A Message from Dean Richard Durst

History is a wonderful thing. It helps identify purpose—a raison d’être. It has provided the foundations from which these programs have sprung and matured. It gives us something by which we compare everything else.

The changes in the last five years are remarkable, primarily, but not exclusively, due to the tremendous technological innovations that seem to have their hands at our backs pushing us ever forward. Change is addictive, we agonize over it, yet thrive on it.

The thrill of contemplating the future—programmatic differences that will vault us at Penn State into the top echelon of any particular discipline—is a tremendous motivation. But, as we were reminded by both faculty and alumni while we developed the strategic plan that helps us wind through the minefield of “choices,” we need to peek over our shoulder or look under our feet to make sure we don’t lose what got us here.

Forty years of history. We decided we couldn’t do justice to it in one edition of the newsletter, so over the course of the next three issues that span our 40th anniversary, we will focus on the people of the various eras and the units that make up the College of Arts and Architecture. History is the linkage of moments across time, I believe, but it is clearly about humans and, in our case, what they brought of themselves to Penn State and why they are remembered. Each of you will have memories—some shared, some unique. I hope you find a bit of yourself in these pages to come.

We’ve timed the issues to coincide with some important current events—linking the past and future. As you receive this edition, we’ll be celebrating a new building, the Penn State Downtown Theatre Center and the Citizens Bank Theatre within it, in the heart of State College at Beaver Avenue and Allen Street. This incredible new performance venue was the perfect foil to look back at the School of Theatre and its professional arm, Pennsylvania Centre Stage.

Likewise, the Palmer Museum of Art is celebrating its 30th anniversary and with the beautiful new renovation of the second and third floors (along with the grand opening of the William Hull Gallery), it seemed logical that the museum be part of this first edition. Since they are often inextricably woven together, we cover the Department of Art History along with the Palmer Museum. No other academic unit has undergone such change in recent years, with some dynamic young faculty now driving us forward and more to be hired this year.

Oh, for a book . . . we just can’t do Shakespeare’s unabridged version of A and A, so some will be left out, with our most humble apologies and our gratitude for your place in our history.
Art history at Penn State began in the 1890s with the expansion of the industrial art and design curriculum for engineering and architecture students. After being appointed an instructor of industrial art and design in 1890, Anna E. Redifer started to develop a design-oriented curriculum for women that included courses in arts, crafts, art education and art history. The addition of those courses began the split of art and design courses from the technical drawing curriculum in the School of Engineering.

By 1914, the year Redifer retired as Penn State’s first associate professor with emeritus status, the architecture department offered 14 arts courses, including three in art history. By the early 1920s, most of the 28 arts classes offered at Penn State were taught by the late Helen Savard, associate professor emerita of art, and the late Ethel C. Sparks, instructor of industrial art. Harold E. Dickson replaced Sparks as an instructor of watercolor in 1923. James Burn Helme joined the faculty in 1925. Andrew W. Case joined the faculty in 1926, and Francis E. Hyslop followed in 1934. That group formed the core of a program that would lead to the establishment of the Department of Art History in the mid-1960s.

Advocates for Art

The 1930s and 1940s marked a period of strong advocacy by faculty members to bring art to the University. In an era when little monies were available to expand the University’s collection of art, Dickson, Hyslop and Helme lobbied for the creation of the Land Grant Frescoes in Old Main, completed by Henry Varnum Poor, and the Nittany Lion Shrine near Recreation Hall. The trio helped convince the graduating class of 1932, the sophomore, junior and senior classes of 1941, and the graduating class of 1946 to support the mural. The student body, which wanted a school mascot, needed less convincing to support the creation of the Nittany Lion Shrine. Dickson felt the work of sculptor Heinz Warneke permanently displayed on campus would be a fine addition to Penn State’s art collection—and school spirit—and worked to bring him to the University to complete the statue on site.

The trio of professors—Dickson, Hyslop and Helme—also contributed to the University’s art collection by donating portions of their personal collections. Hyslop’s (1909–79) efforts in acquiring works of art for the University paid off in the addition of wood cut etchings, lithographs, watercolors and oil paintings. He also willed the University much of his own collection, some of which is on display in the Hyslop Reading Room in the Arts Building on the University Park campus. Other faculty gifts of the era included woodblock prints, paintings, Japanese prints, lithographs and book collections.

While Penn State had little money to purchase works of art in the 1930s and 1940s, exhibitions were common on the University Park campus. Helme (1897–1945), head of the division of fine arts in the School of Engineering, was an expert in watercolor and wood-block cutting and an active exhibitor. He organized the University’s first staff exhibition, which featured the works of staff members and their wives. The exhibit hung in the College Art Gallery in 303 Main Engineering Building. He also organized numerous exhibits of works on loan from the Metropolitan Museum of Art in New York.

The strong fine arts faculty established during the 1920s marked the beginning of a tradition of advocacy for bringing artwork to the University that continues today. That advocacy was balanced by many popular arts courses, including a summer watercolor course taught for 32 years by Andrew W. Case (1896–1980). His watercolors were well known, as were his oil paintings, figure drawings and commercial art and illustrations. Case produced much of the University’s commercial art in his early years at Penn State. World War II Navy veteran, he also served as an art advisor to Let Go, Penn State’s yearbook, from 1927 to 1962. Case was named professor of fine arts and head of the program in fine and applied arts in 1954, and held the first one-man exhibition, titled Thirteen Paintings, at the Hetzel Union Building (HUB) in May of 1955.

The School of the Arts

In 1956, art history faculty moved from the School of Engineering to the newly established School of the Arts within the College of the Liberal Arts. While art history courses had already been housed in the College of the Liberal Arts, art history faculty members had previously been part of the Department of Architecture. The new school included offerings in music, theatre and art. The late Winston Weisman, research professor emeritus of art history and a leading expert on early skyscrapers in the United States and Europe, was chairman of the Department of Art and Architectural History from 1957 to 1964, and it was under his direction that the art history master’s program was established in 1959.

College of Arts and Architecture

In 1963, the College of Arts and Architecture was established, reviving design and the arts at Penn State. The new college was made up of the School of the Arts from the College of the Liberal Arts and the departments of architecture and landscape architecture from the College of Engineering. Weisman continued as head...
of the department, renamed the Department of Art History, until 1971.

According to George Mauner, distinguished professor emeritus and director emeritus of the Institute for the Arts and Humanities, Jules Helffer, founding dean of the College of Arts and Architecture, lobbied for the new academic unit to include art history. There was support for art history to remain in the College of the Liberal Arts because the field is heavily rooted in research, but Helffer strongly believed that the department belonged in the College of Arts and Architecture, closer to other arts and design departments.

Mauner, a scholar of European art of the 19th and 20th centuries, joined in 1966. The following year, he was one of the first additions to the department during the 1960s included Medievalist Carl E. Barnes, Walton J. Lord, specialist in American and Asian art; Robert Enggass, specialist in 17th- and 18th-century Italian art, most notably sculpture; and Anthony Cutler, specialist in Byzantine art. The late Eugenio Battisti, Evan Pugh Professor emeritus and fellow emeritus of the Institute for the Arts and Humanities, initially came to the Department of Art History in 1967 as a visiting professor from the University of Genoa in Italy. The magazine Vita once described Battisti, a scholar of the Italian Renaissance, as the most currently informed young art historian and critic in Italy. A prolific writer, he was highly praised for his many books and articles on Medieval and Renaissance subjects, culture and contemporary aesthetics. While he published works on Cimabue, Filippo Brunelleschi, Antonello da Messina and Utopian studies, Battisti was perhaps best known for his study of 16th-century painter and mathematician Piero della Francesca. Battisti retired as a professor emeritus in 1984.

New faculty in the 1970s included Jeanne Chenaivot Porter, specialist in French and Spanish Baroque painting; Roland Fleisher, specialist in 17th-century Dutch and Colonial American art; and Heinz Henisch, a scholar of the history of photography. Henisch, also a professor emeritus of physics, taught the history of photography in the department from 1974 to 1995. He was the founding editor of the History of Photography, a London-published journal that remains a leading contributor of scholarly works on photohistory. In 1996, Henisch and his wife, Bridget, gave a large portion of their collection on the history of photography to the University, which is now housed in the Pattee Library.

Hellmut Hager, former department head (1972–96), Evan Pugh Professor emeritus and Fellow emeritus of the Institute for the Arts and Humanities, taught Italian and German Baroque and Rococo architecture in the Department of Art History from 1971 to 2001. Hager’s influence in the field of Baroque architectural history is immense. His long-term concentration on the architectural legacy of Gian Lorenzo Bernini, Carlo Fontana, Filippo Juvarra and the Italian Academies of Art and Architecture has resulted in many publications, exhibitions and discoveries that have advanced the study of Baroque architecture.

The department established the Center for Renaissance and Baroque Studies in 1966, which proved fruitful in attracting visiting scholars to the department and resulted in a concentration of teaching and research in these areas. Weisman served as director during his tenure as department head. The fall of 1967 marked the beginning of the department’s doctoral program, and 1969 marked the first year students were invited to participate in a study abroad program. The program was initiated in Rome under the direction of associate professor Dawson Kiang and professor Robert Enggass. Programs then followed in Paris, London and Venice. Today, undergraduate and graduate art history students have opportunities to study in a program based in Todi, Italy, from which they travel to the nearby cities of Perugia, Assisi, Siena, Florence, Venice and Rome.

The Slide Library

Art history departments rely heavily on slides and other visual aids as teaching and research tools. The Penn State Department of Art History Slide Library was established in 1960 under the curatorship of Nancy McCall, with gifts from private collections of current and former faculty members. It consisted of one room with 90,000 slides. The collection also housed photographs and books on various art history topics. McCall left the position in 1973. Two graduate students, Carol Bascom and Nancy Boyle, served as curators until Inge Miller, slide curator and photographer archivist, assumed curatorial duties in 1976.

Miller says she has always loved art and art images. She credits an assistantship at Capitol College in Harrisburg, Pa., with drawing her to a career as an art history slide librarian. “The job has been an ongoing challenge,” says Miller, who plans to retire in August 2003.

Today, the slide library houses more than 400,000 slides in a collection that is continuously maintained and expanded. As with any library, the slide library lends materials to other universities and the community. Miller also coordinates the collections of the Hyslop Reading Room, which was created in 1980 to house books given to the department, and the Lord Library, established in 1987 from Walton Lord’s personal collection consisting of 5,000 volumes.

Carolyn Lucarelli joined the slide library staff as assistant curator in 1999. She was responsible for building a fully searchable slide catalogue database, which now includes 37,000 entries. Lucarelli also helped create the library’s Web site, which now has 4,700 slides and serves as a study tool for students taking art history courses.

The Papers in Art History

In 1982, Hager led the department in founding The Papers in Art History, a series of scholarly publications with origins in the department’s annual lecture series. The lecture series evolved from a Penn State exhibition catalogue of architectural drawings from the Accademia di San Luca in Rome that included contributions from eight of Hager’s graduate students. The exhibition, Architectural Fantasy and Reality: Drawings from the Accademia Nazionale di San Luca in Rome Concorsi Palladio-Cenotaphi Clementini 1700–1750, traveled from Penn State to the Smithsonian’s Cooper-Hewitt, National Design Museum in 1981–82.

Assisted in part by an endowment established by Mary Lounie and the late Jack Kranumue, The Papers in Art History became a thriving series listed in the card catalogues of major academic institutions, libraries and museums throughout the United States, Russia, Japan and many European countries. The Papers has been recognized as an unprecedented series showcasing the research of art historians on subjects surrounding a central theme that varies from one volume to the next.

According to Hager, The Papers was a great undertaking, but also a great success. It was his intention to use the lecture and publication series as a means of introducing students to leading scholars and the profession they were entering. Editor Susan Scott (Munshower), who now teaches at McDaniels College in Maryland, was responsible for all aspects of the editing, production, advertising and distribution process. Each year, a faculty member who served as co-editor took on the responsibility of organizing the lecture series and the selection and invitation of distinguished speakers, who would then submit their articles for publication. The Department of Art History published the 11th volume in 2001. All volumes, still in print, are distributed by Penn State University Press.

Growth in the 21st Century

Today’s Department of Art History faculty includes: research professor Anthony Cutler; associate professors Jeanne Chenaivot Porter (Italian, Spanish and French Baroque and Rococo); Elizabeth Smith (western Medieval); Elizabeth Walters (ancient art); and department head Craig Zabel (modern architecture); and assistant professors Brian Curran (Italian Renaissance), Charlotte Houghton (Northern Renaissance/Baroque) and Sarah Rich (American/Contemporary). Nancy Locks, specialist in 19th- and early 20th-century European art, and Paul Lavy, specialist in Asian and Islamic art, have just been hired for fall 2003.

In recent years the department has strengthened its association with the Palmer Museum of Art. The three curators and director of the museum all hold affiliate faculty status in the Department of Art History and teach on a rotating basis. A museum studies course has been added, and art history faculty occasionally guest curate exhibitions. In addition, the graduate program in art history has become increasingly strong as graduate students receive major external research grants and present papers at important scholarly symposia.

The Department of Art History has been shaped by staunch advocates, world-renowned scholars and distinguished teachers dedicated to carving a niche for their field at Penn State. According to Craig Zabel, current department head and associate professor of modern architecture, the department has come a long way since its inauspicious beginnings. He says, “To realize that the teaching of art history at Penn State evolved out of the School of Engineering is quite an amazing odyssey.”
### The Players in the Game: The History of Theatre at Penn State

**By Amy Milgrub Marshall**

"Theatre is life with all the dull bits cut out." — Alfred Hitchcock

Theatre has been part of life at Penn State for more than a century, beginning with early pageants on the Old Main lawn and, in 1897, the founding of the Thespians, the oldest continual student group on campus. Theatre became an official part of academic life at Penn State in 1929, when faculty members William S. Dye, Arthur C. Cloatingh and David D. Mason and student Frank Neusbaum (later a faculty member) started a dramatics club called the Penn State Players. The Thespians were initially asked to sponsor the club, but declined because the organization was co-ed. As a result, the Players fell under the auspices of the Department of English in the School of the Liberal Arts.

Division of Dramatics were separate entities, but they worked closely together, with the Players frequently co-sponsoring graduate students' thesis productions. Early performance venues included Schwab Auditorium, Old Chapel in the "old" Old Main (which was torn down in 1929), the Little Theatre in the "new" Old Main and The Punchbowl, an outdoor theatre near what is now known as Henderson Building.

### The Second Generation

In the late 1940s, ex-G.I.s descended on college campuses across the country, leading Penn State and other universities to expand their faculty ranks. The Division of Dramatics hired four men who would have a significant impact on theatre at the University through 1963.

- **Kelly Yeaton**, Robert Reifsneider, Warren Smith and Walter Walters

Yeaton, a leading authority on arena-style staging, introduced the "Center Stage" technique to Penn State and the State College community with his direction of Samson Raphaelson's Skylark at the State College Hotel. "Center Stage" performances took place in various venues on and off campus for a number of years, until, at Yeaton's suggestion, the old cattle judging arena located across from the Creamery was renovated and equipped with an arena stage. Renamed the Pavilion Theatre, the facility opened in 1963.

According to Dominic Landro (’56 B.A. Arts and Letters, ’55 B.S. Engineering), a member of the Players from 1952 until 1956, Yeaton was an inspiring director who instilled in students an appreciation for and dedication to theatre. "It was always exciting to be part of something Kelly was doing," he says.

While Yeaton's legacy was "Center Stage," Reifsneider left his mark on the dramatics division with his fancy footwork. Known by many as "Mr. Dance," he developed the University's first dance courses and created "Kaleidoscope," a dance program that entertained audiences in the late 1960s and early 1970s. He also taught acting and directing, served as faculty advisor to the Players, edited the Players' alumni newsletter and directed numerous University productions.

Smith was responsible for the Five O'Clock Theatre. A playwright himself, he realized that novice playwrights needed to see their work on stage. So he got together a volunteer acting company to "premiere" student productions. "It was always exciting to be part of something Kelly was doing," he says.

When Yeaton retired in 1963, he was succeeded by Robert Walters, a dramatics faculty member since 1956. Walters served as faculty advisor to the Players, edited the Players' alumni newsletter, and directed numerous University productions. Walters later served as assistant dean of the College of Arts and Architecture and associate director of the Institute for the Arts and Humanities.

### New College Forms

The 1962-63 academic year was a major one for theatre—and the arts in general—at Penn State. Amid construction of new performance venues and an academic reorganization, students pushed for more official recognition of theatre at the University. With the establishment of the College of Arts and Architecture in January 1963, University Theatre replaced the Players as the official sponsor of theatre productions at Penn State. The Players became an honorary association of students who excelled in their participation in University Theatre.


William H. Allison, who had joined the theatre faculty in 1961, was named head of the Department of Theatre Arts in 1967. During his tenure, the faculty in the program doubled and the curriculum was entirely rewritten and expanded. He later served as assistant dean of the College of Arts and Architecture and associate director of the Institute for the Arts and Humanities. (now Institute for the Arts and Humanities), and retired in 1988.

Allison played a key role in the development of three major performing arts venues at Penn State—the Pavilion and Playhouse theatres and the Milton S. Eisenhower Auditorium, which opened in 1974. He was involved in the architectural planning and was also responsible for the theatre equipment in those facilities.

### The Establishment of a Master's Degree Program

In fall 1962, the College of Arts and Architecture opened its first year-round Theatre Program. Led by Robert Walters, the program doubled and the curriculum was entirely rewritten and expanded. He later served as assistant dean of the College of Arts and Architecture and associate director of the Institute for the Arts and Humanities. (now Institute for the Arts and Humanities), and retired in 1988.

Allison played a key role in the development of three major performing arts venues at Penn State—the Pavilion and Playhouse theatres and the Milton S. Eisenhower Auditorium, which opened in 1974. He was involved in the architectural planning and was also responsible for the theatre equipment in those facilities.

The Department of English offered dramatics courses and oversaw the Players until the fall of 1934, when the department was divided into the divisions of English composition, English literature, speech and English composition. The Dramatics course offerings began to expand, including the addition of graduate courses. The Play-
Cook also headed Penn State's film program when it was part of the theatre department from 1974 to 1987.

In addition to his academic appointment, Cook served as producer of the Penn State Festival Theatre—a summer theatre festival uniting professionals and students—guiding its growth from 1970 until 1985, when it was reorganized as Pennsylvania Centre Stage (PACS). When Cook retired, James Moeser, then-dean of the College of Arts and Architecture, said, “Across the nation, the name of Douglas Cook brings respect and admiration, and here at Penn State, one can add affection and high personal regard.”

The late 1960s and 1970s saw the addition of many theatre faculty who would finish out their careers at Penn State. Lowell and Helen Manfull came to Penn State in 1965, both maintain their connections to the theatre department since retiring in the mid-1990s. While each left an indelible mark on theatre instruction at Penn State, former students fondly remember them not just for their academic influence, but for their personal influence as well. Steve Wilson (’97 M.F.A. Theatre) sums up the sentiments of many of the couple’s former students: “The Manfulls are such an inspiration. You want to emulate everything about them—their marriage, work, personalities—everything.”

Lowell, who retired in 1993, taught theatre history, playwriting and dramatic criticism and theory and played a key role in the development of the master’s programs in the Department of Theatre Arts. His goal was to give students a solid background in all aspects of theatre. “We wanted to prepare students so they could work in other areas while looking for acting jobs—we wanted to give them something to fall back on,” he says. Upon Lowell’s retirement, colleague Michael Connolly commented, “For 30 years Lowell has been the conscience of the theatre department.”

According to Helen, she and Lowell taught because they truly loved it. Although both continued to work professionally, teaching was their top priority. “You never learn more than when you’re in the classroom,” Helen says.

Helen’s classroom was filled by the thousands and thousands of Penn State students who took Theatre 100, the popular introductory course she taught from 1973 until her retirement in 1996. She instituted the Theatre 100 company, a group of M.F.A. candidates who demonstrate acting techniques and perform scenes from plays the students read. The acting company continues to be an integral part of the course, now taught by Annie McGregor.

Helen, a Fellow emerita of the Institute for the Arts and Humanities, had been hired to develop a children’s theatre program, and although that program no longer exists, its legacy remains in Drama Duo, a children’s theatre ensemble that tours to local schools in Centre, Clearfield and Clinton counties, reaching thousands of kids each year.

The Manfull’s colleagues during the 1970s included, among others, Manuel Duque, Steve Wilson, Robert Leonard. Each spent at least 15 years at Penn State before their retirements, and alumni frequently praise the trio for their teaching. According to Mary Lou Belli (’76 B.A. Theatre), now a sit-com director in Los Angeles, the acting training she received from Duque, Smith and Leonard was “amazing.” “When I was studying under Manuel, Archie Smith and Bob Leonard, I think I was okay. I was very green. I don’t know that I was able to do well what I was being taught. But I remember the lessons and I grew into the skill and understanding that only experience can really teach.”

While alumni speak fondly of their professors, faculty members have similar sentiments about their students. “What stands out the most is the richness of humanity of the students, faculty and staff,” says Leonard, who came to Penn State in 1976 and headed the M.F.A. program in directing from 1981 until his retirement in 2000. “Talent is nothing without humanity, and our students and faculty have both. Because of that, the School of Theatre was a place I loved going everyday,” he adds.

The late 1990s

The 1990s

Carole Brandt became head of the Department of Theatre Arts in 1988, and Dan Carter assumed the position in 1995. In 1999, the School of Theatre replaced URTC as the official sponsor of the school’s productions. Departmental accomplishments during the 1990s included the creation of the University Park Ensemble and the establishment of B.F.A. programs in musical theatre and stage management.

The University Park Ensemble, formed in 1992, is a company of undergraduate theatre majors who address social, health and academic issues important to the campus community. Barry Kur serves as artistic director of the group, which uses improvisation, interaction and scripted material in its performances at the University Park campus and other Penn State locations.

Gary Liskin guided the establishment of the B.F.A. in musical theatre in 1993 and continues to serve as head of the competitive program, which accepts just 10 students per year from more than 300 applicants. Musical theatre students frequently serve as ambassado for the University, performing at high-profile fund-raising events and even accompanying Penn State President Graham B. Spanier on a trip to the Far East in spring 2002. Graduates often find work in national tours and regional theatres across the country.

The department began offering a B.F.A. in stage management in 1994. The program, headed by Travis DeCastro, boasts a higher than 90 percent “placement rate”—the majority of graduates secure positions in the challenging stage management field soon after graduation.

Also in 1994, the department reinstated the B.F.A. in production, which had been offered from 1971 to 1990 as an option within the B.F.A. in theatre. Chuck Finmin, who retired in 1999, oversaw the production option for much of his 30-year tenure at Penn State. Dan Robinson now heads the program.

A Bright Future

This summer, the School of Theatre and Pennsylvania Centre Stage will celebrate the opening of the Penn State Downtown Theatre Centre, the first performing arts venue in the State College business district. Located at the corner of Allen Street and Beaver Avenue in the former Danks building, the facility includes a 150-seat theatre, a fine arts gallery and a ticket office and will be used for both School of Theatre and PACS performances, in addition to community events.

Theatre at Penn State has grown steadily over the past century to become a nationally recognized program known for preparing well-rounded theatre professionals. Today the School of Theatre has 27 faculty members, among them Fullbright Scholars, playwrights, composers, technical and costume designers, and professional actors, directors, singers and dancers who have worked on Broadway, on television and in international venues around the world. Space does not permit recognition of all the influential “Players” over the years, but their contributions are evident in the quality of the School of Theatre’s people, programs and productions.

Although today’s students and faculty have never experienced performances in the Little Theatre in Old Main or the Matare Playhouse, they still possess the passion and dedication of the “founders” of theatre at Penn State. Helen Manfull echoes Bob Leonard’s sentiments about the “richness of humanity” and sums up what really makes the Penn State School of Theatre special. “The most important thing about the School of Theatre is the congeniality and mutual respect among the faculty. They truly built the program from the ground up.”
Professional summer theatre at Penn State has a 45-year history that reflects the University's beginning as an agricultural college. Performance venues have ranged from a renovated barn to a former cattle judging arena, but one thing has remained constant—a commitment to bringing together amateur and professional actors to present high-quality performances for local audiences.

What is known today as Pennsylvania Centre Stage traces its history back to the Standing Stone Playhouse, located in Neff's Mills, Huntingdon County. In 1957, former theatre department head Walter Walters heard that the small theatre in an old barn was being offered for sale. He convinced Albert Christ-Janer, director of what was then the School of the Arts, that the theatre was worth the $10,000 asking price because it would give the University its own production facility. Laura and Marlin "Mattie" Mateer, who owned the Corner Room restaurant in downtown State College, agreed to purchase the barn-theatre and donate it to Penn State. The theatre was then renamed the Mateer Playhouse.

Walters brought Max Fischer from the American Theatre Wing in New York to teach theatre at Penn State and direct plays for the summer theatre. During the first season in 1958, he directed the world premieres of several short plays by award-winning American playwright William Inge, in addition to eight major plays, including *The Glass Menagerie* and *The Mousetrap*.

The theatre company, which included professionals Fischer had brought with him from New York, Penn State students and local talent, presented a new play each week. The summer theatre festival quickly gained a loyal following, with the company performing for a full house each night. However, by 1962, the old barn that housed the Mateer Playhouse began to show its age, so the theatre festival made plans to move on campus to the Pavilion Theatre, located across from the Creamery in a former cattle judging arena. The last play at the Mateer Playhouse, *Blood, Sweat and Stanley Poole*, ran an extra week because of popular demand.

The Festival Theatre, as it became known, presented its first season in the Pavilion Theatre, a 300-seat, extended-thrust stage theatre, in 1963. In 1965, the festival began to also present plays in The Playhouse, a 470-seat proscenium theatre in the new Arts Building. The Festival Theatre continued its summer offerings through 1985, when it was replaced by Pennsylvania Centre Stage (PACS). Touted as the professional arm of what was then the Department of Theatre Arts, the goal remained the same—to unite experienced actors and students in the production of professional regional theatre—but PACS would be funded primarily by subscriptions and private donations. Alan W. Mianulli was PACS’s first producing director. Its first advisory board boasted an all-star cast, including Academy Award-winners Celeste Holm, Kim Hunter and Patricia Neal; Tony Award-winning director Ellis Rabb; dancer/choreographer Don Correa; and Altoona-native playwright John Pielmeier (‘78 M.F.A. Theatre).

Since the late 1980s, PACS has become more integrated into what is now the School of Theatre, evolving into a mentoring program for students and young theatre professionals. Dan Carter, head of the School of Theatre since 1995, serves as PACS’s artistic director, and theatre students from Penn State and other universities frequently perform in or work behind-the-scenes on the summer productions. Each year, experienced actors, producers, directors and other professionals come from across the country to participate in PACS productions. The "all-star" advisors have been replaced by a community advisory board that works with PACS to generate support from local residents.

PACS will usher in a new era for local theatre this summer with the opening of the Penn State Downtown Theatre Center, located at the corner of Allen Street and Beaver Avenue. The facility is the first performing arts center in downtown State College. PACS will present the inaugural performance, a preview of Neil Simon’s *Broadway Bound*, on June 2. The summer 2003 season also includes *I Love You, You’re Perfect, Now Change* and *The Taffetas*.

For more information on PACS and its 2003 season, visit www.pacentrestage.psu.edu.
Some new to Penn State might find it hard to believe that the Palmer Museum of Art is a 30-year-old building. The bold façade, the outward result of a major expansion and renovation in 1993, hides the original 1972 building, a three-story structure that once housed only three galleries to display traveling exhibitions and art from the museum’s permanent collection.

The Museum of Art, as it was known, opened to the public on Sunday, October 7, 1972. More than 1,500 students, faculty and members of Penn State’s administration were given tours of the new building and the museum’s first exhibitions. Along with the Penn State faculty show and the exhibition Masterworks by Pennsylvania Painters in Pennsylvania Collections, curated by the late Harold Dickson, were selections from the newly formed permanent collection. One of the original pieces in the museum’s collection was a mobile by Alexander Calder titled Spring Blossoms that is still on view in the galleries today. The mobile had been a gift from the Class of 1965. To assist in expanding the permanent collection, the mobile and a portion of the monies from the graduating class gift each year were given to the museum through the 1970s.

Slowly, the museum built a permanent collection with funding from graduating classes, the University, private donors and the Friends of the Palmer Museum of Art, a membership group founded in 1974 to help with the museum’s fund-raising and outreach efforts. Over 30 years, the Friends have donated more than 50 works of art to the collection, including a 17th-century woodcut by Albrecht Dürer, a drawing by the 19th-century landscape painter John Frederick Kensett and an oil-on-panel portrait by Gilbert Stuart, to name just a few.

Of the 5,542 works of art in the permanent collection, more than half have been donated or purchased with funds contributed to the museum. Significant donors include Dr. and Mrs. Harold L. Tonkin, who bequeathed a large portion of their collection of Asian ceramics and decorative arts along with numerous European paintings with Asian themes; Dr. William E. Harkins, who has donated more than 150 Japanese prints to the museum since the mid-1970s; Mary Jane Harkins, who has donated works of art, provided in-kind contributions and given boundless energy to the museum and its activities over the years. In the past 30 years, the museum has grown upward and outward, adding dramatic new spaces and restoring others, proving that, at heart, it’s still the museum many of you have always known, sharing extraordinary works of art with the local community and well beyond.

Music Student Awarded Jack Kent Cooke Scholarship

Elizabeth Golden, a junior pursuing a bachelor’s of music in flute performance, is the recipient of a 2002-03 Jack Kent Cooke Scholarship. The prestigious scholarship, awarded to approximately 60 undergraduates from across the country per year, provides up to $30,000 per student annually for their final one to three years of undergraduate study. Golden, who claims she was “shaking for about an hour” after learning she had won the scholarship, says she is grateful for the diverse education she has received at Penn State. “The outlook on learning presented to me through my liberal arts college education, an outlook of ‘free knowledge’ for the taking, has motivated me to seek a much deeper sense of knowledge. I no longer see my level of learning as something indicated by grades, but as a deeper sense of satisfaction and understanding, something that only I can judge,” she explains.

Penn State nominates one student per year for the Jack Kent Cooke Scholarship. Golden plans to use her scholarship funds to study in Dublin, Ireland, in fall 2003, and then graduate in spring 2004. Cooke was a businessman, sportsman and philanthropist who owned several professional sports teams and numerous media organizations. He died April 6, 1997, and left most of his fortune to establish the foundation. For more information on the foundation and its scholarship programs, visit www.jackkentcookefoundation.org/
THREE IN THE COLLEGE OF ARTS AND ARCHITECTURE NAMED DISTINGUISHED PROFESSOR

Marylene Dosse, John Franceschina and Robert Yarber were recently named distinguished professors of their exceptional accomplishments in teaching, research and service.

Dosse, distinguished professor of music, is a world-renowned pianist and has played in venues throughout the United States, Europe, Africa, Asia and Central and South America. Her most recent travels took her to Paris in January for a recital at Salle Cavaille. She has released more than 20 recordings, including the complete piano works of Saint-Saëns and Granados. Other CDs include rarely heard concertos by Massenet, Saint-Saëns, Debussy, Gounod, Lalo, Pierne, Mendelssohn and F.X. Mauthner. Dosse solo works by Chabrier and Poulenc: Dosse studied in Vienna with Paul Badura-Skoda and Alfred Brendel after winning first prize at the Paris Conservatory and international prizes in Salzburg and Naples.

She has been a guest faculty member at Indiana University at Bloomington and an artist-in-residence at the University of Wisconsin. She is a fellow of Penn State’s Institute for the Arts and Humanities, and was a 1999 recipient of the University’s Faculty Scholar Medal.

Franceschina, distinguished professor of theatre, came to Penn State in 1997 as an associate professor teaching world theatre history, music theatre history, music theory, theatre semiotics and an opera workshop. He has held many teaching positions, most recently serving as an associate professor at Syracuse University and Florida State University. He has also worked extensively in professional theatres throughout the country. A prolific writer, Franceschina’s recent books include Harry R. Smith, Dean of American Libertists (Routledge, 2003), David Brabant: The American Offenbach (Routledge, 2002) and Duke Ellington’s Music for the Theatre (McFarland & Company, 2001). His compositions, “Valseh: Concerto for Orchestra” and “Passacaglia and Fugue,” have been chosen as test pieces for a national orchestral competition. In Germany, the Deutsche Musikrat, in 2004, Franceschina was one of four Penn State faculty members awarded the 2003 George W. Atherton Award for Excellence in Teaching. He is a master of music in theory and composition from Hartt College of Music and an M.F.A. in playwriting from the Catholic University of America.

Yarber, distinguished professor of visual arts, joined the Penn State faculty in 1994. An accomplished painter, he has exhibited nationally and internationally in countries including Russia, Italy, France, Germany, Brazil and the United States. In 1998, he exhibited Robert Yarber Paintings 1980–88 at the Palermo Museum of Art on Penn State’s University Park campus, and he is currently preparing editions of Yarber: St. Mian and Sonnenthal Gallery in New York. Yarber was recently the only American commissioned by the Vatican, under the Jubilee 2000 Campaign, to produce a mural commemorating the millennium. After September 11, 2001, Yarber became actively involved in the redevelopment planning for the World Trade Center site. His designs were included in the widely viewed exhibit at the Max Protetch Gallery in New York in the fall of 2002, and he has undertaken a three-year study of design strategies, politics, economic influences, urban design and environmental implications related to building the World Trade Center.

Wines Receives Faculty Scholar Medal

James Wines, professor of architecture, was awarded a 2003 Penn State Faculty Scholar Medal in recognition of scholarly and creative excellence in the arts and humanities. Wines, a leader in the sustainable architecture design philosophy, is president and creative director of SITE, a New York-based architecture and environmental arts organization he founded in 1970. Since earning a B.A. in art history and visual arts at Syracuse University in 1956, he has designed more than 200 architecture, interior design, public space and landscape architecture projects for architects and clients such as PepsiCo, General Mills, McDonald’s, Disney and Sony Pictures. He is a recipient of numerous design awards. Wines has been part of or participated in 120 international exhibitions of drawings and models for gallery and gallery around the world.

In 2002, the Musée de Beaux-arts in Orleans, France, featured a large retrospective of his environmental and architectural projects from 1970 to the present. The exhibition was accompanied by a monographic book on his work, released in French and English.

College Names New Coordinator of Multicultural Programs

Curt Marshall (’86 B.S. Agricultural Business Management) has been appointed coordinator of multicultural programs in the College of Arts and Architecture. Marshall has 15 years of experience in higher education, with a focus on increasing positions in admissions and student aid. Most recently, he served as senior assistant for recruitment and part-time programs in the Office of Student Aid at Drexel University and an assistant director of admissions and financial aid at West Chester University. From 1985 to 1999, he held several positions at Penn State, including student aid coordinator, student aid advisor and assistant coordinator of scholarships and special programs.

Donald Leslie, associate dean for undergraduate studies in the College of Arts and Architecture, says Marshall’s experience extends beyond the college’s minor recruitment efforts. “Curt knows the language of the Penn State ‘system,’ his experience in student aid and his work with both minority and underrepresented students will be a tremendous asset to us as we move more aggressively to recruit high-quality minority students to the college,” Leslie says.

Marshall and his wife, Christina (’99 M.S. Industrial Relations and Human Resources), have relocated back to State College to raise their first child, due in July, and to be closer to family.

Philanthropy News

The following awards, endowments and scholarships have been established in the College of Arts and Architecture since August 2002:

MANFLL GRADUATE AWARD FOR ACADEMIC EXCELLENCE IN THEATRE

Established by Lowell, professor emeritus of theatre, and Helen Manfull, professor emerita of theatre and fellow emerita of the Institute for the Arts and Humanities, to honor and recognize outstanding academic achievement by a graduate student enrolled in his or her second or final year in the School of Theatre.

HELEN AND LOWELL MANFULL THEATRE SCHOLARSHIP

Established by Helen and Lowell Manfull, their family, friends and former students to recognize outstanding junior theatre students who have achieved at least a 3.25 grade-point average and have demonstrated outstanding commitment through participation in School of Theatre performances. G. Brian Kauffman (’81 B.A. Theatre) has offered to match the next $2,000 given by fellow alumnus to this scholarship. Contributions to be matched should be sent to the Development Office, College of Arts and Architecture, 215 Wagner Building, University Park, PA 16802. Include code SCCM in your check’s memo line.

CHARLES THORP SCHOLARSHIP IN THE SCHOOL OF ARCHITECTURE AND LANDSCAPE ARCHITECTURE

Established by family, friends and colleagues of the late Charles Thorp (78 B.A. Arch.), principal of Waternet-Thorp Architecture Ltd. in Bryn Mawr, Pa., in his honor and memory. The award recognizes and offers financial support to undergraduate landscape architecture or architecture students who have demonstrated a need for funds to meet college expenses. Students must show exceptional interest in landscape architecture and architecture by actively enrolling in classes of both majors beyond the established requirements of each curriculum, participating in joint programs and competitions.

MARIE BOUYMASTER ASHBURN PIANO SCHOLARSHIP

Established by the late E Louise Steckers (’48 M.Ed., ’42 B.S. Education) in memory of her mother, Marie Bouymaster Asburn, to recognize outstanding full-time undergraduate students enrolled or planning to enroll in the School of Music and major in piano.

KAREN RUGH/RICHARD PENCK PROGRAM ENDOWMENT FOR AMERICAN ART AND CULTURE

Established by Richard Pencek, the late Karen Rugh, their family and friends to support the American Art and Culture Program in the Department of Integrative Arts.

PENN STATE INTERNATIONAL DANCE ENSEMBLE ENDOWMENT FOR THE CENTER FOR THE PERFORMING ARTS

Previously known as the International Dancers Endowment in Exercise and Sport Science and housed in the College of Health and Human Development, this endowment provides financial support for international dance and music programs at the Center for the Performing Arts. Friends, family and supporters of the Penn State International Dancers initially established the fund.
Wildfire Reduction Research Project Uses Software Developed at Penn State

by Amy Milgrub Marshall

Many people are attracted to the beauty and tranquility of the forest, as a place to hike, camp or even live. However, as forests become denser and more susceptible to fire, a peaceful vacation spot can turn into a life-threatening disaster area. A new research project, under the guidance of Brian Orland, professor and head of the Department of Landscape Architecture, and research programmer Lan Wu-Cavenar, is investigating how people address the dilemma of reducing wildfires while maintaining both visual and ecological quality.

A major portion of the project uses SmartForest, a software program developed in Penn State's Imaging Systems Lab, to help people visualize forests and therefore better understand the options available for making forests safer. What may seem like a simple concept is complicated by people's desire to maintain beauty at practically any cost. Therefore, the project aims to help people recognize the necessity of placing ecological quality alongside visual quality. "People will say ecological quality is more important, but what it comes down to is that they're concerned with the here and now—the current beauty," says Orland. "We need to help people understand the importance of preserving both visual and ecological quality. Every decision we make now concerning forests is an investment in the future."

Widespread media coverage has focused the nation's attention on the recent wildfire epidemic, which cost taxpayers more than $2 billion in 2002 alone. In 2002, nearly 6.5 million acres of public and private lands were burned, destroying hundreds of homes and other structures and forcing other buildings to be evacuated. According to Orland, forests in the western and mid-western United States are a virtual tinderbox, due to continuing expansion of human developments into previously wild areas and an unprecedented accumulation of flammable vegetative fuels. Frequent small wildfires that would once have helped to clear away excess debris have seen close to a century of suppression, and logging activities that would also remove the flammable fuels have been reduced around homesites. Those factors, combined with the ongoing drought, create an expensive and potentially deadly mixture.

Experts agree that the most cost-effective way to tackle the wildfire problem is to reduce hazardous fuels near-at-risk developments. However, reducing those fuels—and thus reducing flammability—usually means removing trees, either by cutting or "prescribed fire." It's a trade-off—the risk of fire versus the beauty of the place," explains Orland. "We're experimenting to find out if we can achieve maximum safety with minimum impact on beauty."

Funded by the U.S. Forest Service under the National Fire Plan, the current three-year initiative is investigating the conditions in Itasca State Park in Minnesota, a setting chosen for the unusually comprehensive historical records of prescribed fires and their impacts. Using detailed biophysical data for non-burned and previously burned sites in the state park, SmartForest will be applied to create visualizations of forest and vegetative fuel conditions. People who live in or around Itasca State Park will then be able to "create" their choice of treatment scenarios using an interactive computer simulation system, much like an interactive video game, that is adapted to the forest fuels management context. The idea is that the interactive "game" will enhance the public's understanding of the complex trade-offs required to ensure the future survival of the forest.

The first and current phase of the project involves inputting data into SmartForest and designing treatment outcome scenarios. The data that are generated will be used to construct visual simulations of forest conditions. Those simulations will then be used in various survey formats to assess the influence of different management tactics on recreational and scenic values (graduate students David Peuland, of Australia, and Cenk Ursavas, of Turkey, are involved in this phase of the project). The images will also be used in a qualitative research approach, called process tracing, that can assess the policy implications of different future scenarios. Information from the studies will be shared with forest managers and homeowner groups in affected areas where making the choice between fire hazard and scenic values is increasingly a part of community design and planning.

The research team also includes Terry Daniel from the University of Arizona, Joanne Vining from the University of Illinois and Sarah McCaffrey, a research social scientist with the U.S. Department of Agriculture's Forest Service. For more information on SmartForest and the Imaging Systems Lab, visit www.imlab.psu.edu/.

“Class Trip” Introduces Students to British Theatre

by Amy Milgrub Marshall

For the past 19 years, Penn State School of Theatre faculty members have introduced students to the British theatre through the London Study Tour, a 10-day “class trip” jam packed with plays, behind-the-scenes tours and sightseeing throughout England. Karen Duust, associate professor of theatre, led the 2002–03 version of the tour, which takes place each year during winter break.

The tour is a three-credit course (Theatre 497H) offered to Schreyer Scholars in all majors from any Penn State location. Students meet several times during the fall semester to discuss British theatre, British history, and “survival skills” for traveling abroad. While in London, the students keep a journal, and during the spring semester, they write a research paper on a topic of their choice that incorporates their London experience.

Duust says what truly makes the course unique is the diversity of the students. The most recent group included education, engineering, history, nutrition, political science and sociology majors, among others. The course is aimed at non-theatre majors looking for an intensive academic and cultural experience. For many participants, it was their first time overseas.

According to Adam Tarosky (junior, political science), the chance to travel to London AND experience British theatre attracted him to the tour. “I’ve always enjoyed theatre as a hobby, and I’ve always wanted to go to London,” Tarosky notes, adding he had heard rave reviews about the tour from his friends. “I decided this was the time to go, because I had the opportunity to travel with experienced faculty who could share their expertise.”

The students saw six plays, ranging from the revival of the musical My Fair Lady to Oliver Goldsmith’s 18th-century drama She Stoops to Conquer. According to Duust, her goal was to expose students to a wide range of theatre experiences. “I think the students gained a greater appreciation for theatre,” she says. “Most of the students had an avocational interest in theatre, and this trip was very enriching for them.”

Jill Pakulski (junior, nutrition) says she appreciated the diverse array of performances and enjoyed learning about the British government’s sponsorship of the arts. “They [the British] love the arts and it creates a different feel for the experience—not better or worse, but different. I especially enjoyed the shows that were specific to a British audience, like Our House, a London love story.”

In addition to experiencing the British theatre as audience members, the students went on behind-the-scenes tours of both Theatre Royal Drury Lane—the oldest theatre in London—and the new National Theatre complex. “Most of the students had never been backstage in a theatre before, and these tours allowed them to compare the old and new,” says Duust.

While theatre was the focus of the trip, Durst says she tried to maximize opportunities so participants could get the most out of their time in Britain. The students attended one scheduled activity each day, and were encouraged to explore on their own during their free time. Organized daytrips included visits to Bath, Stratford (where they saw The Merry Wives of Windsor at the Royal Shakespeare Company), Stonehenge and Windsor Castle.
The Susquehanna Greenway Partnership Web site (www.susquehannagreenway.org) states that a greenway is a corridor of open space that can vary greatly in scale and purpose and incorporates diverse natural, cultural and scenic features. Greenways can include public and private property and both land- and water-based areas—some follow old railways, canals, ridge tops, or other natural and man-made features. A greenway network will protect natural, cultural and scenic resources, provide recreational benefits, enhance the natural beauty and the quality of life in neighborhoods and communities, and stimulate economic development opportunities.

Third-year landscape architecture students joined the Susquehanna Greenway Partnership, an ongoing initiative to develop and connect the resources along the river, as part of their course work for the Regional Landscape Studio in fall 2002. The class, which is taught by Daniel Jones, professor of landscape architecture, and Ken Tamminga and Tom Yahner, associate professors of landscape architecture, is offered each fall to expose students to a large-scale professional landscape study. Previous studios have addressed the Clarion River (a National Wild and Scenic River study), Sinking Valley, the Spring Creek watershed and Bald Eagle State Park.

According to Yahner, neither the professors nor the students could predict the outcome of their involvement in such a real and complex initiative. "We didn't know exactly what students would discover," Yahner says. "Although initially very structured, the studio increasingly allowed students' discoveries to affect the shape and content of the project. The final results reflected the complexity of the region and its people in a way that only an adaptive approach could generate." Yahner, Jones and Tamminga agree that involvement in a professional project is a great motivating factor for students to succeed. "It was amazing to see the amount of creative work and goodwill that students generated throughout the [Susquehanna Greenway] project," Tamminga says.

SEDA-Council of Governments (SEDA-COG), Pennsylvania Environmental Council (PEC) and various other groups providing financial and planning support launched the Susquehanna Greenway Partnership in June 2001. The project, involving 22 counties and nearly 260 communities in Pennsylvania, encompasses the 500 miles of the Susquehanna River, which runs from Cooperstown, N.Y., through Pennsylvania to Havre de Grace, Md., where the river meets the Chesapeake Bay. Penn State got involved thanks to Dan Jones' friendship with Tom Griebenick ("70 B.S. L.Arch.), who works for SEDA-COG.

According to Griebenick, this was the largest collaborative effort SEDA-COG has ever undertaken with a university partner. "It required a significant commitment of experienced professionals, along with the pooling of other technical and financial resources... [The students'] efforts were thought-provoking and their energy was contagious. They were a real inspiration to the many citizens, agencies and organizations working on the project."

In the beginning of the semester, the students worked together to analyze the greenway and then conducted two-day public workshops, called charrettes, designed to educate community members about what a greenway is and solicit ideas on how the Susquehanna Greenway should be developed in each community. During the last few weeks of the semester, students worked individually on projects based on previous research that interested them. Alex Perove (third year, landscape architecture), for example, was intrigued by tours offered to visitors at the Harley Davidson motorcycle factory in York, Pa. She developed her own tour for Harley enthusiasts that originated at the factory, led them through agricultural areas surrounding the greenway and eventually toward the river itself. By conducting surveys of the area, Perove was able to include many of the area's covered bridges, as well as some of the most pristine views of the Susquehanna Greenway near York.

Tamminga led Mike Schwebel (third year, landscape architecture) and his group in studying the main branch of the Susquehanna, which runs from Sunbury, Pa., to the Mason-Dixon Line. Through their work, the team members learned that the river in York and Lancaster counties is more than a mile wide with few connecting bridges, and that much of the land immediately surrounding the Susquehanna is owned by utilities, thereby limiting the public's access to the waterfront. Schwebel continued to investigate the river's tendency to isolate rather than join those counties as his individual project and as an independent study course in spring 2003.

Schwebel, who has been working with the Lancaster County Planning Commission and other similar agencies, expanded his research to include Harford and Cecil counties in Maryland because he felt the four counties shared many similarities. He says the goal is "to create a cohesive area along the lower Susquehanna River via better signage, public information, deregulation of vast infrastructure and land holdings, and disposal of political boundaries with respect to design."

According to Griebenick, the research data collected by the students of the Regional Landscape Studio was immensely valuable. "The scope, depth and geographic breadth of the students' work is astonishing," he says. "From regional analysis to specific site designs, we challenged the class beyond all reasonable expectations and they performed."

The students' work will be used as part of the foundation of the Susquehanna Greenway Vision, which will guide both the development and preservation of the diverse resources along the Susquehanna River. For more information on the Susquehanna Greenway Partnership, visit www.susquehannagreenway.org.

"Class Trip" continued from page 9.

The students stayed in apartments rather than a hotel or bed-and-breakfast, which gave them the chance to shop in neighborhood markets and cook in British-style kitchens. Burst notes that apartment-living gave the students more space to socialize and get to know one another. "Doors were usually open from early to late, and a student was often included in an outgoing group because someone noticed that he or she was at home. As a result, nobody was without numerous enrichment options," she says.

According to Pakulski, the trip was an opportunity to truly study British culture—an opportunity unavailable in the traditional classroom. "Culture is something you can only study by experiencing—the people talk, interact, carry on their everyday business. Each place you go has its own feel and you can only experience that," she explains.

Burst agrees the tour provided academic, cultural and social opportunities that could never be found in a regular classroom. However, she says the best part of the trip was the students themselves. "They were a wonderful, kind, inclusive group," she notes. When several students asked if she would lead the trip again, her response was, "If they send this same group next year!"
On Stage to Behind-the-Scenes

By Amy Milgrub Marshall

When Mary Lou Belli ('78 B.A. Theatre) left Penn State for New York, she had her sights set on becoming an actress—and she did. She snagged roles in off-Broadway productions, in national tours and on daytime dramas. And when she went to Los Angeles in 1983, she quickly found work in television. But after informally coaching both child and adult actors, she realized she was made for a different role—one in the director's chair.

Belli, a native of Clifton, N.J., has been directing plays and television since 1987 and is currently directing her second consecutive season of Girlfriends on UPN. Getting her first shot at directing television wasn't easy, though. "I produced or directed approximately 60 plays and observed on 100 TV episodes before I got the opportunity to show that I knew how to direct TV for myself," she says.

She got that opportunity from Al Burton, then the executive producer of Charles in Charge. "He [Burton] was responsible for giving many women their first directing jobs—not a common practice," Belli explains. In addition to Charles in Charge and Girlfriends, Belli's television directing credits include The Hughleys, Sister Sister and Major Dad, among others.

Belli made the segue into directing at the suggestion of Jack Riley, best known as the voice of Stu in the Rugrats television show and movies. While Belli was coaching actors on her first television show in Los Angeles, Riley overheard some of her comments and told her she should be directing. "I insisted he was incorrect because I had taken one directing class back at Penn State and I really was not very good at it. I was being truthful—I was not very good at it. I was being truthful." However, "it was all these individuals stepping up to the plate and saying, 'she's good, she can do the job,'" she explains.

Belli's first directing job was for Theatre West, the theatre company she joined as an actress soon after arriving in Los Angeles. She directed the world premiere of Today's Special, a one-act play by Idris Luas Silverman. Belli has continued to direct and produce plays in both Los Angeles and New York, in addition to her television work. In 1997, she won a Los Angeles Local Emmy Award for A Community of Caring, a documentary about a mother teaching her daughter about social responsibility, co-produced by City TV of Santa Monica in association with The Directors Guild of America.

Belli claims her most important accomplishment is successfully juggling her career and family life. She lives with her husband, actor Charles Dougherty, their two children, Maggie, 12, and Tim, 9, and her mother-in-law, Jane. Professionally, she says her biggest challenge was being a woman in a predominantly male profession, and staying positive while waiting for her career to take off. "The most difficult thing was staying enthusiastic, patient and hopeful that I'd get a shot [at directing]," she says.

Belli credits Penn State for providing her with a diverse education in theatre that covered theatre history, set design, stage management and costume. "Most of all the acting training at Penn State was amazing" she says, pointing the instruction she received from Manuel Duque, Archie Smith and Bob Leonard.

Her professional mentors have included Michael Lembeck, the Emmy Award–winning director of Friends, and Linda Mancuso, who, while president of Peter Engel Productions, "was responsible for getting me more episodes to direct than any other person in this whole town" (Mancuso is now senior vice president for programming and development at ABC Family). And it was comedian D.L. Hughley himself "who went to bat for me to direct his show," Belli says. "It was all these individuals stepping up to the plate and saying, 'she's good, she can do the job,' that made my career," she explains.

Belli urges all those looking to "make it" in Hollywood to educate themselves about the entertainment industry. "Know the business you're trying to get into. You should take a long, hard look at what is being sold and how you fit in," she says, noting that aspiring actors should look at any job as a networking opportunity. "Realize that most of your job will be looking for a job," she notes. "And most importantly, be creative! Anger, bitterness and disappointment can be avoided if you enjoy the game and always honor yourself as an artist."

Mary Lou Belli

Mary Lou Belli ('78 B.A.) was recently named director of the Charles Cowles Gallery in New York.
When Robin Breslin ('73 B.Arch.) and Kristin Breslin Sommese ('87 B.A. Graphic Design) were growing up, they spent summer vacations at the beach, where making sandcastles was a favorite family activity. Everyone played a different role—designing, building, decorating, and eventually demolishing the family’s creation. “We didn’t realize it then, but our roles were actually hints of our future professions,” says Kristin. An associate professor of graphic design at Penn State and founding partner of Sommese Design, was responsible for the finishing touches on the family sandcastles. She says she was always interested in design and art, and was fortunate to grow up in a family that encouraged her creative pursuits. “We were always surrounded by art, architecture, and design. Having it so accessible influenced me, and led me to study graphic design,” she explains.

Robin and Kristin’s father, Robert ('59 B.S. Architecture), is a founder and chief executive officer of Breslin Ridyard Fadero Architects in Allentown, Pa. When Robin, who is president of the firm, was a kid, he built the sandcastles that he and his father designed. Brother Gregg, who also attended Penn State, was responsible for both the construction and eventual demolition of the castles. Gregg is now a construction project manager for HT Lyons Inc., one of the largest mechanical contractors in the country.

Today, Robin and his dad design educational, institutional, and corporate buildings nationwide, including structures at Penn State Harrisburg, Debakey University, and Inasmuch College. The Breslin team also includes Robin’s wife, Gwen ('86 B.Arch.), Bob says working alongside his son and daughter-in-law has been a rewarding experience. “I have watched them develop into truly talented architects,” he notes. According to Robin, collaborating with his father and wife is not always gratifying. “My father is the best architect I’ve ever worked with and I am very proud to be a member of his firm. He sets a very high level of quality that we measure ourselves against,” he says. “It’s also very satisfying to work with Gwen. I place tremendous value in her judgment and it’s available when I need it.”

Bob and his wife, Barbara, instilled in their children an appreciation of art and architecture—and a love of Penn State. “As far back as I can remember, we came to Penn State football games,” says Kristin. “I never considered going to college anywhere else.”

Although they attended Penn State at different times and earned different degrees, the Breslins agree that their Penn State education has greatly benefited them in their careers. Bob says, “If it were not for my Penn State education, I would not have a career. I had good professors who were caring and gave me personal attention for five years.”

Robin, who earned a master’s degree at the University of Pennsylvania, also praises his professors at Penn State, particularly Lou Inserna, professor emeritus of architecture. “He still has a great influence on me,” Robin says. “I often think back on the lessons he taught me when I’m struggling with current design problems.”

GREGG, ROBIN, KRISTIN AND BOB BRESLIN, 1972.

Kristin credits Marc Hessel, associate professor of art, for teaching her the “valuable life lessons” and says she’s grateful for the well-rounded education she received at Penn State. “I had never planned on working at Penn State, but when I decided to enter teaching, coming back to Penn State was a very attractive option,” says Kristin, who earned a M.F.A. in graphic design at Temple University’s Tyler School of Art.

The Breslins have received many professional honors. Breslin Ridyard Fadero Architects has won more than 50 national and regional design awards, including the coveted William Camfield Award from American School and University for the best school design in the United States and the Silver Medal, the highest award of the American Institute of Architects Pennsylvania chapter.

Kristin’s work has been reproduced in more than 100 national and international design publications, and she has earned numerous awards for both her design and teaching. She is currently working on a corporate identity project with her brother Gregg’s wife, Cathy Breslin ('83 B.S. Marketing).

Bob says he is proud of his children and the role Penn State has played in their success. However, he credits someone outside the University for his own accomplishments. When he graduated from Penn State, his wife received a PHT Certificate—a special acknowledgment from then-University president Milton Eisenhower for “putting hubby through.” Barbara was a Penn State employee while Bob was in school. He says, “Without her help, I wouldn’t be where I am today.”
Alumni

Walt Vail ('57 M.A., '51 B.A. Psychology) directed the world premier of his play, Dallas, at Second Stage at the Adrienne Theatre in Philadelphia in October 2002. Dallas tackles issues of nationalism, anti-Semitism and the Holocaust in the life story of an American architect. Vail is a signature member of Germany return to haunt him as an elder living in America.

Steve McCurry ('74 B.A., a photographer for National Geographic magazine, was recently named Photographer of the Year by American Photographer magazine. He won the College of Arts and Architecture's Alumni Award in 1999.

Charles Logel ('82 B.A.) is the production designer on ABC's pop-cultural hit, Lost. He also has appeared on the show's fall season opener on Sept. 29, 2002.

Marshall Marks ('38 MFA), artistic director of Kaleidoscope Theatre Company in New York City, recently taught a workshop utilizing Shakespearean costume to explore and characterize with humor and humanity.

Jodi Stevens ('90 B.F.A.), recently relocated to New York from Los Angeles to appear in the Broadway musical Fuerb Cowboys. She plays the role of Pam.

Ramona Ward ('91 B.A.) recently joined the faculty at Alabama State University as an assistant professor of theatre in costume design.

Stephanie Wing ('86 B.F.A.), recently finished filming Haunted, a series for UPN starring Matthew Fox. It is her third television series. She was cast in an independent movie titled She's a Bimbo, which will film this summer; and she appears as an X-Files star in Welcome to Purgatory, an indie film about actors living in New York. Welcome to Purgatory began showing at film festivals in the fall of 2002.

Liz Baltes ('92 B.F.A.) is a performer for the Farewell Dinner Theatre in Fort Atkinson, Wis. Upcoming performances include: 4 Farewell Christmas and Pump Boys and Dinettes.

Visual Arts

Richard Siegel ('66 M.Ed. Art Ed.) is an adjunct professor and clinical field supervisor in art education at Keene University in New Jersey. He presented "Visual History: An Advocacy Issue" at the Art Educators of New Jersey's fall conference and "Assessing Student Interns" at a teacher's institute sponsored by Keene University's Teaching Performance Center. Siegel, who spent 43 years as a public school art teacher and supervisor, is treasurer of the University of Central Art Education/Ohio University for 2002-03.

Clytie Whitson Taylor ('63 B.A.) is a part-time art faculty member at Salisbury University in Salisbury, Md., where she has taught 2-D design, intaglio/etching and basic drawing.

Hess currently serves on the College of Arts and Architecture's Grand Destiny Campaign Committee and is a member of the Mount Nittany Society and the Atherton Society, both of which recognize individuals for their monetary contributions to the University. In 1993, she won the University's Philip Phillip Mitchell Alumni Service Award in recogni-
Michael Tomor (’93 Ph.D., ’90 M.A., ’78 B.A. Art History) got more than an education at Penn State—he got an experience. While a graduate assistant at the Palmer Museum of Art (then the Museum of Art), Tomor worked alongside administrators, curators, registrars and other staff, giving him an inside look at the museum’s operations. “There’s a big difference between a job and an ‘experience,’ and I definitely had an ‘experience’ at the museum,” he explains.

As executive director of the Southern Alleghenies Museum of Art (SAMA), that experience has served Tomor well. He became executive director in 2000, after serving as chief curator from 1994 to 1999. “My assistantship at the Palmer prepared me for almost every aspect of my current job,” says Tomor. “I didn’t know it then, but working with so many different people was so beneficial. You just can’t put a price tag on knowledge,” he adds.

A native of Texas, Tomor never planned on attending Penn State. However, after weighing his options, both financially and academically, he made his way to Pennsylvania, spending a year at Penn State’s McKeesport campus before coming to University Park. Following graduation, he worked in galleries in California and Washington, D.C., for two years and then returned to Penn State to continue his education.

Tomor praises the “top-notch” art history faculty, especially Tony Cutler, research professor of art history, who supervised his master’s thesis, and Jeanne Porter, associate professor of art history, who supervised his dissertation. “Working with Jeanne prepared me to move into the professional career of art history. She pushed me to publish my research in nationally and internationally recognized journals and to present my research at national venues, and made it possible for me to teach undergraduate classes before graduating with my Ph.D.” Tomor says.

Tomor says his education led him to get involved in the Arts and Architecture/Performing Arts Society in 1998. “It was an incredible board member since 1999, he currently serves as the executive director of the Virginia Arts and Architecture Association, the International Society for Education through Art. In recognition of its commitment to public service, SAMA was one of six museums and libraries awarded the 2002 National Award for Museum and Library Service from the Institute of Museum and Library Services (IMLS). Tomor calls the award a ‘testimony to SAMA’s work’ and says that the award is a direct result of Tomor’s hard work and dedication. “My assistantship at the Palmer prepared me for all aspects of my current job,” says Tomor. “I didn’t know it then, but working with so many different people was so beneficial. You just can’t put a price tag on knowledge,” he adds.

A native of Texas, Tomor never planned on attending Penn State. However, after weighing his options, both financially and academically, he made his way to Pennsylvania, spending a year at Penn State’s McKeesport campus before coming to University Park. Following graduation, he worked in galleries in California and Washington, D.C., for two years and then returned to Penn State to continue his education.

Tomor praises the “top-notch” art history faculty, especially Tony Cutler, research professor of art history, who supervised his master’s thesis, and Jeanne Porter, associate professor of art history, who supervised his dissertation. “Working with Jeanne prepared me to move into the professional career of art history. She pushed me to publish my research in nationally and internationally recognized journals and to present my research at national venues, and made it possible for me to teach undergraduate classes before graduating with my Ph.D.” Tomor says.

Tomor says his education led him to get involved in the Arts and Architecture/Performing Arts Society in 1998. “It was an incredible board member since 1999, he currently serves as the executive director of the Virginia Arts and Architecture Association, the International Society for Education through Art. In recognition of its commitment to public service, SAMA was one of six museums and libraries awarded the 2002 National Award for Museum and Library Service from the Institute of Museum and Library Services (IMLS). Tomor calls the award a ‘testimony to SAMA’s work’ and says that the award is a direct result of Tomor’s hard work and dedication. “My assistantship at the Palmer prepared me for all aspects of my current job,” says Tomor. “I didn’t know it then, but working with so many different people was so beneficial. You just can’t put a price tag on knowledge,” he adds.
Alumni with Low and Associates, an advertising agency outside of Stacey Jencks the Art Association of Harrisburg in Harrisburg, Pa.

International Honor Society’s Art 2001 Award Washington, D.C. She was the winner of the Golden Key

If desired, digital images may be sent to information about you in College of Arts and Architecture publish class notes unless you specify otherwise. Photos are welcome, but only those that meet minimum quality standards will be considered for publication. If desired, digital images may be sent to hoffman@psu.edu.

PLEASE take a minute to let us know what you are up to so we can update our alumni files.

By submitting this completed form, you agree to let the College of Arts and Architecture publish class notes information about you in Arts and Architecture News. Phone numbers, street addresses, e-mail addresses and other personal information will not be included in the class notes, unless you specify otherwise. Photos are welcome, but only those that meet minimum quality standards will be considered for publication. If desired, digital images may be sent to hoffman@psu.edu.

Landscape Architecture Department Forms Alumni Organization

The Department of Landscape Architecture is the first academic unit in the College of Arts and Architecture to form an Affiliate Program Group (APG)—an alumni organization for department graduates that promotes interaction among alumni, faculty and students.

The new group has already held its first two meetings, in October 2002 and February 2003. According to Doug Kozma (’93 B.S. L.Arch.), first president of the board of directors, “even the inaugural board members have been surprised by the energy we created when we got together!”

Kozma, an associate with SmithGroup JJR in Ann Arbor, Mich., believes the APG will benefit both the department and its alumni. “There’s a tremendous synergy that can happen when students, faculty and professionals work together, making the APG a win-win situation,” he notes. “Landscape architects tend to be innovative, creative, outgoing people—when you put them all together in the same room, it’s easy to see what can happen,” he adds.

The APG was formed to help alumni re-establish connections with the landscape architecture program and its faculty and to take on some of the big questions facing the profession. “The group allows university and professional lives to come together in a meaningful way,” says Kozma, noting there are 1,500 living Penn State landscape architecture alumni. “We want to get all of our alumni on the same page, working together with the department,” he adds.

One of the APG’s major goals is to interest high school students in the landscape architecture profession—and then recruit them to Penn State’s program. Kozma notes, however, that it is equally important to reconnect alumni with one another and with the department so that learning can continue.

According to Kozma, Penn State landscape architecture alumni are bonded by their academic experience. “What we went through is unique, no matter when you graduated,” he says, explaining that the major requires many group projects and long hours in studio; “but it’s all worthwhile, because you learn a lot about people after hours,” he adds.

The Landscape Architecture APG will capitalize on that unique experience by helping alumni re-engage the bonds they established while students.

“This will allow alumni to learn from each other’s experiences and share their knowledge and insights with the present student body,” explains Kozma.

Information on the Landscape Architecture APG board members and the APG structure is available at www.larch.psu.edu/people/alumniAPG.html. The APG was chartered by the Arts and Architecture/Performing Arts Alumni Society. Membership is open to all Penn State landscape architecture alumni, and dues are $25 per year. To join, contact Kellemann Foster (’82 B. L. Arch.), assistant head of the Department of Landscape Architecture and liaison to the APG’s board, at kxf15@psu.edu.

Where Are You Now?

Name
Date
Name While at Penn State (if different than now)
Address
City
State
ZIP
Home Phone
Work Phone
Email
Graduation Date
Degree
Major
Name(s) of Penn State Performing Arts Group(s) (if any)
Spouse’s Name
Your Present Position
Employer
Employer Address
Points of interest about you, including recent professional and personal accomplishments, are welcome on a separate sheet of paper

Mail to:
Joyce Hoffman
Attention: Class Notes
Office of Alumni Relations
College of Arts and Architecture
215 Wagner Building
University Park, PA 16802

Alumni Society Mourns Board Member

James (Jimi) Yucas (’78 M.Arch., ’73 B.Arch.) died January 4, 2003, in Pittsburgh at age 54. Yucas, formerly of Vandergrift, Pa., was owner of Architect Atelier, a Pittsburgh architectural firm he founded in 1989. A licensed architect in Pennsylvania, Maryland and Florida, Yucas was a member of the American Institute of Architects (AIA) and the Pennsylvania Society of Architects, and held a certificate from the National Council of Architectural Registration Boards.

Son of the late Anthony C. and Mary Cheris Yucas, he is survived by a son, Alex, of Pittsburgh; Alex’s mother, Annagene (’74 Ph.D., ’74 M.A. Comparative Literature), of Pittsburgh; and a brother, Joseph Yucas, sister-in-law, Brenda Yucas, and niece, Jennifer Yucas, all of Carbondale, Ill.

Jimi Yucas and his son, Alex.
Richard Alden, assistant professor of architecture, recently co-organized Parallel Reflections, a New York exhibition centered around three artists’ understanding of the loss of the World Trade Center and their innovative vision for the process of rebuilding. He collaborated with Shippensburg University assistant professors Stephen Hirshon (’96 Ph.D. Art History) and Steve Dolbin on the exhibition, which was on display in January and February 2003 at New Century Artists Inc. in the Chelsea district of New York. The exhibit included Hirshon’s large-format photography, Dolbin’s sculpture and Alden’s architectural design for the World Trade Center site. Penn State students in the Bowers Studio, an annual interdisciplinary course offered to architecture, landscape architecture and architectural engineering students, assisted in preparing works for the exhibition. Several students were selected to exhibit their own projects, which expanded on Alden’s design that incorporated both commercial and green space on the former World Trade Center site.

According to Alden, the interdisciplinary project showed students the importance of looking beyond the boundaries traditionally defined by their majors. “Students were encouraged to see how a point of conflict is an opportunity for creative tension where the polarization of differences becomes, instead, fertile ground for new and original solutions,” he explains.