Per your memo of February 27, 1984, I will be glad to "no tag" that area on the date and time stated. However, as you are aware, University policy mandates that parking must be paid for by all users. In order to adhere to that mandate, I will do the following:

1. Physically count all unregistered cars in the area at 6:00 pm.
2. Bill the Libraries at the rate of $1.55 per car

You will have to take care of getting guests through the gate at 12th and Neil. I suggest you station an employee at the gate with a key card to allow them access.

If you have any questions, please contact me.

cc: Richard Jackson, Vice President Business and Finance
    Troy Grim, Assistant Manager, Traffic and Parking
    Ruth Williams, Traffic and Parking
Misplaced but not forgotten

OSU tries to catalogue art

By John Quinn
29 Nov '73

Somewhere in this rambling University, lie a number of good, but unnoticed paintings and no one knows exactly where to find them.

"They may not be masterpieces, but they are significant as representative examples" of a given stylistic period, said Francis A. Rusicka, chairman of the Division of Art.

AMONG THE misplaced and forgotten artists are names like George Bellows, Thomas Moran, or James R. Hopkins. The latter was a faculty member and resident artist from 1923-1947; the art building now bears his name.

"There has never been a University (art) collection, in the formal sense of the word," Rusicka said. A system to catalogue the overlooked art pieces as they are discovered is now being devised.

Jane Yantz, a graduate student in history of art, spent a summer trying to catalogue missing works of art. She said the system of keeping records was poor.

She added that the gallery is now under a new director, George Tomko, and that the system may have improved.

RUZICKA EXPLAINED that because the system of cataloguing had never been fully developed, the process of gathering and coherently assembling information is very difficult.

Records were so loosely kept that at one time a painting by Albrecht Durer, a well known German master, was found to be missing from the vault in Hopkins Hall, Yantz said.

The painting later turned up when the frantic news reached the faculty member who had borrowed the painting and neglected to return it. Yantz said art objects from the vault have to be signed out, but the rule and the records have been loosely kept.

Although existence of some art works are actually unknown, many are simply not catalogued or are hidden out of sight. Yantz said that a great many art objects are stored in the vault in Hopkins Hall,
This dark hued oil painting has been hanging in the Faculty Club for about 35 years. Entitled "The Bridge Players," it depicts seven men who regularly played bridge in the club's cafeteria. It was painted in 1935 by Guy Brown Wiser of the Fine Arts Department.
Ohio Union art thefts increasing

By Judy L. Stewart
5-17

For 25 years, artists have displayed their works on the walls of the main lobby of the Ohio Union. The displays may be permanently discontinued, due to increased theft of the art, said Eugene C. Young, director of programming for the Ohio Union.

Young said 1977 has been the worst year in the Union's history for art theft. There have been at least four works stolen this year and a few more last autumn, he said.

The works are exhibited by amateur or professional artists, and are recommended to him by alumni or students, Young said. They are exhibited one month and sometimes put up for sale, he said.

Young said the artists are usually upset when something is stolen. The union must reimburse them for the value of their work, he said. This year, Young said, the union has spent about $275 on stolen works.

The latest thefts occurred the weekend of May 6-8 and on May 12. Two paintings by Mel Goodwin, a professional Columbus artist now living in Brazil, were taken. Young said.

The stolen creations were three-dimensional paintings of animals done on barn siding. A picture titled "Lion's Head," valued at $65, and the "Snow Leopard," valued at $60, were taken.

"Natalie Cole," Young said.

Kathryn Edwards, Young's secretary, said she noticed that all the stolen works were taken from the same location, near the Conference Theater.

Young said he has only two alternatives since the rise in theft has occurred. If the Union can afford an alarm system, one will be installed, he said. Otherwise, Young said, the exhibits will have to be permanently discontinued.

THE ARTWORKS are displayed night and day. The only security is the night watchmen.

Eliot Boxerbaum, supervisor of University Police, cited minimal security as the main reason for the increase of theft. He said the security precautions should be improved by installing an alarm system, bolting the artworks to the walls, or taking the works down each night.

Boxerbaum said police have had no success in recovering stolen art because they do not have a good idea of what the works looks like, so the only way to catch the thief is in the act of stealing.

"IF SOMEONE sees the paintings or sees someone stealing any of them, we would like them to notify us," Young said. He said anyone who turned in a theft would remain anonymous.

Boxerbaum said the penalties for theft of art depend upon the value.
Extra crayon used to destroy art

By Dan Ferrara
5-21-50
A vandal defaced a work in the Undergraduate Juried Exhibition in Hopkins Hall with a crayon sometime this weekend. Ironically, the artist provided the crayon; it was part of the piece.

The work, "48 People," was entered by Douglas Morris, a sophomore from Elizabethtown, Pa. He gave 48 of his fellow residents in Morril Tower one crayon each from a box of 48 and asked them to "extinguish" them in whatever manner they wished on a sheet of paper 12 feet long and four feet high.

The 48th crayon stayed in the box, which Morris hung beneath the drawing.

A vandal took the crayon from the box Saturday night or Sunday morning and wrote "HOPKINS IS A TREAT" in four-inch letters through the middle of the piece.

Rick Mayer and Jim Scott, University Galleries exhibit preparers, discovered the damage Sunday about 10 a.m. Mayer said they were not sure at the time if it was vandalism or if the artist had come in and added to his work.

Morris saw the drawing Monday morning. "I feel like it's not my work any more," he said.

According to Mayer, the incident is the first time anyone has ever "maliciously desecrated a piece." Theft has been an infrequent problem, he said, but never vandalism.

Morris placed a piece of paper over the damaged area Monday night and made a sign asking viewers to ignore the vandalism.

Michele Person, a sophomore from Elyria, studies the defaced artwork displayed in Hopkins Hall. A vandal used the only crayon not in the drawing to disfigure the piece.
INVENTORY
of
ART OBJECTS, PHOTOGRAPHS and MURALS
in The
OHIO STATE UNIVERSITIES
INVENTORY OF ART OBJECTS, PHOTOGRAPHS AND MURALS IN THE OHIO STATE UNIVERSITY LIBRARIES.

Code numbers listed in the left hand column of this report are visibly marked on the object or its wrappings. Nearly all of our oil paintings need cleaning before being hung. Please always re-wrap items and clearly mark number on outside of wrappings.

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<th>Code</th>
<th>Title</th>
<th>Size</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Wm. O. Thompson</td>
<td>68 x 43 3/4</td>
<td>Donated by the class of 1904. Painted by Silas Martin, the first Chairman of the Fine Arts Dept. 1898-1906. This is one of eight portraits which are listed in Clark's Ohio Art and Artists as being in the O.S.U. Library. I have found only three done by Martin (nos. 1, 5, 6).</td>
</tr>
<tr>
<td>2.</td>
<td>The Head Sea</td>
<td>49 3/4 x 59 3/4</td>
<td>CONDITION: Gold frame is tarnished. Condition of canvas is bad. Ripped in several places. Painted by Frederick J. Waugh. This painting was exhibited in the 110th Annual Exhibition of the Pa. Academy in 1915 and in the Detroit Museum of Art Annual Exhibition of Selected Paintings by American Painters. Waugh is represented in the National Gallery of Washington, Metropolitan Museum of New York, and many other museums all over the nation. This painting used to be hung in the old bibliography room. - 1964 - painting cleaned and hung in Periodical Room above.</td>
</tr>
<tr>
<td>3.</td>
<td>Sidney A. Norton</td>
<td>52 1/2 x 42 1/2</td>
<td>CONDITION: Wood of the gold frame is chipping. Canvas is cracked. Also is loose in frame. Painted by Alice Schille, a Columbus artist active in art groups during the early 1900's. Her works are to be found in the Philadelphia Academy of Art, Columbus Art Gallery, etc.</td>
</tr>
</tbody>
</table>

Painting was once hung in the old bibliography room.
<table>
<thead>
<tr>
<th>CODE</th>
<th>TITLE</th>
<th>SIZE</th>
<th>REMARKS</th>
</tr>
</thead>
<tbody>
<tr>
<td>5.</td>
<td>Townshend, N.S.</td>
<td>39 x 34</td>
<td>Painted by Silas Martin. See no. 1. Donated by the Townshend Literary Society. Was in old bibliography room.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>CONDITION: Wood of gold frame is chipped. Canvas is in good condition. Needs cleaning and is a little loose in its mounting.</td>
</tr>
<tr>
<td>6.</td>
<td>Josiah Renick Smith, 1851-1914</td>
<td>34 x 30½</td>
<td>Painted by Silas Martin. See no. 1. J.R. Smith was a Professor of Greek. This portrait was hung in the old Bibliography Room.</td>
</tr>
<tr>
<td>8.</td>
<td>Wm. Henry Scott</td>
<td>37 x 33</td>
<td>Mr. Scott was the 3rd President of the University (1883-1895). Painted by R.M. Walcott. I cannot find any information about the artist. This painting was once hung in the old Bibliography Room.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>CONDITION: Frame is chipped in one place. Needs cleaning. Canvas is in good condition.</td>
</tr>
<tr>
<td>9.</td>
<td>Joseph Milliken</td>
<td>32½ x 28½</td>
<td>Mr. Milliken was O.S.U.'s first Librarian. Painted by J.H. Wirt. Cannot find information about the artist. Was in old Bibliography Room before being moved to attic.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>CONDITION: Frame and canvas in fine condition.</td>
</tr>
<tr>
<td>10.</td>
<td>Unidentified Portrait of a bearded gentleman</td>
<td>40½ x 34½</td>
<td>Was in old Bibliography Room. This is a beautiful portrait.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>CONDITION: Frame chipped in one corner. Canvas in fine condition.</td>
</tr>
<tr>
<td>CODE</td>
<td>TITLE</td>
<td>SIZE</td>
<td>REMARKS</td>
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</tr>
<tr>
<td>11.</td>
<td>Osman C. Hooper</td>
<td>46 x 35 3/4</td>
<td>Work done in pastels. Not too well done. Perspective wrong. Presented to O.S.U. by newspapermen and women of Ohio. Done by Harry J. Westerman, a cartoonist for the Ohio State Journal. This portrait according to the Bulletin was hung in the Faculty Club in Dec. 1932. Do not know when it was sent to the library. Do know it was in the old Periodical Room in 1947.</td>
</tr>
<tr>
<td>13.</td>
<td>Unidentified portrait of a mustached young man.</td>
<td>37 1/2 x 34</td>
<td>Backing is off of the frame. Ornate frame chipped in one corner. Canvas in fine condition.</td>
</tr>
<tr>
<td>14.</td>
<td>No title. Is a Landscape with Bridge.</td>
<td>44 1/2 x 33</td>
<td>Painted by A. Le Beruet. Cannot find information about the artist. Frame is in good condition. Canvas under glass. Good condition, however needs cleaning.</td>
</tr>
<tr>
<td>15.</td>
<td>Unidentified portrait of a cavalier.</td>
<td>38 1/2 x 33 1/2</td>
<td>Done in chalk by J.M. Elliott. Have been unable to find information about the artist. Painting was presented to Historical Society by the artist. Frame in good condition. Painting under glass.</td>
</tr>
<tr>
<td>18. ✓</td>
<td>Aurora</td>
<td>47 x 78</td>
<td>Is a painted copy of Guido Reni's Aurora. Was kept at the head of the staircase in Main Library before addition. Frame and canvas encased in metal framed glass.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>CONDITION: Good.</td>
</tr>
<tr>
<td>CODE</td>
<td>TITLE</td>
<td>SIZE</td>
<td>REMARKS</td>
</tr>
<tr>
<td>------</td>
<td>-----------------------------------------------------------------------</td>
<td>------------</td>
<td>---------------</td>
</tr>
<tr>
<td>18a</td>
<td>Description of Aurora</td>
<td></td>
<td>Framed.</td>
</tr>
<tr>
<td></td>
<td><strong>PHOTOGRAPH SERIES.</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>Venice, Palazzo Contarini Fasan</td>
<td>26(\frac{1}{2}) x 20(\frac{1}{2})</td>
<td>Loose in frame.</td>
</tr>
<tr>
<td>20</td>
<td>St. Peters and the Vatican, Rome</td>
<td>18(\frac{1}{2}) x 28(\frac{1}{2})</td>
<td>Good Condition</td>
</tr>
<tr>
<td>21</td>
<td>Parthenon at Athens</td>
<td>24(\frac{3}{4}) x 28</td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>Rheims Cathedral</td>
<td>29 x 21</td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>Rome, Foro Romano, Arch. of Tito</td>
<td>26(\frac{1}{2}) x 20(\frac{1}{2})</td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>Venice, Square and Bridge of the Muticicon il Rio.</td>
<td>20(\frac{1}{2}) x 26(\frac{1}{2})</td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>Doges Palace, Venice</td>
<td>23(\frac{1}{2}) x 28(\frac{1}{2})</td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>Coliseum Through the Arch. of Titus, Rome.</td>
<td>29(\frac{1}{2}) x 21(\frac{1}{2})</td>
<td></td>
</tr>
<tr>
<td>27</td>
<td>Toledo Cathedral, Spain</td>
<td>29 x 20(\frac{1}{2})</td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>Milan Cathedral</td>
<td>23(\frac{1}{2}) x 28(\frac{1}{2})</td>
<td></td>
</tr>
<tr>
<td>29</td>
<td>Cathedral of Amien</td>
<td>28(\frac{1}{2}) x 24</td>
<td></td>
</tr>
<tr>
<td>30</td>
<td>Cloisters of San Marco, Florence</td>
<td>29 x 23</td>
<td></td>
</tr>
<tr>
<td>31</td>
<td>Baptistry and Tower, Florence Cathedral</td>
<td>29(\frac{1}{2}) x 24(\frac{1}{2})</td>
<td></td>
</tr>
<tr>
<td>CODE</td>
<td>TITLE</td>
<td>SIZE</td>
<td>REMARKS</td>
</tr>
<tr>
<td>------</td>
<td>-----------------------------------------------</td>
<td>-----------</td>
<td>------------------</td>
</tr>
<tr>
<td>32</td>
<td>Notre Dame de Paris</td>
<td>29 x 24</td>
<td>Good Condition</td>
</tr>
<tr>
<td>33</td>
<td>Grand Canal, Venice</td>
<td>23½ x 29</td>
<td>&quot;</td>
</tr>
<tr>
<td>34</td>
<td>The Appian Way and Tombs</td>
<td>24 x 30</td>
<td>&quot;</td>
</tr>
</tbody>
</table>

**HISTORIC FIGURES (COLOR REPRODUCTIONS)**

<table>
<thead>
<tr>
<th>CODE</th>
<th>TITLE</th>
<th>SIZE</th>
<th>REMARKS</th>
</tr>
</thead>
<tbody>
<tr>
<td>35</td>
<td>Lorenzo da Medici</td>
<td>19 x 12</td>
<td>Good Condition</td>
</tr>
<tr>
<td>36</td>
<td>King Richard II</td>
<td>32 x 20</td>
<td>&quot;</td>
</tr>
<tr>
<td>37</td>
<td>Queen Elizabeth</td>
<td>33 x 27</td>
<td>&quot;</td>
</tr>
<tr>
<td>38</td>
<td>Horatio Viscount Nelson</td>
<td>27 x 22½</td>
<td>&quot;</td>
</tr>
<tr>
<td>39</td>
<td>Sir Walter Raleigh</td>
<td>27 x 22½</td>
<td>&quot;</td>
</tr>
<tr>
<td>40</td>
<td>Carl Roberts</td>
<td>27½ x 22½</td>
<td>&quot;</td>
</tr>
<tr>
<td>41</td>
<td>Duke of Wellington</td>
<td>27 x 22½</td>
<td>&quot;</td>
</tr>
<tr>
<td>42</td>
<td>William Pitt</td>
<td>27 x 22½</td>
<td>&quot;</td>
</tr>
<tr>
<td>43</td>
<td>Charles I of England by Van Dyck</td>
<td>23 x 18½</td>
<td>&quot;</td>
</tr>
<tr>
<td>44</td>
<td>Savonarola</td>
<td>23 x 18½</td>
<td>&quot;</td>
</tr>
<tr>
<td>45</td>
<td>Oliver Cromwell</td>
<td>21 x 18</td>
<td>&quot;</td>
</tr>
<tr>
<td>46</td>
<td>Philip of Burgundy by Mabuse</td>
<td>17½ x 14</td>
<td>&quot;</td>
</tr>
<tr>
<td>47</td>
<td>King Henry VIII</td>
<td>18½ x 14½</td>
<td>&quot;</td>
</tr>
<tr>
<td>48</td>
<td>William I of Orange by Antonis Mor</td>
<td>17 x 14</td>
<td>&quot;</td>
</tr>
<tr>
<td>49</td>
<td>Philip IV by Velazquez</td>
<td>16½ x 13½</td>
<td>&quot;</td>
</tr>
<tr>
<td>CODE</td>
<td>TITLE</td>
<td>SIZE</td>
<td>REMARKS</td>
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<tr>
<td>------</td>
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<td>------</td>
<td>---------</td>
</tr>
<tr>
<td>50-52</td>
<td>discarded</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
| 53. | Japanese color prints. | each print is $36 \frac{1}{2} \times 27 \frac{1}{2}$ | Four full length female figures. Framed. Under glass.  
53a-artist unknown  
53b-Kunisada (1786-1865)  
53c-Yeisen (1790-1806)  
53d-  
| 54. | Pi Mu Epsilon Graduating Class. 1920, 1921 | each is $36 \frac{1}{2} \times 27 \frac{1}{2}$ | Good Condition. Both photographs are framed. |
| 55. | discarded |  | |
| 56. | Photograph portrait half-length. | $55 \frac{1}{2} \times 32 \frac{1}{2}$ | Looks as though it may be a portrait of Thompson. Good condition. |
| 57. | discarded |  | |
| 58. | Photograph of a room in the Library | $22 \frac{1}{2} \times 27$ | According to O.S.U. History, this is a view of the library on the third floor of Main Building (University Hall) in 1889.  
**CONDITION:** Good |
| 59-60c | discarded |  | |
| 60d | Photo of Thomas Corwin Donaldson | $17 \frac{1}{2} \times 13 \frac{1}{2}$ | Donaldson was born in Columbus in 1843. Is author of "Public Domain", etc.  
**CONDITION:** Good. Frame needs re-varnishing. |
| 61-62e | discarded |  | |
| 62f | Company C-1902  
Three O'clock Gym Class-1902  
Girl's Glee Club. 1907 (also in Makio) |  | Three old photos mounted on cardboard. Very brittle |
| 62g | Athenian Literary Society. 19-  
Political Science Club. 19- |  | Mounted on cardboard. Very brittle. |
<table>
<thead>
<tr>
<th>CODE</th>
<th>TITLE</th>
<th>SIZE</th>
<th>REMARKS</th>
</tr>
</thead>
<tbody>
<tr>
<td>62h.</td>
<td>Guitar and Mandolin Players</td>
<td>20 x 24</td>
<td>Photograph</td>
</tr>
<tr>
<td>62i.</td>
<td>Orchestra</td>
<td>20 x 24</td>
<td>Photograph</td>
</tr>
<tr>
<td>62j.</td>
<td>Group Picture</td>
<td>19½ x 22</td>
<td>Photograph</td>
</tr>
<tr>
<td>62k.</td>
<td>Political Science Club</td>
<td>14 x 22</td>
<td>Photograph</td>
</tr>
<tr>
<td>62l.</td>
<td>Photo</td>
<td>11 x 22</td>
<td></td>
</tr>
<tr>
<td>62m.</td>
<td>Photo</td>
<td>12 x 22</td>
<td></td>
</tr>
<tr>
<td>63.</td>
<td>O.S.U. Library Association</td>
<td></td>
<td>Posters and signs.</td>
</tr>
<tr>
<td>64.</td>
<td>William Oxley Thompson</td>
<td>54 x 42</td>
<td>Portrait was painted by C.W. Hawthorne in 1922. Mr. Hawthorne is represented in many large museums such as the Metropolitan Museum of Art, and the Chicago Art Institute. This portrait was not accepted by the Board of Trustees in 1922, nor was one other portrait of President Thompson which was also painted by Hawthorne. The portrait became the property of Mrs. W. Seibert. Portrait was unveiled on the Dedication Day of the new addition to the Main Library in June of 1951.</td>
</tr>
<tr>
<td>65.</td>
<td>Holy Family or The Adoration of the Sheperds.</td>
<td>47 x 57</td>
<td>CONDITION: Frame is in good condition. The canvas is badly cracked. Should have some attention very soon or will be a total loss in a few years. (1956) Oct. 1959. Sent to Richard Buck at Oberlin College for analysis of condition and an estimate of the cost of restoration. Answer 1/59- restoration nearly impossible, cost prohibitive. 3/60- President's Cabinet decided that it would be unwise to attempt restoration. Canvas does not seem to be initialed, only mark of identification is the name Bonifaccio which is scratched on the back of the frame. May be Bonifazio Veronese, Italian painter of the 15th-16th century. Don't know who made this copy of it. No title on painting. Canvas is under glass. Both frame and canvas seem to be in good condition.</td>
</tr>
<tr>
<td>CODE</td>
<td>TITLE</td>
<td>SIZE</td>
<td>REMARKS</td>
</tr>
<tr>
<td>------</td>
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<td>------------------------------------------------------------------------</td>
</tr>
<tr>
<td>66.</td>
<td>Portrait of an English Officer</td>
<td>40 x 39</td>
<td>Excellent painting. Unsigned. Sitter is not known. Seems to be of the English School of painting. Canvas in fine condition. Gold leaf on frame is chipping.</td>
</tr>
<tr>
<td>67.</td>
<td>Flora Drosten</td>
<td>42 x 35</td>
<td>Young woman holding a carnation. Painted by A. L. Kroll in 1911. Kroll is listed in the American Art Annual and in Fielding's <em>Dict. of American Painters</em>. He is known as Leon Kroll.</td>
</tr>
<tr>
<td>68.</td>
<td>Athlete</td>
<td>16&quot; high</td>
<td>Bronze statue from the Shaw estate. Style of statue is not one that would show well in any of the rooms in our library.</td>
</tr>
<tr>
<td>69.</td>
<td>Triomphe</td>
<td>30&quot; high</td>
<td>Same as above. Triomphe done by Antoine Bofill, a 19th century sculptor born in Barcelona. The original statue was exhibited at the Salon des Beaux Arts in Paris in 1895. Good condition.</td>
</tr>
<tr>
<td>70.</td>
<td>Victory of Samothrace</td>
<td>36&quot; high</td>
<td>Cast of the Winged Victory of the Louvre. Wings are detachable and are also in the attic.</td>
</tr>
<tr>
<td>72.</td>
<td>Winter Scene</td>
<td>47 x 33\frac{1}{2}</td>
<td>Oil painting by Rockwell Kent. Part of the Shaw estate. Canvas in good condition but is loose in its frame. Returned to art gallery in 1986. Office administration building.</td>
</tr>
</tbody>
</table>

There also are two marble columns and four pedestals for the statues.
All items on these pages withdrawn 3/30/64

PHOTOGRAPHIC PORTRAITS OF OHIO DENTISTS.

Donated to Ohio State University by the Columbus Public Library in 1960. This is part of a collection of dental books, etc., begun by Dr. Edward C. Mills and Dr. W. H. Todd in 1903. Books are in the Health Center Library.

3/30/64 - All material listed in items 76-104 claimed by Ohio State Dental Assoc. Correspondence in Gifts & Exchange verified that all this material belongs to the Assoc. It was being stored by the Columbus Public Lib. Therefore, they were in error when they "donated" the collection to the O.S.U. Libraries.

Chapman, F. R.

Columbus Dental Society Charter, 1909

Photograph of first Dental Diploma issued. Baltimore, 1841.

Harris, Chapin A.

Hayden, Gillette

Hewinkle, F. H. R.

Hunter, William

Keeley, G. W.

Miller, W. D.

Taft, Jonathan

Talor, James

Todd, W. H.

Watts, George

Unidentified. Six portraits, all unidentified by Columbus Public.

Atkinson, W. H.
Portraits of Dentists

Individual photographs of dentists. Arranged alphabetically. Sizes vary.

Dr. Lee W. Atkinson, Dr. Ernest M. Bach, Dr. S. A. Bader, Dr. Barrick, Dr. J. B. Beauman (2 photos.), Dr. A. A. Blount, Dr. Lolyman Brown, Dr. Cady, Dr. J. R. Callahan, Dr. Frank M. Casto (photograph of sculptured bust done by Dr. J. V. Gentilly), Dr. G. W. Christiansen, Dr. R. Conson, Dr. Harry Cope, Dr. Moses De Camp, Dr. Reed O. Dingman, Dr. Dunn, Dr. Allen Emminger, Dr. T. W. French, Dr. J. V. Gentilly (3 photographs), Dr. D. W. Harris, Dr. C. H. Harroun, Dr. J. W. Hartshorn, Dr. Clyde Hubble, Dr. A. C. Heibert, Dr. H. F. Heston, Dr. H. C. Howells, Dr. W. E. Ide, Dr. E. G. Jones, Dr. Cyrus M. Kelsey, Dr. R. H. Kingery, Dr. John Knutson, Dr. S. D. Kuggles, Dr. J. C. Longfellow, Dr. A. Lord, Dr. Erasmus D. Lord (2 photographs), Dr. Earl Lowry, Dr. A. E. Luckhart, Dr. A. E. Lyman, Dr. R. D. McFarland, Dr. L. R. Main, Dr. A. W. Maxwell, Dr. W. D. Miller (2 photos), Dr. R. A. Ober, Dr. E. Parmly, Dr. E. L. Pettibone, Dr. Planton, Dr. W. A. Price, Dr. Nathan Raybin, Dr. Wm. Robinson, Dr. C. R. Sabin, Dr. William H. Sherer, Dr. J. F. Siddall, Dr. Rudolph Siegel, Dr. Thomas M. Small, Dr. D. F. Snyder, Dr. H. Todd, Dr. S. D. Tuttle, Dr. Paul G. Welles, Dr. Horace Wells (photo of statue of Dr. Wells in Bushnell Park, Hartford, Conn.), Dr. T. H. Whiteside, Dr. Charles H. Williams, Dr. J. W. Wortman.

Dr. W. D. Miller

Seven photographs of Dr. Miller which were used by Mr. Hibbard in making O.S.U.'s statue of Dr. Miller.

Post-Graduate Class, Dental Dept. of University of Michigan. June 1906.


Portraits of Dentists

Small photographs of dentists mounted on one oval. Photographs must have been taken around 1880's judging from clothing, etc.

W. Belfields, Dr. A. D. Bevin, Dr. A. T. Boufler, Dr. H. Bridge, Dr. W. T. Brophy, Dr. D. R. Brower, Dr. S. Brown, Dr. J. Corrick, Dr. A. M. Corvin, Dr. A. Cotton, Dr. J. M. Dodson, Dr. Etheridge, Dr. Frank Guelo, Dr. W. S. Haines, Dr. T. B. Hamilton, Dr. E. Holmes, Dr. J. Hyde, Dr. E. Ingalls, Dr. E. Fletcher Ingalls, Dr. A. B. Larillo, Dr. H. M. Lyman, Dr. H. B. Meriman, Dr. L. Miller, Dr. H. Meyer, Dr. E. J. Ochener, Dr. J. A. Robinson, Dr. J. H. Salisbury, Dr. N. Senn, Dr. H. B. Stehne.
Past Presidents of the American Dental Association.

Dr. H. C. Brown, Dr. J. P. Buckley, Dr. H. S. Burkhart, Dr. Frank M. Casto, Dr. John V. Consett, Dr. W. Ditmar, Dr. S. W. Foster, Dr. H. E. Friesell, Dr. D. M. Gallie, Dr. T. B. Hartzoll, Dr. Percy Howe, Dr. Charles Johnson, Dr. W. H. G. Logan, Dr. C. V. Vignes, Dr. L. M. S. Miner, Dr. Roscoe Volland, Dr. A. C. Wherry, Dr. G. Winter.

Local and State Dental Society, Jan. 9, 1933

Group Portrait. July 1937

Group picture of the Officers of the Society.

Rehwinkle Memorial Tablet.

Photo of ceremonies at the unveiling of the Rehwinkle Memorial, Nov. 29, 1920.

Memorial tablet at Bainbridge, Ohio

Unveiling of memorial tablet at Bainbridge "The Cradle of Dental Education". Nov. 30, 1925.

Ohio Medical University. Dental Operating Rooms.

Three photographs. One of 1892, two of 1901.

Ohio State Dental Society.

Photos of Presidents of the Society. 1866-1910.

CODE | TITLE                                                                 | REMARKS                                                                 |
--- |----------------------------------------------------------------------|-------------------------------------------------------------------------|
102 | Baltimore College of Dental Surgery.                                 | Watercolor by John Neidhart. Presented to the Ohio State Dental Society by Dr. J. Gentilly. |
103 | Bainbridge Dental Museum.                                            | Watercolor. Same as above.                                             |
104 | Ohio State Dental Society Presidents.                               | Individual photographs of past presidents.                             |

Numbers 1-11 are kept in a box. I believe that they came from the Rightmire Estate.

3. Portrait. Photograph of Carl E. Steeb. Secretary of the Board of Trustees. 1931.
7. Photograph of G. W. Knight. 1926. (History Professor).
8. Farewell letter to G. W. Rightmire from Student Senate.
Numbers 12-42 are kept on the bottom shelf of the east wall of room 313.

**REMARKS**

Two drawings of W. O. Thompson done by Walter Tittle. One drawing is in good condition, other poor. Also 2 programs of inauguration ceremonies. 12x10

**NUMBERS 13-18. FOLDER BELONGING TO CAMPBELL FAMILY.**

- **13a. Campbell Nobleman**
  - Photo of a member of the Campbell family.
  - Engraving by F. Lignon from a painting by Picot. Lignon (1779-1833) was a French engraver who specialized in portraits and in engraved copies of paintings by well known Italian masters. Exhibited in the Salons of 1810 and 1833.

- **13b. Alfred de Musset**
  - Engraving by F. Gerard (1770-1837) a well known French artist. Appointed Official Portraitist by Napoleon.

- **13c. Le Succes**
  - Engraving by Raphael Morgen (1758-1833). Italian engraver, known in his century as one of the greatest engravers of his time. Recent critics find his work talented but too reserved.

- **14a. Actor Series**
  - Engraving by G. Cruikshank. Important English engraver (1792-1878) Irving, the famous actor, in the role of Shylock from the Merchant of Venice. Engraving. Artist not known.

- **14b. Henry Irving**

- **14c. Henry Irving**

- **15. William Thackery**

- **16. Dickens Series**
  - Engraving by W. Sherborn.
  - Engraving. Possibly signed by C. Dickens.
  - Small engraving. Possibly signed by C. Dickens.
REMARKS

Engraving of Dickens when 47 years old. Artist not known.
Engraving. Artist not known.
Engraving by J. C. Buttre. American engraver (1821-1893)
Engraving of a bust of Charles Dickens done by the sculptor H. Dexter.
Engraving by A. Halvert, a Nineteenth century American engraver who designed book illustrations for the editors Harper Brothers, Rawdon, Wright and Hatch.
A sketch of Dickens in a character role. Artist not known.
Charles Dickens as he appeared during his last reading (Christmas Carol) at St. James Hall, March 15, 1870.

Could not tell whether the name of the sitter was Samuel D. Gross and the artist P. Kinchelow Baker or vice versa. Nothing in any of the art reference books. Engraving done in 1885.

15.

AMERICAN COLLEGE SOCIETY OF PRINT COLLECTORS. I was unable to tell whether we had a subscription to this series, or whether it was given to us. Prof. French was very active in this project and may have donated the series to us. The prints are all in fine condition. Most of them are signed by the artist. All are original engravings, etchings, etc. I am not sure if the monetary value as it depends on the demand and scarcity of the prints. Some are done by well known engravers. I believe that the prints were done on a commission basis and were available only to those who had subscribed to the series. Do not know how limited the edition was.

18. Discarded 2/17/56


Water Willows.

CODE  TITLE
20. Bermondsey Bridge
21. First Paper Mill
22. Spring in Connecticut or Joe Knoche Builds a New Stone Wall.
23. Sunbathers on the Roof.
24. Birch Patterns.
25. Across the Valley.
Venetian Canal.
The Sea is Making.
Grandpa Takes a Walk.
Ronda Cathedral.
The Melon Vendor.
Wharf at Wellfleet

REMARKS
By John W. Winkler, an American etcher. Represented in the Chicago Art Institute. Brochure which accompanies this print refers to Prof. French of O. S. U, who was very active in the organization of this series of prints. Also wrote text accompanying several of the prints. Prof. French is also known for his ex libris.

By Helen G. Briggs. Done in April 1938. We have two copies of this work. One is of inferior quality.

By Mahonri M. Young. American born in 1877. Best known for his sculpture. This work was done in 1912.


By Frank Brangwyn. English (1867-1943). Studied under William Morris, is represented in most major English museums.
By Martin Lewis.
By Thomas Handforth, American painter and illustrator, born in 1897. Represented in many museums.

By Stow Wagenroth.
CODE  TITLE
26.  An Evening in Hot Springs
27.  Silent Watchers.  Manhattan.

REMARKS


END OF THE AMERICAN COLLEGE SOCIETY OF PRINT COLLECTORS SERIES.

items 28 and 29 discarded 2/17/56

28.  Camp Davis

Woodcuts of no value sent by Sgt. C. A. Barrell to Mrs. W. K. Liggett. These are prints done by soldiers at Camp Davis. There are other items in Room 313 which came from Mrs. Liggett.

29a  Cambridge


b.  From the Castle to Holywood.  "The Royal Mile."


Photograph. However envelope was marked "drawn by George Richmond."

Photograph. Envelope marked "drawn by George Richmond". Envelope also marked "bequeathed Nov. 1908 by his daughter, Hon. Louisa Canning."


30.  George F. Arps

Reproduction of a portrait of George Arps. Signed by Arps.

31.  Organization of the University.  Photostat of the first plan of the organization of the University in the handwriting of Joseph Sullivant. Also a photograph of Joseph Sullivant.
32. Mirror Lake

33. Administration Building

34. Armory

35. Misc. Photos
   a. University Hall
   b. Power Plant
   c. President's Residence
   d. Little Dorm
   e. North Dorm
   f. Old Dorm

36. University Views
   a. President's Residence
   b. University Hall
   c. University Chapel
   d. Orton Hall
   e. North section of reading room, University Library
   f. Armory and Gymnasium
   g. Interior of Gymnasium
   h. Emerson Mc Millin Observatory
   i. Geological Museum
   j. Biological Hall
   k. Zoological Museum
   l. Page Hall
   m. Reading Room in Law Library
   n. Chemical Hall
   o. Lab. in Chemical Hall
   p. University Regiment
   q. Brown Hall
   r. Brown Hall, interior
   s. Hayes Hall
   t. Hayes Hall, interior

Remarks

Early photographs of Mirror Lake (known then as College Lake).
Two views. Two copies of each. Also plates of views taken by
Alice Hall.

Photograph. Administration Building now known as University Hall.
Photo by W. M. Amos.

Photograph.

Early photograph.
Photograph of the first power plant.
Photograph of the first residence.
Early photograph.
" " " This building became the Botanical Building.
Ohio State University Bulletin. 1907.
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<td>Horse Building.</td>
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<td>Pamphlet of views of O. S. U.</td>
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Architectural drawing of showing Main Library.

Photographs by W. M. Agee.
Four interesting shots showing beers pulling the stones, etc.
Two photographs of the old glasshouse.
Three photographs of the east side of the library.
Three photographs of the old mail check room. One shows Mr.

January, former reference librarian.
Two photographs of room now being used for the Fine Arts Library.
Two photographs of the room which is now the Periodical Room.
One photo was taken before the Victory was donated to the

University and the other after the statue was placed.

A panoramic view of the Oval, buildings, etc. March 27, 1925
Donated to the Archeological Museum by the
Warren County Historical Society. Sent to us for
storage. 4/4/53.
**CODE** | **TITLE**
---|---
38. | Library
39. | Library
40. | Victory of Samothrace
     Construction of Main Library
     Staircase
     Front Entrance
     Coat Check Room
Mantel Room
Reading Room

**REMARKS**

Air view of Main Library.

Photo by W. M. Amos. Also 2 postcards showing Main Library.

Photographs by W. M. Amos.
Four interesting shots showing horses pulling the stones, etc
Two photographs of the old staircase.
Three photographs of the east side of the Library.
Three photographs of old coat check room. One shows Mr.
Janeway, former Reference Librarian.
Two photographs of room now being used for the Fine Arts Library
Two photographs of the room which is now the Periodical Room.
One photo was taken before the Victory was donated to the
University, and the other after the statue was placed.

Two shots of east side of Main Library.
Newspaper clippings of plans for the addition.

41. | Main Entrance
     Clippings
     Circulation Desk
     Bindery
     Electric lift and book return.
     Locked carrel
     Stacks
     Acquisition Dept.
     Closed Reserve
     English Graduate Reading Room

42. | O.S.U. Student body and Faculty

43. | Photo history of Inaugurations
Bevis Inaugural Dinner. 1910.
Welcome by students. 1910
Three Presidents of O.S.U. Left to right: Wm. H. Scott, Wm. O. Thompson, Walter Q. Scott. (1910)
Bevis Inauguration. 1915.
Bevis Inaugural Dinner. 1940.
Bevis Inauguration
Bevis Inaugural Dinner. 1940

A panoramic view of the Oval, buildings, etc. March 27, 1912. Donated to the Archaeological Museum by the
Warren County Historical Society. Sent to us for storage. 1/4/53.
CODE | TITLE
-----|--------
44   | President Novice G. Fawcett
45   | Athenaen Club.
none | Miss Lace
     | Dog
     | Cheetah
     | Steve Canyon
46   | Portraits, 1880-1899
47   | William O. Thompson
48   | Homer Charles Price
49   | George Beecher Kauffman
50   | David Stuart White
51   | William Forrest Hunter

REMARKS

Portrait photograph. 1957.

Group photograph. 1907-08.

Drawings by Milton Caniff, done at the Sunset Supper, May 7, 1955. Presented by Mr. Caniff to the University.

Album of photographs of male students. Some of the portraits have been identified.

Photograph. For additional copies of the same print, ask for Photo-History negative X 3796 in Photography Dept., Brown Hall.

Dean of Agriculture, 1905-1915. Same as above negative X 3575.

Dean of Pharmacy, 1895. Same as above. Negative X 3556.

Dean of Veterinary Medicine. Same as above. Negative X 18471.

Dean of Law School, 1893-1904. Same as above. Negative X 18467.
CODE TITLE
IN ROOM 318.
St. Mark's Cathedral. Venice.

IN ROOM 214
Mantle

IN ROOM 215
Victory of Samothrace.

IN ROOM 219
Main Library

IN ROOM 124
Mercury. (stolen)

IN STAFF ROOM
Main Library

REMARKS


Donated by the Class of 1912. Good condition.

Donated by the Class of 1892. With the approval of the University Administration, this statue was removed and destroyed. Large cracks had appeared about the wings and drapery. It was decided that the statue could not be repaired and that it was a source of danger to those standing close to it. 1958-59.

Watercolor of the west facade of the Main Library addition. Painted and donated by Ralph Fanning, Professor Emeritus, Fine Arts Dept. Cost of the framing was absorbed by the Library.

Bronze statue of Mercury. No identification. Good condition. 28" high.

Architectural rendering of Main Library with new addition. View of North and West facades. Done by Morrill in 1949. Under glass. Good condition. 32 x 38.
Watercolors painted by Professor Emeritus Ralph Fanning. Donated to the University. These paintings are stored in the East Basement off of the Special Materials Room. Main Library is only the storage center for these watercolors. The paintings can be borrowed by Faculty Members and University Employees for office or home use, but arrangements must be made through the Fine Arts Dept. in Hayes Hall. We are not responsible for the loans. Please have patrons call Ext. 1384. The watercolors are all matted but not framed.
Architectural Ornament


Lioness

Bronze head done by E. Frey of the Fine Arts Dept. Good condition. 18" tall.

Artist unknown. Good condition. 2' tall.
IN ORTON HALL LIBRARY

Edward Orton.

Mastodons in Central Ohio during the last stage of the Ice Age.

W. W. Mather. 1804-1859

Marble bust presented by the Alumni Association. The artist was Mrs. Anneta Johnson St. Gaudens. 21x22x14.

John Strong Newberry. 1822-1892


Edward Orton. 1829-1899


Edward Orton Jr. 1863-1932


John A. Bownecker. 1865-1928

Artist not known. 30x30. Gold frame. Under glass.

Charles Smith Prosser. 1860-1916

By Yeteva Smith. 25½x31½. Gold frame. Under glass.

Ernest J. Carman. 1862-

By L. Ruch 17x23. Gold frame. Under glass.

ORTON HALL LIBRARY (continued)

PETRIFIED FOREST

By Thomas Moran. One of the most valuable paintings at O.S.U. Moran was one of the leaders of the Hudson River School. Is represented in the Walker Art Gallery, etc. 30x60. Under glass (1837-1926)

THE WILD BASIN

Mountain peaks and glacial cirques in Rocky Mountain National Park, Colorado. This oil was painted by D. Babcock (1888- ) at the request of Edward Orton Jr. 30x37. Under glass.

OLD FAITHFUL


MOUNT SIR DONALD

By A. Bierstadt. Mountain topography is shown by a quartzite peak in the Selkirk Range, Canadian Rockies. 31x26.

MT. OBER ALPSTOCK

By August J. Vollweider (1835-?) The canvas illustrates a glacier city valley in the Swiss Alps. John A. Bownecker gave this oil to Edward Orton Jr. for his personal use with the provision that it be left to the Library upon his death. 60x30.

THE ETERNAL CITY

By Lewis A. Ramsey (1873-?) The artist painted a highly colored rock strata and the striking erosion features of Bryce Canyon, Utah at the request of Mr. Orton. 48x26. Under glass.

MT. VESUVIUS

By Vollweider. Mt. Vesuvius in eruption. Canvas was bought in Italy by Edward Orton Jr. in 1929. 56x37.

THE DARK COVE

A study in crimped and folded rocks caused by lateral pressure. By Alexander Bower (1875-?). 32x39½. Under glass.

? By Alexander Bower. Shows the nature of the rocks and wave erosion on the New England Coast. Under glass. 59x31½.

END OF ORTON HALL LIBRARY INVENTORY. All the artists are listed in Mallett’s Index of Artists excepting Yetze Smith, H.L. Upp, L. Ruch and Eugene Farland.
Painted during the depression as a W.P.A. project. For the most part they are concerned with subjects of historical significance, literary figures, scientific discoveries, Benjamin Franklin, Abraham Lincoln, etc. Painted by Emerson Burkhart in 1939. Mr. Burkhart, a Columbus resident, is a controversial figure in the art world. Most of the murals are in good condition with the exception of two or three that have faded through the years. The artist has spoken of someday retouching them.
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Wharf at Wellfleet, p.16(26)
Wherry, A.C., p.11(96) wdn 3/30/64
Whinnery, John O., p.12(10h) wdn 3/30/64
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Winkler, John W., p.16(20)
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Wirt, J.R., p.2(9)
Wolford, William H., p.12(104) wdn 3/30/64
Woodbury, Charles H., p.16(25)
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Wright, C.W., p.11(101) wdn 3/30/64
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Wright, Zachariah N., p.12(104) wdn 3/30/64
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Yoshida, Hiroshi, p.17(26)
Young, Mahonri M., p.16(22)
Zo
Zoological Museum, p.18(36)
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<th>Code</th>
<th>Sitter</th>
<th>Size</th>
<th>Remarks</th>
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<tr>
<td>1</td>
<td>Thomas C. Mendenhall</td>
<td>3'11\frac{1}{2}'' x 3'3\frac{3}{4}''</td>
<td>Painted by George Bellows. 1913. Located in alcove outside of Room 204. Oil painting under glass. This painting is mentioned in correspondence between President Thompson and Bellows. Also is listed in <em>History of Ohio State University</em>, vol. 2.</td>
</tr>
<tr>
<td>2</td>
<td>Walter Quincy Scott</td>
<td>4'6\frac{1}{2}'' x 3'8''</td>
<td>Painted by George Bellows. 1912. Located by room 217. Oil painting under glass. This portrait is mentioned in correspondence between President Thompson and Bellows.</td>
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<tr>
<td>3</td>
<td>James H. Canfield</td>
<td>4'7'' x 4'1\frac{1}{2}''</td>
<td>Painted by George Bellows. 1917? Located in corridor between rooms 219-220. Oil painting under glass. Mention is made of this painting in correspondence between President Thompson and Bellows.</td>
</tr>
<tr>
<td>4</td>
<td>Sam C. Derby</td>
<td>3'6\frac{1}{2}'' x 3''</td>
<td>Painted by James Hopkins. Located in corridor close to entrance to Room 221. Oil painting under glass.</td>
</tr>
<tr>
<td>5</td>
<td>George W. Rightmire</td>
<td>4'6\frac{1}{2}'' x 3'7\frac{1}{2}''</td>
<td>Painted by Gattrell. In periodical room alcove. Unable to find information about full-name of artist, nor date painted. Oil painting under glass.</td>
</tr>
</tbody>
</table>
IRIS FIELDS  
Circa 1935

The painting of the Botany Department Iris Fields managed by Professor Adolph E Waller from about 1920 until 1950 was done by Professor Ralph Fanning of The Ohio State University Department of Fine Arts. The painting was presented to Professor Waller by Professor Fanning sometime in 1935 or 1936.

The location of these Iris Fields and gardens was immediately to the west of the Botany and Zoology Building (now Jennings Hall) and approximately on the site of the new Arnoff Biological Laboratories. These gardens were used by Prof. Waller to conduct his basic genetic research by using the bearded iris – *iris germanica* – in his research. Later on he expanded and used day lilies and peonies in his work.

With the expansion of the Medical and Dental schools in the late 1940's and 1950's the gardens, and the Botanical garden that was adjacent and under Prof. Waller's care, were abandoned and replaced by the present buildings.

The Fanning painting is presented to the Department of Plant Biology as an historical document representing the early beginnings of research in plant genetics carried on by the department.

Presented September 5, 2003 by Lynn T. Waller, OSU '48,

Lynn T. Waller
OSU

CAMPUS-WIDE INVENTORY
OF OSU ART WORKS

PAINTINGS; ETCHINGS; PHOTOGRAFP; PORTRAITS;

AT OSU

Compiled by David Stark
September, 1980
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<td>McCampbell Hall</td>
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<td>Norton Hall</td>
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<td>Orton Hall</td>
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<td>Oxley Hall</td>
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<td>Page Hall</td>
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<td>University Hall</td>
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<tr>
<td>University Hospital Clinic</td>
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Upham Hall

Works in Miscellaneous Buildings—Portraits

Works in Miscellaneous Buildings Other than Portraits

Special Collections

Caniff Research Room (Journalism Building)

Rinehart and other photograph collections (Hackett Hall)

Thurber Room (Main Library)

Wiatt Collection (Hopkins Hall Gallery)

Textiles and Clothing collections (Campbell Hall)
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<th>MEDIUM</th>
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<tr>
<td>Couri, Charles</td>
<td>Abstraction (green)</td>
<td>acrylic on glass</td>
<td>200 (Business)</td>
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<tr>
<td></td>
<td>&quot; (red)</td>
<td></td>
<td>200 (Business)</td>
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<tr>
<td>Fanning, Ralph</td>
<td>All Tower Under Construction (1926)</td>
<td>watercolor</td>
<td>103 (Public At.</td>
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<td></td>
<td>Campus scene</td>
<td></td>
<td>204 (Office Prov.</td>
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<td>Circus Interlude (#349, Fern. Coll., 1950)</td>
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<td></td>
<td>Elephants (#495, Fern. Coll., 1926)</td>
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<td></td>
<td>Holden Chapel, Harvard University (1942)</td>
<td></td>
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<td></td>
<td>Horses Behind Big Tent (#324, Fern. Coll.)</td>
<td></td>
<td>103</td>
</tr>
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<td></td>
<td>Memorial Hall, Harvard University (#60)</td>
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<td></td>
<td>New York Skyline (#1031, Fern. Coll.)</td>
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<td></td>
<td>&quot; North Market, Col. ... (1031)</td>
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<td>Silos, OSU Farms (#144)</td>
<td></td>
<td>105</td>
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<tr>
<td></td>
<td>Up with the Big Tent, no. 15 (#344, 1951)</td>
<td></td>
<td>108F</td>
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<td></td>
<td>&quot; Williamsberg (#1874, Fern. Coll.)</td>
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<td>105</td>
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<tr>
<td>Rice, K.C.</td>
<td>Abstract figure, half-length (1962)</td>
<td>oil on canvas</td>
<td>200</td>
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<tr>
<td>Schwartz, Joseph</td>
<td>The Quartet (c. 1958)</td>
<td>acrylic on canvas</td>
<td>203 (Office Proven</td>
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<tr>
<td>Unknown</td>
<td>Abstraction (bisected &quot;Y&quot; on white ground)</td>
<td>oil on canvas</td>
<td>200</td>
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<td>Byrne, J.</td>
<td>Yellow with fruits</td>
<td>acrylic on canvas</td>
<td>Office of</td>
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<td>ARTIST</td>
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<tr>
<td>Close, D.</td>
<td>Ladybug on a leaf</td>
<td>ink and gouache</td>
<td>235B</td>
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<tr>
<td>Fanning, Ralph</td>
<td>Brewster House, Long Island (#1936)</td>
<td>watercolor</td>
<td>215 (Dining Room)</td>
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<tr>
<td>&quot;</td>
<td>John Ward House, Salem Institute (#35)</td>
<td>&quot;</td>
<td>&quot;</td>
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<tr>
<td>&quot;</td>
<td>South Hampton (#2011, 1950)</td>
<td>&quot;</td>
<td>347</td>
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<td>Perane</td>
<td>Spruce Tree Point</td>
<td>graphic print</td>
<td>230B</td>
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<tr>
<td>Unknown</td>
<td>Still life: flowers</td>
<td>watercolor</td>
<td>230A</td>
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See also TEXTILES AND CLOTHING (separate section)
# Faculty Club

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<tr>
<th>Artist</th>
<th>Title</th>
<th>Medium</th>
<th>Location</th>
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<tbody>
<tr>
<td>Akeley, Carl Ethan</td>
<td>Chrysalis (1924)</td>
<td>bronze sculpture</td>
<td>1st floor corner</td>
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<tr>
<td>Bellows, George</td>
<td>Central Park (1902)</td>
<td>oil on canvas</td>
<td>&quot;</td>
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<td>Fanning, Ralph</td>
<td>Daisies in Yellow Bowl (1953)</td>
<td>watercolor</td>
<td>West Dining Room</td>
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<tr>
<td>&quot;</td>
<td>Field Daisies in Amber Bowl (1952)</td>
<td>&quot;</td>
<td>Lounge</td>
</tr>
<tr>
<td>&quot;</td>
<td>Flowers in Blue Bowl</td>
<td>&quot;</td>
<td>West Dining Room</td>
</tr>
<tr>
<td>&quot;</td>
<td>Mauer Hall in Autumn (1950)</td>
<td>&quot;</td>
<td>Main Dining Room</td>
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<tr>
<td>&quot;</td>
<td>Houses in winter</td>
<td>&quot;</td>
<td>2nd floor sto</td>
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<tr>
<td>&quot;</td>
<td>Octagon House, Washington D.C. (1950)</td>
<td>&quot;</td>
<td>Main Dining Room</td>
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<tr>
<td>&quot;</td>
<td>The Oval in Winter (1952)</td>
<td>&quot;</td>
<td>&quot;</td>
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<tr>
<td>&quot;</td>
<td>Petunias in Brown Bowl (1954)</td>
<td>&quot;</td>
<td>West Dining Room</td>
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<tr>
<td>&quot;</td>
<td>Mirror Lake Hollow (1951)</td>
<td>&quot;</td>
<td>Main Dining Room</td>
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<td>&quot;</td>
<td>Mount Vernon, Virginia (Entrance) (1950)</td>
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<td>&quot;</td>
<td>Red snapdragons in garden</td>
<td>&quot;</td>
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<tr>
<td>&quot;</td>
<td>Stadium and Football Crowd (1954)</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>&quot;</td>
<td>Three pots of flowers</td>
<td>&quot;</td>
<td>Lounge</td>
</tr>
<tr>
<td>&quot;</td>
<td>Winter Street Scene, Norwalk, Ohio (1954)</td>
<td>&quot;</td>
<td>Main Dining Room</td>
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<tr>
<td>Field, Wooster Bard</td>
<td>Buddah Lagoon, Avery Island.</td>
<td>&quot;</td>
<td>Lounge</td>
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<tr>
<td>&quot;</td>
<td>Cumberland Mountain Farm, Kentucky</td>
<td>&quot;</td>
<td>2nd floor stor</td>
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</tbody>
</table>

FACULTY CLUB (cont'd)

Field, W.B. 

Flowers (1961) 
Mexico City 
Surf at Peggy's Cove 

Hopkins, James 

Girl in white cap 
Kentucky mountain man with chickens 
Kentucky mountain man with rifle 
Seated woman with black hair 

Woman at mirror arranging her hair 

King, Robert 

Abstract landscape with water 
Construction site 

Taylor, J.R. 

Autumn landscape (1932) 
Autumn landscape with grey house (1932) 

Tittle, W. 

W.O. Thompson 

Wiser, Guy Brown 

Bridge Game 
Faculty Club Chess Game 

watercolor 
" 
" 
oil on canvas 

1st floor corridor 

Lounge 

" 

Lounge 

" 

1st floor corridor 

Women's Lounge 

2nd floor stair 

Main Desk 

2nd floor stair 

Main Desk 

Attic (in storage)
<table>
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<th>LIST</th>
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<tr>
<td></td>
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<td>&quot;</td>
<td>Fire mark (Caledonian Insurance Co., Edinburgh, Scotland, 1805)</td>
<td>tin</td>
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<tr>
<td>&quot;</td>
<td>(Companhia de Seguros, Fidelidade, Lisbon, 1839)</td>
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<td>&quot;</td>
<td>(Norwich General Assurance Office, Norwich, England, 1792-1821)</td>
<td>copper</td>
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<td>Bellows, George</td>
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<tr>
<td>&quot;</td>
<td>Fathers*</td>
<td>pencil, watercolor,</td>
<td>Alumni Association, corridor</td>
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<tr>
<td></td>
<td></td>
<td>tempera</td>
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<tr>
<td>&quot;</td>
<td>Cheerleader (1905)*</td>
<td></td>
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<td>&quot;</td>
<td>Football players (1905)*</td>
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<td>&quot;</td>
<td>The Graduate*</td>
<td></td>
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<td>&quot;</td>
<td>The Pledge (1905)*</td>
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<td>&quot;</td>
<td>Senior Prom (1905)*</td>
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<td>&quot;</td>
<td>Strollers on the Oval*</td>
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<td>Fanning, Ralph</td>
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<td>&quot;</td>
<td>Building for Music (#1952, 1948)</td>
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<td>&quot;</td>
<td>Campus Scene of Oval (#662)</td>
<td></td>
<td>Storage room in Men’s Room opposite O17</td>
</tr>
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*An extended loan from Beta Theta Pi fraternity*
Fawcett Center (cont'd)

Fanning, Ralph

College of Education (#2017, 1921)

Construction site, December (#515, 1924)

Hughes Hall (#1950)

(#1951)

(#1956)

Longs Bookstore, Campus Exit, OSU

Music Building (#1953)

Orton Hall (#1965)

Pile driving interlude, OSU Sports Arena, no. 4 (#375)

Pile driving interlude, OSU Sports Arena, no. 2 (#373)

Ringling Brothers: The Elephant Parade (#535, Perm. Coll., c. 1945)

School of Music Building (#1955)

Southwest side of stadium during game (#1906)

Stadium (#586)

Stadium After the Game (#1946)

Stadium construction (#616)

(#1945)

Stadium Gate 30 (#1966)

watercolor

Storage room

Alumni Association corridor

Storage room

Storage room

Storage room

Storage room

136 (Alumni Association)

Storage room

Development Fund corridor

Development Fund corridor
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<td>Penning, Ralph</td>
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<td>Stadium with houses in foreground (#505)</td>
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<td>Development Fund corridor</td>
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<td>Stadium with red barn (#1949)</td>
<td>&quot;</td>
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<td>&quot;</td>
<td>Stadium with work animals (#587)</td>
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<td>Stands under construction (Building the OSU Stadium) (#1947, 1922)</td>
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<td>Tent Raising (#347, Perm. Coll., 1951)</td>
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<td>143 (Alumni Association)</td>
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<td>Tom Mix Circus (Unloading) (#454, 1938)</td>
<td>&quot;</td>
<td>127 (Development)</td>
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<td>University barns (#145)</td>
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<td>Wagon 69 (#332, Perm. Coll., 1933-4)</td>
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<td>&quot;</td>
<td>Washing Out (#345, Perm. Coll., 1945)</td>
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<td>143 &quot;</td>
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<td>Inniss</td>
<td>Alfred N. Guertin</td>
<td>oil on canvas</td>
<td>Meeting Room 4</td>
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<tr>
<td>Maselli, Julius</td>
<td>Jacques Bassyn</td>
<td>&quot;</td>
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<td>&quot;</td>
<td>Max E. Eisenring</td>
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<td>&quot;</td>
<td>John Marshall Holcombe, Jr.</td>
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<td>&quot;</td>
<td>Murray Danforth Lincoln</td>
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<tr>
<td>Neiman, Le Roy</td>
<td>Football players</td>
<td>color lithograph</td>
<td>Reception area east entrance</td>
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</table>
FAWCETT CENTER (cont'd)

Rennecker, Stephen E.  Seal of CSU (c. 1970)
Unknown
Wilson, David P.  Novice G. Fawcett (1965)
"  John B. "Jack" Fullen (1968)

mahogany relief  first floor, west corridor
oil on canvas  Meeting Room 4
oil on canvas board  Main lobby
Reception area  east entrance
## GRAVES HALL

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<tr>
<td>Fanning, Ralph</td>
<td>Along the Olentangy (1942)</td>
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<td>Imperial Tulips and Narcissus</td>
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<td>Mirror Lake</td>
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<td>Robert Toombs Mansion, Washington, Wilts, Ga.</td>
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<td>Still life: flowers</td>
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<td>Kraft, Jack</td>
<td>Grant O. Graves</td>
<td>charcoal on paper</td>
<td>1st floor lobby</td>
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<td>Unknown</td>
<td>George M. Curtis</td>
<td>bronze relief</td>
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<td>Isaac B. Harris</td>
<td>&quot;</td>
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<td>&quot;</td>
<td>Russel G. Means</td>
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<td>Ernest Scott</td>
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<td>Bartolozzi, F.</td>
<td>Earl of Mansfield (1786)</td>
<td>engraving</td>
<td>2nd floor corridor</td>
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<td>Bonsan, Frank</td>
<td>Thomas F. Patton</td>
<td>oil on canvas</td>
<td>1st floor lounge</td>
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<td>Gatrell, Robert N.</td>
<td>John J. Adams (1938)</td>
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<td>219 (Law Library)</td>
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<td>Hopkins, James R.</td>
<td>Herschel W. Arant</td>
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<td>Arthur D. Martin</td>
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Winkler, John W.  Bermunday Bridge (1940)*
Woodbury, Charles H.  The Sea is Making*
Yoshida, Hiroshi  An Evening in Hot Springs*
Young, Naohari M.  Spring in Connecticut (1942)*
lithograph  327
oil on canvas  010
etching  327
etching  
color print  
etching  

*Part of American College Society of Print Collectors series
**Property of Hilandar Research Project

See also THURBER ROOM (separate section)
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<td>&quot;I Could Use a Drink of Water&quot; (1975)</td>
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Morrill

Figures before Heyes Hall

Neese, Timothy

Yellow Roofs (1942)

Oswald, John

Fence

Pforr, Gregory

Savannah Land

Reese, Philip

Summer Festival (1968)

Righi, Fredrico

Boats on beach

Ruthren, John A.

Passenger Pigeon

Carolina Parasquets

Schille, Alice

Child with Parasol

Schindler, D.

Anna Waiting at the Station

Sébire, Gaston

L'été dans le parc

Slater, Nelson

Two Boys (c. 1965)

Smith, Anita

Street Scene

Stewart, W.

Mountain Goats

Strater, Henry

Portfolio of 24 drawings

Ubeda

La Princesse

Unknown

Abstraction

Shadow of August

Rooster and Oriental figure

Samurai warrior with attendants

serigraph

watercolor

photograph

graphic print

lithograph

" "

oil on canvas

etching

lithograph

oil on canvas

serigraph

woodcut

ink on paper

color lithograph

color print

woodcut

ink on rice paper

345

Business Office

Memorial storage

Director's Office

201

Memorial storage

201

Business Office

Browsing Room

201

Director's Office

Memorial storage

4th floor hall

Memorial storage

Business Office

201

" "

" "

ink on rice paper
Unknown  
Warner, Elizabeth  
Wentansbe, Sadoo  

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<td>Mt. Vesuvius (Pompeii)</td>
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## Oxley Hall

### Holding
- Alexandria Exer scene designs
- Armbruster Scenic Studio Collection
- Harcourt Theatre Collection *(Uncle Tom's Cabin)*
- Mordecai Gorelik scene designs
- Simon Lissam scene designs

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<td>Carrousel</td>
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<td>Short sword from Luristan (12th cent.-8th cent. B.C.)</td>
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<td>Deserted beach with two distant figures (no. 031)</td>
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<td>Ship and Tower (no. 019)</td>
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<td></td>
<td>Southhold Presbyterian Church (no. 010)</td>
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<tr>
<td></td>
<td>St. Phillip's Church (no. 052)</td>
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</table>
UPHAM HALL (cont'd)

Fanning, Ralph

Salt Box Cabin (no. 003)  watercolor  MO28B
Stables, Williamsburg, Virginia (no. 005)  
Swan House, Covington, Georgia (no. 043)  
Venice (1937, no. 042)  
Wading River Meeting House (1948, no. 034)  
White colonial house with fence (no. 033)  
White house with columns (no. 048)  
White house with lookout tower (no. 020)  
Windmill (no. 041)  
Young campers at beach (no. 007)  

Reynolds, Lee

City street  oil on canvas  201
Coastline with lighthouse  
Still life: flowers  

N336
WORKS IN MISCELLANEOUS BUILDINGS--PORTRAITS

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<th>ARTIST</th>
<th>SUBJECT</th>
<th>MEDIUM</th>
<th>LOCATION</th>
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<tbody>
<tr>
<td>Alexander, Paul</td>
<td>Earl M. Tilton (c. 1968)</td>
<td>watercolor</td>
<td>MacQuigg Hall (1st floor of Metallurgical Engineering)</td>
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<tr>
<td>Anderson, W.H.</td>
<td>Edward S. &quot;Beanie&quot; Drake</td>
<td>oil on canvas</td>
<td>Drake Union (1st floor corridor)</td>
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<tr>
<td></td>
<td>Bruce K. Wiseman (1963)</td>
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<td>Wiseman Hall (1st floor Lobby) (College of Medicine)</td>
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<tr>
<td>Anonymous (Baker Art Gallery)</td>
<td>Robert B. Stoltz</td>
<td>oil on canvas</td>
<td>122 Vivian Hall (Food Science and Nutrition)</td>
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<tr>
<td>Antler, Esther</td>
<td>Joseph H. Koffolt</td>
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<td>Koffolt Laboratories (1st Floor corridor--Chemical Engineering)</td>
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<tr>
<td>Brown, Joseph</td>
<td>Robert Frost (1951)</td>
<td>Parian porcelain bust</td>
<td>009A Denney Hall (University Honors Director)</td>
</tr>
<tr>
<td>Carr, S.</td>
<td>Vincent J. Ellersbrock</td>
<td>oil on canvas</td>
<td>Optometry Building (Topaz Library of Vision)</td>
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<tr>
<td>Chafetz, Sidney</td>
<td>Nathaniel Hawthorne (1964)</td>
<td>woodcut</td>
<td>421 Denney Hall (English)</td>
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<tr>
<td>Cook, M.E.</td>
<td>Starling Loving (1927)</td>
<td>bronze relief</td>
<td>Starling Loving Hall (1st corridor--Medicine)</td>
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<tr>
<td>Davie, Mitchell</td>
<td>Portrait of a bearded man</td>
<td>oil on canvas</td>
<td>Converse Hall (University Archives)</td>
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<td></td>
<td>15 Derby Hall (English Library)</td>
</tr>
<tr>
<td>Evans, Ray</td>
<td>Billy Graves</td>
<td>pen and pencil</td>
<td>161 Donney Hall (College of Social and Behavioral Sciences)</td>
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<tr>
<td>Grimes, James</td>
<td>Joseph Villiers Denney</td>
<td>oil on canvas</td>
<td>Hagerty Hall (1st floor corridor--Administrative Science)</td>
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<tr>
<td>Portrait</td>
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<td>Hendricks</td>
<td>Wendell Postle</td>
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<tr>
<td>Hopkins, James R.</td>
<td>George F. Arps</td>
<td>&quot;</td>
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<td>&quot;</td>
<td>Bernard Victor Christensen</td>
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<td>&quot;</td>
<td>Ralph Davenport Nershon (c. 1957)</td>
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<td>&quot;</td>
<td>Charles Ellison MacQuigg</td>
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<td>&quot;</td>
<td>William McPherson (1934)</td>
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<td>Stillman W. Robinson (1934)</td>
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<td>&quot;</td>
<td>Lynn Wilbur St. John</td>
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<td>&quot;</td>
<td>James R. Withrow (1952)</td>
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<tr>
<td>Isham, Ben</td>
<td>Harry Seamans (1941)</td>
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<tr>
<td>MacArdell</td>
<td>William Harvey</td>
<td>engraving</td>
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<tr>
<td>Martin, Silas</td>
<td>Norton Strange Townsend</td>
<td>oil on canvas</td>
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<tr>
<td>McDonald, T.</td>
<td>Ernest R. &quot;Ernie&quot; Biggs</td>
<td>&quot;</td>
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</tr>
<tr>
<td>&quot;</td>
<td>Al Hart</td>
<td>&quot;</td>
<td></td>
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<tr>
<td>1159G Postle Hall (Dentistry)</td>
<td>Arps Hall (1st floor corridor Education)</td>
<td></td>
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<tr>
<td>207 Parke Hall (Pharmacy Library)</td>
<td>Nershon Auditorium (1st floor lobby)</td>
<td></td>
<td></td>
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<tr>
<td>MacQuigg Hall (1st floor of Metallurgic Engineering)</td>
<td>McPherson Chemical Laboratory (Chemistry Library)</td>
<td></td>
<td></td>
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<tr>
<td>Robinson Laboratory (Mechanical Engineering)</td>
<td>St. John Arena (Main Ticket Office)</td>
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<tr>
<td>Koffolt Laboratories (1st corridor--Chemical Engineering)</td>
<td>308A Walter Student Health (Library)</td>
<td></td>
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<tr>
<td>Agricultural Administration Bldg (1st floor stairway--Room 100)</td>
<td>St. John Arena (Main Ticket Office)</td>
<td></td>
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</tr>
<tr>
<td>Name</td>
<td>Artist/Description</td>
<td>Location/Room</td>
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<tr>
<td>Mille, Jeannette B.</td>
<td>Carl R. Arnold (1967) oil on canvas board</td>
<td>45 Agricultural Administration Building (Agriculture)</td>
<td></td>
</tr>
<tr>
<td>Nickerson, Enid Breau</td>
<td>John R. Pershing (1978) oil on canvas</td>
<td>256 Converse Hall (Army R.O.T.C)</td>
<td></td>
</tr>
<tr>
<td>Parker, Maude</td>
<td>Dorothy Snow plaster of Paris bust</td>
<td>15 Derby Hall (English Library)</td>
<td></td>
</tr>
<tr>
<td>Rosenbaum, Arthur</td>
<td>Group portrait--English faculty, visiting writers and scholars (c. 1975) oil on canvas</td>
<td>368 Denney Hall (English)</td>
<td></td>
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<tr>
<td>Saville, Bruce W.</td>
<td>W.O. Thompson (c. 1922) plaster bust</td>
<td>345 Hopkins Hall (Art Education)</td>
<td></td>
</tr>
<tr>
<td>Schille, Alice</td>
<td>Sidney A. Norton oil on canvas</td>
<td>Agricultural Administration Building (1st floor stairs outside Room 100)</td>
<td></td>
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<tr>
<td>&quot;</td>
<td>John E. Galvin (1975)</td>
<td>&quot;</td>
<td></td>
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<td>&quot;</td>
<td>J. McLean Reed (1975)</td>
<td>&quot;</td>
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<td>Tittle, Walter</td>
<td>W.O. Thompson</td>
<td>Converse Hall (University Archives)</td>
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<tr>
<td>Unknown</td>
<td>Joseph Nelson Bradford bronze plaque</td>
<td>Brown Hall (1st floor corridor Architecture)</td>
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<td>&quot;</td>
<td>Dieter Cunz (c. 1969) oil on canvas board</td>
<td>399 Cunz Hall (Faculty C) Dodd Hall (1st floor lobby Physical Medicine &amp; Res: tion)</td>
<td></td>
</tr>
<tr>
<td>&quot;</td>
<td>Verne A. Dodd oil on canvas</td>
<td>207 Parks Hall (Pharmacy) Evans Laboratory (1st floor corridor display case Engineering)</td>
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<tr>
<td>&quot;</td>
<td>Clair Albert Dye</td>
<td>&quot;</td>
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</tr>
<tr>
<td>&quot;</td>
<td>William L. Evans charcoal</td>
<td>&quot;</td>
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<td>Portrait Description</td>
<td>Artist/Name</td>
<td>Medium</td>
<td>Location</td>
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<tr>
<td>Unknown</td>
<td>Charles Griffith</td>
<td>oil on canvas</td>
<td>220 W. 12th (Griffith Foundation)</td>
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<td>James E. Hagerty</td>
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<td>Hagerty Hall (1st floor corridor)</td>
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<td>&quot;</td>
<td>Kenneth W. Hamilton</td>
<td>bronze plaque</td>
<td>Dodd Hall (1st floor lobby)</td>
</tr>
<tr>
<td>&quot;</td>
<td>Walter R. Krill</td>
<td>oil on canvas board</td>
<td>Sisson Hall (1st floor north lobby--Veterinary Medicine)</td>
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<td>&quot;</td>
<td>Charles Bradfield Morrey (1932)</td>
<td>oil on canvas</td>
<td>368 Biological Sciences Building (Microbiology)</td>
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<tr>
<td>&quot;</td>
<td>Edward Orton, Jr.</td>
<td>enamel on porcelain</td>
<td>187 Watts Hall (Ceramic Engineering)</td>
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<td>&quot;</td>
<td>&quot;Mike&quot; Peppe</td>
<td>pencil</td>
<td>Larkins Hall (outside 360 Recreation &amp; Intramural Sports)</td>
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<tr>
<td>&quot;</td>
<td>Portrait of a military officer (19th cent.)</td>
<td>oil on canvas</td>
<td>163 Sullivan Hall (Fine Arts Library)</td>
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<tr>
<td>&quot;</td>
<td>R.E. Rebrassier</td>
<td>oil on canvas board</td>
<td>229A Sisson Hall (Veterinary Medicine Library)</td>
</tr>
<tr>
<td>&quot;</td>
<td>Alpheus Wilson Smith</td>
<td>bust</td>
<td>1011 Smith Laboratory (Physics Library)</td>
</tr>
<tr>
<td>&quot;</td>
<td>Leonard W. Goss</td>
<td>oil on canvas board</td>
<td>Goss Laboratory (ground floor lobby--Veterinary Pathobiology)</td>
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<td>&quot;</td>
<td>James D. Grossman</td>
<td>&quot;</td>
<td>Sisson Hall (1st floor north lobby)</td>
</tr>
<tr>
<td>&quot;</td>
<td>Septimus Sisson</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>&quot;</td>
<td>Werner</td>
<td>Harry R. Drackett (1945)</td>
<td>oil on canvas</td>
</tr>
</tbody>
</table>


PORTRAITS

Wilson, David P.

Edward H. Bowman (1979)  
Glenn A. Fry (1967)

Mara G. Fontana (1975)

George B. Kaufmann (1968)

James R. McCoy (1974)

Lloyd Parks (1978)

Charles Sheard (1964)

Wiser, Guy Brown

William J. Means (1931)

Wuille, M.

Portait of a bearded man  
(19th cent.)
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>MEDIUM</th>
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<tr>
<td>Au-Kuan</td>
<td>Ivory pagoda</td>
<td>carved ivory</td>
<td>Mershon Auditorium (1st floor lobby)</td>
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<tr>
<td>Balsley, John</td>
<td>Untitled (c. 1970)</td>
<td>assemblage (vehicle parts)</td>
<td>Lima Campus: 140 Galvin Hall</td>
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<tr>
<td>Barriere</td>
<td>Passing the Bar</td>
<td>color etching</td>
<td>221B Koffolt Laboratories (Chemical Engineering)</td>
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<td>Bradley, Carolyn</td>
<td>Landscape (trees with rocky foreground)</td>
<td>watercolor</td>
<td>110 Weigel Hall (Music)</td>
</tr>
<tr>
<td>De Beruete, A.</td>
<td>Landscape with bridge</td>
<td>oil on canvas</td>
<td>136 Sullivant Hall (Music Library)</td>
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<tr>
<td>Bofill, Antoine (after)</td>
<td>En Triomphe (c. 1895)</td>
<td>bronze</td>
<td>166 Sullivant Hall (Fine Arts Library)</td>
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<td>Douthitt, J.F.</td>
<td>Ugolin (black stallion)</td>
<td>oil on canvas</td>
<td>Veterinary Hospital (stairway-Coffey Road entrance)</td>
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<td>Endo, C.</td>
<td>Long Drip (1966)</td>
<td>acrylic on canvas</td>
<td>Cunz Hall (4th floor lobby)</td>
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<tr>
<td>Fanning, Ralph</td>
<td>Fairmont Creamers Col (1939)</td>
<td>watercolor</td>
<td>122C Vivan Hall (Food Science &amp; Nutrition)</td>
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<td>Greenport, Long Island</td>
<td>&quot;</td>
<td>146 Hitchcock Hall (Engineering)</td>
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<td>Hayes Hall, OSU (1951)</td>
<td>watercolor</td>
<td>203 Personnel Employment (53 W. 11th Ave.)</td>
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<td>Ice cream factory (1939)</td>
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<td>122C Vivan Hall</td>
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<td></td>
<td>Morning Glories and Geraniums (1948)</td>
<td>&quot;</td>
<td>103 Archer House (Board of Trustees)</td>
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</table>
Fanning, Ralph
Old Sycamore (#1822, 1949) watercolor 600 Lincoln Tower (Residence + Dining Halls)

St. Marks of the Bowery, NYC (#1907, Perm. Coll.) " 100 Hayes Hall (History of Art)

Westminster, London (1932) " 103 Archer House

White house " A360, Starling Loving Hall (Continuing Medical Education)

Gillray, James New Discoveries in Pneumatics (1802) color etching 310 McPherson Chemical Laboratory (Chemistry Library)

Gregor, H. Abstraction (1959) acrylic on board Gunn Hall (1st floor lobby)

Hutchinson, J. Bardolierme II (cow) (1959) oil on canvas Animal Science Building (lobby)

Kendrick, John Prelude (1976) oil and acrylic on canvas 1000 Lincoln Tower (Office of Minority Affairs)

Kihn, W. Langdon Apology (American Indian) (1920) colored pencil 208 Lord Hall (Anthropology)

King, Mynor Oriental ducks and plants watercolor 2071A Robinson Laboratory (Mechanical Engineering)

Kinsada Ide (molder), Karenska Co. of Arita (manufacturer) Imari vase (c. 1870) porcelain Morehon Auditorium (1st floor lobby)

Lambert, George Houses on a hill color lithograph 160 Means Hall (Nurse Re.

Maguire, R. A. Autumn farm scene oil on canvas 102 Plumb Hall (Dairy Science)

Major, Mike School of Music buildings (1970) brown ink on canvas bord Weigel Hall (mezzanine)
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<th>Title</th>
<th>Medium</th>
<th>Location</th>
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<tr>
<td>McClelland, Leland S.</td>
<td>Views of Drake Union</td>
<td>watercolor</td>
<td>Drake Union (stereoscopic)</td>
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<td>Hickim, Meg &amp; White</td>
<td>Corinthian capital</td>
<td>terra cotta</td>
<td>Brown Hall (front lawn—Architecture)</td>
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<tr>
<td>Morrill, Paul</td>
<td>Veterinary Hospital (1967)</td>
<td>tempera</td>
<td>1102 Veterinary Hospital</td>
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<tr>
<td>Mutin (Robert G. Arns)</td>
<td>Abstraction*</td>
<td>oil on canvas</td>
<td>Van de Graaff Laboratory (Library)</td>
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<td></td>
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<td>(Room 2) (1st floor corridor)</td>
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<tr>
<td>Piranesi, G.B.</td>
<td>The Works of Piranesi, 2 vols. (c. 1778)</td>
<td>etchings</td>
<td>185 Brown Hall</td>
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<tr>
<td>Morrill, Paul</td>
<td>Cafeterie (1939)</td>
<td>watercolor</td>
<td>309 Pomerene Hall (Physical Education)</td>
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<td>Lobby (1940)</td>
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<tr>
<td>Severini, Gino</td>
<td>Dancer</td>
<td>color lithograph</td>
<td>100 Hayes Hall (History)</td>
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<tr>
<td>Smith, Howard D.</td>
<td>Indiana-ota Regulator Chamber (1937)</td>
<td>colored pencil</td>
<td>106 Water Resources Center</td>
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<td>Smith, Yeteva</td>
<td>OSU Homecoming Queen (1927)</td>
<td>oil on canvas</td>
<td>116 Plumb Hall (Dairy Science)</td>
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<tr>
<td>Stump, B.</td>
<td>Still life (1965)</td>
<td>oil on canvas</td>
<td>Gunz Hall (4th floor lobby)</td>
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<td>Sullivan, Louis</td>
<td>Decorative fragments, Peoples Savings and Loan Association, Sidney, Ohio (c. 1917-18)</td>
<td>terra cotta</td>
<td>Brown Hall (Student Lounge)</td>
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<td></td>
<td>Lion</td>
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<tr>
<td>Sway, Aysun</td>
<td>Abstraction (1978)</td>
<td>graphic print</td>
<td>112 Caldwell Laboratory (Engineering Library)</td>
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</table>

*On loan by the artist*
MISC. WORKS

Thiollier, Elaine
Coastline with boats and houses—color lithograph
157 Means Hall (Nurse Res.
Converse Hall (University Archives)

Tidball, John
The Moonshiner (1891) oil on canvas
223 Derby Hall (Political Science)

Unknown
Gregorio Decimo Sexto Pont. engraving
Max.
223 Derby Hall (Political Science)

Head of a cow oil on canvas
Animal Science Building (1st floor lobby)

Mike of Samothrace (copy after) marble
166 Sullivan Hall (Fine Arts Library)

Oriental carpet
Lima Campus: Cook Hall ()

Various
Architectural drawings of OSU students (approx. 20,000)
Brown Hall (School of Architecture archives, 3rd floor)

Ceramics collection
052 Hopkins Hall (Arthur B. aggs Memorial Library)

Walker, Diana
Head of a boxer (1967) charcoal
207 Goss Laboratory (Veterinary Pathobiology)

Watson, Robert
Clydesdale horse with braided mane watercolor
223 Animal Science Building

Horse in pasture oil on canvas board Animal Science Building (1st floor lobby)

Webb
Winter landscape with bridge
429 Means Hall (Nursing School)

Weber, Mary Lynn
Landscape
Droke Union Office

Weber, Max
Female nude (1956) woodcut
100 Hayes Hall (History of Art)
MISC. WORKS

Young, Patricia       Still Life with Blue Iris       serigraph       Drake Union-Office
Art vandalized at Hopkins

Fifteen student paintings and drawings, most of them nudes, were slashed with a knife Friday evening in Hopkins Hall.

The damage was discovered at 11 p.m. Friday by three art students who then called the Columbus police. Campus police were called Monday morning.

"We've begun to recover from it," said Pheorus West, an assistant professor of art, who spent Monday helping students in his life painting class repair the damage.

"Even though the paintings can be patched very easily the pieces are still destroyed for all time because they will always have a scar," he said. "The drawings are almost impossible to repair because any glue would ruin the paper."

Alan Wheeler, a junior from Reynoldsburg and president of the Undergraduate Student Art Council, described the slashings as haphazard. Some were deep cuts while others seemed more like a quick scratch.

He also said that although Hopkins Hall is supposed to be locked at 5 p.m. on Fridays, students often leave the doors propped open after closing.

—Robert Reid
Beneath layers of dust a treasure may erupt

By Don Baird 5-31-85
Dispatch OSU Reporter

Ohio State University thinks it has at least $75,000 hidden beneath a thick layer of varnish but needs $5,000 more to find out.

The $75,000 is the estimated minimum value of an oil painting overlooked by OSU officials for at least 40 years.

Until this spring, the painting hung almost unnoticed on the wall of OSU's Orton Hall Library, Charles H. Summerson said.

Summerson, a professor of geology and mineralogy, said OSU is almost certain the painting is the work of Pierre Jacques Volaire, an 18th century French artist.

He said restoration of the painting will cost $7,500.

THE PAINTING is part of a collection selected for the Orton library in the 1920s by Edward Orton Jr., Summerson said.

The painting depicts an eruption of Italy's Mt. Vesuvius.

It now is at the Intermuseum Laboratory at Oberlin, Ohio, awaiting Summerson's go-ahead for a complete cleaning and restoration.

No taxpayer dollars are spent on such projects. OSU asks private donors to pay for refurbishing work. Summerson said he was reluctant to ask for a donation to clean an apparently worthless painting.

Then, someone was reading the Smithsonian, a magazine published by the Washington, D.C., institution of the same name and came across a color picture of a similar painting, attributed to Volaire.

THE MAGAZINE explained Volaire spent 20 years in Naples painting pictures of Vesuvius, and described Volaire as "Vesuvius' biographer."

The painting referred to by the Smithsonian showed a 1771 eruption witnessed by Volaire and is owned by the Art Institute of Chicago.

Matthew Herban III, an OSU associate professor specializing in the history of art, said it is impossible to put an accurate price on Volaire's paintings because the people who own them are not selling.

He said it will be worth at least $75,000 if it is confirmed as a Volaire.
COLUMBUS, Ohio -- The Board of Trustees of Ohio State University on Thursday (12/8) approved a policy for the purchase of fine or decorative art for the university's collections.

Under the policy, the president or vice president for business and finance, upon the recommendation of the dean of the College of the Arts, may buy these art objects without competitive bidding from funds designated for such purchases.

The purchase price, however, may not exceed $100,000 per art work or collection based on an appraisal or appraisals acceptable to the university.

Jonathan W. Green, director of the University Gallery, said the policy was prompted by the plans for construction of a Center for the Visual Arts on the Columbus campus.

The center will result in more prominence being given to the university's purchase of art works for its teaching, circulating and permanent collections, Green said.

The art works are bought with grants and contributions to the university's Development Fund which are designated for the acquisition of art, he said.
Art prevails across campus

Wexner Center one of many exhibitions

by Gail Miller
Lantern staff writer

So you can't find the art in the Wexner Center? Maybe the problem is that you haven't figured out how to get into the building.

Well, don't despair. There are plenty of other places to see art around campus. And you don't have to go indoors to find it.

Art can be found on Neil Avenue near the corner of the Baker Systems Engineering Building. The large concrete statue erected there was donated to the university in 1978 by Eugene Friley, a professor emeritus of the department of art. It has no name, but it's imposing presence is hard to ignore.

Friley said he proposed doing the artwork because there had not been a piece of sculpture placed on campus for 30 years.

ANOTHER WORK BY Friley stands in front of McCambray Hall in the medical complex. A free-standing piece made of ceramics, it was donated to the university in 1974.

A sculpture by David Black, professor emeritus of the department of art, is located south of the Wexner Center. Entitled "Breakers," the large, white metal sculpture is the first piece of public art Black did at Ohio State.

An abstract memorial to Jesse Owens stands in front of Ohio Stadium. The large, pyramidal bronze has four major parts. Designed so that viewers can walk through it, the sides faces of the sculpture have quotes from Owens about his life and career.

African-American artist, Curtis Patterson, of Atlanta, was selected by a committee appointed by President Jennings to do the work, said Bill Griffith from the Campus Planning Office.

Patterson thought the number four was especially significant to Owens's life, Griffith said. Owens won four gold medals at the 1936 Olympics and in less than an hour broke three world records and tied a fourth at the 1935 Big Ten Track and Field Meet in Ann Arbor, Michigan.

"If the general idea of Patterson's sculpture is ascendency," Griffith said, "everything slopes up to a peak because everything in Owens's life was a reach for peaks of achievement."

Larry Williamson, assistant director of the Frank W. Hale, Jr. Black Cultural Center, said there was some controversy about the work when it was first installed. Most people expected the work to be a realistic rendering of Jesse Owens, Williamson said.

Other points of art interest on campus include:

- The Frank W. Hale, Jr. Black Cultural Center, 153 W. 15th Ave. It's easy to get into and easy to find. The Black Cultural Center houses a permanent collection of local and nationally known African-American artists. Included in the collection are works by Columbus artists Smokey Brown, Ben Crump, Ed Colston, Kogo, Queen Brooks, and Ohio State associate professor of art, Theoria West.

- The Black Cultural Center has two galleries and an African and African-American Hall of Fame. Shows hold African, South American and Caribbean artifacts donated to the center from art historian Amen brook Lawrence. Williamson said the Black Cultural Center officially opened Oct. 11, 1989. One of the objectives of the center is to expose students to as many diverse artists as possible, while documenting the contributions of African-Americans to the arts, Williamson added.

DURING THE SUMMER, the center is open from 7:30 a.m. to 7 p.m. weekdays, and 11 a.m. to 5 p.m. Saturdays.

- The Silver Image Gallery in Haskell Hall, 156 W. 19th Ave., exhibits student photographs. The Hopkins Hall Gallery, 156 W. Oval Mall, also exhibits student work and that of the art department's visiting artists. Both galleries post viewing hours on the gallery doors.

- Exposures, a new gallery on the second floor of the Ohio Union, opened Jan. 6. Work exhibited in Exposures is chosen by a selection committee consisting of two faculty members, two graduate students and two undergraduate students, all with a background in an arts-related area.

Artwork is chosen from slides for two-week-long shows. Students and professional artists have been selected for exhibitions. Exposures is open from 10 a.m. to 6 p.m. weekdays.

- There is a gallery on the second floor of Blocker Hall. Artwork exhibited there has included student, professional and faculty work. Shows change monthly and often open with a reception.

- Paintings by the art department faculty are on display in the graduate school office. Work by George Hald, Robert Schwartz, Alan Crockett, Gil Hall, and Stephen Polk is on loan to the graduate school for the display.

- A gallery of paintings is open in the hall outside of the graduate school offices. Usually student work, this exhibit changes quarterly.

- One of the most surprising places to find art is on the fourth floor of the new bookstore building. The University Architect's Office has turned its lobby into a display area for art. Initiated by university architect John Ahearn in February, the gallery started with one wall set aside for art work that was to be exhibited for four weeks at a time.

See ART: page 2
Contest's winning mural on display at Larkins' pool

By Ellen Daly
Lantern staff writer

Ohio State has gained another work of art to add to its collection. What is unique about this piece is it can be found in the Peppe Aquatic Facility at Larkins Hall.

The 194-foot by 20-foot mural titled "Fun in the 50-Meter Pool," depicts a swimming pool and diving well with colorful, cartoon-like figures enjoying the water.

The mural was the winning design of a campus-wide competition Winter Quarter, 1990. It was designed by OSU students Patrice Hopkins and Sharon Williston.

Williston, 25, from Plymouth, Ohio said they initially entered the contest "on a whim."

"Patrice thought it would be fun because we were both supervisors in the Aquatic Facility," Williston said. "Once we began, we became determined that we should win the contest because it was our turf!"

Williston majored in industrial design, which she said gave her the experience needed to design the mural.

"I have a strong background in graphic art," Williston said. "From there I could pull together our ideas professionally."

The idea was to portray all activities in the 50-meter pool. The women detailed the activities in four segments: inner tube water polo, the Family Recreation Intramural Program, lap swimming and synchronized swimming and synchronized diving.

The mural also contains a diving well and two playful goldfish who participate in every activity. The artist used hues of blue to create the pool water and incorporated bright colors in drawing the cartoon-like figures.

"We wanted it to be a large bulletin board of activities," said Hopkins, 24, from Cuyahoga Falls. "So many people don't know what goes on there."

Brian Bates, 30, from Columbus, painted the enormous mural over a period of six weeks, working weekdays and weekends. He made an overlay of quarter-inch squares over the actual design and then made a grid of one foot squares on the wall.

"It took a long time to do," Bates said. "All the little things you have to do add up."

Bates, a graduate of Columbus College of Art and Design, is a portrait painter, freelance illustrator and artist. He has done large scale work before on buildings and billboards throughout the city.

The work was funded by the donation of Mary M. Yost, professor emeritus of physical education in the School of Health and Physical Recreation. Yost initiated the idea of the mural after years of teaching and swimming in the 50-meter pool.

"It was different looking at the original small-scale and imagining what it would look like," Yost said. "It's nice that it represents everything that goes on in the pool."

The patrons are really pleased with it," said Erica L. Dodgen, an OSU lifeguard, majoring in political science and American diplomatic history. "It shows that a lot more goes on here than watching people swim laps."

Part of the mural at the 50-meter pool in Larkins Hall created by Patrice Hopkins of Cuyahoga Falls and Sharon Williston of Plymouth.
Dead tree turned to art on south campus

By Damien A. Guarnieri
Lantern arts writer

What is 22 feet tall, made of wood and has about 20 hands carved into it?

This is not a riddle; it is a tree sculpture on the north side of the Ohio Union.

The artists, Angelo Arnold, 26, of Akron, and Jeff Burch, 23, of Columbus, both seniors, said the project's greatest challenge wasn't physical labor; it was trying to agree upon what to create. Arnold's works are more poetic, while Burch's deal more with nature.

Arnold said after brainstorming, they came up with the idea of uplifted, human hands growing out of the ground.

Arnold and Burch have been working on the sculpture since July 25 and plan on completing it by the end of October.

Their project began when the Office of Physical Facilities, which was planning to remove dead trees, was inspired by the works of environmental artists Doug Smith, Fred Fowler and Richard Byars, all of whom have made sculptures from dead trees throughout the country.

Late last spring, the office contacted Malcolm Cochran, an associate professor of sculpture and foundations in the Fine Arts Department. He suggested the idea to upper-level sculpture majors, Arnold and Burch, who had already requested to work together. Cochran then assigned them to sculpt the tree by the Ohio Union.

Arnold and Burch said they wanted to make a work of art that wasn't a recognizable symbol of Ohio State tradition, like a sculpture of Woody Hayes or Brutus Buckeye.

Arnold said their sculpture means different things to different people. For them, it is about growing and coming together, the cycles of life, death and nature and the growth of knowledge.

"It's a thing for everybody. It's about time everybody came together. We're all human beings," Arnold said.

Arnold and Burch are carving the sculpture for an independent studies class. After graduation, they both want to move west and might go to graduate school.

The sculptors hope their creation will last five to 10 years before it inevitably rots. Arnold said they will treat the tree with linseed oil or tung oil to preserve it from the forces of nature.

He said he hopes people don't tamper with the tree; he and Burch have put their "heart and soul" into their art.
Student’s art captures nature

By Julius Mayo
Lantern arts writer

Timothy Trout, neatly trimmed goatee, slightly tilted black beret and crimson red glasses accentuate the excitement in his eyes as he describes the natural phenomenon, or quickening, that he has often tried to capture in his art.

"The quickening is the lull before the storm... (it is) a rejuvenation of the earth," said Trout, an OSU senior majoring in art, whose work is currently on display in both Bricker Hall and University Hall.

"It's like (the) power force and majesty in earth... from which we are all made."

Trout compared this process to the moments shortly before the conception of human life, an event he thinks is significant in nature’s continuous cycle of death and rejuvenation.

Trout specializes in assemblage art, which combines objects usually considered to be “trash” to make an art piece, collage and oil painting. He works to draw himself into the subject he finds awe-inspiring... nature.

Trout’s work is significant because it has been on display at Ohio State for over a year, an extremely rare feat for any artist, especially an undergraduate.

In addition to his displayed work, two of Trout’s art works have become a part of the permanent OSU collection of artwork, an accomplishment never before done by an OSU undergraduate student.

While much of Trout’s work focuses on landscapes, his other works include aspects of nature such as humans and animals in which there is a constant depiction of a oneness between nature and those who exist.

For his painting, titled “Fish on Line, Scioto Nocturne,” Trout literally jumped out of a friend’s car to capture the image of a fish before it was taken off a fishing line by a fisherman on the banks of the Scioto River.

The painting shows the image of the fish under the harsh lighting of his friend’s car headlights. Even in death, nature’s creature is presented as being beautiful.

In his appreciation of nature, Trout has traveled across the United States, as well as Australia, Mexico, Canada, the Philippines, Hong Kong and Japan trying to capture the artistic essence of “nature’s forces” in each of these locales.

Born in Marion County, Ohio, Trout has lived in Columbus since 1972.

Trout credits Renaissance artist Michaelangelo du Merci and OSU alumni George Bellows along with the “power and forces of nature and the natural elements as they are combined through personal expression,” as influencing him most in his work.

Currently, Trout is working on five new pieces to add to his collection and plans to continue working on his art after college. That is until “they have to pry the paintbrush from my lifeless hand,” he said with a smile.
The Dedication of Mason, Pfahl, and Schoenbaum Halls
October 21, 1999

The Art of Leadership

An Artists Tour of the Fisher College of Business at The Ohio State University
The Fisher College of Business can be admired for both its beauty and its technological sophistication. Original artwork by regional and national artists complements the state-of-the-art technology in the buildings. At Fisher, business education is enriched by the presence of artistic expression.
**THOMAS LOLLAR**

Thomas Lollar has been creating clay murals professionally for more than 10 years. He hand-builds his murals, which depict architectural and geographical themes in bas-relief or with aerial views, and uses copper, bronze, and platinum metallic paints and glazes to achieve unique surface colors. Lollar heads the ceramics department at Columbia University. His work has been cited in numerous ceramics publications, including *Sculpting Clay* and *American Craft Magazine*. Among his many commissions are those for Daiwa Bank of Osaka, Japan; Commonwealth Edison, Chicago; and Upjohn Company headquarters, Kalamazoo, Michigan.

*My clay murals and sculpture depict serial views of cities, with a particular interest in urban design juxtaposed with natural boundaries, for example, cities fronting on lakes and rivers and other natural geographic associations. The murals and sculpture evoke the response of identification with a particular location, style of architecture, or era. My murals are commissioned with a keen desire to have a new building or landmark structure be seen within the context of a larger, more interrelated environment.*

![Image of Thomas Lollar's murals](image1.jpg)

**THOMAS MCNICKLE**

Thomas McNickle is an elected member of both the National Watercolor and American Watercolor societies. Among many honors for his work are the Award of Merit at the National Arts Club Watercolor Annual, New York, and the Award of Merit at the Pennsylvania Society of Watercolor Painters Annual, Harrisburg. In November 1995 he was the featured watercolor artist in an article for *American Artist*.

*Painting is not empirical or problematic. Painting is a mystery — an act of faith. The only position from which to confront a mystery is from within ... to be completely enveloped and embraced by it until one becomes the mystery itself. Painting requires belief more than knowledge. The knower and the known must be joined on a common ground of being. It is about that which comes through the oneness of stillness and not having, of going nowhere in the timeless moment.*

![Image of Thomas McNickle's watercolor](image2.jpg)

**Hagerty Hall, the Oval, and Fisher College of Business**

Ceramic, each 22" x 20"

*Development and External Affairs*  
*Reception 101*

**OSU Reflecting Pool**

Watercolor on paper, 26" x 40"

*Development and External Affairs*  
*Conference Room 101H*
Thomas Lollar

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RICHARD PETRY

Richard Petry is chair of the Photography and Digital Imaging Department at Columbus College of Art and Design. He combines photography and collage to create illusionistic elements that appear to float above a layered background. He also constructs wall installations of words formed out of bent metal and connected with monofilament. His “word curtains” play on the emotional and intellectual meanings of the words.

The large mural for the Fisher College is a product of a partnership with the college. Details specific to five research groups attempt to capture the diversity and energy of study and work at the college. Starting with material provided by members of the faculty and staff, a digital collage was produced. A print of this computer-generated image was photographed, with additional material added. From this large-format negative the final 4’ x 8’ print was produced. The mural print was masked and painted on the surface. Words made of copper wire were added to the surface of the print.

AMINAH BRENDA LYNN ROBINSON

Columbus native Aminah Brenda Lynn Robinson has created over 20,000 works, including cloth paintings, sculptures, drawings, prints, book illustrations, and quilts. Her work is based on extensive research, oral history, and first-hand observation, but all of it is primarily concerned with documenting the lives and history of her family, friends, and community. Robinson often works for many years on a fabric piece, incorporating buttons, shells, twigs, and fabric to create richly textured works that weave a memory into a colorful and grand collage. Her work is in the collections of, among others, the Columbus Museum of Art and the Weimer Center for the Arts.

My work is about people, historical data, traditions, lost communities. For me, there is no distinction between life and art. The button work is the core. It is important because of long traditions in my family, especially from my mother. These traditions are still being passed on today, not only through me but through the younger generations. It takes time to produce work. It takes everything you have because it takes your life to leave something for those who are coming after.

CHARLOTTE LEES

Charlotte Lees uses a direct method of carving wood, creating a bond between mind and material that energizes her work. Lees’ figurative groupings are most recognizable for their exuberant, lively qualities. Other works show her interest in diverse cultures, both ancient and contemporary. Lees graduated cum laude from Bowling Green State University and received her Master of Arts from Case Western Reserve University and Cleveland Institute of Art. She has been the recipient of numerous awards for her sculpture. Her maquette of Markers was selected by the Hakone Museum of Japan to be included in the 1991 Rodin Grand Prize Exhibition catalogue as one of the outstanding models.

Recently I have been interested in the relationship between man and nature. I have chosen the fish as my metaphor. Using this recognizable form, I integrate designs that find their origins in diverse cultures. Fish Tales represents ethnic patterns from African, Inuit, prehistoric, and Asian cultures. It tells the story of many people.

LAINDARD BUSH

Lainard Bush attended Ohio State and received a Bachelor of Fine Arts, magna cum laude, from Kent State University. He also has a Master of Fine Arts from San Francisco Art Institute. His investigation of the spiritual art of other cultures, his travel to Mexico’s archaeological sites and museums, and his abiding interest in Native American art have been strong influences in his painting.

Bush’s recent acrylic paintings on canvas comprise intricately interwoven geometric patterns rendered in intensely saturated colors interspersed with metallic pigments. His paintings are stringently organized and precisely composed with the various layers of pattern interacting with one another to create a dynamic, shimmering play of light and color.

My paintings can be approached and appreciated as a visual equivalent of music. As in music, my compositions utilize the formal devices of repetition, rhythm, and layered patterns of variation. Time is required to experience the complexity and subtleties of my work.
Mary Beam

Mary Beam is an elected member and Dolphin Fellow of the American Watercolor Society. Among her awards is the society’s 1996 Gold Medal of Honor. An Ohio native and resident, Beam also maintains a studio in a restored log cabin in the Smoky Mountains of Tennessee.

Most intriguing and fascinating to me are the textures one finds in nature. I have studied nature closely to understand how she creates these textures through her natural processes of sedimentation, erosion, and the constant give and take of the seasons. I use materials such as acrylics, graphite, and sand, and techniques such as resist and printing, to portray and imitate these phenomena. From my studio window in the mountains, I can respond to changes in nature and bring together the textures and colors I see. In Indian Summer, I used a layering technique, with the underpainting representing the earth. The fall colors were then added, and finally, interference paints were washed over other layers to represent the frost. I also imitate the way nature creates by flowing large passages of water and paint and letting this action work as it may. I add design elements to resolve and create a visual path for the viewer.

Bernadine Silberman

Bernadine Silberman has been sculpting professionally for 23 years. She has studied sculpture privately and attended classes at the Cleveland Institute of Art. Silberman is a stone carver who prefers marble and alabaster stones. She also casts sculpture in bronze and stainless steel. Her sculpture has received numerous awards, including the Art International and NOVA Sculpture Invitational. Two large-scale works by Silberman are on view in Columbus, at Linclay Corporation and Columbus City Center. Her work also is included in the collections of the Ohio State Capitol Building, Goodyear Tire & Rubber in Akron, and King Khalid in Saudi Arabia, among others.

I try to collaborate with the stone, striving to achieve the ideal form. The shapes are suggestive, challenging the viewer to become involved. I seldom start with a firm idea; that would be too restrictive. I let the stone spur my creativity, drawing from the form as it takes shape in my hands.

Jerome Soble

Sculptor Jerome Soble works in bronze, marble, stainless steel, and cast glass. He also creates monumental aluminum and stained glass kinetic sculpture and aluminum and copper wall reliefs.

Soble graduated from the Detroit Institute of Technology. He studied sculpture at Oakland Community College and Wayne State University in Michigan and in Italy. From 1985 to 1993, he worked at the Johnstone Sculpture Studio in Laurel, Florida.

I enjoy creating sculptural metaphors and feel art should be thought provoking as well as aesthetically intriguing. Whenever possible, creating the bronze bust of Max Fisher was an enlightening and delightful experience for me. To be able to engage Max in conversation while sitting in my studio was almost as rewarding as creating the finished sculpture. This quiet diplomat, whom I’ve had the privilege of interacting with at various communal functions, is a man of inner strength and compassion. These were the traits I tried to capture in his bust, and to a great extent I believe I was successful.

Mary Fisher

Early in her artistic career, Mary Fisher was a tapestry weaver and television producer. In the 1980s she began to design boutique table linens and accessories, followed by constructions of abstract patterns in acrylic paint and gold leaf and then by the handmade papers for which she is most recognized. More recently, she has captured life images in photography and sculpture. Since speaking at the 1992 Republican Convention, Fisher has been recognized as a leading AIDS activist. Her books, including two anthologies of speeches and photography, have received critical acclaim. Her activism, artistry, and authorship are all expressions of her experience and her soul. Among collectors of Fisher’s work are President and Mrs. Gerald Ford, President and Mrs. George Bush, actresses Liza Minnelli and Rosie O’Donnell, and the Hearst Corporation.

When my eyes and hands are at work creating a piece of visual art, it is my most articulate moment. I begin a work not knowing what to hope for, except an honest expression that will flow from my soul.
**Rod Berry**

Rod Berry, a native of Columbus, seeks out the beauty of Ohio — scenic landscapes, picturesque old barns, waterfalls and lakes, nature scenes — and often finds that beauty in unexpected places. He sometimes incorporates pencil drawings into his photographs to create unique mixed-media images that illustrate a particular theme.

I came across this type writer among the ruins of an old farm house. As I looked at it, I thought about how someone once cared for it and used it all the time. Now it sits abandoned and forgotten. What once was treasured is now trash.

**Phyllis Seltzer**

Phyllis Seltzer, a Cleveland-born since the age of three, received a Bachelor of Fine Arts and Master of Fine Arts from the University of Iowa, majoring in printmaking under Maurice Lasansky. Post-graduate studies include architecture at the University of Michigan and history of technology at Case Western Reserve University.

Architecture pervades Seltzer's oil paintings. Her work captures the essence of her favorite cities — Cleveland, New York, Chicago, and Venice. She created a major mural for Jacob's Field in Cleveland and has worked in a number of collections, including those of the New York Public Library, Cleveland Museum of Art, and National Gallery of Art, Ottawa, Canada.

I am a painter and printmaker, with a background in architecture and the history of technology. In printmaking, I utilize the advanced technology of the laser printing machine in combination with a heat transfer process, a new technology that is architecturally secure. Heat transfer printmaking permits an enormous amount of creativity in terms of coloration and assembly, along with the advantage of immediacy.

**Marti Steffy**

Marti Steffy's landscape painting is filled with color and light and achieves its energy from the animated brushstrokes in the composition. Color and pattern are the important elements in her work. Although Steffy sometimes works plein air (outside and on location, in the French manner), she often composes her works from memory in her downtown Columbus studio. Steffy received a Bachelor of Fine Arts from Ohio State. Her work can be found in many private collections in Central Ohio.

Most of my work is about painting landscapes, although I also paint figures. I am not at all interested in reproducing a realistic landscape, but rather one that is playful, surprising, and creates a mood. My method of painting is quite intuitive and imaginary. Although I sometimes refer to sketches and photos of places where I have been, my strongest area of interest is in exploring colors. I have been influenced by the light and color of the south of France and by the French painters Bonnard and Vuillard.

**Kaooru Mansour**

Kaooru Mansour is a native of Japan working as a painter in Los Angeles. Her work combines black-and-white photographic transfers, paint, and embossed designs. She uses black lines to connect the various elements into a cohesive composition. In 1995, Mansour collaborated with the renowned soprano Dame Kiri Te Kanawa to create a painting depicting the singer's voice. This work was shown at the Los Angeles County Museum of Art and was purchased for the singer by her agency.

I began the Mori series three years ago after moving to a new home. The surrounding gardens are so lush, and I wanted to incorporate their beauty into my artwork. My primary focus is to associate colors and plants. The deep purple of grapes becomes eggplant in my palette and the lush greenery provides a variety of feels. After deciding on a color palette, I begin to look at the plant's image more like an abstraction, combining forms and shapes in layers of paint and collage.
MYRON MELNICK

Myron Melnick is recognized for his three-dimensional hand-cast paper sculptures. By burnishing the paper, he gives the surface the appearance of stone, wood, or marble. That treatment, along with the monumental size and volume of the forms, gives the illusion of weight. Melnick uses ordinary objects, for example, shoes or tea cups, to create new visions of the objects. His prints and paintings are based on his sculptural work and sometimes employ the same subjects or stacked objects. Among Melnick's honors is a National Endowment for the Arts Fellowship Grant in 1990. His work is in a number of collections, including those of Oprah Winfrey and the United Nations.

A powerful, mysterious, and spiritual presence predominates throughout my work. My pieces allude to an urban architectural, archaeological presence. I think a lot of my work looks like it was dug up or found. In some cases, it is. I am influenced by primitive cultures as well as modern art. My works are half idea and half object.

Triangulation
Mixed media on paper, 31" x 27 1/2"
Finance Reception 700

Architectural Manner XXXIII
Mixed media on paper, 31" x 27 1/2"
Finance Reception 700

PETER KITCHELL

The son of two architects, Peter Kitchell was encouraged to paint at an early age. Although he studied at the California College of Arts and Crafts, he shaped his own education by traveling for several years through Europe and Africa. He taught himself watercolor while living among the Berber and Tuareg tribes.

Kitchell’s work consists primarily of shaped, two-dimensional pieces of watercolor on heavy paper, assembled into rectangular sequences and coated with a matte finish. The work is about organic abstraction, yet it evokes the depth, clarity, and horizon level of the landscape tradition and reflects the influences of the landscapes and cultures he has experienced.

My paintings are elements of a story that unconsciously suggest "something." It's all distilled down to a code. You could use African music as an example. Its connotations are of people jumping up and down, so you want to jump up and down when you hear it.

I love color; I delight in it. But ultimately, it all goes back to the fact that each painting is a story. The pieces that are the most successful, interestingly enough, are not the ones that are the most abstract but the ones that are distillations of a feeling.

Lego Crossed
Lithograph, 36" x 34"
Colloquium 800
BARBARA KRUGER

Barbara Kruger was born in Newark, New Jersey, in 1945. She studied at Syracuse University, Parsons School of Design, and the School of Visual Arts in New York. Her work has been exhibited worldwide.

The floor markers in the Gerlach and Fisher buildings work to integrate physical architecture with a more cerebral structure that of the complex meshing of educational and intellectual activity. Composed of mosaic, marble, and steel, these markers serve as portals, as visual entries that signal the ambitions of the generous new facilities of the Fisher College of Business. The Gerlach marker greets the viewer with a consideration of knowledge and the world-changing power of ideas. The Fisher marker's circular motif focuses on the confluence of intellectual life, business practice, and use of history and ephorics. Both markers utilize color, the richness of materials, and centrally located sites to welcome the viewer into spaces where the value of learning makes for both good business and a richer, more examined life.

BARBARA CHAVOUS

Barbara Chavous is an artist, teacher, and advocate for the arts. She was one of four americans awarded a 1998 artist exchange residence in Shaoxing, China, in a project co-sponsored by the Ohio Arts Council and the Chinese government. In 1985 she was awarded a site-specific work for the Atlanta Arts Festival by the National Endowment for the Arts. In 1989 she received the Ohio Governor's Special Recognition. Her work is represented in the collection of the Columbus Museum of Art.

The greatest influences on my work are from African art as well as Northwest coast Native American art. The art and philosophies of these different world cultures have impacted my life and work. Blues, jazz, and the rhythms of the world also inspire me as well as the writings of women such as Alice Walker, Ntozake Shange, and Zora Neale Hurston. For a number of years now I have explored the totem form in my work. Good News is one such totem. I believe that every culture has a totem form(s) that connects earth and sky. The elements of earth and sky are reflected in my totems.

KENNETH BECKER

Cincinnati native Kenneth Becker received a Bachelor of Architecture from Ohio University. He currently practices architecture in Columbus. Becker creates geometric constructions with segments of photographic prints and mirror-image prints, sometimes combined with ink, pencil, and colored paper. Some constructions contain more than 100 photographic prints. Although Becker frequently works with architectural details, in some works he uses nature as the main construction form.

I decided to explore a less factual, more creative constructive and expressive technique of creating photographic art. My technique is not limited to a single image of the camera's eye, but uses the designer's eye to combine segments of multiple prints and reverse prints, manipulating the elements of design — color, shape, line, pattern, and movement — to create a photographic construction.

吴江市越中会馆

Photographic construction, 20” x 14”

Orton Hall

Photographic construction, 20” x 14”

Weiner Center for the Arts

Graduate Programs Reception 100

Career Services Waiting Room 158
PHILIP JOSEPH

Landscape painter and pastel artist Philip Joseph is an art professor who finds inspiration in the scenes near his home in Oxford, Ohio, and in rural Michigan. Joseph creates photo-realist scenes through a precise painting technique. He doesn’t people his landscapes but allows the viewer to enter the space and make it his or her own.

I am continually searching for combinations of light, color, and space that can be translated into a painting. These elements, along with a sense of peace, order and beauty, contain the essence of what I wish to express in my landscapes. In the studio I synthesize these elements into painting structure that makes sense on its own terms. The final appearance of the painting always resembles the source and at times evolves into something quite different. Paintings such as these are a re-creation of a place and a moment, and it is my hope that the work communicates to the viewer some of the visual beauty that delights my eye and feeds my soul.

Cedar Valley Stream
Pastel on paper, 30" x 24 1/4"  
Graduate Programs Reception 100A

Morning Cedar
Pastel on paper, 30" x 24 1/4"  
Graduate Programs Reception 100A

CHARLES CsURI

An Ohio State emeritus professor, Charles Csuri is internationally recognized as a pioneer in computer graphics and art. His research activity in computer animation and graphics has received international recognition and acclaim, including support from the National Science Foundation, the Air Force Office of Scientific Research, and the Navy. Cranston/Csuri Productions, which he co-founded, produced animation for all three major U.S. television networks and commercial clients. In 1995 Csuri was the featured cover artist for Smithsonian Magazine. His work has been exhibited at numerous venues, including the Smithsonian Institution and the Institute for Contemporary Art in London. He is represented in a number of collections, including that of New York’s Museum of Modern Art.

I must constantly remind myself, as an artist, my role is to build psychological bridges linking together feelings and shared human experiences. My use of fragmentation is symbolic of chaos or of partial objects and blunted feelings. These bridges must support my effort to express my inner thoughts and feelings about the human spirit. The goal is to achieve a balance between technology and an aesthetic domain to make a meaningful artistic statement.

2 Spheres
Computer-generated Cibachrome print 48" x 65”  
South Corridor, Second Floor

RUTH KING

Ruth King is an exhibiting artist and assistant professor of art at Ohio State. She has been working with glass since 1978 and has acquired expertise through traditional apprenticeship experiences with many American and Venetian glass masters. King’s work ranges from larger installations using neon, glass, and steel to freeform blown and sculpted works dealing with the figure. Her work is included in the Corning Museum collection.

To me, hats express identity and occupation. I can remember in kindergarten being shown pictures of firemen’s, policemen’s, and nurses’ hats and being asked to choose an occupation. What makes People Go to Work significant to the Fisher College, I hope, is that in our culture, our occupations become essential to our identities. Glassmakers don’t usually wear hats but there is a tradition of glass hat making. Miniatures of hats and other types of objects are made by glass workers in factories on their lunch breaks as gifts for friends and family.

People Go to Work (detail)  
Blown glass, steel, and neon, 36" x 192" x 18"  
First One Graduate Student Lounge 226
LaVon Van Williams Jr.

LaVon Van Williams Jr. has been woodcarving since the age of 15. Stories of life in the urban Afro-American community are central subjects of his work. Williams provided art work for the 1994 film Deep Cover and created the logo of the National Black Libraries Association. His work has been at the Kentucky Folk Art Center, Morehead State University, and in the national touring show When the Spirit Moves: African American Art Inspired by Dance.

If you're trying to make a woman, you're not trying to do the most beautiful woman in the world. You're probably trying to express the soul or the inner part or the personality of a person, more so than trying to capture the exact image, like a photograph would do.

You want to try to be as expressive as possible, as explosive as possible. You're looking for a fantastic movement or a fantastic shape that comes in the piece, and that's the whole power to the piece. You want it to explode out when the viewer sees it or you want it to be calm, but yet you still want a powerful presence in the piece, so that it dominates and takes off.

Linda Langhorst

Linda Langhorst, a self-taught artist, is originally from western New York. She received a Bachelor of Science in agriculture at Ohio State and currently lives in Columbus.

Langhorst works primarily in graphite, charcoal, and watercolor. She has completed over 60 commissioned portraits and is represented in private collections in New York, Minnesota, Florida, Colorado, Indiana, and Ohio. She was included in Cinergy and Star Bank's Great American Artists Exhibition at the Cincinnati Museum Center in 1996. In 1998 she was included in the annual fall and spring exhibits of the Central Ohio Watercolor Society.

I love to paint people. I love their interactions with each other and their environment. I love the character that makes each of us unique, as well as the everyday experiences that tie us together. I search for both the differences and the connections between individuals. And I love realism. The way light plays on three-dimensional surfaces excites me, explaining to us the reality of our world and instilling all things individual into a single connected image. With all of its complexities, realism is still the most straightforward way that I know to share my thoughts about the character of people, their relationships, and their lives.

Anthony Davenport

Anthony Davenport graduated from Princeton University with a degree in architecture but in the late 1970s turned his attention to sculpture. In 1978-79 he studied with ceramic sculptor Claude Horan under a Tiffany Apprenticeship Grant. He received three Ohio University Research grants during the 1980s that allowed him to explore stone carving and create site-specific sculpture. His most recent ceramic sculpture is noted for its clean, elemental, abstract form.

Davenport, a professor of art at Ohio University-Lancaster, conducts an annual term in Europe as director of Northwood Europe. His sculpture has been exhibited worldwide.

My early training was in architecture. Two years before I created Pallas and Gaia, I visited classical sites in the Mediterranean. I was especially impressed by the ruins of ancient Ephesus in Turkey. Memories of these sites inspired a series of sculptures and reliefs in clay, cast paper, and aluminum, based on the juxtaposition of architectural fragments. Another concern of mine at this time was the proportional system known as the Golden Section, extensively used by ancient architects. Eventually fragments of figures, or abstractions partially figurative and partially architectural, began to intrude into these compositions, just as in a ruined square a toppled torso will lean against a fragment of a fallen cornice. These pieces were never meant to be representational but rather to evoke, through a sense of measured order, the serene humanism of the classical outlook. Pallas and Gaia belong to a series of four cast-aluminum reliefs of identical dimensions that represent the culmination of this period of my work.

Gaia
Cast aluminum, 32” x 24” x 1”
Klauken Undergraduate Student Lounge 219

Pallas
Cast aluminum, 32” x 24” x 1”
Klauken Undergraduate Student Lounge 219
Calista Bockenstette

While attending the University of Cincinnati, Calista Bockenstette received an Elizabeth Metcalf Wulfstein Travel Grant to study in Italy. Upon graduating cum laude with a Bachelor of Fine Arts in painting, she was awarded Certificates of Achievement from the American Association of University Women for painting and poetry.

Bockenstette's work is represented in many corporate and private collections including those of the Princess Jawahir Bint Majed Bin Abdulaziz of Saudi Arabia; Andersen Consulting, Chicago; and the Cincinnati Foundation, Cincinnati.

Business expertise is an art as well as a science. A grid format seems to be an appropriate way of expressing this diversity. The age of communication has made international business an integral part of this curriculum. I asked several foreign businesspersons to describe their countries' attitudes about trading with the United States, then incorporated their responses with designs from the art of their countries. I sketched the grid with symbols of our strides in business from earlier in this century, as well as many images I hope will be identified with the present. I have established two leitmotifs: Ohio State University and beautiful Ohio and the buildings that resided in the attic of Hagerty Hall for many years.

Andrew Scott

Andrew Scott's sculpture often alludes to his African-American heritage, while his computer graphics depend on the latest in technology. For six years Scott taught both media at Central State University, Wilberforce, Ohio. He received a Master of Fine Arts from Ohio State in 1988.

Scott has received numerous awards, including four Individual Artist fellowships from the Ohio Arts Council. His sculpture commissions include the Baobab Tree and Adinkra Peace for the Children's Africentric Playground; Columbus; Ndione Invocation Figure #5 for the Columbus Museum of Art; and Ndione Invocation Figure #3 for the National Afro-American Museum and Cultural Center, Wilberforce.

My artwork serves as a bridge through which I can reconcile and communicate collective cultural ideas. These ideals are expressed as objects or installations which have relevance and significance on a variety of levels to the society in which they exist. Traditional African art and culture plays an important part in the development and conceptualization of my ideas through symbolism, manipulation, and abstraction. I reinterpret these traditional forms in a modern context. I view traditional African art, in the spirit of Sanofa, as a means of restructuring my past so that I am better prepared to step into the future. In traditional African art, dynamic formal qualities work in a symbiotic relationship with concepts that evoke collective cultural ideas.

Thomas McNickle

Thomas McNickle paints the land. Not unlike the Hudson River painters of a century and a half ago, he sees in the land more than the magnificence of natural vistas. His small paintings are done on location; his large watercolors are created in the studio from sketches, memory, and photographs. He likes to work rapidly, relying on his concentration and technical ability to produce a representation of the image with limited strokes.

Every painting, for me, begins with light. The assumption is that all color is contained within the light. Every scene is a specific time and place, not in terms of people, buildings, and objects, but rather in terms of the specific way the light defines those elements at the moment of the painting.

In Short North, it was a great opportunity to capture the movement and energy of the scene as it was enveloped in the afternoon light.
Todd DeVriese

Todd DeVriese, an assistant professor of art at Ohio State University Marion, has been involved in printmaking for more than 15 years. He received a Master of Fine Arts from Ohio State in 1992 and was print shop coordinator at Pilschuck Glass School from 1992 to 1999. He directed the Ohio State Fair fine arts exhibition from 1995 to 1998 and currently is on the board of directors of the Ohio Art League and the exhibition committee of the Thurber House in Columbus. His artwork is in collections including Sheldon Swope Art Museum, Terre Haute, Indiana, and Wisconsin Bell, Milwaukee.

I make artwork that investigates the tendency to romanticize the past. I appropriate printed matter and strive to change the images and text from statements of fact into questions of belief. The artwork is about finding methods to incorporate new ideas and forms into traditional art forms. The collage pieces are, for me, a natural development from working with printmaking processes for many years. The materials used in the making of the artwork have been physically altered, thereby obscuring their original functions. My understanding of printmaking includes all printed matter and its relationship to human activity.

Rod Prouse

Rod Prouse is a Canadian painter and printmaker. He also works with video, photography, and digital imaging. He has received five Arts in Education grants from the Ontario Arts Council and in 1998 was an Artist in Residence at the Open Studio in Toronto. He received first prize from the Blue Mountain Foundation for the Arts in 1998.

Prouse's work is in the collections of Sears: the World Trade Center, New York; Dean Witter Reynolds, New York; Allstate Insurance Company; and MacLaren Art Centre, Barrie, Ontario.

Boy with a Barracuda was created using power tools: carving the wood away from a sheet of plywood to leave a raised surface which holds and prints ink rolled onto it. The effect is simple, but vigorous and full of directly expressed energy. The image was inspired by a trip to Belize. On a beach in a remote village, I was in between boat trips to draw and photograph underwater at the reef. Seeing a boy running home with a large fish, fresh from the ocean, struck me as a dynamic image of living on that shoreline, close to the natural world.

Bernie Rowell

Bernie Rowell uses layers of sewing, paint, and metallic fabrics to create highly textured, light-reflective surfaces on canvas. In her Techno Relic series, she embellishes the surface with ceramic semi-conductors, resistors, and circuit boards. Rowell's fiber pieces appeared in the exhibitions Southern Quilts, A New View, 1990-1992, and Visions-Quilt San Diego, 1998, and in the nationally touring Quilt National Contemporary Quilts, 1997. Her work has been commissioned for corporate collections throughout the United States, including Kaiser Permanente, Atlanta; Hewlett Packard, Fort Collins, Colorado; WorldCom, Columbus; and Mitsubishi Semiconductor America, Durham, North Carolina.

Our industrial culture produces mountains of disposable objects as we move forward with technology. No where are replacement and obsolescence more immediate than in the computer and electronics industries. Viewing various throw-away items as artistic elements is perhaps partly justification for a cluttered lifestyle. I find myself attracted to certain objects without having clearly visualized uses for them yet, collecting these bits of junk supplies a wealth of material. The visual beauty of electronic circuitry inspired the Techno Relic series. Ceramic semi-conductors and circuit boards became the central pieces in formal compositions — altarpieces for the religion of technology.
LAURENCE HOLDEN

Laurence Holden is best known for his mixed-media paintings, which explore the tension between the rough tactile materials of life and nature. In 1998 the Gwinnett Fine Arts Center in Duluth, Georgia, held a retrospective of these works. In the Garden of the Golden Sections 1984-1998. The natural forces of creation/destruction are a central inspiration for Holden's work, and his paintings are marked by a finely tuned balance between spontaneity and control.

Holden was born in England and received a Master of Fine Arts degree from Georgia State University in Atlanta. His works have been commissioned for the IRS Southeastern Regional Service Center, Atlanta; Conference Center University of North Florida, Jacksonville; and Carnegie Center for Peace, Washington, D.C., among others.

I hope the works will gradually reveal — not the first time they are experienced, maybe not even the 10th time, but perhaps after the 100th — that there is a natural rightness at the center of life's cycles, something ineffably and unalterably right and good, and that we're part of this rightness.

Spanish Garden I
Mixed media, 32" x 41"  
Ashland, Inc. Decision Conferencing Lab Lobby 402

Spanish Garden II
Mixed media, 32" x 41"  
Ashland, Inc. Decision Conferencing Lab Lobby 402

Spanish Garden III
Mixed media, 32" x 41"  
Ashland, Inc. Decision Conferencing Lab Lobby 402

ELLEN KOCHANSKY

Ellen Kochansky earned a Master of Fine Arts degree in costume design and textiles from Syracuse University. She served as an American canvas panelist for the National Endowment for the Arts and a trustee for the American Craft Council. She has received two South Carolina Arts Commission Individual Artist fellowships. Her work is included in the permanent collection of the White House and in numerous corporate collections including General Electric Company, New York; Aetna Insurance, New York; ARA Services, Philadelphia; and Price Warehouse, Orlando.

For the last three years, while I have produced a limited-edition line of bed quilts under the EKO logo, I have been passionately involved in developing the next phase of my art. It has taken several forms, including some sculptural ones, and it has been based on community involvement. Groups of people give me their stuff (cloths, photographs, small three-dimensional mementos) and I make it into something (banner, hanging, photo-collage, sculpture). These pieces, frequently accompanied by a scrapbook of descriptions from the participants, have a profound potential to bind and identify a group and become a compelling symbol for it.
Robert Striffolino

Robert Striffolino was born in New York City and raised on Long Island. In 1974 he received a degree in architecture from Ohio University. Although essentially self-taught, Striffolino studied painting with the renowned American landscapist Wolf Kahn. His painting focuses on land- scape, especially the streams, fields, and forests of New Mexico. He also paints the brilliant fall foliage of New England. Striffolino’s landscape painting has been exhibited nationwide. His work was featured in the magazines Art of the West and Focus: Santa Fe in 1996.

A successfully executed painting must reach beyond the abstract or representational into an intimate spirituality brought about by an individual way of seeing things. In that unique expression is something that relates to the human experience. Color is the highest and most subjective element of painting, but the real subject matter of my work is its emotional content. I try and locate an intense feeling about something, whether it is the physical dynamics of a particular location or the juxtaposition of colors or the light. Then I explore it further on canvas and journey with it, trying to understand it more fully. On the wall was the final part of a series of six paintings. They were all backlit and had a similar color scheme and composition.

Mary Beam

Mary Beam has written about her watercolor techniques in several books. She teaches her techniques at seminars throughout the United States.

Flowers convey many symbolic themes to the viewer. They innately present a feeling of beauty. But they may speak to some about the fragility of life. Since I hope to convey universal human responses in my work, I often portray flowers as a symbol of my hope in renewal and rebirth. This painting was executed with fluid pigments which speak to the transference of energy in a direct manner to the paper. This is my way of addressing the spirit of the viewer, so spirit speaks to spirit. I attempted to render a narrow focus to direct the viewer’s attention specifically to the subject involved without being distracted by superfluous activity. I particularly enjoy painting wildflowers, which bring us joy without excess pampering by a gardener. They are becoming rare.

Barbara Young

Barbara Young graduated from the University of Cincinnati with a degree in design. She later studied printmaking at Edgeworth College in Cincinnati. Her paintings are often done in encaustic, a wax medium which she favors for its color and texture. The three works selected for the Fisher College are monotypes, one-of-a-kind prints produced by transferring to print paper a painting done on a glass or metal plate.

Young’s work includes many public and private collections, including the Museum of Fine Arts, Boston; Cincinnati Art Museum; Dayton Art Institute; and University of Michigan Museum of Art, Ann Arbor.

My love affair with the art world began with my first box of crayons and has continued with art classes for some 60-plus years. Every medium I embrace offers the opportunity of discovery, which sets off the creative energy we artists seek. The passion that drives us all is the hope that we will get better, not just older. But true creativity is elusive. It leads with the promise of immortality. If we are very, very good, we will be remembered. That is enough.

Refuge
Mixed media on board, 40” x 42”
Executive Dining Room 102

Another Setting Sun
Monotype, 20” x 26”
Executive Dining Room 102

Sundown II
Monotype, 20” x 26”
Executive Dining Room 102

Red Trees, Golden Grass II
Monotype, 26” x 30”
Executive Dining Room 102
Stephen Pentak

A professor in the Department of Art at Ohio State, Stephen Pentak is known for landscape paintings that evoke a sense of quietude and calm. Trees, land, and sky are reflected in the main element of the composition, the water. Pentak's work has been recognized by the Ohio Arts Council, which awarded him Individual Artist fellowships in 1985, 1989, and 1997. His painting has been included in a number of important landscape shows, including Back to Reality: More and Less, an exhibit of Ohio landscape at the Riffe Gallery, Columbus, 1998. He has also exhibited internationally. His landscape paintings can be found in numerous public and private collections, including those of The Gund Foundation, Cleveland; The Free Library of Philadelphia; The Schenecady Museum, New York; and the Wexner Center, Columbus.

Pentak graduated from Union College, Schenecady, and received a Master of Fine Arts from the Tyler School of Art, Philadelphia. He was a visiting artist at the Glasgow School of Art, Scotland, in 1994, and at the Delfina Studios, London, in 1995.

First you see the river in the painting, then you see the painting in the river (adapted from a Chinese aphorism).

Bernard Bore

Bernard Bore is part of the Zimbabwean Shona sculpture movement. Shona sculpture, a product of welding African themes and ideas with European artistic training, has been evolving over the past 30 years or so. Artists, including Bore, work together in small carving groups, usually at their homes.

The craft of stone carving was revived in the 1960s in Rhodesia, as it was then called, largely through the efforts of Frank McEwen, the founding director of the National Gallery of Art. The museum organized stone carving workshops and provided opportunities for students to study examples of European modern works in the collection. Some Shona works take their themes from African folklore, while others rely on abstract forms. Stylized animals, gods, spirits, ancestors, and totems are the most popular subjects. Shona sculpture such as Bore's is carved from stone indigenous to Zimbabwe. Many works are made of serpentine, which offers a wide range of colors and hardness.

Cynthia Alderdice

Cynthia Alderdice, a graduate of the University of Texas, works in a variety of media, including painting, printmaking, and papermaking. Interweaving Pattern Lies uses those techniques to create a rich and varied surface.

Alderdice's work can be found in collections including those of the Musee d'Art Contemporain, Chalamieres, France; Robert C. Williams American Museum of Papermaking, Atlanta; and Baltimore Museum of Art.

Some of the symbols and iconic language in my work have African origins; however, the more underlying messages come from a mystical Tibetan heritage. Fifteen years ago, I traveled to "the roof of the world". At that time, only 1,500 visitors had made the grueling trek.

It is important for me to convey this work on handmade paper. An exciting new development is pulping the color as an underpainting for the carved wood block on freshly made Kozo base sheet, thus creating a more dimensional and painterly look for the wood intaglio print. This is achieved by beating cotton rag pulp for four hours in a large paper beater, then adding artist pigments to color the beaten cotton pulp. This colored pulp is then "painted" on the wet Kozo base sheet to provide the background colors. When the paper has dried, the wood block is inked and printed through an etching press.

Phyllis Seltzer

Phyllis Seltzer developed a heat-transfer technique, showcased in an award-winning documentary video, that enables her to make multiple-edition printings of her paintings.

For the past decade I have produced mostly "scapes" on genwood rag and on canvas. They have consisted of studies of cities and industry, which are often times hidden, obscured from non-city dwellers' vision and even their thoughts. Obscure mills of dark steel and tall smoke-producing stacks become vibrant architectural giants; buildings in cities with little true personality come alive through the use of a vivid palette. While the subject matter is recognizable, my concern is with the surface of the paintings and the abstract qualities that can come from organizing the colors and texture on the canvas. Large works are often conceived in sections. The painting is the matrix for the print and should work on several levels.

I haven't any plans in the coming millennium of changing my printing technique — unless it would be to utilize digitized imagery. I am constantly learning new things by painting and printing. For me, that is the excitement.

The Thinker
Serpentine, 18" x 17" x 5"
Reception Area 109

Interweaving Pattern Lies
Pulp painting, wood intaglio on custom paper, 36" x 36"
Executive Education Programs
Reception 110

Converters
Heat transfer print, 36" x 83"
Reception Area 206
ALEX MCKIBBIN

Alex McKibbin paints exuberant watercolors characterized by an abstract expressionist approach to landscape that fills the paper with lively brushwork. His noted technique has been profiled and reproduced in numerous publications including The Encyclopedia of Watercolour Landscape Techniques, Splash I, and Pointing Shapes and Edges. His paintings can be found in many public collections, including those of Pomona College, Claremont, California; Springfield (Missouri) Museum; Cincinnati Art Museum; and Des Moines (Iowa) Art Center.

I view the Pamajera series as an example of expressive documentation — a record of what was sensed and felt, a sort of motor empathy with the linear rhythms, weight, and tensions of the elements observed, as opposed to just the setting down of many optical surfaces. This empathetic technique helps promote an emphasis on movement, energy, vitality, immediacy, rhythm, pulse, vibration, etc., as opposed to the freeze-dried-world appearance of some landscapists. Coloristically, the Venetians have been most important to me, particularly in their use of deep rich luminous structural color.

DAVID KING

Many of Ohio artist David King's pastels are interpretations of the Midwestern suburban landscape at dawn or dusk. King uses intense color and deep shadows to convey atmosphere. His facility to recreate a specific moment has earned him a number of awards.

King studied with noted Ohio pastelist Doug Unger and Charles Bushard. His work is featured in the collections of Aetna Insurance and the Ohio Education Association, Columbus, and the Parkersburg (West Virginia) Art Center.

My work is about landscapes viewed from the road. These works contain natural and artificial light and color during the moment of the day's transition from night to day or vice versa. The modern landscape is primarily observed through moving vehicles as we commute from home to work and back home again. This transition repeats itself in the dawning and setting of light in nature. As I drive to work and watch the sun rise, I also experience a personal transition from rest to activity. This personal transition is heightened through the observation of natural forms which slowly emerge as night recedes.

MICHAEL KAISER

Michael Kaiser, son of artist Vitus J. Kaiser, graduated from Columbus College of Art and Design in 1986. For the past 10 years, he has lived in Columbus and painted realistic landscapes both on location and in his studio. Central to his painting are the variations in light and color in landscapes throughout the year. Kaiser manipulates watercolors to replicate the atmosphere of the season he is portraying and capture that moment in time.

Kaiser has exhibited annually at the Art Gallery at Otterbein Business Center, Westerville. His work is in the collection of the Columbus Metropolitan Library.

Scioto Serene was painted from reference photographs I shot during a sunset in the winter of 1990 near the now-demolished Ohio State Penitentiary. The painting is looking west up the Scioto River. The quietness of the river is what inspired this painting. The railroad bridge and small tower in the background are deliberately subordinate to the quiet river, reflecting a larger sky. This is one of the few paintings I have done of Franklin County; most of my work is of rural Ohio and Pennsylvania.

AMY MEHALIK

Amy Mehalik received her Master of Fine Arts in painting from Bowling Green State University. She has exhibited her prints, paintings, and pastels throughout Ohio. Her work is found in numerous collections, among them Bell Information Systems, Cincinnati; Ohio Turnpike Commission, Cleveland; University of Cincinnati Medical College; and Clark State Community College Performing Arts Center, Springfield.

I use land as a referent in all my work, to express states of human feeling. As I am influenced by the time of year and the weather, so is my work. My landscapes are not site specific but rather come from a collective memory of what I have seen. The scenes I portray are often those I have seen while riding in a car or bicycling. I try to create works that express motion and the shift of light and shadow across landscapes. I attempt to strip the subject of its literal elements (trees, grass, dirt, rocks) and reveal its space, atmosphere, texture, and variety of color. I hope that those who view my work will be drawn back to the work time and time again to see the drawing in a new way.

PFAHL HALL

Environ of Pamajera II
Watercolor, 29" x 40"
Reception Area 209

Scioto Serene
Watercolor on paper, 21" x 29"
Reception Area 209

Autumnal Splendor
Pastel on paper, 24" x 44"
Reception Area 209
CARL KRBILL

Carl Krabill paints lively, colorful landscapes of flowering trees, shimmering ponds, and fields of flowers. Krabill was an art teacher with the Shaker Heights Public Schools for 25 years before retiring in 1985 and turning his full attention to painting. He has used the locales of Maine, Baja California, Nantucket, and Cornwall, England, as subjects for his paintings. He also draws inspiration from the environs of his home on Dassaw Island, South Carolina. Krabill has a Master of Fine Arts in painting from Kent State University and was the recipient of the American Council of Learned Societies Grant.

Krabill is represented in numerous public and private collections, including those of the Ford Motor Company; Detroit; Eaton Corporation; Cleveland; Cleveland Clinic Foundation; Butler Museum of Art; Youngstown; and Dayton Power & Light.

I use the landscape as a subject to present my interest in colors — colors that blend, colors that relate, colors that seem new to me or jump when placed side by side. I start my paintings with a pattern of abstract dots or patterns of color. In the process of painting, I will paint over some of these splashes of color. Others are intuitively left to dazzle the eye. Water, sky, and vegetation may compete for interest in a painting. Sometimes one of these will dominate, as in Reflecting.

ROD BERRY

Rod Berry, a self-taught photographer and artist, specializes in landscape and architectural photography. He works as a freelance photographer, using both 35mm and medium format equipment.

When I photograph Columbus, I try to emphasize the beauty of its architecture and to bring forth all the aspects that make it a great city.

RICHARD MALOGORSKI

Richard Malogorski's early photography was 35mm color. His recent work, large-format black-and-white and panoramic photography, is produced with antique photographic equipment.

Malogorski photographs his panoramic views with a Cirquit camera, which uses flexible film, 8 inches by 72 inches, that can only be contact printed. He converted this camera, made in the 1920s, from a spring-wind motor to electric drive. Even so, it takes at least 10 minutes to set up the camera, with exposure time for a single frame being as long as two hours. The result is a 360-degree view of an interior or landscape that creates a lyrical compositional band through line and light.

Malogorski's work can be found in the collections of the Kettering (Ohio) Medical Center; the U.S. Consulate, Hong Kong; and Lincoln National Corporation, Fort Wayne, Indiana.

The Cirquit camera demands that I compose in a linear mode, organizing upon a long, flowing line. In addition, I must consider the rotational aspect of a scene of many dimensions. Height, width, and depth are obvious, but the motion of the camera creates a new dimension that is realized only when I lift the developed negative from the fixer to see for the first time a new world revealed through the simple act of rotation.

Three Nationwide Insurance
(details)
Photograph, 8” x 66”
Reception Area, 300
**Ian Adams**

Ian Adams is an environmental photographer based in Akron. During the past decade, over 1,000 of his photographs have been published in National Geographic books, Country Life, Nature Conservancy News, Sierra, and Better Homes & Gardens. Adams provided the photography for Garden Lover's Guide to Ohio's Public Gardens and is a contributing editor for Ohio Magazine. His prints are included in many corporate and private collections.

I am often surprised at how unaware many native Ohioans seem to be about the natural and historical heritage of their state. I hope my photography will foster a better awareness of Ohio’s many wonders.

In Sumac Leaves/Ohio River at Gallipolis, scarlet leaves of the sumac frame a view near the county seat of Gallia County in southern Ohio. Marblehead, Ottawa County shows the sun rising over the ice below the Marblehead Lighthouse in western Lake Erie. The shallower western basin of the lake is the first to freeze in winter and the first to thaw in early spring.

**Laura Bova**

Laura Bova attended the Columbus College of Art and Design and has worked as a graphic artist in Columbus for more than 30 years. She works in a variety of media but most recently has centered on photography. Bova likes to take a scene and alter it through photography, using different lenses and three-dimensional collage. Her work has been exhibited at venues throughout Ohio, including the Ohio State Fair and the Worthington/Columbus Fine Arts Exhibit. She was a visiting artist at the Murray Hill Art Gallery.

I enjoy taking ordinary subjects and transforming them into something exciting. Patterns of light and shadow are intertwined into abstract images creating movement. The interesting distortions suggest a myriad of colors expressing harmony and feeling. The end result reflects a part of myself, created in my mind, with the influence of my heart.
Robert A. Flischel

Robert Flischel is a graduate of Xavier University and the Pazovsky School of Photography. In addition to his photography work with corporate and commercial clients, Flischel accepts portrait commissions and contributes to a wide variety of publications. His photographs have been reproduced in many national publications, including Life, Time, Smithsonian, Forbes, Business Week, Newsweek, National Geographic Traveler, and Travel and Leisure. He has been a contributing editor to Ohio Magazine since 1978. His photographs are in the corporate collections of Cinergy, Cincinnati; H.J. Heinz Company, Pittsburgh; Longaberger Company, Newark, Ohio; Walt Disney Company, Burbank, California; and Procter & Gamble, Cincinnati, among others.

The photographs in the Fisher College are part of a series that documents school architecture in southern Ohio. All three photographs are exterior architectural details from school buildings in Cincinnati and show Flischel's interest in the urban environment. Flischel has also produced photographic series of architectural murals and mosaics produced earlier in the century.

My examination of the urban environment reveals beauty, irony, humor, and paradox. I portray these situations in a direct style, allowing viewers to draw their own conclusions.

Brad Feinknopf

Brad Feinknopf's passion for architectural photography is a direct reflection of his heritage. Feinknopf followed in the footsteps of his grandfather and father, both highly regarded Columbus architects, and pursued a degree in architecture. During his studies at Cornell, merely to fulfill an elective course, Feinknopf picked up a camera and found a new profession.

Following his graduation from Cornell, Feinknopf spent several years in New York City assisting prominent photographers including Richard Avedon, Arnold Newman, Horst, Robert Mapplethorpe, and Joyce Tenneson. Now back in Columbus, Feinknopf has a photography studio that specializes in architecture, interiors, exteriors, corporate, portrait, and stock photography.

Feinknopf has traveled throughout the United States shooting architectural projects, many of which have been American Institute of Architects award winners. He has also received awards for his corporate photography, including ADDY awards for best corporate brochure and best black-and-white photography. View Camera Magazine awarded Feinknopf an Architectural Photography Excellence Award in 1997.

As the son and grandson of architects, I have spent my entire life looking at and appreciating architecture. Additionally, my fine art photography has revolved around the etherealness and spirit that exists in landscape. Through this commission I have tried to merge these two loves and approach the beauty of Ohio State architecture with a presence that is as individualistic as spirit and mood as the Ohio State campus is gracious.
Kenneth Becker

Kenneth Becker has won a number of awards for his photography. In 1997 his work was the Purchase Award winner at the Historic Shaw Art Show, St. Louis. In 1994 he received first place at the Mountain State Art & Craft Fair, Ripley, West Virginia. In 1993 he won first place at the Westerville Art and Music Festival.

The constructions are formed by using segments of a single photographic image, repeated and mirrored. Repetition of the visual elements of color, shape, texture, and value, and their relationships with the composition are used to generate a visual symmetrical pattern.

Fisher Hall Portico
Photographic construction, 21" x 15"
Reception Area 300

Gerlach Hall Exterior Corridor
Photographic construction, 21" x 15"
Reception Area 300

Thanks to Professor David Cole for his inspiration and assistance in making the art project a reality.
Sale of painting was a mistake

Ohio State has reclaimed the work, but a spokesman won't say what it cost the school.

By Joe Milicia
Associated Press

Ohio State University employees who sold a class-donated painting for a third of its value didn't mean to do anything wrong, the school says.

The university has recovered the $150,000 oil painting, but officials aren't saying who bought it back or at what cost.

The work by Columbus artist Alice Schille, *Children at the Beach*, was donated to Ohio State by the freshman class of 1911 and had been on display in the Ohio Union.

As many as five employees at the Ohio Union and other offices were involved in painting's sale last June to an art dealer, Ohio State spokesman David Ferguson said. He would not identify the employees or say whether they were disciplined.

"We're absolutely convinced everyone involved was well-intentioned," Ferguson said. "There's no hint anyone was trying to do this for personal gain."

As a gift to the school, the painting was not meant to be sold.

The employees sold it to Lynda Dickson of Columbus for $50,000. The money was deposited into Ohio State's student-affairs account Aug. 6, according to a university deposit record.

When Dickson made prints of the painting and tried to sell them by placing advertisements in major newspapers, someone told the university that the painting had been a gift, Ferguson said.

"No one knew it was a class gift. If people would have been aware it was a class gift, no one would have sold the darn thing," he said.

Bertha Ihnat, a researcher in Ohio State's archives department, said the only record of the gift she found was an article in an issue of a 1911 alumni magazine.

The painting is in storage at the university's Wexner Center for the Arts and might be put back on display in a university building.

Schille was a prize-winning turn-of-the-century artist who taught for more than 40 years at the Columbus Art School, said Jim Keny, co-owner of Keny Galleries. He would not talk about *Children at the Beach* but said his gallery has sold many of Schille's works for her estate.

As for the Schille painting, Dickson said: "I made an offer 2½ years ago for it. I don't have anything else to say about it."

The sale was reviewed by the university's legal affairs office and approved by its business and finance office, said Virginia Tretheway, a university attorney.

Ferguson said Ohio State officials were involved in the effort to reacquire the painting, but he doesn't know whether it cost the university anything more than labor to get it back.

"We're just very happy it's back in our possession, and we're going to do everything we can to make sure this never happens again."

The sale has prompted the university to consider adopting a policy.
For more in depth information on Barbara Kruger's art work for the College of Business, please see the two folders highlighted below:

Box 1

Ad Hoc Committee (1 of 3): 1997-1998
Ad Hoc Committee (3 of 3): 1998
Articles: 1990-1993
Artwork: 1996
Art: 1995
Art: 1997-1998
Art: 1998
Art: nd
Art Cards: 1998
Art Committee: 1997
Art Exchange: 1998
Art Exchange: 1999
Audio/Video: Phase I: 1997
Audio/Video: 1997
Barbara Kruger: 1990-1997
Board of Regents: 1993
Board of Regents: Capital request: 1990-1995
Board of Trustees: 1991-1992
Bronze sculpture: 1997
Budget/ cost estimates: 1997-1999
Bulletin boards: nd
Building directories: 1998
Charrettes #1 and #2: 1998
Costs: 1994-1995
Contingency funds: 1995-1997
Center: 1996-1998
Chairs: 1996-1997
Chuck Hamilton: 1998
Classrooms: 1992
Classrooms: 1998
Classrooms: 1995-1996
Classroom chairs: 1995-1996
Classrooms: scheduling: 1996
Classroom laminate panels: 1998
Coffee: nd
College building: 1995
Changes: 7th and 8th floors: 1995
Congratulations to Ross Headley '01 of Columbus, who correctly identified all but one (no. 11) of the details pictured in our contest in last October's issue.

For his prize, he selected Ohio State merchandise from the Land's End collection.

1. Granite ball, Richard and Annette Bloch Cancer Survivors Plaza
2. Untitled, outside McCampbell Hall. Artist: Eugene B. Friley
3. Untitled, carved tree stump, outside Arps Hall. Artist: Jeff Burch
4. Untitled, Galbreath Equine Trauma, Intensive Care, and Research Center
5. "Gnomon," outside Drinoko Hall. Artist: Albert Paley
7. Front arch, Hayes Hall
8. "The Gift of Sight," University Hospitals Clinic
10. Fountain, Chlois G. Ingram Spirit of Women Park
11. Clay and ceramic portrait, McMillin Room, Stillman Hall. Artist: Angelica Pozo
14. "Iberia Sandstone Column #12," Orton Hall vestibule

Cover: "Wall Installation #4," Science and Engineering Library. Artist: Dale Chihuly
Information regarding the attached artwork listings can be found in Accession: 83/2007. From: University Architect's Office.
### BOX 1 - Campus Art

<table>
<thead>
<tr>
<th>Site:</th>
<th>Artist:</th>
<th>Title:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dreese Lab</td>
<td>Barbara Grygutis</td>
<td>“Garden of Constants”</td>
</tr>
<tr>
<td>Drinko Hall</td>
<td>Albert Paley</td>
<td>“Gnomon”</td>
</tr>
<tr>
<td>Galbrath Equine Ctr.</td>
<td>John Garton</td>
<td>“Evolution of the Horse”</td>
</tr>
<tr>
<td>Evans &amp; McPherson Lab</td>
<td>Mary Miss</td>
<td>No title</td>
</tr>
<tr>
<td>FranklinPk. Conservatory (Pass thru project)</td>
<td>Barry Gunderson</td>
<td>“Understorms”</td>
</tr>
</tbody>
</table>

### BOX 2 - Campus Art

<table>
<thead>
<tr>
<th>Site:</th>
<th>Artist:</th>
<th>Title:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fisher College of Business</td>
<td>Barbara Kruger</td>
<td>“Floor Medallions /Text Path”</td>
</tr>
<tr>
<td>Prior Health Sci Library</td>
<td>Brad Kaspari/Irve Dell</td>
<td>“Theatre of Machines”</td>
</tr>
<tr>
<td>Knowlton School of Arch.</td>
<td>Michael VanValkenburgh</td>
<td>“Untitled Landscape”</td>
</tr>
<tr>
<td>Lima Science Center</td>
<td>??? Lima Ran their own % Art process</td>
<td></td>
</tr>
<tr>
<td>Marion Library</td>
<td>Barry Gunderson</td>
<td>“Soaring”</td>
</tr>
<tr>
<td>Math Tower</td>
<td>Craig Shaffer</td>
<td>“Golden Hour Glass”</td>
</tr>
</tbody>
</table>
BOX 3- Campus Art

Ohio % Art COMPLETED and INSTALLED

Site: Artist: Title:
Mendenhall Lab David Culver Stone Murals
Sci Eng Library Dale Chihuly Glass forms
Sisson Add’n (VMAB) Tony Cragg “Rod”
Stillman Hall Angelica Pozo “Threefores”

BOX 4- Campus Art

OSU or DONOR FUNDED- MOST are COMPLETE and INSTALLED

Item / Artist / Site:

Bloch Cancer Survivors Plaza
David Black Chadwick Arboretum
David Black Breaker
Stanford White Corinthian Column @ Brown Hall
Anna Christoforidis Hippocrates @ Meiling Hall
Crovatto Studios Mosaic mural / History of communication @ Prior HSL
Farbigem Stained glass murals / History of Medicine @ Meiling Hall
Irwin Frey William Oxley Thomson @ Main Library / Oval
Eugene Friley Sculpture Panel @ McCampbell Hall
Eugene Friley Soliloquy @ Herrick Drive & Cannon Dr.
Frederick Hibbard John Ross Callahan @ Postle Hall
Frederick Hibbard Willoughby Dayton Miller @ Postle Hall
Deborah Horrell Discovery/Recovery @ James CHRI
Robert Irwin 1979 Proposal for the Oval (Unbuilt)
Franklin Art Glass Soil Mural - Kottman Hall
Sol Lewitt Pyramid @ 17th and College

Maya Lin 50 meter fun @ Larkins Hall-- now demolished
Orton Hall-- Groudswell @ Wexner Center
Curtis Patterson Miscellaneous info file
Robert Shay Celebration of a Champion / Jesse Owens Plaza @ Ohio Stadium
Richard Roth Bronze Casting / Donor recognition wall @ Rhodes Hall
Spirit of Women Park Atrium Sculpture / Rhodes Hall -- Removed
Alfred Tibor West 10th Ave @ Dodd Dr.
Emerson Burkhart Hope @ James CHRI
Bruce Wilder Saville Dr. Samuel Smith @ Upham Dr.
File on Ohio Union Art Collection (?)
File on Miscellaneous Campus Art Catalogs
BOX 5- Campus Art

Ohio % Art COMPLETED and INSTALLED

Site: Schottenstein Center  Artist: Alexis Smith  Title: “Larger than Life”
Terrazzo floors
'HIDDEN' GEMS

Interactive map documents notable art on OSU campus

Monday, October 4, 2010 02:51 AM
BY ENCARNACION PYLE
THE COLUMBUS DISPATCH

Think the Wexner Center is the only place to see head-turning artwork at Ohio State University?

Not so.

To help draw more eyes to public treasures "hidden in plain sight" throughout the main campus, an OSU librarian has created an interactive map highlighting 20 such pieces.

"George Bellows, Dale Chihuly, Maya Lin - we have several pieces by significant local, national and international artists, and almost nobody knows it," said Amanda Gluibizzi, the fine-arts librarian who conceived the project.

When Gluibizzi joined OSU in 2007, she learned that the school had no records of the artistic works in its buildings, courtyards and open spaces.

What a shame, she thought.

A longtime art lover, Gluibizzi wants others to experience the emotions she does upon seeing, say, conceptual artist Barbara Kruger's mosaic on the floor of the Fisher College of Business. It states simply: "Knowledge is Power."

"I get shivers just thinking about it," Gluibizzi said. "It's such a powerful statement. People come to Ohio State University to find themselves through knowledge."

James Bracken, who was Gluibizzi's boss until becoming Kent State University's dean of libraries in May, said students might overlook the works because they're so focused on their studies.
Others might not recognize public art for what it is.

Many people, though, appreciate the pieces when they stumble upon them.

"It's like a flower bed of giant numbers stretching to the sky," Taylor Anderson, a Westerville 17-year-old, said of a sculpture she and her parents encountered recently while touring the campus.

Taking photos of each other, Anderson and her mother, Cynthia, ran amid Barbara Grygutis' Garden of Constants. The piece, on the lawn outside Dreese Laboratories, was created to call attention to the academic activities performed in the engineering buildings.

A black walkway features 50 individual formulas cast in bronze, embedded in handmade pavers.

"This is a great way to open students' hearts and minds to art and culture without forcing it down their throats," Mrs. Anderson said. "And it makes a great statement about the school's desire to help students grow in more ways than just in the classroom."

Other campus gems include:

- At the Faculty Club: An oil painting of Central Park by George Bellows, a Columbus native who attended the university.

- At the Science & Engineering Library: Three brilliantly colored, hand-blown glass sculptures by Dale Chihuly that resemble sea anemones.

- At the Schottenstein Center: 71,000 square feet of terrazzo murals of Ohio State athletes. The works by California artist Alexis Smith resemble exquisite paint-by-numbers pieces, in scarlet and gray.

- At the Wexner Center for the Arts: A Maya Lin installation called Groundswell made from 43 tons of recycled, shattered automobile glass. Lin has said the OSU sculpture captures her "affinity for the southeastern Ohio terrain and its regional burial mounds with (her) love for the raked-sand gardens of Japan."

Gluibizzi and an intern identified the 20 pieces with help from the university archivist and other campus art buffs (although No. 13 on the map, an outdoor sculpture by Sol LeWitt, is no longer showcased at the Wexner Center). She hopes that people will be inspired to use the Google map for self-guided walking tours.

To find out more about the pieces, users can click on artist names or pins showing the location of works. They also can see books, audio recordings and videos about the artists stocked at OSU libraries.

Most of the works were paid for by the Ohio Percent for the Arts Program, created by lawmakers in 1990 to encourage the development of craftspeople in the state.

Paul Tsavalas and Kara Kachele relaxing near Garden of Constants, by Barbara Grygutis, on the lawn of Dreese Laboratories

Sites on the OSU art map

On the Web

- View an interactive map of art on the Ohio State University Campus

Whenever the state legislature dedicates more than $4 million for a public building, 1 percent of the total must go to artwork.

Gluibizzi hopes to include other works in future updates of the campus map.

"Ohio State is known for its football," she said, "but I hope we someday become a destination based on our great art."

epyle@dispatch.com

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The Art of Walking

Walking is a great way to keep your body at a healthy weight. Obesity and chronic disease has been in the United States. We may be raising the first generation of children to live a shorter life span than their parents. In part due to obesity and obesity-related conditions. Physical activity is important for good health. Physical activity can prevent or reduce obesity, heart disease, hypertension, diabetes, and some cancers.

The US Surgeon General recommends 60 minutes of physical activity for adults and 30 minutes for children each day.

The Columbus Art Walk Map is a unique way to get active while seeing art, architecture, and historical sites around Columbus.

WalkSafe

- Pedestrians should use the sidewalk and traffic signals.
- Walk at a safe distance from the road.
- Do not cross the street at an intersection.
- Use the crosswalks to cross the street when the signal shows.
- The majority of the route is accessible and flat.

Discover More...

Columbus Art Walks is an audio tour of Columbus. Use the map to find the sites and, if you want, download the app on your phone. The app provides detailed information about the art and artists.

Important Numbers

For assistance during the walk, please call The Ohio State University Department of Public Safety at 614-292-1421. If you have an emergency, please call 911.

To include more sites on the map, share feedback about your Columbus Art Walk experience. Or download additional art walks, please visit the Art Walk website: http://publichealth.columbus.gov/artwalk.aspx

Visit us online: http://publichealth.columbus.gov/artwalk.aspx

Map Design by: University District Art Walk Sponsored by:

University District Art Walk

Map Developed in Partnership with:

The Arts

Columbus Art Walk Map

(Map developed by DesignCenter)

Central Ohio Arts Council

Columbus Public Art

(Central Ohio Arts Council)

Columbus Public Health

(Central Ohio Arts Council)

University District Art Walk

(Special Improvement District)
Protecting Cultural Heritage from Art Theft
International Challenge, Local Opportunity

When someone thinks of art crime, a Hollywood image is conjured, one of black-clad cat burglars and thieves in top hats and white gloves. But, the truth behind art crime, one misunderstood by the general public and professionals alike, is far more sinister and intriguing. Art crime has its share of cinematic thefts and larger-than-life characters, but it also is the realm of international organized crime syndicates, the involvement of which results in art crime funding all manner of other serious offenses, including those pertaining to the drug trade and terrorism. Art crime has shifted from a relatively innocuous, ideological crime into a major international plague.

Over the last 50 years, the U.S. Department of Justice (DOJ) has ranked art crime behind only drugs and arms in terms of highest-grossing criminal trades.¹ There are hundreds of thousands of art crimes reported per year, but, despite this fact, the general public only hears about the handful of big-name museum heists that make international headlines. In Italy alone there are 20,000 to 30,000 thefts reported annually, and many more go unreported.² In fact, even though reported
art crime ranks third in the list of criminal trades, many more such incidents go unreported worldwide, rather than coming to the attention of authorities, making its true scale much broader and more difficult to estimate.

Fundamentalist terrorist groups rely on looted antiquities as a major funding source. Mohammed Atta tried to sell looted antiquities in 1999 as a funding source for the 9/11 attacks. In regions such as Afghanistan, local farmers dig up treasure troves beneath the soil and sell them to local criminal or government organizations for a tiny fraction of their actual value. The antiquities then are smuggled abroad, given a false provenance, and sold, often on an open market to unsuspecting museums and collectors who never would imagine that their purchase might indirectly fund the Taliban. One of the most important ways to get the general public and governments alike to take art crime as seriously as it warrants is to highlight the ways in which this seemingly innocuous category of crime not only depletes and damages the world’s art and its understanding of it but also fuels the arms trade, drug trafficking, and terrorist activity.

Before World War II, most art theft adhered to the cliché of dramatic museum heists carried out by skilful cat burglars, which has been perpetuated by fiction and the media. But, the reality proves far more menacing as the recent rash of “blitz” thefts indicates. From the Munich Museum to the Bührle Collection to the Stockholm Museum, the latest trend in art theft is for armed, masked thieves to burst into museums, wave their guns around, grab objects near the exit, and run off. They set off alarms, but because police response time to alarms may be 3 to 5 minutes, the thieves depart in under 2 minutes and avoid any chance of capture.

Since 1960, television media began reporting and glorifying both art crime and the exorbitant prices for which art sells at auction. Around the same time, organized crime groups took over art crime to a great extent, turning what once

Mr. Charney, a professor of art history at The American University of Rome, founded the Association for Research into Crimes Against Art, a nonprofit research group.

Mr. Kleberg retired as assistant vice president of The Ohio State University in Columbus and now consults on higher education safety and security, including fine art.

Chief Denton heads The Ohio State University Police Division in Columbus and is a retired commander with the Columbus Division of Police.
essentially was an individual, often ideological crime category into a major international plague that funds organized crime's other enterprises. Forged and crimes of deception remain within the realm of individual con men and skillful artists. While no criminal profile exists for art thieves, who tend to be mercenary criminals with no experience or knowledge of the art world, forgers fit a specific profile, and their modus operandi (MO) can be mapped in a way that if studied by the art trade might prevent future crimes.

Much of the mechanics of art crime—precisely how and for what purpose it is committed—remain mysterious to the general public and police alike. The reasons for this are complex and fascinating. They require an understanding not only of organized crime but of the exclusive and often underhanded machinations of the international art community. The art trade has been, at times, shady and unscrupulous, with closed doors and lips, gentlemanly vows of silence, and blind eyes. What other multimillion dollar market so rarely leaves a paper trail of transactions, regularly hides commodities to avoid luxury tax, and relies so heavily on the unscientific assurance of connoisseurs to determine authenticity and value, with fortunes in the balance? Few police understand the art world, and few members of the art community work as police officers.

ART POLICE AROUND THE WORLD

Most countries have no dedicated art police, indicating that their government administrations may not consider art crime of sufficient severity to warrant a department of its own, despite numerous publications to the contrary. The reason for this is the relative paucity of sufficiently extensive empirical data and statistics on art crime—the result of a cyclical, self-destructive pattern. The empirical data are sparse. Governments do not dedicate resources to gathering and analyzing data on art crime because the existing data have not proven the extent and severity of the problem.

For this reason, it is useful to consider some of the more successful art squads as a point of reference for other countries and for future action. Some law enforcement bodies recently have established art squads, such as those in Canada and the Netherlands. The FBI formed its art squad in 2004. Scotland Yard established its Arts and Antiques Unit in 1969, disbanded it, and then reestablished it in 1989. Spain and France have extensive art squads, the prior of which uses YouTube to promote the recovery of stolen items. Italy's Carabinieri Division for the Protection of Cultural Heritage stands as the oldest and largest of the world’s art squads.

The recovery rate for stolen art remains particularly low, in some cases as low as 2 to 6 percent. It is even rarer to both recover stolen art and successfully prosecute. Because the greatest amount of data and subsequent analysis come from solved cases, ideally involving both the recovery of stolen goods and successful prosecution of the criminals, it becomes understandable that limited data are available on art crime.

INTERPOL's Stolen Works of Art Department acts as an information-gathering point for world art police, keeping track...
of reported crimes and stolen objects in a database and functioning as a point of reference. Interpol publishes annual data as reported by constituent countries, but admits that the data from each country are incomplete and reports only a fraction of the total art crime activity. Even so, INTERPOL ranks art crime as the fourth-highest-grossing criminal trade behind only drugs, arms, and human trafficking. All such rankings are based on best estimates and should be taken merely as an indication of the severity of the crime category. That DOJ also highlights art crime as having become enveloped in the operations of organized crime, therefore funding more sinister activities, should underscore the need to support police efforts to curb this type of crime.10

FBI Art Crime Team

Founded in 2004, the FBI's Art Crime Team features several dedicated agents supported by special trial attorneys for prosecutions. The team also maintains the National Stolen Art File (NSAF), a computerized index of reported stolen art for use by law enforcement agencies around the world.11 The Art Crime Team has recovered over 2,600 items valued at approximately $142 million.12 Such statistics must be understood in context, however. The cited values for art are based on the estimated open market value—that which art with legitimate pedigree may sell for at auction. Estimates of the black market value of stolen art based on the amount that undercover agents were asked to pay during sting operations is 7 to 10 percent of its perceived open market value.13 The FBI has had remarkable success in this capacity despite the fact that a relatively small number of art thefts occur in the United States. Rather, the U.S. serves as a preferred venue to sell stolen art. For this reason, the FBI has helped other countries recover their stolen art and has participated in numerous undercover operations in collaboration with foreign police forces.

Scotland Yard Arts and Antiques Unit

After it was founded in 1969 as a philatelic squad (investigating stamp thieves) and later disbanded, Scotland Yard's Arts and Antiques Unit was restructured in 1989. The unit has seen remarkable success as museum theft in London has gone down by more than 60 percent in recent years, with an average annual recovery of £7 million ($11.3 million) worth of stolen art.14 This follows on the unit's primary engagement with breaking up art forgery and con artist rings. The unit also runs the London Stolen Art Database (LSAD), which includes over

Chained altar pieces demonstrate the threat of theft in houses of worship.
50,000 objects. However, Scotland Yard’s jurisdiction only covers London, and the numerous art thefts outside of the city are investigated by local police with no special training in art crime.\textsuperscript{15}

In 2007, the unit’s funding was cut in half, forcing it to seek private funds to fill out its £300,000 ($487,000) budget.\textsuperscript{16} This demonstrates a lack of understanding of the importance and efficacy of the unit, particularly when an estimated £200 million ($321 million) worth of stolen art comes through the British market each year.\textsuperscript{17} To counter this lack of funds, the unit developed clever new policies, such as ArtBeat, a program in which art world specialists work as special constables for several days each month assisting police officers with ongoing investigations.

**Italy’s Carabinieri Division for the Protection of Cultural Heritage**

Italy’s military police, the Carabinieri, established the Division for the Protection of Cultural Heritage (*Titela Patrimonio Culturale*, or TPC) in 1969. The Carabinieri TPC is the world’s first dedicated art squad, established after the infamous theft by Cosa Nostra of Caravaggio’s *Nativity* from the Church of San Lorenzo in Palermo. It has served, by far, as the largest and most successful art squad in the world, with over 300 full-time agents. However, Italy also reports more stolen art each year (between 20,000 to 30,000 objects) than any other country (runners-up include Russia and Bulgaria, which report fewer than 7,000 objects stolen annually).\textsuperscript{18} The

...this...crime not only depletes and damages the world’s art and its understanding of it but also fuels the arms trade, drug trafficking, and terrorist activity.

Carabinieri TPC has been active in Iraq and Afghanistan and is sufficiently large and well-funded to undertake policing at-risk archaeological sites, both on land and at sea.

**Dutch Art Crime Team**

Founded around 2006, the Netherlands Art Crime Team, *Korps landelijke politiediensten* (*KLPD*), represents one of the new faces on the international art policing scene. Consisting of only a few agents, including the only one in the Netherlands with experience and expertise in investigating art crime, it has developed a national database on stolen art. The team was founded when it became clear that art crime extends into the higher levels of organized crime. Thus, art crime was deemed an issue of national importance.\textsuperscript{19}

**LOCAL OPPORTUNITY**

While major and newsworthy crimes associated with great works of art intrigue the media, as well as museums and galleries, an important domestic dimension to the problem also exists. Most instances of theft reported to local U.S. law enforcement agencies occur on a much smaller scale. Thus, the importance of the crime often remains underappreciated, despite remaining worthy of local attention. Surely, assaults, robberies of financial institutions, or crimes directed against individuals are critical, but it also is important not to lose sight of the significance of crimes directed against cultural property.

Early American artifacts, antique firearms, historic documents, library collections, or items of local history, as well as public art and works of less well known artists, represent the history and culture of a
local community. Thefts of such items for personal collections or conversion to cash have a local, if not national, impact. Recognizing this reality and the opportunity for local law enforcement cooperation, The Ohio State University Department of Public Safety (OSUDPS) and the Columbus, Ohio, Division of Police (CPD) began a joint initiative in 1997 to present programs about crimes against cultural property to members of local security organizations and neighborhood and business communities. Works of art and historic artifacts were identified in public buildings, corporate boardrooms, libraries, religious centers, and other places not previously of interest to law enforcement. Program attendees mentioned that collectibles in homes and works by local artists recognized nationally had a significant dollar value. The program successfully raised awareness. Inventories, documentation of collections, photographic records, and security devices were implemented to ensure that these items would remain available for future generations.

The number of undocument-ed valuable works identified on college campuses continues to be amazing. Works by famous artists valued in hundreds of thousands of dollars continue to be identified, recorded, and protected. While collections in rare book libraries, art galleries, and museums generally are well-known, other art and cultural property often is found in unsuspecting places in the community.

LOCAL IMPACT

What does cultural property loss look like at the local level in the United States, and how do police officers or deputies working at the city, county, or state level view and understand it? Except for those in major cities on the East and West Coasts, most law enforcement agencies do not have a dedicated art theft investigator. A uniformed patrol officer usually responds first and conducts the initial investigation. More commonly, reports are made on the loss of coin collections, antiques, sports memorabilia, or irreplaceable musical instruments, rather than on paintings or sculptures. A recent trend involves unwitting
thieves taking public art pieces solely for the value of the scrap metal, not for their artistic or cultural worth.

The original program partnership between OSUDPS and CPD brought these issues to the working level for patrol officers and detectives. By digging through case files, the local impact became clear. The following cases provide some obvious and interesting examples.

In a crime bulletin issued by CPD’s Crime Analysis Unit, agencies in the area learned of the MO of a burglar targeting antique malls. The suspect hid in the building after closing hours, then forced entry into display cases. This individual seemed selective with specific likes. The list of stolen items included a carte de visite (card of visit) depicting a small photograph of Abraham Lincoln’s casket at the Ohio State House and bearing the name of a Circleville, Ohio, photographer on the back. Also taken were two OSU vs. Michigan tickets from the 1920s and three OSU football team photo postcard sets from the early 1900s.

The OSUDPS/CPD cultural property awareness program recognized crime analysts as a critical link in agencies where these positions exist. One analyst who attended the training program also happened to play music professionally. With the cultural property training, analytical expertise, and a special interest in music, the reported theft of a trumpet from a hotel luggage storage area caught his attention. No one witnessed the incident, and no physical evidence (this occurred before widespread application of video monitoring systems) existed, so solving the crime proved challenging. Reports of this type typically would be filed with little or no investigatory follow-up in many agencies. However, the analyst recognized the victim as a renowned trumpeter and jazz pioneer. The instrument certainly was irreplaceable to the victim and, in the estimation of some, priceless. The value bestowed on the stolen trumpet as an item of cultural interest made the report and investigation a higher priority. Added work by a crime analyst led to a successful recovery.

A local art gallery specializing in glass sculptures reported to the CPD the shoplifting theft of a work described in the offense report as similar to a glass ball or egg and valued at $1,200. With video evidence and a suspect description, a detective investigated the incident. The detective began checking pawn shops for possible leads on fencing sources. A cooperative pawn shop owner admitted to recently accepting a unique piece of art glass but instead of placing the item for sale held it off the books for his own personal collection. On inspection, the art piece differed from the one reported stolen. Going back to the gallery to try and reconcile the report, gallery personnel revealed to the detective that they lost another, more expensive, piece—a glass sculpture valued at over $40,000. The gallery owner explained that he did not want the theft publicized. More likely, the dealer intended to pursue his own efforts to recover the missing piece without involving local law enforcement. Reluctance also may have resulted from insurance issues because this was the third theft from the gallery in less than 12 months. One observation since the OSUDPS/CPD program was conducted in 1997 is that without top-down understanding of
cultural property protection issues, art theft will not become a priority at the local level unless a significant loss occurs in the community.

CONCLUSION

Until local law enforcement gives more special attention to cultural property crime, hopefully, a member of each department will find it as a challenge of interest. Joint initiatives with universities, museums, law enforcement agencies, and experts in the local art community will help ensure that America’s cultural heritage will continue. The theft of important international or local works of art and religious artifacts damages the nation’s knowledge and appreciation of its cultural heritage. While largely an international challenge, there remains a local opportunity for law enforcement to help protect America’s heritage.

Endnotes


2 This information was culled from the Carabinieri’s self-published annual yearbook for internal distribution and the media, in addition to numerous interviews with Colonel Giovanni Pastore and Colonel Luigi Contellessa, the former and current vice commandants of the art squad, respectively.


5 U.S. Department of Justice, U.S. National Central Bureau of Interpol, Cultural Property Crimes Program.


7 Charney, “Art Crime in Context.”


10 U.S. Department of Justice, U.S. National Central Bureau of Interpol, Cultural Property Crimes Program.


15 Vernon Rapley, former head of Scotland Yard’s Arts and Antiques Unit, interview by author, November 1, 2009.


18 The Carabinieri annual yearbook.

19 Martin Finkelberg, interview by author, first published in The Journal of Art Crime (ARCA, Fall 2010).


22 Based on Columbus Police Division investigations.


24 Based on Columbus Police Division investigations.
Hi Tamar:

I thought you in case you are unaware and get questions concerning the Cramblett portrait, plaque and bust, you might like to know where they are located (see below).

Kristin

Kristin Rodgers, MLIS
Collections Curator | Medical Heritage Center
ph: 614-292-9966
go.osu.edu/mhc

From: Garcia, Katie
Sent: Tuesday, July 10, 2012 1:52 PM
To: Rodgers, Kristin
Subject: cramblett

Hi Kristen,

Thanks for the photo. Here is the email thread of me tracking down the bust....

Katie Garcia
Ohio State University
Department of Urology
614-293-4889

From: Riddles, Jack M
Sent: Tuesday, July 10, 2012 10:39 AM
To: Triwush, Diane; Garcia, Katie
Subject: RE: Recent move out of cramblett

Katie,

The portrait, plaque and bust have been crated and are in storage at Accelerated Storage. The will soon be move into storage on Ackerman.

Jack

From: Triwush, Diane
Sent: Tuesday, July 10, 2012 10:36 AM
To: Riddles, Jack M
Subject: FW: Recent move out of cramblett

Jack –

Can you respond to the email below?

Thanks -

Diane Triwush Facility Planner, Facilities and Materiel Management
The Ohio State University Wexner Medical Center
660 Ackerman Cube 2-19 Cell: 614-446-2928 Fax: 614-293-0292

Please Note: I will be focusing on Cramblett and McCampbell related projects for the next few months. I will respond to other projects as quickly as I can. I appreciate your patience during this phase of the Wexner Medical Center expansion.

From: Garcia, Katie
Sent: Tuesday, July 10, 2012 8:58 AM
To: Triwush, Diane
Subject: Recent move out of cramblett

Hi Diane,

I am trying to locate the bust and oil painting of Henry Cramblett that was recently removed. I was given your name as someone who might know where they were taken. I just need to grab a couple snapshots of them for a presentation my doctor will give on Friday. Please let me know if you know where they were moved.

Thanks,
Katie

Katie Garcia
Education Coordinator
Department of Urology
The Ohio State University Wexner Medical Center
Cramblett Hall, 3rd Floor
456 W. 10th Ave
Columbus, Ohio 43210
614 293 4889 phone
614 366 6666 fax

We are committed to improving people’s lives through personalized health care.

This e-mail message is confidential and intended only for the person or entity to which it is addressed. If you are not the intended recipient of this e-mail message or if it appears that you have received it in error, please notify the sender immediately by reply e-mail and delete this e-mail message.
Brent, all:

Some background on the Moses statue to pass on for institutional memory about this object.

Former OSU University College Dean Dr. Tom Minnick reportedly bought this work at a Garth's auction for around $300 before donating it to the Libraries in the mid-1990s.

The sculptor is Erwin Frey (1892-1967), the sculptor of the iconic William Oxley Thompson statue that stands as one of the symbols of the University east of his namesake Library building. As you may know, Frey served on our faculty for 37 years, and created the monumental statue of Thompson that stands in front of the Library. This Moses work was completed in 1951.

In the hectic months after the completion of and move-in to Thompson in late 2009, we located the statue in space assigned to the Libraries in Sullivant Hall. It had sustained some base damage the result of a prank.

We had a preliminary conversation with faculty of the Center for Religion Studies (3rd floor University Hall) during the 2009-10 year. This was recommended to me by Prof. Sergio Soave, then of the Department of Art and Chair of the University’s Arts & Memorials Committee. The chair of the Center then was Prof. Sarah Iles Johnston (.2).

Because of the condition of the statue's base we did not consummate that transfer at that time, and the topic died. Moses has stood in obscurity in Ackerman since then.

We also offered Moses (as The Lawgiver) to Bruce Johnson, then the Law Librarian. No follow-up interest is on record.

My suggestion is that we re-connect with Religious Studies to offer this work to them. Its provenance with Frey is the primary importance of the work; improper handling or disposition of the statue might cause embarrassment to the Libraries and the University.

If they want to know its dimensions, they are 25.5" W x 25" D x 78" T. Height is from top to floor. not including the pedestal base.

Should we or a new owner aim for conservation work to be done on the statue, I would recommend Mr. Dave Terry, a local fine arts conservator. Dave can be reached at beaudane@earthlink.net (Dave did conservation work on the Presidential Portraits on Thompson’s 3rd floor.) His phone numbers are 614-278-9710 (office) 614-260-2689 (cell).

I’ve copied Tamar Chute as our official institutional memory.

Wes
From: Lewis, Brent M.
Sent: Friday, May 30, 2014 12:16 PM
To: Vanecko, Michael
Cc: Martin, Orville; Efkeman, Todd; Boomgaardan, Wesley; Moziejko, Mark; Schilling, Jason E.
Subject: Moses Statue

Mike,

The Moses statue is currently housed inside room 10 South in Thompson. Can you have it moved back to Ackerman?

Thank You,

Brent Lewis, CIPM, CIPI Security Manager
University Libraries Administration and Planning
419A Thompson Library | 1888 Neil Ave. Columbus, OH 43210
614-292-5089 Office | 614-271-0652 Mobile
lewis.1834@osu.edu  osu.edu