



# History

## FROM ADVOCACY TO EQUITY: THE EVOLUTION OF THE DEPARTMENT OF ART HISTORY

BY EMILY GANSAUER CORMAN

**A**rt 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.

### Captions for cover photos, clockwise from upper-right corner:

Anna E. Redifer, Penn State's first associate professor to earn emeritus status, developed a design-oriented curriculum for women that included art history among its courses.

Manuel Duque (left) directs student actors Bill McNulty and Jim Pickering in a scene from *Hedda Gabler*.

William Hull (left), first director of the Palmer Museum of Art, and Bob Fry, coordinator of museum security, at the dinner celebrating the opening of the new William Hull Gallery on September 29, 2002.

The Penn State Players pictured outside their tour bus, circa 1920s.

Helen Manfull (left), professor emerita of theatre, and Jane Ridley, professor of theatre, in Pennsylvania Centre Stage's summer 2001 production of *Wit*.

Walt Walters in the new Playhouse theatre in the Arts Building, circa 1960s.

The School of Theatre's spring 2000 production of *Good News*, in which Penn State President Graham B. Spanier had a cameo.

Professor Andrew W. Case looks over a student's shoulder during a summer painting course.

This swashbuckling theatre student of the 1920s poses outdoors for the camera.

Pennsylvania Centre Stage's summer 2001 production of *Little Shop of Horrors*.

Palmer Museum of Art benefactors James and Barbara Palmer.

The barn-turned-theatre known as the Mateer Playhouse, circa late 1950s.

Thanks to the Penn State University Archives for providing many of the photos featured in this issue.



Eugenio Battisti (holding book) discusses a painting with art history colleagues, circa 1970s.

### 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 woodblock 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** (1898–1980). 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. A World War I Navy veteran, he also served as an art advisor to *La Vie*, 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, reuniting 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

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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 Heller**, 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 Heller strongly believed that the department belonged in the College of Arts and Architecture, close to other arts and design departments.

Mauner, a scholar of European art of the 19th and 20th centuries, joined the department in 1962. Other additions to the department during the 1960s included Medievalist **Carl F. 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 1965 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, Antonella da Messina and utopian studies, Battisti was perhaps best known for his study of 15th-century painter and mathematician Piero della Francesca. Battisti retired as a professor emeritus in 1984.



Roland Fleischer

New faculty in the 1970s included **Jeanne Chenault Porter**, specialist in French and Spanish Baroque painting; **Roland Fleischer**, 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 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 those 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 ini-

tiated 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 1968 under the direction of **Nancy McCall**



Harold E. Dickson

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 Bacon** and **Nancy Boyle**, served as curators until **Inge Miller**, slide curator and photographic archivist, assumed curatorial duties in 1978.

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 continually 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 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 Louise and the late Jack Krumrine, *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 Chenault 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/



Fine arts faculty member **Andrew W. Case** (right) reviews a student's work during a summer painting course. Case taught watercolor at Penn State for 32 years.

Baroque) and **Sarah Rich** (American/Contemporary). **Nancy Locke**, 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



Francis E. Hyslop

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."

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## 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 1920, when faculty members **William S. Dye**, **Arthur C. Cloetingh** 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.



Frank Neusbaum welcomes a visitor to the Players' 40<sup>th</sup> anniversary celebration in 1960.

Cloetingh had been hired by the English department in 1919 to develop a dramatics program. He did much more than that, shaping and directing the theatre program at Penn State for the next 35 years. In the July 1946 issue of *Alumni News*, Players co-founder Dye said, “With it [the addition of Arthur Cloetingh to the faculty] came the beginning of an era in dramatics at the college characterized by attention to the best theatrical and dramatic literature, together with the unified policy of developing teachers of dramatics as well as technicians and actors.”



Nationally known scenic designer Anne Gibson, who headed the M.F.A. design program, retired from the School of Theatre in spring 2002 after 34 years of service.

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 dramatics. Dramatics course offerings began to expand, including the addition of graduate courses. The Players continued to present plays on campus and in towns and cities throughout Pennsylvania, sometimes even traveling out of the state. Officially the Players and the

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” students' short plays in the Little Theatre in Old Main. Performances always took place around 5 p.m., hence the theatre's name. The concept of the Five O'Clock Theatre continued through the 1980s, although logistics and production techniques changed over the years.

In 1955, the Division of Dramatics became the Department of Theatre Arts within the newly established School of the Arts. Walters, a dramatics faculty member since 1950, was named department head. During his 10-year tenure as head, he oversaw the construction of the Pavilion and Playhouse theatres and the es-

tablishment of a master's degree program in theatre. Walters later served as associate dean and then dean of the College of Arts and Architecture.

### 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.

Construction on the Arts Building (current home to the School of Theatre) and the Music I Building began in fall 1962. The Pavilion Theatre opened in 1963, and The Playhouse, located in the new Arts Building, opened in 1965.

**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 Humanistic Studies (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.



Make-up time for a 1950s production.

**Douglas N. Cook** began his 18-year tenure as head of the Department of Theatre Arts in 1970. Under Cook's leadership, the theatre department became one of the leading professional training programs in the country. He oversaw the evolution of University Theatre into the University Resident Theatre Company (URTC), which sponsored all Department of Theatre Arts productions.

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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



Backstage during a 1950s production.

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 re-

member 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 Manfulls' colleagues during the 1970s included, among others, **Manuel Duque**, **Archie Smith** and **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** ('78 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.



Penn State Players, circa 1920s. Arthur Cloetingh is in the top row on the left.

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.

**Cary Libkin** 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 ambassadors for the University, performing at high-profile fundraising 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 Firmin**, 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 Center, 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.



Some 2001 graduates of the musical theatre program, l-r: Adrienne Maitland, Mindy Dougherty, Heather Kroll and Becca Vourvoulas.

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 Fulbright 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 Mateer Playhouse, they still possess the



Robert Reifsnider (center), who developed Penn State's first dance courses, teaches a theatre course, circa 1950s.

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."

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## SUMMER THEATRE AT PENN STATE: FROM OUT-OF-TOWN TO DOWNTOWN

BY AMY MILGRUB MARSHALL

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



During the summer of 1958, several short plays by William Inge were premiered at the Mateer Playhouse. Inge (right) talks with director Max Fischer while Albert Christ-Janer, director of the School of the Arts, looks on. From the Centre Daily Times, July 25, 1958.



Summer 1961 production of *Fallen Angels* at the Mateer Playhouse.

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 Correia; 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](http://www.pacentrestage.psu.edu).

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## PALMER MUSEUM OF ART: CELEBRATING 30 YEARS

BY ROBIN SEYMOUR

Someone 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



Museum director Jan Muhlert and former director Kahren Arbitman celebrate the museum's 25th anniversary in 1998.

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 a 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 15<sup>th</sup>-century woodcut by Albrecht Dürer, a drawing by the 19<sup>th</sup>-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 Harris and her late husband, Morton, who have given four Italian Baroque paintings with a number more promised; Joseph and Janet Shein, who have donated 30 contemporary paintings and sculptures since 2000; and, of course, Barbara Palmer and her late husband, James, who have not only made great contributions to the museum's collection of American art, but also gave \$2 million in 1986 to initiate the campaign to expand the museum.

Completed in 1993, the expansion added 10 new

galleries to better showcase the museum's outstanding and still growing permanent collection and special exhibitions, including impressive titles from *Rembrandt* to *Rodin*. Many of the galleries and renovated spaces were named for donors to the expansion who have become some of the museum's greatest supporters. Those include Katherine W. Christoffers, Donald Hamer, the Palmer and Lipcon families, Richard and Sally Kalin, the Tonkins, David and Gerry Pincus, and Alvin and Jean Snowiss.

Now, 10 years later, the museum has undergone another transformation. Just in time for the museum's 30th anniversary in fall 2002, renovations to the original 1972 building were completed, adding a new space for the study of works on paper and a fully reconstructed, 3,100-square-foot gallery—the largest of the museum's exhibition areas. James and Barbara Palmer, again, made the lead gift for these most recent renovations, which were also supported by many of the museum's oldest and dearest friends, including John and Ruth Robinson, Philip and Judith Sieg, Katherine W. Christoffers, Marie Bednar and Donald Hamer, Gerald B. M. Stein, B.J. and Carol Cutler, and Blake and Linda Gall. Collectively, the major donors to the

Richard Durst, dean of the College of Arts and Architecture, and Karen Durst, associate professor of theatre, check out the auction items at the Friends of the Palmer Museum of Art's 2001 Gala. Proceeds from the annual event support museum exhibitions, acquisitions and education programs.



## MUSIC STUDENT AWARDED JACK KENT COOKE SCHOLARSHIP

**E**lizabeth 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/](http://www.jackkentcookefoundation.org/).

## THREE IN THE COLLEGE OF ARTS AND ARCHITECTURE NAMED DISTINGUISHED PROFESSOR

**M**arylene Dosse, John Franceschina and Robert Yarber were recently named distinguished professors for 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 Gaveau. She has released more than 20 recordings, including the complete piano works of Saint-Saens and Granados. Other CDs include rarely heard concertos by Massenet, Saint-Saens, Debussy, Gounod, Lalo, Piene, Mendelssohn and F.X. Mozart and 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 B. Smith: Dean of American Librettists* (Routledge, 2003), *David Brahm: The American Offenbach* (Routledge, 2002) and *Duke Ellington's Music for the Theatre* (McFarland & Company, 2001). His compositions, "Vathek: Concerto for Orchestra" and "Passacaglia and Fugue," have been chosen as test pieces for a national orchestral competition in Germany, the Deutscher Musikrat, in 2004. Franceschina was one of four Penn State faculty members awarded the 2003 George W. Atherton Award for Excellence in Teaching. He holds a master's of music in theory and composition from Hartt College of Music and an M.F.A. in playwriting from the Catholic University of America.

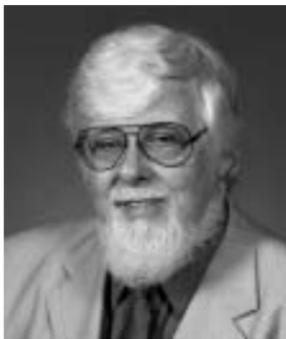
Yarber, distinguished professor of visual arts, joined the Penn State faculty in 1994. An accomplished painter, he has exhibited nationally and internationally in countries including Russia, Italy, France, Germany, Brazil and the United States. In 1988, he exhibited *Robert Yarber Paintings 1980-88* at the Palmer Museum of Art on Penn State's University Park campus, and he is currently preparing exhibits for the Gallery Marella in Milan and Sonnabend Gallery in New York. Yarber was recently the only American commissioned by the Vatican, under the Jubilee 2000 Campaign, to produce a medal commemorating the millennium.

## WINES RECEIVES FACULTY SCHOLAR MEDAL

**J**ames 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 clients such as PepsiCo, General Mills, McDonald's, Disney and others. A recipient of numerous design awards, Wines has been the subject of or participated in 120 international exhibitions of drawings and models for SITE at museums and galleries around the world.

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



After September 11, 2001, Wines 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 rebuilding the World Trade Center.

Wines has been the subject of 22 monographic books and museum catalogues and more than 3,000 feature articles in international publications. He is the author of three books—*Architecture as Art* (1980), *De-architecture* (1987) and *Green Architecture* (2000)—and numerous book entries, exhibition reviews and articles for international journals. He lectures around the world and has served as a visiting professor at 15 institutions in the United States and Europe. Wines has received grants from the National Endowments for Design and Visual Arts, the American Academy in Rome, the Kress, Graham and Guggenheim foundations, and other organizations.

Faculty Scholar Medals are given annually in recognition of scholarly or creative excellence represented by a single contribution or a series of contributions around a coherent theme. The awards are given in up to five areas: arts and humanities; engineering; life and health sciences; physical sciences; and social and behavioral sciences. For more information on the Faculty Scholar Medal, visit [www.research.psu.edu/fh/medals.shtml](http://www.research.psu.edu/fh/medals.shtml).

## COLLEGE NAMES NEW COORDINATOR OF MULTICULTURAL PROGRAMS

**C**urt 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, including positions in admissions and student aid. Most recently, he served as senior assistant director of special and part-time programs in the Office of Student Aid at Drexel University and assistant director of admissions and financial aid at



West Chester University. From 1988 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 will benefit the college's minority recruitment efforts. "Curt's knowledge of the Penn State 'system,' his experience in student aid and his work with both minority and underrepresented students will be a tremendous asset 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, '94 B.S. Education), have relocated back to State College to raise their first child, due in July, and 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:

### MANFULL 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 alumni 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 SCCMH 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.S. Arch.), principal of Waterer-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 and participating in joint programs and competitions.

### MARIE BOUYMASTER ASHBURN PIANO SCHOLARSHIP

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

### KAREN RUGH/RICHARD PENCEK 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-Cavener**, 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 the public 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."

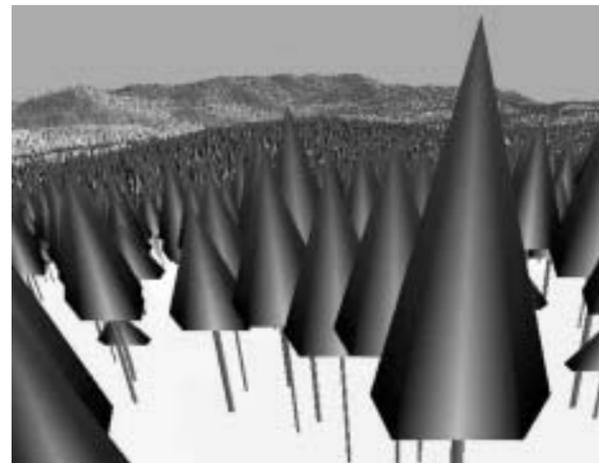
Widespread media coverage has focused the nation's attention on the recent wildfire epidemic, which cost taxpayers more than \$2 billion in 2002 alone. In 2002, nearly 6.5 million acres of public and private lands were burned, destroying hundreds of homes and other structures and forcing other buildings 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 how 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



The SmartForest visualization software created at Penn State allows forest inventory data to be displayed.

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 Pentland, 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/](http://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 theatre tours and sightseeing throughout England. **Karen Durst**, 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.

Durst 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 18<sup>th</sup>-century drama *She Stoops to Conquer*. According to Durst, 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



London Study Tour participants at the Houses of Parliament, l-r: David Beausang, Alison Craskey, Liz Cho, Jennifer Curran and Lauren Kerr.

backstage in a theatre before, and these tours allowed them to compare the old and new," says Durst.

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.

Continued on page 10.

## LANDSCAPE ARCHITECTURE STUDENTS, FACULTY AND ALUMNI PARTICIPATE IN SUSQUEHANNA GREENWAY PARTNERSHIP

BY EMILY GANSAUER CORMAN



Watsontown Bridge, located near Williamsport in Northumberland County.

The Susquehanna Greenway Partnership Web site ([www.susquehannagreenway.org](http://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 team-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 couldn’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 Grbenick** (’70 B.S. L.Arch.), who works for SEDA-COG.

According to Grbenick, 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 Grbenick, 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/](http://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. Durst 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 experience—how the people talk, interact, carry out their everyday business. Each place you go has its own feel and you can only experience that,” she explains.

Durst 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!”

## Architecture

**Jack Swerman** ('35 B.S.) is a registered architect in Pennsylvania, New Jersey, Delaware and Maryland. At 88 years old, Jack is a practicing architect, keeping busy with various projects, consulting and a recent move to a new office location in Wallingford, Pa. He expects to continue his practice, with his assistant of 35 years, for as long as his health allows.

**Herbert Beckhard's** ('49 B.S.) architectural firm, Herbert Beckhard Frank Richlan & Associates, is directing renovation efforts for the historic Ferry House Cooperative Dormitory at Vassar College in Poughkeepsie, N.Y. Beckhard's former partner, the late Marcel Breuer, designed and built the dormitory in 1951. Beckhard is also leading a massive renovation and expansion of the Yogi Berra Museum and Learning Center on the Montclair State University campus in Little Falls, N.J.

**Robert H. Hoffman** ('64 B.S.) established a new architectural firm, Robert H. Hoffman, AIA Architect, in Boalsburg, Pa., after owning and managing a successful architectural firm, also in Boalsburg, for 30 years.

**William Laubscher** ('65 B.S.) recently served as project principal for URS Architecture in the award-winning design of a new student recreation center at Cleveland State University. URS Architecture received an Honor Award from the American Institute of Architects' Cleveland chapter for the design.

**Dennis Paoletti** ('67 B.S.) of Shen Milsom & Wilke recently served as an acoustics consultant on the recent design and construction of the Cathedral of Our Lady of the Angels in Los Angeles. Paoletti designed a trumpet-shaped loudspeaker unit to hang from the center of each lighting fixture within the cathedral's nave. **Francis Krahe** ('79 Bachelor of Architectural Engineering) also served as a consultant and designed the lighting fixtures for the cathedral.

**Bill Bruneau** ('70 B.S.) is a senior project manager for Denver International Airport. With fellow alumni, he is working to establish a foundation that will consult on international projects.

**William E. Holloway** ('82 B.Arch.) was recently elected to a three-year term on the board of directors of the American Institute of Architects, representing 70,000 licensed architects and allied professionals. Holloway is a principal of Bernardon Haber Holloway Architects PC in Kennett Square, Pa., and Wilmington, Del.

**Brian Baker** ('96 B.Arch.) was recently named an associate in Cline Design Associates in Raleigh, N.C. Baker is a frequent guest juror and occasional adjunct professor for the Department of Architecture in the College of Design at North Carolina State University. He and his wife, Trish, are currently renovating their home, which was built in 1930.

As a former employee of URS Architecture, **Bradford Watson** ('00 B.Arch.) participated in a competition to redesign the Cuyahoga County Youth Intervention Center in Cleveland. URS Architecture's design attempted to de-institutionalize the center by creating visible exit paths as a metaphor for showing children the way to productive lives. URS Architecture received a 2001 Merit Award from the American Institute of Architects' Cleveland chapter for the design. Watson is currently pursuing graduate studies at Cranbrook Academy of Art in Bloomfield Hills, Mich..

**Richard Danicic** ('01 B.Arch.) was instrumental in URS Architecture's design of a new student recreation center at Cleveland State University. The design received an Honor Award from the American Institute of Architects' Cleveland chapter. Danicic also participated in the redesign of the Cuyahoga County Youth Intervention Center.

## Art History

**Sara Chadwick** ('70 B.A.) is the director of administrative services at the New England School of Art and Design at Suffolk University in Boston.

**Robert Lodge** ('75 B.A.) was recently appointed to the National Register of Peer Professionals of the General Services Administration/Public Buildings Service's (GSA/PBS) Design Excellence Program. Initiated in 1993, the program ensures the quality of designs for federal building projects, including the integration of art in public spaces, as set by standards in *Guiding Principles for Federal Architecture*, a report to the President in 1962. Lodge, president of McKay Lodge Con-

## ON STAGE TO BEHIND-THE-SCENES

BY AMY MILGRUB MARSHALL

**W**hen **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 job—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 says *Girlfriends*, which was nominated for an NAACP Image Award for Outstanding Comedy Series last year, "is a blast because there is so much positive female energy." According to Belli, show creator and executive producer Mara Brock Akil holds the actors and crew to high standards. "Mara expects the best from herself and everyone around her. I like that standard," she says.

Belli made the segue way 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 young when I was in school and had little point of view about life," Belli explains, noting that directing is all about having a point of view. "But by the time I met Jack, I had worked in New York as an actor. I was newly married, newly relocated to Los Angeles. I had seen two people close to me—my New York City roommate and my husband—deal with the death of a parent," she explains. "Life had given me some perspective. I realized I did have a 'Point of View.'"

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 Judd Lear 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



MARY LOU BELLI

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 costuming. "But most of all the acting training at Penn State was amazing!" she says, praising 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 hoping 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."

ervation Laboratory Inc., has participated in the preservation of public art in federal spaces since 1997. Lodge received the Department of Art History's Alumni Achievement Award in 1998.

**Mary Dohne** ('97 B.A.) was recently named director of the Charles Cowles Gallery in New York.

# Alumni

## Integrative Arts

**Michael Sheffer** ('95 B.A.) is an FBI police officer and defense tactics instructor in Clarksburg, W.V. He and his wife, Leslie, live in Bridgeport, W.V.

## Landscape Architecture

**Joseph J. Gutkoski** ('51 B.S.) was featured in the September 2002 issue of *Field and Stream* for his work as a wilderness advocate. He retired from the U.S. Forest Service in 1984 after 36 years, most of which he spent as a landscape architect. Gutkoski is currently director of the Big Open Project, an organization dedicated to coalescing and protecting vast tracts of Montana and North Dakota prairie land, and president of Montana River Action, which protects in-stream water flows for the benefit of fish and wildlife.

**Donald Lederer** ('57 B.S.) is a Fellow of the American Society of Landscape Architects and serves on the Virginia chapter executive committee as chair of the constitution and by-laws committee. He chairs the Fairfax City Community Appearance Committee, a group he has been a member of for 30 years, and sits on the board of the Community Appearance Alliance of North Virginia. Lederer received the 2000 City of Fairfax Volunteer Service Award. He and his wife, Jean ('52 B.A. Liberal Arts), live in Fairfax, Va.

**Neil Porterfield** ('58 B.S.), former dean of the College of Arts and Architecture, was recently appointed to the National Register of Peer Professionals of the General Services Administration/Public Buildings Service's (GSA/PBS) Design Excellence Program. Initiated in 1993, the program ensures the quality of designs for federal building projects, including the integration of art in public spaces, as set by standards in *Guiding Principles for Federal Architecture*, a report to the President in 1962.

**Timothy Harlow** ('95 B.S.) recently passed the Landscape Architecture Registration Examination to become a registered landscape architect in Pennsylvania. He works as a landscape architect for Sweetland Engineering and Associates Inc. in State College, Pa., and resides in Hollidaysburg, Pa., with his wife, Colleen.

**Philip Adiutori** ('02 B.L.A.) has joined the design staff at EDSA, an international landscape architecture firm in Santa Monica, Calif.

## Music

**Ray Fortunato** ('52 M.A., '47 B.A. Commerce and Finance), retired assistant vice president for personnel administration at Penn State, received the Kathryn G. Hansen Publication Award from the College and University Professional Association for Human Resources (CUPA-HR) for his book, *Basic Training: Creating or Enhancing a Program for Higher Education Staff Development*, in September 2002. The book, co-written by Dr. Jack Bradford, is a primer on how to begin, continue or improve a training and development program at institutions of higher learning. CUPA-HR also published his eighth book and video in September 2002, *Instructions to the Wise: Time-Tested Advice for Higher Education HR Professionals*.

**Bernadine (Mietus) Galimberti** ('53 B.S. Mus. Ed.) is a retired teacher living in Raleigh, N.C., with her husband, James.

**Lee Appleman** ('76 B.S. Mus. Ed., Concert White Band, Jazz Band, Orchestra, Theatre Orchestra) will tour as a drummer for the first national tour of the Broadway show *The Producers*. Last year, he toured with *South Pacific*, starring Robert Goulet. Lee lives in Altoona, Pa., with his wife, Mary Lou Tomlinson Appleman ('76 B.A. German), a foreign language teacher.

**(Mary) Jamie Lewis** ('77 B.A.) is a music teacher at Laureate Private School in San Luis Obispo, Calif. She and her husband, Keith Lykens, live in Paso Robles, Calif.

**Brian Robison's** ('86 B.M.) "In Search of the Miraculous" was the first of three world premieres at an American Composers Orchestra concert at Carnegie Hall on Sunday, March 2, 2003, in a program partially devoted to the works of Frank Zappa. Conducted by Steven Sloane, the piece was described by *The New York Times* as having "textural elements in common with the Zappa works . . . Its attraction was its changeability: the writing ranged from frenetic and circuslike to gently lyrical, and the transitions seemed natural."

## BRESLIN FAMILY MAINTAINS STRONG TIES TO PENN STATE

BY AMY MILGRUB MARSHALL

**W**hen **Robin Breslin** ('83 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.

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 and architecture. 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 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, DeSales University and Immaculata 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 really talented architects," he notes.

According to Robin, collaborating with his father and wife is very 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 to me all the time," he adds.

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 educations have 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 their 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 Inserra**, 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 emeritus of art, for teaching her "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 an 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 Caudill 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, Cathi 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!"

**Jeffrey J. Puhala** ('00 M.M., Wind Ensemble, Symphonic Band, Jazz Band, Saxophone Ensemble) is the director of bands at Punxsutawney Area High School in Punxsutawney, Pa. The marching band recently won first place awards, and the symphonic band was recently accepted to play on stage at Epcot Center in Orlando, Fla. Puhala is currently pursuing a doctorate in musical arts on a part-time basis at West Virginia University. Once completed, he will be the first person to receive a D.M.A. in saxophone from WVU. He is also an independent business owner and financial analyst for Primerica Financial Services.

## Performing Arts

**Denise Corcoran** ('89 B.S. Education, University Choir) is the executive director of Leadership Hazleton in Hazleton, Pa.

# Alumni

## Theatre

**Walt Vail** ('57 M.A., '51 B.A. Psychology) directed the world premiere of his play, *Dolka*, at Second Stage at the Adrienne in Philadelphia in October 2002. *Dolka* tackles issues of nationalism, anti-Semitism and the Holocaust in the life story of a man, Josef Metelis, whose actions as a Nazi collaborator in 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 Fellow Award in 1999.

**Charles Lagola** ('82 B.A.) is the production designer on ABC's popular legal drama *The Practice*. His son, Liam, appeared on the show's fall season opener on Sept. 29, 2002.

**Marshall Mays** ('88 M.F.A.), artistic director of Kaleidoscope Theatre Company in New York City, recently taught a workshop utilizing Shakespearean comedies to explore text and character with humor and humanity.

**Jodi Stevens** ('90 B.F.A.) recently relocated to New York from Los Angeles to appear in the Broadway musical *Urban Cowboy*. 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** ('96 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 Biscuit*, which will film this summer, and she appears as an A-list movie 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** ('02 B.F.A.) is a performer for the Fireside Dinner Theatre in Fort Atkinson, Wis. Upcoming performances include *A Fireside Christmas* and *Pump Boys and Dinettes*.

## Visual Arts

**Richard Siegel** ('61 M.Ed. Art Ed.) is an adjunct professor and clinical field supervisor in art education at Kean 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 Kean University's Teaching Performance Center. Siegel, who spent 43 years as a public school art teacher and supervisor, is treasurer of the University Council of Art Education at Columbia 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. Her work includes manipulated Polaroid, photomontage, mixed media, photo transfer, printmaking and handmade paper, and has been exhibited throughout Maryland, Pennsylvania, Virginia, New Jersey and Connecticut. Her manipulated Polaroid photomontage appeared in *Art and Healing... Using Expressive Art to Heal the Body, Mind and Spirit* by Barbara Ganim (Three Rivers Press, 1999).

**Ned Corman** ('64 M.A., Blue Band, Symphony Orchestra, Phi Mu Alpha Big Band) is the founding director of The Commission Project, a 501-c3 not-for-profit organization that promotes music education by commissioning original music and sponsoring composer-in-residence programs at no cost to participating schools. Corman also founded the Penfield Music Composition Project in 1984. Together, the organizations have commissioned more than 300 titles. More than 60 of those titles are published and 30 are recorded and released. Corman lives in Rochester, N.Y., with Linda, his wife of 34 years.

**Donne Bitner** ('65 B.A.) was recently awarded a Florida Individual Artist's Fellowship. She is a signature member of the National Watercolor Society and maintains a studio in Winter Park, Fla. She exhibits throughout the nation and her work is included in the collections of the Huntsville Museum of Art (Alabama), the Daytona Beach Museum of Art (Florida) and the Vero Beach Museum of Art (Florida). Her husband, Mike ('65 B.S. Aerospace Engineering, Glee Club, University Choir), sings with the Bach Choir of Winter Park. The choir recently toured throughout Europe.

**Stephen March** ('66 B.A.) had an exhibition, *Snapshots and Other Recent Works*, in January and February 2003 at 55 Mercer Gallery in New York.

## SUZI HESS: AN "ANGEL" TO THE COLLEGE OF ARTS AND ARCHITECTURE

BY EMILY GANSAUER CORMAN

Longtime School of Music faculty member **Bruce Trinkley** describes **Suzi Scurfield Hess** ('53 M.Ed., '51 B.S. Music Ed.) as an angel to the College of Arts and Architecture and its School of Music. Her strong sense of civic duty, belief in the power of a good education and desire to see students succeed have led to five decades of support for the arts and music education at Penn State.

Hess, a music and elementary school teacher retired from the State College Area School District, sets an example for Penn State alumni everywhere through her volunteerism and monetary support of the University. Her dedication dates back to her early teaching days when she supervised music education majors during their student teaching experience and served on the College of Education Alumni Society board (at the time, music education was part of the College of Education). She sometimes supervised as many as three student teachers in one year—a difficult task, when the goal was to ensure students were prepared to enter the teaching field. "I thought that was a way I could give back to Penn State and my profession," says Hess.

Hess and her late husband, Jim ('51 B.S. Electrical Engineering), have also given back to the University by establishing endowments and contributing to various programs. In 1992, they created four endowments to be fulfilled by the Hess estate: an endowment for art education at the Palmer Museum of Art; an endowment for children's theatre productions by the School of Theatre; a research endowment for College of Arts and Architecture faculty; and a travel fund for music performance groups, faculty and students. They also established a program endowment for the James Hess Memorial Choral Recordings Collection.

Hess's volunteer work for the College of Arts and Architecture has ranged from planning parties to sitting in on rehearsals to serving as president of the board of the Arts and Architecture/Performing Arts Alumni Society (1988-91). Among other activities, she took a leading role in organizing celebrations for two former music faculty members. In 1974, she chaired the planning committee for the "Fun with Hum" testimonial dinner, which honored the late **Hummell Fishburn**'s 50 years of service to music at Penn State (Fishburn was a professor emeritus and former head of the music and music education departments). More than 400 retired faculty members, former students and community friends gathered at the State College Elks' Country Club to celebrate Fishburn's contributions to the music department. Hess was also the planning chair for **Willa Taylor**'s 85th birthday celebration in the fall of 1985. Former music faculty members and students returned to State College for a weekend of laughs and memories with the popular retired music professor and choral director. Activities included a get-together at the Hess home, a banquet at the Nittany Lion Inn and a sing-along led by the late **Frank Gullo**, former music faculty member and Glee Club director.

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 Philip Mitchell Alumni Service Award in recogni-



SUZI HESS

tion of her significant contribution to the enhancement, growth, development and improvement of Penn State.

Besides her involvement in the University, she has been an active volunteer in numerous charities and organizations, including the State College Community Theatre, Central Pennsylvania Festival of the Arts, State College Choral Society, Madrigal Singers and St. Andrew's Episcopal Church, where she directed the children's and adult choirs for 20 years.

Hess divides her time between homes in Huntingdon, Pa., and North Carolina. She and Jim, who passed away in 1997, met at Penn State in 1948 and married in 1952. They have two sons and three grandchildren. Jim worked for HRB Singer in State College from 1950 to 1968, and was co-founder of LOCUS Inc., a defense contractor. He served as that company's executive vice president, secretary-treasurer and director until 1986. Hess says their relationship worked because his strengths were her weaknesses. "He was a concrete sequential and I was a random romantic," she explains.

The strength of their relationship was apparent to others. According to Trinkley, who has worked with Suzi on various School of Music events for more than 30 years, the Hesses were admired for both their commitment to Penn State and to their marriage. "They set the standard for alumni and for what alumni can do for the University," he explains, adding the couple managed to instill in others their love for Penn State. Trinkley says he felt no ties to the University when, in 1970, he joined the music faculty and met Suzi and Jim Hess. "At first, it was just a job," he says. "But they helped grow my allegiance to the University because of their love for Penn State."

**Francis Wardle** ('70 B.S. Art Ed.) is a teacher at the University of Phoenix in Red Rock, Colo. His book, *Introduction to Early Childhood Education*, was recently published and includes more than 100 of his photos. He presented at the

first International Health Conference in Virginia in June 2002, and was awarded Teacher of the Year in 2000 by the University of Phoenix.

# Alumni

**David Burton** ('73 Ph.D. Art Ed.), associate professor at Virginia Commonwealth University, was awarded the 2003 Manuel Barkan Memorial Award given by the National Art Education Association (NAEA). The award recognizes outstanding NAEA members who have contributed a scholarly work to *Art Education* or *Studies in Art Education* that deals carefully and imaginatively with an important issue, problem or practice within the field of art education.

**Florence Putterman** ('73 M.F.A.) exhibited her work at the Milton Hershey School Art Museum in October 2002.

**Rona Rothenberg** ('74 B.S. Art Ed.) is a supervising architect for the judicial branch of the State of California. She holds a master's of architecture from the University of California at Berkeley and is licensed to practice architecture in California. She now resides in San Francisco with her husband, Yehuda Ben-Israel, and children, Sarah, 20, and David, 17.

**Amy Laskin** ('77 B.F.A.) is a self-employed artist in Jamaica.

**Jane Cullinan** ('78 B.S. Art Ed.) has been a teacher at City as School, a New York alternative high school, since 1979. Over the years, her classes have created murals on the exterior of the school's building. Cullinan is married and has a 14-year-old son.

**Mary Stokrocki** ('81 D.Ed.) is a Distinguished Fellow of the National Art Education Association and is vice president of the International Society for Education through Art.

**David E. Harmon** ('82 M.F.A.) is associate professor and director of the art department at Bethel College in Mishawaka, Ind. He will exhibit this year at the Colfax Cultural Center in South Bend, Ind., and in the Suburban College Painting Exhibition in Chicago, Ill. He also holds professorships at Ball State University and Indiana University at South Bend. Harmon will celebrate his 22<sup>nd</sup> wedding anniversary with his wife, Susan Nesbaum, this year.

**Lynne Smyers** ('84 B.A.) and Vicki Glembocki ('93 B.A. English) recently published *Penn State Whizdom*,™ a compilation of thoughts, philosophy and declarations of love expressed on the bathroom walls of popular Penn State bars. For more information, visit [www.collegewhizdom.com](http://www.collegewhizdom.com).

**Robert Posa** ('85 B.F.A.) is a pre-press production director for Philadelphia Newspapers Inc. in Norristown, Pa. He and his wife, Beverly, live in Conshohocken, Pa.

**Carole Hubbard** ('87 Ph.D. Art Ed.) is an adjunct associate professor at Old Dominion University in Virginia. She is also a retired supervisor of art for Newport News public schools in Newport News, Va. She received the 2001–02 Art Educator of the Year award from the Virginia Art Education Association.

**Dorotha (Dori) Lemeh** ('89 M.F.A.) was featured in the February 2003 issue of *Arts & Antiques* magazine. She has been invited to participate in the 2003 Contemporary Art Biennial in Florence, Italy, and she gave two presentations, titled "The Art of Storytelling: The Art of Betye Saar and Kara Walker" and "Lorna Simpson: Eye of the Beholder," at the 2003 National Art Education Association Convention in Minneapolis, Minn. In 2002, she participated in exhibits in Nigeria and Mali, West Africa, in addition to others in Texas and Pennsylvania. Lemeh was a visiting artist at Texas A&M University at Kingsville in 2002.

**Adam Cohn** ('93 B.A.) is the design director of image design for Nike's European division in Hilversum, Netherlands, located southeast of Amsterdam. His designs have been published in *Print*, *Communication Arts*, and *I.D.* Cohn was a finalist in the 2002 Cooper-Hewitt Design Competition. He and his wife, Suzy Ultman, have a 3-year-old son, Oz.

**Thomas Uhlein** ('96 B.A.) recently earned his M.F.A. in graphic design at Temple University's Tyler School of Art.

**Kirstin Demer** ('99 B.F.A.) is currently a papermaker at the Women's Studio Workshop in Rosendale, N.Y., as part of the AmeriCorps program.

**Nicole Lombardo Ganz** ('99 B.A.) is a graphic designer with Art270 Inc., a graphic design company owned by School of Visual Arts graduates Carl ('83 M.F.A., '80 B.A.) and Dianne Mill ('82 B.A.). She and her husband, Josh ('97 B.A. Labor and Industrial Relations), recently bought their first home, in Dresher, Pa. She welcomes any of her graphic design classmates to contact her at [nicole@art270.com](mailto:nicole@art270.com).

**Joel Baldwin** ('01 B.S. Art Ed.) is a first-year teacher at Golden Ring Middle School in the Baltimore County public school system.

**Katie McGraw** ('01 B.F.A., B.A. Women's Studies) is currently developing a new body of paintings and drawings while working as a gallery attendant and decorative painter in

## ART HISTORY ALUMNUS REACHES OUT TO STUDENTS, COMMUNITY

BY AMY MILGRUB MARSHALL

**M**ichael Tomor ('93 Ph.D., '90 M.A., '83 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.

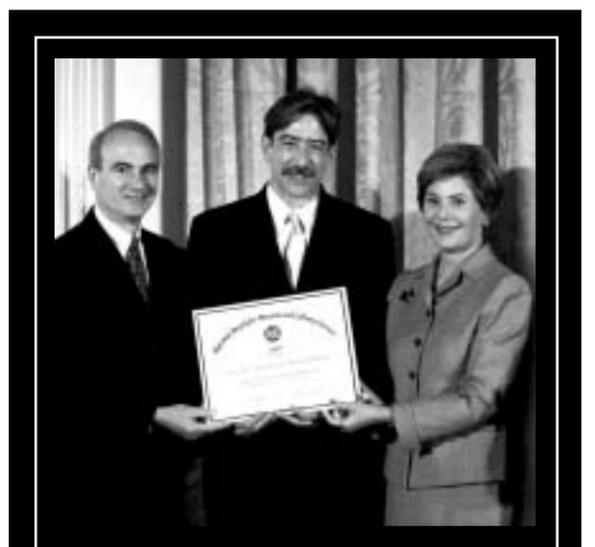
Tomor praises the "top-notch" art history faculty, especially **Tony Cutler**, research professor of art history, who supervised his master's thesis, and **Jeanne Porter**, associate professor of art history, who supervised his dissertation. "Working with Jeanne prepared me to move into the professional 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's positive student experience led him to get involved in the Arts and Architecture/Performing Arts Alumni Society in 1998. An executive board member since 1999, he currently serves as president. During his tenure, Tomor has focused on reaching out to students and educating them about different career options in the arts. The executive board offers professional counseling each fall through Career Tips, a networking event where College of Arts and Architecture students can seek career advice from college alumni working in a variety of fields. "All members of the alumni society board are willing to counsel students on career options—students just have to take advantage of the opportunity," Tomor says.

Outreach is an important part of both Tomor's volunteer work and his position with SAMA. SAMA includes four museums in central and southwestern Pennsylvania, located in Altoona, Johnstown, Ligonier Valley and Loretto. According to Tomor, one of his biggest challenges is raising awareness of SAMA as an educational resource. He has four Pennsylvania-certified art teachers on his staff who have been specifically hired to teach art education programs in the public schools as well as in the museum. Together, those four staff members reach more than 35,000

students every year with art education programs.

SAMA is also developing partnerships with local universities, including Saint Francis University, the University of Pittsburgh at Johnstown, Indiana University of Pennsylvania, Seton Hill, and Penn State Altoona, in order to teach general education majors how to use non-profit institutions, such as art museums, as living community classrooms. According to Tomor, schools are placing greater emphasis on specialized education, which may be difficult to incor-



Michael Tomor (center) and the Honorable Timothy Creany, president of the SAMA Board of Trustees, receive the 2002 IMLS National Award from First Lady Laura Bush in October.

porate into the general K–12 curriculum, but can be introduced more easily by an outside agency as an enrichment program.

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 great honor for the museum and the community. "This award belongs to all current and past [SAMA] Board of Trustees members and staff. It is a recognition of our community of philanthropists and supporters of art and quality-of-life programs in our region," he says, adding the award is a testimony to how support from IMLS, Pennsylvania Council on the Arts, and state and national foundations can make a difference for institutions in rural locations.

Tomor says SAMA is flourishing at a time when many larger art museums are struggling. "Smaller museums, and especially younger museums, are often doing better because they're used to grassroots networking," he explains, noting that larger museums have traditionally depended on big grants from fewer donors. "It's hard for all museums to shift their paradigms quickly and under the difficult pressures of a slow economy," he adds.

According to Tomor, an art museum's size does not matter when it comes to promoting an appreciation of art because "advocacy is advocacy." "I was taught to read art the way people read books," he explains. "My goal continues to be to help the public understand the visual language."

For more information on SAMA, visit [www.sama-art.org](http://www.sama-art.org).

# Alumni

Washington, D.C. She was the winner of the Golden Key International Honor Society's Art International 2001 Award in the painting category. In 2002, she won a Center for Women's Creative Expression Award in a group exhibition at the Art Association of Harrisburg in Harrisburg, Pa.

**Stacey Jencks** ('02 B.A.) is an assistant account executive with Low and Associates, an advertising agency outside of Washington, D.C.

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 [jhoffman@psu.edu](mailto:jhoffman@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

E-mail

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  
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College of Arts and Architecture  
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## LANDSCAPE ARCHITECTURE DEPARTMENT FORMS ALUMNI ORGANIZATION



Landscape Architecture Affiliate Program Group Board of Directors, l-r: Dan Jones (faculty), Laura Moorhead ('96 M.L.A.), Mark Focht ('83 B.S.), Dina (Cole) Klavon ('82 B.S.), Jim Faber ('73 B.S.), Tom Zarfoss ('65 B.S.), Sharon Huber-Plano ('79 B.S.), Bill Mullin ('58 B.S.) and Doug Kozma ('93 B.S.).

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!" The board includes alumni from the 1950s through the 1990s.

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, work-

ing 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 recreate 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](http://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 **Kelleann Foster** ('82 B.S. L.Arch.), assistant head of the Department of Landscape Architecture and liaison to the APG's board, at [kxf15@psu.edu](mailto:kxf15@psu.edu).

## 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 member of the board of directors of the Arts and Architecture/Performing Arts Alumni Society since 2000, he chaired the board's Alumni Outreach and Events Committee.

Before founding Architect Atelier, Yucas was an instructor in Penn State's Department of Architecture and an associate in the Pittsburgh firm Damianos & Associates, in addition to working for several other Pennsylvania architectural firms.

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 Cherie Yucas, he is survived by a son, Alex, of Pittsburgh; Alex's mother, Annagene ('84 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.

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## INTERDISCIPLINARY COLLABORATION FEATURED IN WORLD TRADE CENTER EXHIBIT



3,038 Angels, by Keenan Dae O'Malley (fourth year, architectural engineering). Each victim of the September 11, 2001, attack is represented by the human-form cut-outs in this model of a rebuilt Ground Zero.

**R**ichard 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.