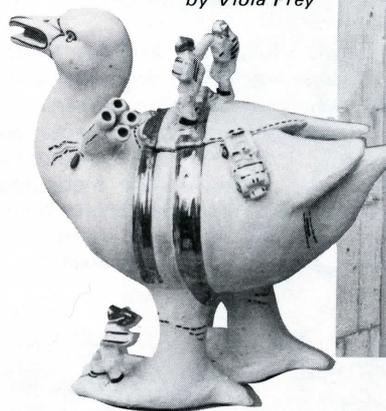
But the would-be missionary had the appetites of a bon vivant, and this was not lost on his Dutch father, who thought water was all that should pass his son's lips.

One black winter night when Corky was 13 his father, upset by his son's dipping into tobacco and demon rum, opened the door, pointed into the dark, and ordered: "Out!"

Signing on as an apprentice, Corky by age 21 was a practiced newspaper engraver and kept at this until World War II when he served as a Navy gunner. (Corky doesn't like pots with three-dimensional protrusions to this day: "Those sputnik pots, I never made one! They remind me of the mines we used to shoot up!").

Art Nelson loads students' work in the kiln.

A duck in high style, by Viola Frey



One day on leave in San Francisco Corky bought some diatomaceous earth, made a pot and fired it in the ship's oven. It was an omen of things to come.

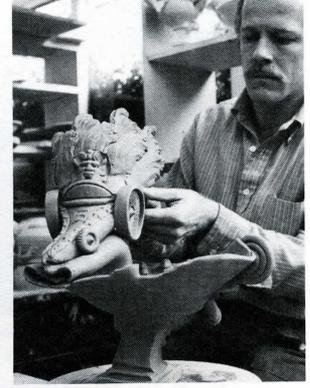
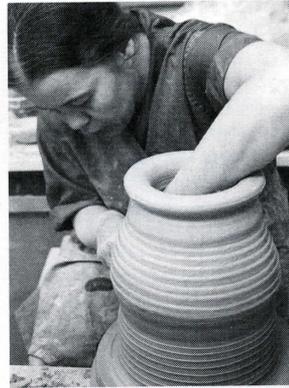
After the war he says he "tried the piano, the violin and accordion", and studied at Rudolph Shaef-fer School of Design—but finally Corky "got his hands into" clay at CCAC. Enter that old mystique! A BFA, an MA, and study abroad East and West eventually brought him back to CCAC where his first full year here was spent assisting the late and great potter Tony Prieto. (They became good friends, and his tales of Tony stealing back one of his own early crude pots when he came to Corky's for dinner, is a caution.)

MATCHING SECRET GLAZES

Vernon Coykendall will work two years to duplicate a glaze he's seen in Europe or Japan. He chuckles, remembering visits to Noni Treadwell, surreptitiously leaving her little pots he'd matched to the colors of her rare ceramic art pieces, as a surprise. But Corky is first, last and always a teacher. Although he holds prestigious awards and exhibit honors for his own pots, "I work on students!" he'll tell you, and you just know he loves it, as the students in their turn warm to him.

Corky will never make a pot—or always manages to "break it accidentally" when showing a student

*Ceramics chairman
and faculty
(from the left):
Corky Coykendall,
Viola Frey
and Art Nelson.*



how-to . . . and he never, but never decorates pots, whether in applied texture, carving or painting with oxides.

On the other hand, Viola Frey and Art Nelson make pots as they work with their students; Viola specializes in wild rich color and three-dimensional pieces (the kind Corky would call sputnik pots, but you'll notice he hasn't tried to take any pot-shots at these clay pigeons). Art Nelson is the meticulous decorator; we watched him apply a profusion of carved and molded antique-y seraphim, shells, lions and roses on a elegant, delicately-worked vessel.

WESTWARD HO!

Art Nelson is a native of Wisconsin who worked his way West in gradual stages via Wisconsin State and Colorado University to California where he's hot for the climate.

"I came here eight years ago," Art recalls. "I checked the East, South and North. This was the place I wanted to be! Equable climate gives continuity. And although he's anything but dopey, Art admits, "Once I sat at the potter's wheel I was hooked. The continuing challenge! I can share this excitement with my students. Crafts passed down the generations by personal contact keep me going 25 hours a day."

Viola is the only native Californian in the bunch. Out of Lodi in the valley came this artist-potter who since her MFA at Tulane University, has been, she allows, "working in the field for 15 years". This broad field includes teaching at Chicago Art Institute, enjoying one-woman shows at museums and galleries across the country, and seeing her work go into public and private collections.

Fourth corner-stone of the Noni Eccles Treadwell Ceramic Arts Center is, of course, piquant Nora, or Noni, herself.

Stemming from a prominent Utah family, Noni was a psychology major graduate of Columbia University in New York City, who after marriage changed directions, enrolled at CCAC as a freshman, took all the courses and—here creeps in that potter's mystique again—"pottery became my love. You are not once-removed from your medium, it is three-dimensional, and it grows in your hands".

Noni met Tony Prieto and his wife Eunice when Tony first came to teach at CCAC, in 1948, when the Prietos, who were to become potters of such renown, were just back from their honeymoon by bus.

Later Noni studied with Tony at Mills College, and remembers that one of the standard questions the students would ask Tony was "How do you make a spout that pours?" "Don't ask me, I can't do it." he always answered, "Ask Noni." And when they did, Noni would reply: "You make the edges thin, and you make it pout."



*The Brocchis Pere et fils
watch and listen as Viola Frey
talks with her expressive
potter's hands. Worley K.
Wong & Ronald G. Brocchini
& Associates is the architectural
firm designing the Noni Eccles
Treadwell Ceramic Arts Center.*

A world away from roses, contrastingly Art pioneered some primitive Japanese raku ware classes at CCAC, building a bonfire right on campus to melt the glaze glossy on these tea-bowls whose thick clay walls allow them to be held comfortably in the hands of—how many?—generations since the Korean Chojiro first made them in Kyoto in 1525.

OUR SAINTED KILN

Noni's loyal and creative friendship with CCAC has been sustained since the days some 26 years back when there were just two tiny low-temperature kilns to "cook" in. A big day came when the college acquired "Saint Elmer", the reduction kiln celebrated in a Christmas book in 1952—because "opening a kiln to see what has happened in the fire is always like Christmas," she and Corky felt. St. Elmer, of course, was meant to be yclept St. Elmo after the eerie fire that sometimes blooms bluely around the edges of an airplane's cockpit windows in a thunderstorm, incidentally scaring a new pilot half to death. But at its christening a student who swung a modest beer bottle instead of champagne, intoned "I christen you St. Elmer!" and so St. Elmer it had to stay.

Nearly all the potters around the San Francisco Bay, as the book cites, at one time or another fired their wares in Saint Elmer. The names read like a roster of a potter's Hall of Fame: Beadle, Boschen, Bullen, Cadogan, Currie, Dhaemers, Farrell, Ingram, Johnson, Kyle, Lienau, Lindheim, Maybeck, McCrone, McDowell, Mount, Prieto, Rippon, Silva, Smith, Smyser, Steel, Treadwell, Vaaler, Voulkos, Volckening, Yaryan, and dozens more, all, as the book says, of "great quality".

Saint Elmer, who sometimes acted more like Scrooge, "went to his reward" last year. We might more accurately say he gave his body to science, for according to Corky, John Toth's Kiln Construction class in Summer Session, 1972, learned to construct kilns by de-structuring St. Elmer bit by bit, brick by brick; using him, indeed, as a lesson in kiln anatomy.

SPIRIT OF FIRE

St. Elmer's autopsy was a sign of progress on the campus, however, because of the birth of "Hwo Shen" whose arrival in 1971 was precipitated by a cash gift from Noni. The new 55-cubic foot high-fire kiln was christened when Noni smashed a clay goblet and dubbed him "Hwo Shen", after the Chinese spirit of fire. That same year Noni established a Graduate Fellowship in Ceramics for CCAC.

Spirits were summoned once more this Spring when Noni, with a coterie of Bay Area potters and other distinguished guests, made kiln gods of clay to cast their benevolent eyes over the new Ceramic Arts Center. A feature of the ground breaking ceremonies, the gods adorn a one-ton pot made by Viola, Art and present students, to celebrate. Fired in sections, the world's largest pot now sits on campus with its gods on its shoulders, watching the new structure rise.

Meanwhile in the yellow light of the present pot-shop nearby—a mellow yellow light conjured by overhead tubes and raw ware and spattering clay—the potters kick their wheels.

NONI AND THE POTTER'S MYSTIQUE

In case some of you "out there" weren't exposed to Ceramics on campus or otherwise, and to perhaps beckon the muse of those who were, let Noni describe what actually happens when you make a pot,

as she put it down for the catalogue of the Salt Lake Art Center when she was the potter showing in "Three One-Man Shows of Work by Artists of the Western United States". Noni says:

"There is an intimate tactile satisfaction for me in all the phases of making a pot. First a lump of clay—an idea of the form I wish to create. Each of the many transitional stages is different. First, the creation of the form with moist clay. Then the leather-hard stage—trimming a foot or putting on a handle. The drying and bisque firing, next deciding on the glaze or decoration to make this the best finished expression. At each stage the material is different, but it never loses its living quality. There is a certain time when a potter must make definite responses to the



CCAC board chairman Bruno Stolley and Mrs. Stolley (right) with Noni at groundbreaking.

material itself. Pottery is not a simple craft. It has a wide range of clays, glazes, techniques of decoration and ways of building forms, such as the wheel, slab method, slip casting or coil building. Each of these contributes to the different end result, the finished expression.

"And in each phase the potter does not lose contact with the pot," Noni concludes.

Hear ye in that last line murmurs of the old Mystique? That driving continuum down the generations from the dawn of mankind as hands fashion from clay, earth's most common substance—itsself born of thousands of earlier years' weathering of rock. Hands then as now "with loving care" fashioning something beautiful to see and to touch and to use.

SUMMER SESSION

CCAC PLUNGES INTO SUMMER WITH THREE SHORT SESSIONS.



Lou Grant, whose political cartoon (left) appeared in the Oakland Tribune, will show the way to caricature for comedy or satire at all three summer sessions.



Sculptor William Daley executed this ceramic wall for an airline office. The units are based on a traditional African design motif. He will teach ceramic sculpture this summer.

Celebrating its 66th year of offering summer workshops in the arts, crafts, design and art teacher education, this summer CCAC will plunge into three separate five-week summer sessions, teaching all the traditional goodies, and then some.

Summer of 1973 rounds out CCAC's first academic year of trimesters—begun last fall as Director of Academic Affairs Robert Forth explained, "to permit a wider variety of courses with year-round campus facilities, to give students a more flexible study basis than allowed in the past, to accommodate transfer students from other quarter and trimester schools and to guarantee outstanding guest instructors desiring to summer in the Bay Area."

Something new under the summer sun will be the

"Art of Cartooning", taught by Lou Grant, the distinguished editorial cartoonist of the *Oakland Tribune*. Grant's piercingly humorous capsule cartoon, "Small World" is syndicated nationally by the *Los Angeles Times*. He is a past winner of the National Headliners Award, the McQuade Memorial Award, and is the only cartoonist to win the Brother Award of the National Conference of Christians and Jews three years in a row. He will teach at all three summer workshops.

Robert Forth always has some surprises up his sleeve to flourish forth, but beginning and advanced classes known to date will include:

Drawing, painting, sculpture (metal and ceramic), printmaking (etching, lithography, silk screen), still photography, experimental cinema production, experimental TV production, ceramics, weaving and textile printing, silversmithing and jewelry making, glassblowing, mosaic techniques, woodworking, graphic design and illustration (TV graphics, corporate identity design, figure for illustration), interior and environmental design, teacher education, art history, esthetics and humanities, foreign study art seminars and art and ecology field study.

Dates are May 7 to June 8, June 18 to July 20, and July 23 to August 24. Enrollment information may be obtained now by writing CCAC, 5212 Broadway, Oakland, CA 94618. Or call (415) 653-8118.

SOMETHING FOR THE GIRLS AND BOYS

Prescriptions of Dr. Shroff's Famous Summer Dol-droms Remedy, a sure cure for the "whadda I do now?" syndrome which virulently attacks those let out of school, and only a few days later, at that, will be available at CCAC this summer.

A five-week session of art classes especially designed by CCAC's Director of Education to develop young people's ability to express themselves while increasing their awareness and enjoyment of the world around them, is scheduled from June 18-July 20 inclusive, with classes meeting from 9 a.m. until noon and from 1 p.m. to 4 p.m.

Art for children ages six to eight and nine to 11; early teen-age arts and crafts exploration for 12 to 14 year olds, and Pre-College Drawing and Painting for high school students or recent grads are scheduled. Dr. (Piroja) Shroff sweetens things with fascinating field trips, and garnishes with a soupcon of relevant art history.

Advance registration may be made now with Dr. Shroff at the Education Office, phone (415) 653-8118. Classes will be filled in order of enrollment. Final registrations may be made at 8 a.m. on the day classes begin (Mon., June 18).

UICA GRANTS

1973 AWARDS TO FOUR ART AND EDUCATION FACULTY MEMBERS

Fifty-five faculty members of the eight eligible Union of Independent Colleges of Art (UICA) colleges across the country submitted grant proposals for 1973. Three of the grants approved for funding came to CCAC faculty aspirants.

Assistant professors Betsy Davids and Carole Peel received a grant for a joint effort to produce a hand-printed portfolio of their individual and collaborative writings and drawings.

Miss Davids, poet and teacher of creative writing—at CCAC and elsewhere in the Bay Area—for the past six years, has always been interested in the visual aspects of what she reads. All the better to carry out her ideas on content enhanced by layout, she's launched herself into the printing business with a press and a font of type. With these and a few other necessities she handsets and prints (letterpress) limited editions of single or collaborative works. [REVIEW, Winter 1972/73] She learned bookbinding too, so her publications are a labor of love and joy from beginning to end.

Copies of the unique portfolio will be placed in the libraries of all the UICA colleges.

UNUSUAL PORTRAITS

Painter Carole Peel shares with her collaborator a fascination with visual effects of written words. Both have made a study of ancient Egyptian and other pictographic languages. Miss Peel's work over the past five years has combined words with drawn or painted images. One of her latest in this vein is a portrait (life size). She gets to know her subjects very well; much conversation flows as sittings progress and information from the subject goes onto the portrait.

An earlier drawing of a head done in the same manner included extra layers of paper that could be flapped open like doors to reveal images inside the person's head. [10 ARTISTS' GROUP SHOW, CCAC Gallery, August 18-September 4, 1970.]

LOGICAL FORM! Those words must be engraved on the gray matter of every student who ever set foot on these four acres of North Oakland. The two words define the subject so *logically!* No one could possibly elaborate on or embellish that four-syllable pair—no one but that master of the subject Associate Professor Dean Snyder, whose UICA grant-winning proposal is as succinct and L----l as the processes of his insatiable but well-ordered mind.

"Be as concise as possible in describing your project" pleads the application form. Our professor is equal to the occasion. He comes back with a paragraph like a meteor-fast forehand drive:

"The objectives of the [slide] presentation [Logical Form Drawing Visuals] are to develop and accelerate the drawing comprehension of the student by

exposure to basic drawing elements. "Procedures begin with slide presentation of basic laws of regular and irregular reflections, measure, proportion, light, vision, or base....."

AND MORE TO COME!

The statement of purpose ends shortly thereafter on a brisk note that could stagger the faint hearted or the fuzzy headed: "The material base once prepared can be implemented at once and will provide a means of evaluation for future research."

Survivors of this course—there *have* been many over the years—would testify, in all seriousness, that their first inkling of mastering the rendering of irregular reflections produces a sense of power that is downright dangerous.

Faculty members whose projects to enhance art education won them UICA grants this year are: Dean Snyder and Donald Woods (upper and lower left), and Betsy Davids and Carole Peel (right).



ART IN THE HUMANITIES

Donald Woods, assistant professor in Humanities and Sciences and Teacher Education Departments, was a grant awardee for "An Interdisciplinary Approach to Art", a project to develop coordinated visual and verbal materials for the Psychology of Art, the Jungian esthetics course he presently teaches at CCAC. Central inspiration for the whole project is Eric Neumann's *The Great Mother*.

Visual material to be included will be color slides illustrating archtypal themes, not only of art works from prehistory to the present, but also of the art of children, mental patients, students and the popular culture. Mr. Woods proposes that these materials become available to advanced students for independent study as well as a basis of an integrated sequence of such humanities courses as art history, philosophy, psychology, literature, mythology, cultural anthropology, intellectual history and women's studies.

The grantee, who has done advanced work in education as well as in five or six other subjects, has been interested for some time in the possibility of a more integrated curriculum, especially in the humanities.

"I would like to see more interrelationship between the various subject matters and more relevance of learning to life," says educator Woods. He hopes the project will make a modest beginning step in this direction.

3 MORNINGS IN MAY

CCAC women's group initiates a series
of public events in spring.



Left to right: Mesdames William Silver, Matt Wahrhaftig, Albert Churchill, Gardiner Johnson and Clinton Lee raise a toast to May in flowers from their hostess Mrs. Churchill's garden as they plan the May morning events.

Basing their departure on the theory that today's women want to *know* as well as to socialize, a committee headed by Mrs. Bruno Stolley, wife of CCAC's board chairman has organized an innovative series of events, "Three Mornings in May" to take place at 10 a.m. on May 8, 15 and 23 on the campus.

Opening the series will be "Habit and Habitat" with Wallace R. Jonason A.I.A., vice president of the San Francisco design firm of Whisler-Patri, and a member of the Environmental Design faculty at CCAC.

Second of the May mornings will offer distinguished painter, printmaker (and "bookmaker", as he calls himself) Arthur Okamura, who will delve into "Contemporary Art: Where do the images come from?"

Third morning of the series will star Ruth McDonald Boyer, CCAC lecturer in history of textiles (she's also assistant professor at U.C. Berkeley). Artist and anthropologist Boyer (she has a Ph.D.) is interested in history of costume, folk art and modes of communication.

Assisting Mrs. Stolley in arranging the "Three Mornings in May" are Mrs. Harry Jackson, Mrs. Richards P. Lyon, Mrs. Charles Henri Hine, Mrs. Albert Churchill, Mrs. Gardiner Johnson, Mrs. Meyer Diamond and Mrs. Jesse Nichols.

Tickets for the May series are \$10, tax-deductible, with checks made payable to CCAC, according to Mrs. Stolley. For further information, she adds, call the college, 653-8118, ext. 57.

A BEAD IS A BEAD...

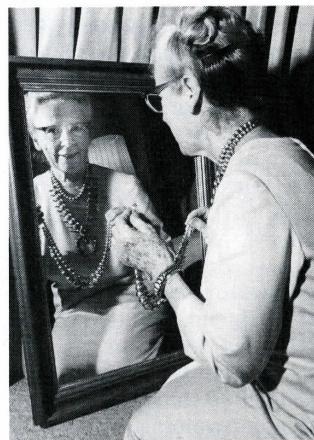
Symbolic beads garnered on her treks to remote places of the world were shown and their stories told when Berkeley collector Nova Bartlett launched the Artists Gallery lecture series Sunday, March 25.

The 120 guests at the program in CCAC's Meyer Library saw an exhibit of many of her museum quality beads—incorporated into necklaces—her own creative touch to show them to best advantage.

Artists Gallery is the new name and the start of a new, expanded program for the former Library of Art.

The newly-opened Gallery at 5269 Broadway (across from the CCAC campus) offers more than 4,000 original works of art in all media, for rent or sale to its Active, Sponsor or Patron membership.

Volunteer consultants are available to assist members in selecting works for particular places (by appointment—call 653-7481). At the Gallery, members may select from among the assortment of sculpture, painting, drawings, prints and crafts via color slides.

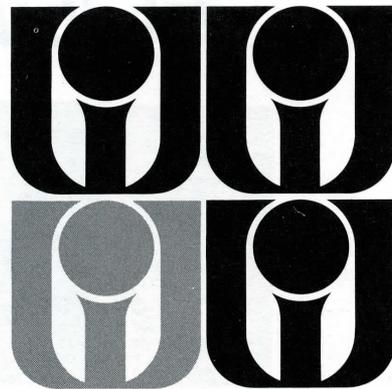


With more than a hundred fabulous necklaces to choose from, what to wear can still be a problem. When trustee Marjorie Benedict arranged her special appearance at CCAC last month, Miss Nova Bartlett tried on a few before making a choice.

Miss Bartlett (she's a CCAC alumna) was art teacher at Berkeley High School. Retirement in 1966 launched a second career for the diminutive, effervescent world traveler.

Following the exhibit she described the beads with color slide closeups (she's a photographer too) and told the stories behind them.

WORLD PRINT COMPETITION '73



SPONSORED BY THE CALIFORNIA COLLEGE OF ARTS AND CRAFTS

By Harriet Ainsworth

CCAC, in association with the San Francisco Museum of Art, will sponsor a global competition for printmakers titled World Print Competition 73, it was announced this spring by President Ford.

A total of \$35,000 in prize money is being offered to discover the most innovative graphic artists in the world.

Printmakers everywhere are being invited to enter the two-part competition by means of a tri-lingual prospectus now being distributed in countries all over the world.

PURCHASE AWARDS

Artists may enter one or both parts of the competition. In Part One, twenty special edition purchase awards of \$1,500 each will be awarded to artists who agree, if their print is selected by the jury, to produce an edition of sixty prints. The winning signed and numbered prints will be assembled into portfolios and offered for sale to museums, collectors and corporations interested in acquiring graphic art.

Part Two of the World Print Competition is for selected single works for exhibition only, with awards of merit totaling \$5,000 plus other awards to be announced.

INTERNATIONAL JURY

Deadline for entry of work is August 15, 1973. Jurors, who will assemble for judging in San Francisco September 4-7, are Riva Castleman, curator of Prints and Illustrated Books, the Museum of Modern Art, New York City; Masayoshi Homma, Director, National Museum of Modern Art, Tokyo, Japan; and Zoran Krzislak, Director, Moderna Galerija, Ljubljana, Yugoslavia.

Notification of awards will be made by October 1. The San Francisco Museum of Art will exhibit all winning prints in both parts of the competition during November and December.

A catalogue of the collection will be published and distributed to museums around the world and will be sold by the San Francisco Museum of Art.

Entry forms and further information may be obtained by writing to World Print Competition 73, 633 Battery Street, San Francisco, Ca. 94111, U.S.A.

The Council of Sponsors of World Print Competition 73 includes art patrons Avery Brundage and Norton Simon; Mrs. Ronald Reagan, ex-member of the California Arts Commission; James M. Brown, former director of the Oakland, Calif. Art Museum and now of the Richmond, Va., Art Museum; Frances Blake-more, printmaker and partner, Fran-Nell Gallery of Tokyo, and Mayor Joseph Alioto of San Francisco.

A GRAPHIC ART FORM

CCAC President Ford, in announcing the competition, noted that in recent years printmaking as a serious professional medium has developed rapidly into a leading art form. The exhibition of prints, however, has not kept pace with this growth.

"In the interest of artist and collector alike, CCAC and the San Francisco Museum of Art are attempting to fill this void," said Ford.

He emphasized that the competition will offer artists on all continents an opportunity to achieve recognition as well as material reward. The competition seeks to encourage the expression of each artist's cultural heritage, as well as originality and experimentation.

ENTRIES RECEIVED

As the Spring Review went to press, more than 500 entries had been received from 42 states and three foreign countries (Denmark, England, Canada), with 31 foreign embassies in Washington, D.C., indicating further responses would be coming well in advance of the mid-summer entry deadline.

Of the first 500 printmakers entering, most from one locale are from the San Francisco Bay Area; second, Los Angeles area; third, Oregon; fourth, New York, and fifth, Texas, including one from "Eggplant Editions, Houston". Most remote spot heard from at press time was, hands down, from Virginia Dudley of Lookout Mountain, Rising Fawn, Georgia.

FOUNDERS' DAY - 1972



The Centennial of founder Frederick H. Meyer was the theme for the 1972 celebration of Founders' Day that extended to the entire city by proclamation of Mayor Reading. Oaklanders thronged to the campus-wide open house to see exhibits, films, a light show, fashions, art-in-action and music-in-action by CCAC's Delta Wires. At an awards banquet that evening Neil Armstrong "Space Explorer of the Century", Frank Lloyd Wright "Architect of the Century" and Marjorie H. E. Benedict '21 "Alumna Extraordinaire were lauded for achievement in their own fields. Peter Voulkos, another distinguished graduate received an honorary Doctor of Fine Arts degree.

1. Two friends who total more than a century of achievement, Imogen Cunningham and Jo Sinel. 2. Dinner guest Mrs. Robert MacNeur with Wesley Peters, vice-president and chief architect of the Frank Lloyd Wright Foundation, who was Mrs. Wright's delegate to Founders' Day. 3. Babs Meyer presents a keepsake brooch to Evelyn (Stewart) Johnson '43. Babs (second from right) also presented an elegant heirloom top hat to President Ford. With Babs (left and right) are Oakland architect Jens Hansen who presented the "Architect of the Century" award on behalf of CCAC, and Wright Foundation architect

" A CENTURY OF ACHIEVEMENT IN THE ARTS "



Kamal Amin. 4. Turstee Leo Helzel and Mrs. Helzel meet Neil Armstrong. 5. Marvin Lipofsky was there at the presentation of his sculpture tribute to the late, great architect. 6. The unique awards were unveiled at a preview party at the home of the Gardiner Johnsons. Mrs. Johnson (left), artist, alumna and trustee, with the Larry McClarys. He created the Limoges enamel pendant (7) for honoree Marjorie Benedict. 8. "C.S.A.C., The Early Years", a floor-to-ceiling salon-style show was at the Library of Art (now the Artists Gallery) where Miss Meyer stopped to pose with her childhood portrait. 9. Founders' Day prin-

cipals are joined by Tribune publisher William F. Knowland (third from left) who later presented Mrs. Benedict's "Alumna Extraordinaire" award. 10. Founder Frederick H. Meyer, 1872-1961. He lived to see his art school grow to an internationally recognized institution. 11. Society models from "The Goodwill Bags" in a "100 Years of Fashion" show, included this tableau. Mrs. James Shapiro appears in a dress worn by Mrs. Meyer when she was a Stockton schoolteacher, and Thea, daughter of "Bags" member Mrs. Jack B. Seiple, is young Babs. 12. Beginning the honorary degree ceremony. 13. "Aurora", the

carved plexiglas sculpture by Jacques Schnier presented to Neil Armstrong. 14. The Gordon Frenches met Professor Armstrong at dinner. 15. The Richard Harrison (right) were back from a holiday just in time to celebrate. 16. Jacques Schnier (right) explains the fascination of plexiglas to hosts Gardiner and Doris Johnson. 17. Congratulations to Peter Voukos. 18. Dinner party planning at the home of Mrs. Meyer Diamond (center) who's flanked by fellow trustees and committee members Mrs. Albert Churchill, Mrs. Charles Henri Hine (chairman), Mrs. John Epperson and Mrs. Gardiner Johnson.

IN REVIEW WINTER 1972 - 73



"Fishman's Paradise", a three-day total media extravaganza last December included this dance composition by members of the Berkeley Dance Theatre. While they performed in the Nahl-Martinez patio, others regaled an audience inside the Isabelle Percy West Gallery with wall-to-wall choreography. (See page 13.)

The Union of Independent Colleges of Art (UICA), through a grant from the National Endowment for the Arts, initiated a Visiting Artists Exchange Program last fall.

The program offers students, faculty and friends of UICA member colleges an unusual opportunity to see and hear internationally recognized artists from all over the country.

THE NEW YORK VIEW

Visiting artists at CCAC have met with classes, lectured and conducted demonstrations and workshop sessions, most or all of them also open to the public.

Lucy Lippard, art critic, writer, and authority on American art, was guest critic last December. After class seminars on contemporary art she ended her stay here with an informal question-and-answer session in Nahl Auditorium for students, faculty and staff.

Asked about art movements across the country, she replied that from the New York-eye-view there is no movement at the moment. Everyone is waiting for something to happen, so they can jump on; collectors don't know what to collect . . . a frustrating situation.

RENOWNED DESIGNER

George Nelson, conceiver of the storage wall now used by millions of people who may never know of him, winner of the coveted Rome Prize in Architecture, author of books on design and culture, is a versatile man involved in every facet of design today. Nelson's appearances at CCAC were co-ordinated by Professor Wolfgang Lederer, director of the Design Division.

Nelson's illustrated lecture covered graphic, industrial and environmental design.

LITHOGRAPHY AUTHORITY

Internationally distinguished lithographer, artist, printer and author Garo Antreasian was at CCAC February 20-23 where he met daily with students and faculty, demonstrated printmaking and gave two public slide lectures, "The History of Lithography" and "Contemporary Developments in Printmaking".

Printmaking Department Chairman Charles Gill arranged the events in Antreasian's visit here.

DOCUMENTARIAN

Aaron Siskind, a legend among photographers, was another guest this spring, in the Film Arts Department. Siskind, now at the Rhode Island School of Design (RISD), has produced a number of now-famous New York documentary studies. He is exhibited extensively; his work is represented in the Metropolitan Museum of Art, in M.O.M.A., George Eastman House, and many others.

TECHNOLOGY AFFECTING ART

Jack Burnham, author of "Beyond Modern Sculpture" and "The Structure of Modern Art" presented three slide lectures March 27-29 at CCAC. His subjects: "Documenta 5", "What Has Marcel Duchamp Left Us?" and "Art and the Sense of Time".

His books deal with the effects of science and technology on sculpture of this century and analysis of the hidden logical structure in all successful art.

SUMMER SPECIAL IN JAPAN...

DRAMA BRIEFS

The Julian Theatre returned to campus with two performances in November; Harold Pinter's "Landscape" which they premiered on the West Coast in 1971 and Eugene Ionesco's "The Lesson". The latter, written in 1951 is among the first plays in the "theatre of the absurd" style.

MULTI-TUDINOUS MEDIA

"Fishman's Paradise", a three-day multi-media festival December 4-6 was presented by the Fine Arts Television Group. Noon events each day were free, admission to evening events went to benefit the television project at CCAC.

Inspiration for the title was Phil "Fishman" Makanna, CCAC's TV mentor. He and the TV Group invited the Berkeley Dance Theatre and other individual artists to participate. All dance events were seen in Isabelle Percy West Gallery and Nahl Patio where spectators could stroll about to partake of the continuing visual and audible sensations all around them. One such was the group of dancers in the shimmering ploidfilm "fountain" shown here. Other dancer-gymnasts used all available spaces as their performing stage.

Music events included a premiere of a new work by Tony Gnasso and a music piece by Robert Ashley in collaboration with the Mills College Tape Music Center.

Principal choreographers from Berkeley Dance Theatre were Terry Sendgraff, Al Wunder and Ruth Werblin. Performers in set pieces and in improvisations were: Anett Albrett, Cielo Arango, Lynn Bostick, Jim Fizdale, Nancy Guernsey, John Kearney, Karan Krisberg, Carol Kimura, Sheila Kogan, Karen Lequalt, Molly Nicholson, Terry Sendgraff, Gail Thompson, Emily Werblin and Al Wunder.

Among the films shown were Makanna's full-length color feature "Shoot the Whale" and Keith Walker's popular short feature "Hotel Eleven". Until someone coins a new superlative, "multi-media" will have to do to describe the multitude of audio-visual sensations loosed in our three days in the Fishman's Paradise.

GENTLE SPELLBINDING

In February, Assistant Professor Arthur Okamura invited the campus community to an afternoon show that he said would be "a trip to a place/space not yet experienced".

Using the twin rear-view projection screens in Nahl Auditorium, Oakland artist Dan Conrad held the audience spellbound with a Color Recital accompanied by soothing music sounds (not tunes) by Jordan at the electric organ.

Conrad built his own Color Organ with its bank of switches and reostats connected to a light tower. By flicking various switches he made colors flow and spiral on one screen while projecting slides of an enchanted jungle on the other.

Artists, teachers and college art students are invited to apply (up to 40 will be accepted) for three weeks of living, study and travel in Japan, July 9-August 12, in an Art Seminar sponsored jointly by the Osaka University of Arts and CCAC.

Ancient and contemporary ways of Japanese brush painting, ceramics, textile printing and dyeing, and woodblock printing will be taught by the Osaka faculty, with four units of credit granted and transferable to eight Union of Independent Colleges of Art



President Tsukamoto and Professor Arai of Osaka met Mayor John Reading here.

(UICA) the consortium of the leading colleges of art in U.S.

Weekly field trips are provided and students may opt for one week of independent travel. Accommodations in new, air-conditioned dormitories for men and women at the 125-acre university campus outside Osaka will offer Japanese or Western-style food.

THINKING AHEAD

Going from West to East, the seminar begins with four days in the San Francisco Bay Area at the CCAC Oakland campus, for orientation and introduction to the language, art and culture of Japan with leading scholars and specialists.

Further information may be had now by writing the Director of Admissions, California College of Arts and Crafts, 5212 Broadway, Oakland, CA 94618. Deadline for receipt of applications is June 1.

This session will be the second Summer Seminar sponsored by CCAC as a feature of its foreign-study program. Members of the first class report the trip "an unforgettable delight and a bargain, all ways!" And don't forget to try the Japanese chicken noodle soup with a difference, "saimen".

(For those who just came in, members of UICA, chairmanned this year by CCAC's President Harry X. Ford, are, besides Alma Mater, the Cleveland Institute of Art, Kansas City Art Institute, Maryland Institute, College of Art; Philadelphia College of Art, Minneapolis College of Art and Design, Rhode Island School of Design, School of the Art Institute of Chicago, and San Francisco Art Institute.)—H.C.A.

PHOTO REALISTS

They record the random order of
reality in a "highway culture"



"Yellow Sofa and Swan Vase", Oil, 1972, by Jack Mendenhall.
Collection of Robert Mayer. Reproduced from *Art in America*

"Painting in the 20th century has largely been a revolt against the tradition that saw art as a window through which reality was viewed."—Thomas Albright, *San Francisco Chronicle*

by Harriet Ainsworth

America is the leading force of today's art world, states Sam Hunter in *American Art of the 20th Century*, the big book brought out by Harry N. Abrams this season.

And CCAC graduates and faculty are prominent among those leading America, affirms the winter issue of the prestigious national art periodical, *Art in America*.

A special issue on "Photo-Realists" of the magazine called by artists "an organ of the mainstream of American art" features four CCAC alumni, two present faculty and one former faculty member.

In the leading interview, Robert Bechtle focuses on his similarity in training with Ralph Goings and Richard McLean. All three were undergraduates at CCAC in the '50s; McLean returned to teach here in 1963-65 and Bechtle is now professor of printmaking. Jack Mendenhall is now assistant fine arts professor, while Goings has gone to Sacramento.

Mendenhall's painting is shown in the special issue, as are those of Goings and Bechtle whose source material (photographs), is reproduced in color. McLean's painting is shown in color and his source material in black and white. Bechtle, McLean and Goings are interviewed by *Art in America* editor Brian O'Doherty and another piece about them is written by notable art scholar William Seitz.

(Also interviewed is Marilyn Levine, now in Saskatchewan, whose ceramic sculptures, "real" replicas of worn leather bags, hats and boots, made you touch them to see they were not leather when first shown in 1971 at the now closed CCAC Gallery.)

POP-OP-MIN-CON

In reaction to Abstract Expressionism of the '50s came Pop Art which the Photo-Realists agree liberated them in subject matter—"it made vulgar imagery accessible". In a rear-guard action against minimalism in painting [Op, Color Field, Minimal, Conceptual of the '60s] came the New Realists. Thence the Photo-Realists, relying strongly on the photographic image in their studies of the urban situation—or in Richard McLean's case, of the bucolic horse backed by billboards.

Expressors of our current "highway culture" are both Robert Bechtle and Ralph Goings, and in another personal way, Richard McLean. Their fellow noted-photo-realist Tom Blackwell thinks they have a satirical point of view, citing the slick cars and trailers, mundane pickup trucks, the beautiful horses and the ugly people. The same might be said for Jack Mendenhall's painting of an overstuffed American living room, "Yellow Sofa and Swan Vase", which is reproduced in the special issue. Bechtle's painting of "'60 Chevies" parked by the supermarket, is also reproduced; Bechtle denies he's making any social comment but admits his spic-and-span, long-worked-over paintings may exude a sterilizing effect.

Neutral or not? At any rate, the *San Francisco Chronicle's* venerable and venerated art critic Alfred Frankenstein, reviewing Udo Kultermann's new book "New Realism", recently commented: "Joy to the

world! Now the more there is to see, the less there is to say”.

While the *Oakland Tribune's* long-time art critic, the late Miriam Dungan Cross, reviewed *Art in America* as follows:

“Robert Bechtle, Oakland artist [is] noted for his deadpan paintings of reproductions of immaculate streets with rows of suburban houses and of parked automobiles. He first worked from the original scene but later from photographs which he takes himself and crops and composes with the camera. He answered the question, ‘How do you feel about being included in the Neo-Realist group?’ in part thus: ‘We are doing individual things.’ And notes: the ‘bland’ San Francisco Bay Area light ‘supports the quality of neutrality I’m looking for.’

APPALOOSA INCIDENT

“Richard McLean, Oakland, paints reproductions of photographs from horse magazines. He has always been interested in animals, particularly chickens and cows since he milked cows and rode in rodeos growing up in rural districts. Horses are now the ‘most fecund symbol’ he could deal with. His interview is illustrated with a painting now in progress with its magazine-cover source taped to the stretcher and the painting of a cowboy astride a posed horse along with the photograph of the same which appeared in the *Appaloosa News*.”

Time magazine reproduced this painting and ran it in an Art Section next to two nude paintings (by Bill Bailey and Philip Pearlstein respectively). The *Appaloosa News* thought this was indecent and editorially objected to an Appaloosa horse juxtaposed with a couple of nude ladies. “But then,” McLean says re this commotion, “a lot of people who didn’t know what an Appaloosa horse looks like do now.” This process thus went full circle: a photograph became a painting that became a photograph.

Critic Cross continues: “The [Art in America] interview with Jack Mendenhall of the CCAC faculty is accompanied with one of his unbelievably garishly decorated living rooms in violent color jammed with ball-fringed ‘draperies’, palms, flowers, fat furniture and fake leopard appointments. They sear a hole in your memory.”

Ralph Goings has a color reproduction and its color-slide source (taken by the artist) for “Airstream Trailer” in the *Art in America* special issue. He says in his interview therein: “I believe in a kind of random order in the way reality has put itself together—a visual disorder, a functional arrangement rather than a visual arrangement. I try to make that functional order visual in my work.”

FREEZING A RANDOM ORDER

What does the camera do to reality? Consensus: “It freezes it in all its awkwardness.” “It lets you see reality before art history was invented.” “I find myself caring less about the sunshine and shadows and getting more into reflections on the surface and what’s happening across the street and bouncing off the glass.” The Photo-Realists also credit the camera

“The so-called realistic revival with its deadpan objectivity is opposed to social sermonizing.—John Canaday, *New York Times*

with “Nailing down the blur” and “killing time”. All meticulous painters, they agree with CCAC’s Bechtle when he replies to the question, “Is New Realism a reactionary occasion?”

“I don’t think so. It’s not avant garde in the way we’ve come to understand the term, but it’s not reactionary in the sense of trying to go back someplace. I don’t think it attempts to maintain the old realist



“60 Chevies” by Robert Bechtle.

tradition in any way. Quite the contrary. A lot of abstract art is present in what we’re doing—the abstract art that was exciting when I was in school in the ‘50’s. Then when I was a graduate student, Diebenkorn made the change to figuration. I got caught up in all of that and was strongly influenced by it, as were many of us on the West Coast. I came to my own way of looking at things partly as an outgrowth of that style of the ‘50’s and partly as a reaction against it.”

Art scholar William Seitz concludes: It is evident that the most ancient of all philosophical debates, over what can be held to be “real”, has not been resolved in the twentieth century.

“In the teeth of almost unanimous disapprobation by New York Critics, painting in the radical, Photo-Realist manner has, since 1967, continued to develop, reveal new potentialities and proliferate... What may become a powerful international movement, acutely expressive of modern life, is taking form without the imprimatur of an approving critical establishment.”

It’s what’s happening. And CCAC is in the van.

AT THE GALLERIES



*Joseph Geran: Carved wood panel,
Sculpture Faculty Show*

MFA 1972, in two parts. Isabelle Percy West Gallery, Nov. 3-27 and Nov. 30-Dec. 15, 1972. Part I featured the works of Marshall Borris and Gary Dutton in glass; Jack Amendt, film; Christine Larson and Robert Simons, printmaking; Kathleen Larisch and Aino Ternstedt in textiles and Oliver Gagliani in photography. Part II of this exhibition of the year's graduate scholars' projects included sculpture by Michael Anderson, prints by John Doane and Gloria Miyashiro; graphic design, illustration and book design by Stanely Chan, Steve Holler, Ted Phillips and Utaka Wada.

SCULPTURE FACULTY—FACULTY SCULPTURE. Isabelle Percy West Gallery, Jan. 8-26. Most of the dozen works in this show were, fortunately, smaller than a breadbox. Size of the mezzanine area denied them the comfortable feeling of space that sculpture in groups needs. The largest freestanding pieces were James Petrillo's conceptual "Wood Room" (constructed on the spot) that spanned the length of one wall and one of C. G. Simond's graceful pieces in laminated wood with metal arching up from the floor in the center of the room.

Other participants included Bella Tabak Feldman, John Fernie, Joseph Geran, Paul Harris, Dennis Leon (Department Chairman), and Mel Moss.

Geran's carved wood panels and bronze sculpture

were in what he characterizes as Neo-African art; he has worked in that vein for a number of years.

Leon's kinetic found-object works were accompanied by drawings showing them in motion. The pieces themselves were immobile, leaving the literal-minded viewer groping around for an electric plug or some other means of "making them go".

Bella Feldman showed two pieces from her current series of three-dimensional drawings. She combines pen-and-ink line work with cast metal rats and birds as the sculptural elements. Wall hung pieces in this group are completely enclosed in plexiglas. The free standing piece was a clear plastic cube with a bronze rat rearing against its invisible prison walls.

VILLAGE ART OF INDIA: TEXTILES AND TOYS. Isabelle Percy West Gallery, Jan. 31-Feb. 16. Everything from toys to turbans, most fashioned from fabrics spun, woven and dyed in village and home industries of northern India were included in this collection assembled by three Bay Area artists who travelled to India under the auspices of the University of California's Professional Studies in India program.

GENERAL WHALE. Isabelle Percy West Gallery, Feb. 21-Mar. 9. Sculptor and draughtsman Larry Foster calls himself "General Whale" when he wants to draw public attention to the great whale and other cetaceans: "... where people are re-evaluating the significance of the balance of the natural world around themselves, if given a chance to display his wares the great whale can make an enormous contribution by saving himself." Foster the artist produces graphics with a wry commentary on man's exploitation of whales, scientific illustrations, sculpture in accurate scale and has made a standing offer to create and install a full size monument of the California gray whale in a public park or beach.

E.-O., (EVERETT O. SNOWDEN) Ceramic Sculpture. Isabelle Percy West Gallery March 14-30. A one-man show awarded the artist as a prize winner in the annual San Francisco Outdoor Art Festival last September. The Snowden works are mystical figurative landscapes and beachscapes in sculptured clay partially glazed in muted colors.

Meanwhile... sharing the main floor exhibit area with the Environmental Design Department (part of a rotating display of student work) was a delightful surprise show mounted by staff members of Buildings and Grounds. Some of the participants are students working part time, some are former students, and some are salaried workers who enjoy producing hand-crafted things.

In a prominent spot near the entrance (and near a wall plug) was a captivating self-"motor-vated" refrigerator. Its vegetable bin rolled majestically in and out, a classic Singer sewing machine was going lickety-split inside, an electric clock in the door ran backwards, light shows were happening in cut-out panels in its outer shell—all this and music playing, too.

Handsome jewelry in silver and in unusual combinations of found objects, furniture, paintings, drawings and prints, ceramics, a stuffed devil and a bird that fall somewhere between toys and soft sculpture, benches of laminated and carved wood, a harpoon with a wrought iron head, and—an appealing minimal gesture—a small axe with small brass nailheads studing the handle grip.

Artists in the show were: Mark and Susan Huston, Willie Richards, Dan Cohen, Michael Muscardini, Diane Ploeger, Mikey Roessner-Herman, Jordan Honig, Joe Gerard, Barbara Higginbotham, Richard Herman, Jane Walczak, R. B. Ward, Bob Daniels, Tom Arnett, Richard Engstrand, David Halbrook, Peter Dahlstrand, Steve Andresen, Finis Smith and "Janet Janitor" a fictitious character who made a conceptual sculpture with the tools of "her" trade.

GRADUATE SHOW, 1973. The New Museum of Modern Art, Telegraph Ave., near 41st St., Apr. 6-28. The New Museum is the showcase and headquarters of MO-MA, a group of Bay Area artists sparked off some six months ago by Peter Voukos. The show's opening reception was held at the 47th Street studio of Joe Rees, MO-MA member and MFA candidate.

Sculptor Rees showed a composition in concrete. He sometimes works in this material with little or no intrinsic value of its own as opposed to metals and other classic casting materials. His piece was concrete drapery floating in a niche, backlit with white neon. He will teach a Summer Session class this year in neon as a sculptural element.

Others in the show were Joseph Geran with paintings, drawings and cast bronzes. Geran states: "Being of African descent, my work for many years has revolved around my personal and conscious interpretation of Neo-African art." Painter Don Washburn works in the new realism with paintings of his own family group. One of his paintings was in the graduate show; others appeared simultaneously in an exhibit at the Newman Center, College Avenue at Dwight Way, Berkeley.

Steven Andresen's paintings in a San Francisco show last September were described by art critic Thomas Albright as containing "cartoonish figures that liquify in Plastic Man-style metamorphoses against backdrops of trembling high-rises and luridly blazing skies." His paintings in this show also used the "screeching colors and outrageous caricature" previously noted by Albright.

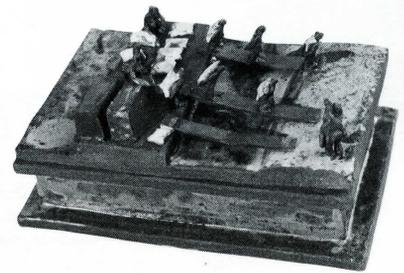
Skip Esquierdo showed etchings and aquatints and drawings in mixed media. His subject matter is derived from objects, experiences and impressions from early childhood to the present.

Donald Hughes, who has been commuting from San Diego to CCAC to complete his MFA requirements, showed a series of prints reproduced by non-traditional printing methods.

Photographer Steven Soltar's works in the show were in a theme of "appearance and disappearance".



Gary Prettyman of the Gallery staff and the Conceptual Refrigerator by Peter Dahlstrand.



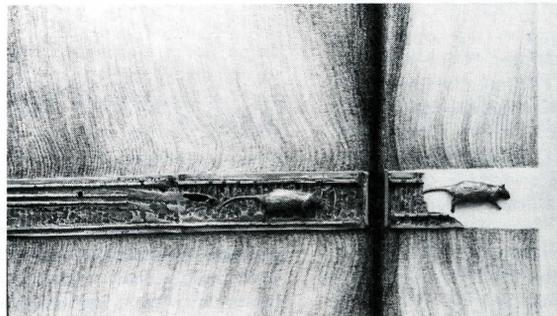
Everett Snowden: Ceramic Sculpture



Joseph Reese: "Rive", concrete, Graduate Show 1973



Gloria Miyashiro: Aquatint, MFA 1972



Bella Feldman: "Rats in a Maze", Sculpture Faculty Show

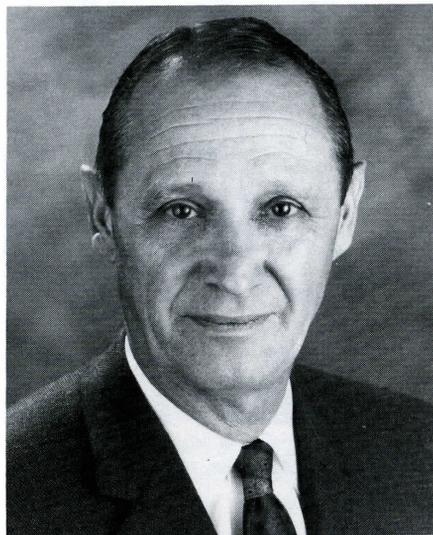


Larry Foster: "Sperm Whale Calf", sculpture armature, General Whale

NEWS NOTES

BY EVELYN STEWART JOHNSON '43
ALUMNI EXECUTIVE SECRETARY

Trustees, Faculty, Staff



Bruno Stolley, a trustee of the college since 1970, was elected chairman of the board for 1973-74. Mr. Stolley's fellow officers for the coming year are Mrs. Charles Henri Hine, first vice-president; Leo B. Helzel, second vice-president; Elwood Gill, secretary; and Frank Cashin, treasurer. Marjorie H. E. Benedict is assistant secretary and Louis Shawl will serve as assistant treasurer.

Mr. Stolley is a civil engineer whose career with Shell Oil Company took him all over the world until 1949 when he returned to the United States—and to the Bay Area—as manager of Shell installations here. The Stolleys live in Lafayette, his home since his return. Retirement in late 1969 became involvement in short order for the new board chairman when he was proposed as a trustee candidate a few months later.

The June exhibit at Lucien Labaudt Gallery, San Francisco, will be recent paintings (oils and acrylics) and drawings in various media by *Doris (Mrs. Gardiner) Johnson*, CCAC graduate and trustee. The show opens June 6 and continues through the 29th.

Civic Arts of Walnut Creek celebrated its 10th anniversary in March. *Ron Caya*, CCAC trustee, alumnus and current Alumni Association president has been director of the organization since its inception. The flourishing three-part program of Civic Arts includes art instruction, an art gallery and the Civic Arts Theatre.

Andrew Addikson, associate professor of design, led an interior design workshop at the California Council/AIA convention last winter in Yosemite. "Design in Action" was the conference theme that was carried out in seven workshops where participants acted rather than listened to the experts on the topics of Interior Design, Stained Glass, Metal Sculpture, Ceramics, Landscape Architecture, Supergraphics and Concrete.

New instructors and guest lecturers at CCAC in spring, 1973 included *Jonathan Eubanks* and *Timo tuano Pajunen*, Photography; *Linda Goldman* and *Patricia Shen*, Art History; *Lynn Hershman* and *Michael Patchen*, Drawing and Drawing History (Miss Hershmann is a CCAC graduate of 1964. She had one-woman shows at the U.C. Art Museum, Mills College and the Scully Gallery, Los Angeles last winter.); *Willard Dixon* and *Lynn Loudon*, Fine Arts; *Lillian Elliott*, *Robert Jefferson* and *Carole Small*, Crafts; *Norman Gilroy* and *Robert Overstreet*, Design; *Rose Marie Jones* and *Dorothy Mayers*, Education. *Thomas Albright*, *San Francisco Chronicle* art critic, conducted a graduate seminar, "The Critic and the Artist" in the spring.

Ralph Borge, professor of drawing was one of the artists in the 1973 annual San Francisco Art Institute Drawing Invitational March 23 to April 29.

Helen Breger, professor of design and noted printmaker, was in the California Society of Printmakers show at the Bank of America Center, San Francisco in February; the 1st Print Invitational at the Palo Alto Cultural Center in March; and the San Francisco Bay Area Printmakers Show (an invitational) at the Cincinnati Art Museum, where she won a purchase prize. This May she will have a one-woman show at Santa Rosa Junior College.

Famed photographer *Imogen Cunningham* who is ninety this year is too busy to make much of it herself, but others who will honor her birthday include the Metropolitan Museum of art and Witkin Gallery, New York with a retrospective show of her work, and the Focus Gallery of San Francisco with "Images of Imogen", a show of portraits of her by friends and fellow photographers.

Eleanor Dickinson of the Drawing faculty was called "the greatest draftsman today" by the *Oakland Tribune's* late art critic Miriam Cross last December when she reviewed Mrs. Dickinson's "Revival!" show, first presented by the Corcoran Gallery of Art in Washington, D.C., then toured by the Corcoran in a multi-media package that included a six-hour tape recording she produced, artifacts she collected and eighty-four larger-than-life contour drawings—all on the theme of revivals in the southern Appalachian Mountains of East Tennessee, West Virginia and Kentucky.

Three of the large drawings were presented to the Corcoran's permanent collection by Mr. and Mrs. George Poindexter of New York, Mrs. Poindexter is owner of Poindexter Gallery, New York, where another Dickinson exhibit was held.

Former faculty member *Richard Diebenkorn's* painting "Ocean Park Series Number 54" was presented to the permanent collection of the San Francisco Museum of Art by the Museum board in honor of resigning director Gerald Nordland. Diebenkorn's abstract expressionist works were featured in the Oakland Museum's exhibit, "The Exploratory Years: 1945-1950" from late February through April.

Judith Foosaner, painting instructor, had a one-man show of "The Freeway Series" (paintings) at the Wenger Gallery, San Francisco February 7 to March 3.

Trude Guermonprez sent Thanksgiving greetings from the Netherlands, a main stop on her teaching and observing sabbatical. [REVIEW, Winter 1972-73] Her newest weavings, "Textile Graphics" ("Textielgrafieken") were exhibited in Groningen and Tilburg in October and November.

Four noted black artists, including *Joseph Geran*, co-director of ethnic studies at CCAC and sculptor *Christopher Gonzales* (MFA '72) were represented in an exhibit of black art in March in the Foothill College Library.

Paul Harris, professor of sculpture and 1972 chairman of the department, is the subject of a book by Harry Abrams to be published in his "Modern Masters" series. Harris's sculpture, figurative compositions (life size) in stuffed cloth and wood, is exhibited across the U.S.; recent shows include those at the San Francisco Museum of art, the University of California at Santa Barbara, the Los Angeles County Museum, the University of New Mexico and the Museum of Contemporary Crafts in New York City.

An exhibit of glass sculpture executed at the works of Nuutjarvi of Finland and Venini of

Italy by Glass Department chairman *Marvin Lipofsky* was shown February 8-March 10 at the Imprint Gallery, San Francisco. One reviewer noted an overwhelming impression of sameness—Lipofsky one-man shows are usually a series of works completed in one relatively short time period.

Byron Macdonald, associate professor of design, and past master in the art of calligraphy, revealed some curious bits of information on this ancient art of scribes in a February interview by *Oakland Tribune* staff writer Peter Cowan. Lettering follows the architectural style of the day he says—tall and narrow in the days of Feudal castles—now rather stark like modern high-rise buildings.

Arthur Okamura, assistant professor of fine arts was one of eight Bay Area Asian contemporary printmakers in a diverse exhibit of Asian art at the Union Gallery of California State University at San Jose in March. Paper-cuts of the Chinese Revolution and artifacts and art objects from China and Japan completed the show that was a feature of Asian Cultural Month on the San Jose campus.

Vincent Perez, associate professor of fine arts, was elected president of the Faculty Assembly for the 1973-74 academic year. Professor *John Dunbar*, chairman of the English Department, was elected vice-president; and *Morris Barnett*, associate professor of design will be secretary.

Professor *Wolfgang Lederer*, director of the Design Division recently announced that *Carol Purdie*, former dean and graphic design faculty member returns to the campus this spring as volunteer counselor to design students who may want to discuss difficulties in class, ask questions about their professional futures or find help with any problem affecting their education. Carol hopes to offer guidance and advice over and beyond what students can get from their teachers, counselors and chairman.

The Design Division is pleased to be able to offer this unique service—a "first" for CCAC—with gratitude to Mrs. Purdie for her offer to volunteer it.

Jason Schoener, director of the Fine Arts Division will leave this fall for the second half of his one-year sabbatical begun two years ago with a tour of South America. The Schoeners will spend late summer at their house in Maine before leaving for the British Isles. On return to the U.S. they will travel first down the East Coast and then across the country by car, stopping to visit other UICA colleges.

Preceding all this is a Jason Schoener one-man show "Pacific Coast" at Gumps Gallery, San Francisco in April.

Ruth Tamura, assistant professor in glass blowing and director of the Isabelle Percy West Gallery, conducted a class titled "Art Enrichment" this spring for non-artists as well as artists at the Instructional Division of Walnut Creek Civic Arts.

Byron Wilson, jeweler and associate professor of crafts and his wife Ana, also a designer of jewelry, were invited to show several pieces of their work in "California Crafts VIII" in March at the E. B. Crocker Art Gallery, Sacramento. The Creative Arts League of Sacramento sponsored the show.

The San Francisco Foundation has granted \$10,000 to CCAC to disseminate new curriculum materials for art education. The grant will underwrite publishing of pictorial and written aids to teach drawing and the human figure in relevant social, political and historical contexts. The new aids are the results of a three-year research project led by CCAC's director of Teacher Education, Dr. Piroja Shroff, whose study was initially funded by a grant from the U.S. Office of Education.

These innovative teaching materials can be made available to teachers of art, humanities or social sciences in high schools and colleges. Their usefulness was established by tests in Bay Area public schools.

Sculptor *Charles Simonds*, assistant professor in the Fine Arts Division was featured in a two-man show of sculpture at the Berkeley Art Center February 9 to March 11.

Students

Members of the CCAC student chapter of the American Association of Interior Designers (AID) were hosts to fellow student affiliates at the three-day Northwest Regional Student Council Conference here on March 30, 31 and April 1. CCAC chapter president *W. Raymond Moran* reported that 130 students from California and the Northwestern states attended the conference events at CCAC and at Showplace, a newly-remodeled display and sales building in San Francisco.

Assisting Moran with arrangements were other CCAC chapter officers: *Mardi Stone*, vice-president (she is also regional affiliate vice-president and a voting member of AID's Northwest region education committee); and *Margi Sullivan*, secretary. *Willis Kauffman*, associate professor of design is faculty advisor to the 55-member CCAC chapter.

The visitors were treated to a tour of the BART Complex in downtown Oakland where they were welcomed by Mr. Alan Rogers before returning to the MacArthur BART station by train. The following day the group

visited the Oakland Museum and later gathered at Western Contract Furniture's Oakland showroom for cocktails and a keynote speech by AID president Jim Aldrich.

Professional presentations and round table discussions took place in San Francisco at the Showplace where CCAC senior *Vickie Pervich* presented her model of a bus-stop design for Golden Gate Transit Company, San Francisco. The company has purchased her design rights for possible future use.



CCAC officers of the student chapter, AID: *Mardi Stone*, *Ray Moran* and *Margi Sullivan*.

David Winfield Willson of Winfield Design Associates, San Francisco opened his home to the group for dinner and the evening on Saturday. A feature of the evening was a light show by Willson, who is known for his innovations in wall coverings.

AID professionals also assisting in conference plans were Julie Clark of Ferguson-Hildreth and Wesley Erickson of W & J Sloane, both of San Francisco. Erickson is co-chairman of the Education Committee of AID's California Northern District chapter.

Two plans for graphic design students have been arranged by that department here and the agency-studio of Dugald Stermer, "Public Information Communications" of San Francisco. Stermer has been employing several students since last fall, and a second arrangement just completed will allow selected students to work for college credit while getting professional experience in the production of communications graphics.

CCAC junior *Gregory Allen Bentley* was the first student selected to study in New York as part of a program initiated last winter by the Union of Independent Colleges of Art (UICA). Bentley was accepted by the New York Studio School for study in painting and sculpture. The former Cypress College (Calif.) student served three years in the armed forces before enrolling at CCAC to major in fine arts.

Industrial Design senior *Joel Cohen* has designed a bicycle that could become a BART commuter's dream. The bike folds to a

27-inch package that can be carried in the hand or over the shoulder and can be taken on the train after the trip from home to station. The entire concept is a radical departure from the conventional bike in drive system, steering and structure. The design has been entered in the International Cycle Design



Competition sponsored by the Japan Industrial Design Promotion Organization of Tokyo. In July, an international panel of judges will choose the world prizewinners.

Joel was just awarded the first Jo Sinel Industrial Design Scholarship at CCAC.

Senior *Melvin Cooper*, moved by the death of Pablo Picasso, worked from midnight for the next seven and a half hours into Monday morning, April 9, to hang nearly 200 of his paintings and drawings around and near Treadwell Hall in homage to the artist. Cooper hopes that the entire campus community will participate in campus-wide outdoor shows on each anniversary of the artist's death in an "Homage to the Master Day".

Painter and printmaker *James Torlakson* who receives his Bachelor's degree from CCAC this April is a neo-realist who produces images of urban scenes— in Oakland within a short distance of the campus and in Daly City where he grew up. He had a one-man show at Almond-Rod Galleries, San Francisco last summer and another at Gumps this March.

To quote from a review of the latter in the



March 16 edition of *WestArt*: "Very realistic renderings of cars, houses, trees, apartment buildings and businesses, that we don't see everyday even though they're always at the corner of our eye and the back of our brain. For example, in one of the paintings, there's a line from an apartment building, the kind that you'd move into if your marriage failed, the

new kind, pink with fluffy stone fronts and palm trees. The very same kind that was destroyed in the tragic plane crash in Alameda.

"Torlakson's technique and critical eye make me believe that his only problem in the future will be deciding what to do and when to do it."

Reproduced here is "49th near Lawton", watercolor, 12"x16".

Alumni

1921

A memorial exhibit of paintings by the late *Lomita Sievers* of St. Helena opened February 25 at the Depot Gallery, Yountville, and continued through March. Family and friends announced that all proceeds of the sale of paintings will go towards a scholarship at CCAC. Among the many attending the opening reception at the Depot's spacious new quarters were Miss Sievers' sister Alma Priest, Mrs. Ethelwyn Dills, a friend who assisted Mrs. Priest in gathering the show, Depot charter member Gordon Brusstar '41 and Mrs. Brusstar, fellow members Mrs. and Mrs. William Case '48, and Mr. and Mrs. Scott Johnson '41, '43.

Miss Sievers, who died in December, 1972, was a member of a pioneer Napa family. Her work has appeared in galleries and museums throughout northern California and she was a member of the North Bay Artists, Napa Valley Art Association, Society of Western Artists, Marin Society of Artists and Richmond Art Center.

1925

The photographs of the late *Carol (Shuey) Baldwin* were shown in a retrospective exhibit at the U.C. Berkeley Y.W.C.A. throughout April.

1934

Richard E. Nunes, co-ordinator of guidance and testing for the Contra Costa County Superintendent of Schools has been appointed director of the new Blind Adolescent Living Skills Center.

1942

Janet (Matthews) Jellins had a December one-man show of filet peinture (thread painting), oils and oil pastels at the Skinny Art Gallery at KFAC, Los Angeles in October.

1946

Melvin Schuler (MFA '47), called "One of California's major sculptors" by *San Francisco Chronicle* art critic Alfred Frankenstein in reviewing Schuler's December-January show at San Francisco's Triangle Gallery, has a current one-man show of large-scale wood sculpture at the Ankrum Gallery in Los Angeles.

Frankenstein hailed the San Francisco exhibit as "his finest show to date, and the new works he is showing are superb".

"Schuler has a hard, justly won reputation as a carver of wood, and some of his pieces in black walnut—tall, fluent, grandly scaled, finely reserved in their monumentality—are to be seen in the exhibition. Also shown are recent works carved in redwood and then completely covered with cursive, overlapping plates of patinated copper. The forms of these new sculptures are even grander in effect than those of the works in walnut." Frankenstein adjudged.

1947

Rev. Thomas E. Mails is author and illustrator of "Indians—Mystic Warriors" released by Doubleday last November. Mails, now working on another book about the Plains Indians, has six more under contract with Doubleday and Prentice Hall.

After post-WW II studies at CCAC, Mails began his first career as an architectural designer and teacher of the subject. He entered the ministry at the Luther Theological Seminary in St. Paul, Minn.

Mel Brenner, artist-in-residence in Lodi for the past two years, will have a May one-man show at Contemporary Arts in Berkeley—an anniversary exhibition marking twenty years of association with the gallery.

1948

Lois (Wells) Desch, a former student of Lundy Siegrist and a member of the Oakland Art Association, had a one-man show in the library of the John F. Kennedy University, Martinez, Calif. through January.

1950

Robert Yaryan (MFA '52) was named chairman of the art department of Holy Names College early this year. He is best known for his ceramics—he was an award winner in ceramics at St. Mary's College, Moraga, in January and had a February exhibit "Elegant Pottery" at Mills College.

1951

Wayne Miyamoto and fellow graduate Douglas Char (MFA '69) were two of three artists in "Element", Prints and Drawings Jan. 15 to Feb. 16 at Wood Center, University of Alaska at Fairbanks.

1953

Ralph Goings, who figures prominently in the New Realism art movement (see the article on Photo Realists elsewhere in this issue), had two of his most recent paintings in the exhibit "Sacramento Sampler II" at the E. B. Crocker Gallery there in January.

... "two more than have been shown on the West Coast since Goings' New York success in 1970." So quipped Charles Johnson in a lengthy interview with Goings in the *Sacramento Bee*. Johnson continued: "That success has enabled him to quit teaching to devote himself to painting full-time, but it also has meant that all of his production goes to his New York dealer."

Elise Chezem's pottery was displayed in the Seaside (Calif.) City Hall gallery late last year.

1956

Will Petersen (MFA) is now associate professor of art at West Virginia University.

1957

Jacob Arnautoff has just learned that a piece of his work has been selected to appear in a HUD publication for the National Community Art Competition. Arnautoff's work, along with others selected by jury from over 1700 entries will appear in a special exhibit in Washington, D.C. The Oakland artist is president of the Northern Calif. Chapter of Artists Equity Association and past vice-president of Equity National.

1958

Amy Meyer (MFA) was named one of "The Most Distinguished Ten of the Bay Area for 1972". On March 18 the *San Francisco Examiner* presented the 14th annual Phoebe Apperson Hearst Awards to five women and five men who made extraordinary contributions to community betterment. Mrs. Meyer had devoted two years to co-chairmanship of the enormous citizens' lobby for the Golden Gate National Recreation Area, the 43,000-acre coast federal park that became a reality when President Nixon signed the bill on October 27, 1972.

1960

Henrietta Berk's most recent one-man show is at Berkeley's Judah Magnes Museum through May 15. Proceeds from the sale of works in the show will go to the United Jewish Welfare Fund. Last December the artist was presented in another one-man show by the Martinez Art Association at the Bank of California's branch there.

Nolan Hibbard would be an anonymous artist yet if not for an Oakland resident's letter to the *Tribune's* problem-solving column "Action Line". When the city of Oakland presented a sculptured bust of himself to Charles O. Finley, owner of the triumphant Oakland A's, there was no public mention of the sculptor. "Action Line" prevailed and Nolan was duly recognized as the undiscovered sculptor.

Sam Richardson (MFA) had an exhibit of his sculpture and drawings at the Mills College Art Gallery Feb. 25 through Mar. 11.

1962

Raymond Saunders (MFA) was given a one-man show by the Rhode Island School of Design when he was a visiting professor there in November.

1963

Leroy Parker (MFA '68) and *Marie Johnson*, former CCAC faculty member were represented with sculpture and drawings in the San Jose University art faculty show in November.

1966

Harry Weisburd (MFA) with over 100 other artists at New York's Ward-Nasse Gallery in a Salon exhibition that continues through the gallery's 1972-'73 season.

Weisburd was also featured in a Ward-Nasse group show in March at New York City Community College's Grace Gallery.

Robert Taylor has just been appointed vice-principal of Madison Junior High in Oakland where he has been a teacher since 1967.

1967

Jerry Hoepfner, art conservator on the staff of the University of California at Davis was January speaker in a series of programs sponsored by the Sonoma County Arts Council. Hoepfner studied his specialty at the Institut Royal du Patrimoine Artistique in Brussels on a Fulbright Fellowship.

Katsuya Abe, New York City graphic designer, includes a major record company, Japan Airlines and a university among his clients.

Channing Rudd is now art director for Browne Vintners, San Francisco (distributors of Paul Masson wines). John Bagley, also vintage '67 is staff photographer there.

1968

Sam Moya (MA '72) is teaching design, drawing and experimental non-loom textiles at Weber State College, Ogden, Utah. He will be represented in eight shows in 1973—unless the count has gone even higher since he was heard from in January.

Wyle Wong (MFA '69) and *Martin Izquierdo* '65 are co-directors of The Upper Market Street Gallery, San Francisco.

1969

David Helder (MFA '71) has been accepted to Stanford University to study for a Doctorate

in Esthetics and Art Education. He has also been awarded a Stanford Fellowship. Both the Helder's specialize in art education. Mrs. Helder (Sylvia), also a CCAC grad, is art director at the innovative Twin Pines Day School in Oakland [REVIEW, Spring 1972].

Alumni flocked together this spring in a series of regional gatherings in California, Arizona and Hawaii.

CCAC representatives presented "The CCAC Story" in slides and brought the groups up to date on current news and future plans of their alma mater.

Patricia Herman '60 was hostess to alums in the Phoenix, Arizona area January 31. Among her guests were the Don Schaumburgs, the Claude Durhams, the Bob Winstons (he's a former faculty member), Mrs. Barbara Hill, Alhambra High School Counselor whose son was a former CCAC student, and Miss



Aloha! from (front row) Elly Nelson, Doric Little, Stephanie Char. (Center row): Douglas Char, Helen Shinkawa, Jim Little. (Back): Barbara Wilburn, Richard Nelson, Stanley Shinkawa.

Karen Spotts, a student teacher at South Mountain High School, Phoenix, who was planning graduate study at the college.

About forty alums, friends and parents of current students attended California get-togethers in Los Angeles, Santa Barbara, San Diego and Carmel. John H. Smith '55, well known Los Angeles interior designer was host to the group there in his spacious contemporary home—the first he had had a chance to design for himself from the ground up.

In Santa Barbara, Nick '61) and Meg Di Napoli were hosts for the evening. The San Diego group met at the home of Earl ('52) and Caroline Saunders. The Wayne Chezems (both are alums) dispensed the hospitality and groaning board of snacks at the Sunset Cultural Center, Carmel, for alums and friends of the Monterey Peninsula area. Mrs. Xavier (Elsie) Martinez dashed from her own birthday party to spend some time with her CCAC friends.

Honolulu alums recalled their Hawaiian Club on campus when they met at the Richard Nelson's home there. Among the grads of

the 50's to the 70's there were the Duke Wilburns (Barbara was at CCAC in 1951-'52), the James Littles ('65), the Stanley Shinkawas ('52) and the Douglas Chars ('68, '69).

Robert Brady exhibited raku ceramic sculpture in February at the Davis Art Center Gallery. His work is in the Antonio Prieto collection at Mills College and he has exhibited in the Media 66, 67 and 72 shows at the Walnut Creek Civic Art Gallery and in the novel sculpture "Food Show" there.

Also exhibiting in the Davis show was Tom Rippon, nephew of *Ruth Rippon '49*, professor of ceramics at Sacramento State College.

1970

Bruce Johnson (MFA) has received the first \$1,000 annual award presented by the Contemporary Art Committee of the Oakland Museum's Art Guild. The grant, "To encourage young Northern California artists and to stimulate interest in contemporary arts in California" was announced by chairman Mrs. Mel Ramos and Oakland Museum Art Curator George Neubert.

Funds for the prize were generated by the Committee's tour "The Artist Collects" last April. Nearly 200 people took the tour of nationally prominent local artists' homes.

Johnson is teaching at Santa Rosa Junior College. His work was exhibited concurrently in late March at the San Francisco Museum of Art and the Oakland Museum.

Norman J. Stein freelances in graphic design in San Jose, Calif. for such clients as Van Nostrand Rienhold Publishers, International Paper Co., Hewlett Packard and several others through BBD & O, Inc. advertising agency.

Photographs in this issue by: *Simon Bailey, Eric Cheney, Oliver Goldsmith, Evelyn Johnson, Louise Katzman, Betty Jane Nevis, Blake Praytor, and Joe Schopplein. World Print Competition logo designed by Gregory Michell of Logan Carey & Rebag. Cover photo by Eric Cheney.*

1971

Mani Gazdar (MFA) designs colorful wrapping papers and napkins, seen and sold locally by Cost Plus in San Francisco.

Frank Griffen has worked on the waterfront as a longshoreman since 1950. He has continued to study art at the same time, concluding with four years of commuting to CCAC to obtain his 3-year certificate. Frank has an exhibit of works portraying the waterfront as he sees it at the Bank of Stockton this month.

Wayne Wang (MFA '73) was one of the top six winners in the prestigious Ann Arbor Film Festival this spring for his film "1944" (16mm color and sound, 15 min). A \$200.00 cash award goes with the honor. The winners and a few other films have been assembled in a program touring Canada, Germany and the U.S. It will be shown at the Berkeley Film House in May.

1972

Robert Zirillo has been "hanging around the track" off and on for four years—all with the full approval of his instructors here. The results: a series of exhibits of his horse racing scenes at the San Leandro Community Library Gallery and the Golden Gate and Bay Meadows tracks.

En Masse

COMMUNICATION ARTS EXHIBITION, CA '72, 13th annual, San Francisco: *Michael Bull '63, Lowell Herrero '49 and Michael Vanderbilt '68.*

FIBER AS MEDIA, AS FORM, AS CONCEPT, California State University, Hayward, January: *Carole Beadle and Trude Guermontez* (faculty), *Teddy Elston '65, Mary Martinez '70, Sam Moya '68 (MA '72), Kay Sekimachi '57, and Jan Wagstaff '70 (MFA '72).*

GREAT OAKLAND MYTHS (Ceramic Art), Wenger Gallery, San Francisco, April: *Viola Frey and Arthur Nelson* (faculty), *Michael Lopez and Duane Steidley* (alumni), *Gloria Carter, Robert Brady, Taffy Dahl and Susan Gwin* (students).

RICHMOND AREA ARTISTS, Richmond Art Center, January: *J. J. Aasen* (former faculty), *David Brown, Tom Martin Browne '63 (MFA '66), Leroy Parker '66 (MFA '68), Clayton Pinkerton '52 (MFA '53)* (faculty), *Jack Richard '57 (MFA '58), Harold Schlotzhauer '65 (MFA '66).*

Deaths

1925 — Louise Strong of Oakland, in March, 1973.

1941 — Roberta Thompson Barrett of San Marino, in August, 1972.

1964 — Dr. Alfred Neumeyer, Honorary Doctor of Fine Arts, of Oakland, in January, 1973.

1970 — Tom Litton, at Stanford University Hospital, in January, 1973.