Tiffany and Co. Acorn Lamp currently on view at the Farm House Museum in the exhibition Art Nouveau: Lighting with Style. Gift of the Helen and Rex Cook estate. In the Helen and Rex Cook Glass Collection, Brunnier Art Museum, University Museums, Iowa State University, Ames, Iowa. UM2012.207ab
University Museums will be hosting the 6th Annual *Brunnier in Bloom* on the weekend of March 28th. *Brunnier in Bloom* showcases the talent of Ames-area floral designers, garden clubs, and Iowa State University students who are challenged to create a floral arrangement inspired by the current exhibitions in the Brunnier Art Museum. The judges for this year’s *Brunnier in Bloom* are Stewart Burger, Dr. Ann Marie Fiore, and Letitia Kenemer.

Every person who attends *Brunnier in Bloom* will receive one half-off admission pass to Reiman Gardens for the same weekend.

**Friday, March 28th – 6:00 to 8:00 pm**
You will not want to miss the opening night of *Brunnier in Bloom*! There will be cupcakes donated by Ames Cupcake Emporium, a cash bar, and live music by Jen McClung and Jim Coppoc. You will be able to mingle with the floral designers and be the first to hear who the judges have chosen as this year’s winners.

**Saturday, March 29th – 11:00 to 4:00 pm**
Bring your families to *Brunnier in Bloom* on Saturday, March 29th. There will be children’s crafts all day as well as the opportunity to cast your vote for the *Brunnier in Bloom* People’s Choice Award! There will be a raffle with fabulous prizes from local businesses with all of the proceeds supporting *Brunnier in Bloom* and University Museums educational programming.

**Sunday, March 30th – 11:00 to 4:00 pm**
The last day of *Brunnier in Bloom* also has many exciting things in store for attendees. From 1:00-3:00pm, Dot Prater will be giving calligraphy lettering demonstrations. Children’s crafts, the raffle, and voting for the People’s Choice Awards will also be available all day.

Raffle donors include: Reiman Gardens, the Iowa State Center, the Des Moines Metro Opera, Raygun, SiglerComapnies, Canvas on Demand, The Iowa Stater, Wine and Canvas, Great Plains Sauce and Dough, Melissa Stenstrom Fine Jewelry, Prairie Moon Winery, Arcadia Cafe, Dublin Bay, Glazed Expressions, Chocolaterie Stam, +39 Restaurant and many more!

This event is free and open to the public with all donations and funds generated from the raffle going to support University Museums education programming.

Jay N. Darling was a Pulitzer Prize winning, syndicated cartoonist for the *Des Moines Register*, a nationally acclaimed conservationist; and a fine artist. The fine art prints of Jay N. Darling (1876-1962) explore his interests in wildlife conservation.

Jay N. Darling’s images, both cartoon and etchings became the conscience of conservation for over half a century. While Darling has many legacies, one of his most enduring was the development, creation and implantation of the Federal Duck Stamp Program in 1934 under the U.S. Biological Survey (now the United States Fish and Wildlife Service), that was and remains directed towards wetland refuges for wildlife where millions of acres have been rescued, restored and preserved.

Words, Symbols, and Modern Art through July 25, 2014

Words have long been found in art, often symbolic or pictographic, but representing a system of communication nonetheless. With time, the words or symbols themselves came to be viewed as artistic renderings in their own right. When one is not able to understand the language before them, they can separate themselves from the words and often appreciate the work for its pure artistic beauty or the skill needed to create such art. This exhibition will include examples of traditional Chinese calligraphy, the lettering and calligraphy of Father Catich, and the modern art of Ulfert Wilke and Barbara J. Bruene. The exhibition will explore how these works of art connect through their distinct uses of systems of communication, both to create visual representations of language that become art and also how words themselves can be abstracted to become the art.

The Art of China and Japan: Selections from the Permanent Collection through July 25, 2014

In coordination with the opening of the Topel Collection exhibition space in the Parks Library Periodicals Room, diverse examples of Asian art from the University Museums’ collections are installed within the Decorative Arts Gallery. A survey of various materials from China and Japan will serve to explore the great tradition of arts found throughout Asia. Many of the decorative arts and prints that have long been part of the permanent collection will be on display together as a supplement to the scrolls and jades on view in the Periodicals Room.

Other Exhibitions Continuing through July 25, 2014 at the Brunnier Art Museum

Ceramic Tradition I Contemporary Design Traditional methods of decoration influence many contemporary ceramicists today, who continue to experiment with glazes and decorative motifs. These works are linked to the past and the great inspiration that can be found in the use of tradition.

Ann’s Glass The diversity of Ann Brunnier’s taste is especially apparent in the glass she collected, which includes magnificent examples of Roman glass from the turn of the first millennium to masterpieces of American art glass from the late 19th and early 20th century.

French Art Nouveau: Cameo Glass from the Permanent Collection

The Age of Brilliance The Age of Brilliance presents glass objects from the Brilliant Period in American glass (1876-1914).

HOT and COOL: Three Generations of Gaffers This exhibition, located in the entry window of the Brunnier Art Museum, is curated from the permanent glass collection and features 12 works of contemporary studio glass.

Iowa State College Art Pottery This exhibition, located in the entry window of the Brunnier Art Museum, is curated from the permanent collection and highlights over 25 ceramic objects of Iowa College Pottery.

Art Deco Flora and Fauna: Selections from the Iowa Quester Glass Collection This exhibit features glass manufactured by Phoenix Glass Company and Consolidated Lamp and Glass Company during the Art Deco era (1920-1930’s) from the Iowa Quester Glass Collection.
**Illuminating Perception**  
**Explorations of Light and Shadow by Mac Adams**

The art of Mac Adams uses photography, sculpture, and installations.

His sculpture *The Moth* is in the permanent Art on Campus Collection with its site specific installation outside Coover Hall and the Department of Computer Engineering. *The Moth* is an organic form that interacts with the natural surroundings. As the focal point of the sculpture, the image of the moth is created through the negative forms of three marble slabs. The viewer has to find the optimum spatial position for the shape of a moth trapped in the square to visually form. The void of a moth is designed to respond to varying light conditions. Each of the three forms exist as independent structures and only connect when the viewer is in the optimum position.

The sculptures by Mac Adams play elaborate games with shadow and light. The concept of parts converging to make a whole intrigues Adams, and through his sculpture he explores the idea of shadows as units or cells within a larger sculpture. This exhibition combines the shadow sculpture of Mac Adams with additional explorations of light through photographic representations. His art challenges our visual literacy as the presence of light among seemingly unrelated objects generates another layer to the visual message. The juxtaposition of materials and direct light make the abstract appear concrete, thus challenging the viewer to look at the sculpture in many different ways.

Mac Adams was born in 1943 in Brynmawr South Wales, Great Britain. He attended Cardiff College of Art followed by Rutgers University where he received his MFA. He is now a Distinguished Teaching Professor at the State University of New York at Old Westbury, New York. Mac Adams’ international reputation has grown over the last 30 years. He has had over 60 solo exhibitions internationally. His art is in the collections of numerous institutions including Musee National d’art Modern, Center Pompidou, Paris, France, Microsoft Corporation, Harvard University, The Getty Museum of Art in Los Angeles, California and the Museum of Modern Art in New York. He has completed over 14 public art commissions in the U.S. and Europe, the most notable of these is the Korean War Memorial, 1991 located in Battery Park, New York City which was the first major Memorial dedicated to the Korean War in the United States.

Mac Adams is represented by Elizabeth Dee Gallery in New York City and GB Agency in Paris, France. *The art in the exhibition is on loan courtesy of the artist and the Elizabeth Dee Gallery N.Y.C., and is curated and organized by University Museums with support from the College of Engineering, Jim and Kathy Melsa, Al and Ann Jennings, Dirk and Cindy Scholten, the College of Design, and the University Museums Membership.*

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**Upcoming Education Program**

Thursday, April 17 at 7:00 pm, Christian Petersen Art Museum, 1017 Morrill Hall  
**Shadows of Perception**

How do our sensory and perceptual systems acquire information about the world, and how does the mind attend to some aspects of the world and ignore other aspects? Join Eric Cooper, associate professor in Psychology, as he shares his knowledge of perception and how the brain perceives shadows. Also take this opportunity to see the current exhibition Illuminating Perception: Explorations of Light and Shadow by Mac Adams.
For over 150 years the building that has become the Farm House Museum has served as the one constant, the one structure that has tied the countless stories of Iowa Staters, past and present, together. It was the very first and only building constructed before the Morrill Land Grant Act was signed into law and served as the modest cornerstone for what would become one of the premiere land grant institutions in the United States.

Adonijah Welch, Seaman Knapp, James Wilson, Charles Curtiss, and Floyd Andre are all Iowa State luminaries that once called the old house home. Presenting their legacy and drawing attention to their contributions to the development of this institution into what it has become today is one of my great joys as Interpretation Specialist of the University Museums. It is a great honor for me to be able to uncover, preserve, and retell the many stories of these men, their families, and their time on campus (and in the house) to the many guests that come through the Farm House Museum’s doors.

This past August 8th, I received a wonderful opportunity to add to those stories in the form of a last minute email request for a tour of the Farm House Museum.

Hello,

I know this is rather last minute, but I’m trying to put together an end of the summer road trip through Iowa and Wisconsin. My parents [Marian and Bob] will be traveling with me and one of my mother’s requests is to see the residence where she lived and worked while attending Iowa State in the fall of 1942.

Barb Swenson

After writing Barb back to confirm the tour and inquire on her mother’s name, Marian Swenson (Halvorson), I went straight for Mary Atherly’s book: Farm House: College Farm to University Museum, and found that there wasn’t an account of Marian’s time in the house. I became extremely excited about Marian, and Bob (Marian’s husband), and Barbara’s visit. Could this be a missing piece in the history of the house? I was looking forward to filling in that missing piece if it was.

As you know August in Central Iowa can be hot, really hot, and I was a little worried that touring a man and woman in their 90’s through the sweltering Farm House Museum might be a bit much if the heat was too severe, but I needn’t have worried; when August 8th arrived it turned out to be a perfect summer day. The high was in the mid-80’s and with the doors and windows open the temperature couldn’t have been better.

Marian, Bob, and Barbara arrived and as soon as Marian turned up the entry-path and I opened the door, her lovely smile lit up and the trip down memory lane began. Marian had started her education at Concordia College and transferred to Iowa State because it had a strong dietetics program and her uncle was friends with Charles Curtiss. That connection to Curtiss played an important role as the young Marian needed to find a way to pay for her lodging and Charles and Olive wanted some help around the house. Marian traded her help in the kitchen and around the Curtiss home for that lodging. As we walked through the museum Marian didn’t recognize much of the current décor (primarily because the University Museums have tried to capture an earlier period of the Curtiss residency), but once we passed into the modern kitchen Marian chuckled and started telling her stories of setting the table and serving meals for the exacting Olive Curtiss. Marian cast a nervous look over her shoulder and with a mischievous smile admitted to taking some of Olive’s recipes with her after she left their service to add to her own cookbook. “But I was never as good of a cook as Olive was,” she chuckled. Her daughter Barbara winked and said, “Mom has always been the best cook around, she’s just modest.”
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We continued to tour the house and I relayed some of the stories that I knew about the house, but continued prompting her for more of her stories. She admitted to having a bit of a lonesome student experience as she was lodged in the Curtiss house, away from her fellow students, and a non-traditional student having spent those two years at Concordia. Regardless she had done some fun things like join the marching band playing her French horn.

When we had finished touring the main floor I asked Marian if she wanted to brave the steep stairs to see the upper floor. The 91 year old smiled and said “Yes, I do. That is where I stayed when I was here”. So we climbed the two flights of stairs to reach the room that she had called home during her time at Iowa State. Marian wasn’t completely sure which room she stayed in on that third floor, but felt that the East room seemed to fit her memory best. She then relived the tale as to why she didn’t finish her education at Iowa State. “I was home for winter break when my Mother was diagnosed with terminal cancer”. “I stayed home to help my father with my younger siblings after my Mother passed away”. “I was needed back home and didn’t return to finish my education, and I half expected to see some of my mementoes and belongings that I had left behind here when I left”. She then pulled out a yellowed envelope from her pocket and handed it to me. “Dean Curtiss, sent me this lovely letter after my mother died. He lost his Olive that same year and his words have always meant a great deal to me. I’d like you to have it.”

It read:

My dear Marian,

Mrs. Haugen called a few days ago while I was at the hospital in Rochester, and told us of your Mother’s death. I am very sorry to learn that she had passed away; and while it was not unexpected, we are never ready to lose our dear ones. It was nice that you could be with her and comfort her and give her the help that she needed.

I have been at Rochester twice recently and had a major operation. I have been making good recovery and feel much better. I will have to go back for checking again in about three months. They are terribly crowded at Rochester now, and on account of so many of the doctors being away they haven’t help enough to take care of the people who come there for treatment.

What are your plans for next year? If you come back to Ames, I would be pleased to have you come in and see me. We might be able to work something out.

With kindest personal regards and my deepest sympathy to you and your family, I am Very sincerely yours,

C. F. Curtiss

This wonderful gift has been added to the Curtiss papers in the Special Collections of Iowa State University.

I admit to being a little lost for words at this point and Marian, Bob, and Barbara worked their way down the stairs as we finished up the visit. Marian continued her personal story, relaying how she met Bob at choir practice for church in 1947. How her four kids all went to land grant schools. How her brother Harlan, the Air Force gunner, lost his life in the Pacific during WWII. I gave Marian a big hug in thanks for her wonderful stories and she thanked me for the opportunity to relive those few months that she was the student assistant to the Charles and Olive Curtiss.
This is the life of C.Y. Stephens Auditorium’s stage curtain, *Silver Code*. Through 45 years and over 3,000 performances, the textile has hung suspended from eighty-one grommets, its 2,800 pounds of woven warp and weft subject to the unrelenting tug of gravity. Woven on a single loom in Kyoto, Japan then rolled up for transport to Ames, the 80x35-foot textile has not laid flat since it was first unfurled for hanging at Stephens in 1969.

That’s about to change. University Museums’ conservation of the curtain — which so far has funded a multi-month, two-person cleaning team — will employ New-Jersey-based stage rigging experts iWeiss to replace and double the number of grommets, repair wear-and-tear damage, and install an automated lift system (yes, all 2,800 pounds is still lowered — and raised — by hand, using weights, ropes, and human strength).

Though there are many businesses that specialize in stage rigging, University Museums couldn’t rely on just any company, because *Silver Code* is not your average curtain — it’s a work of art. Performing surgery on such a historical and monumental textile carries risks and requires expertise, and iWeiss possesses the skills and experience to succeed at such a tall order. Recently, in 2011, the highly regarded company — which traces its history back to the 1900’s, and was reincorporated in 1981 — changed its name to reflect the creativity and excellence that characterizes its diverse skillset and willingness to approach novel problems. Now “iWeiss Theatrical Solutions,” the company does everything from producing stage curtains that qualify as art (for the Arsht Center’s Ziff Ballet Opera House in Miami, Florida, they digitally printed artist-design panels, sewed them seamlessly together, and then had the artist apply finishing touches); to contributing to the sets of King Kong, CATS, and Book of Mormon; to outfitting the Victoria’s Secret Fashion Show in luxe velvet drapery; and to hanging a 30-ton whale skeleton for Museum of the Earth in Ithaca, New York. Anything vertically oriented that’s theatrical and artistic, they can handle.

Thus, it makes sense that University Museums would rely on iWeiss to bring *Silver Code* up to, well, a more modern code. Their plan includes laying the curtain flat on a large sheet of muslin, repairing grommet holes and replacing the old grommets with new ones spaced twice as frequently, and — if enough funding can be secured — installing an automated lift that would ensure a quicker, less physically demanding fly time (the current manual rate is 13 seconds, with two stagehands).

Not only would this work ensure that *Silver Code* hangs strong for decades to come, it would offer local employment; the quote on the automatic lift system specifies local labor.

Thus the entire *Silver Code* project — with a budget of $175,000 — coordinates multiple aspects of conservation, and multiple players. Conservation of the visible textile surface, led by Textile Conservation Fellow Katherine Greder, is accomplished in-house, and iWeiss will contribute technical expertise. Each stage of the iWeiss repair process has its own unique purpose: the grommet replacement is essential to the curtain’s continued well-being, and the automated lift system would offer a speed of up to 60 feet per second. At that rate, *Silver Code* — at 30 feet high — could theoretically appear (or disappear) in two seconds, an improvement of over 600%.

Now that’s a quick jump! University Museums looks forward — in conjunction with the team at iWeiss — to putting a spring back in the step of *Silver Code*.

To contribute to the conservation of *Silver Code* online go to www.foundation.iastate.edu/museums
Please make your donation to the University Museums Special Projects fund under Gift Designations, and indicate C.Y. Stephens Curtain Conservation in the Notes field.

To mail your contribution to the conservation of *Silver Code* please indicate the University Museums Special Projects fund number 2311822 and C.Y. Stephens Curtain Conservation in your check’s memo field. Checks can be mailed to the Iowa State University Foundation, P.O. Box 868, Ames, IA, 50010-0868.

For further information on contributions or the conservation of *Silver Code*, please contact Lynette Pohlman at 515-294-6966 or lpohlman@iastate.edu.
Sunday, March 2 from 12:00 to 2:00 pm, C.Y. Stephens
Silver Code – Backstage Pass
Join the University Museums staff for a backstage pass to see one of the newest acquisitions to the Art on Campus Collection. Visitors are invited to view the C.Y. Stephens Curtain and conservation project up close and personal. Visitors should enter the southwest or southeast door nearest the side parking lots.

Wednesday, March 5 at 5:20 pm, 1017 Morrill Hall
Artful Yoga
Build strength, endurance, and balance in a yoga class that will leave you feeling relaxed and centered. Behind all of those sore muscles you may find patience, peace, and a stronger mind/body connection. No yoga experience is necessary, but please bring your own mat. This free yoga practice is sponsored by the University Museums and Recreation Services.

Thursday, March 6 at 7:00 pm, Christian Petersen Art Museum
PoPS Night in the Lower Gallery
Products of Public Space is an interdisciplinary, experimental learning studio. It is a “reality” studio in that the class and its student work are the feature of the exhibit, which is open to the public. The focus of the studio is on creative process that includes collaboration across disciplines. Come experience the creative process and hear directly from the students about their work during this open house.

Tuesday, March 11 at 12:00 pm, Brunnier Art Museum, 295 Scheman
Lunchtime Gallery Talk
Assistant Curator Adrienne Gennett will tour the exhibition Words, Symbols, and Modern Art which focuses on traditional Chinese calligraphy and how writing systems have inspired modern and contemporary artists to explore these techniques in their artistic endeavors.

Wednesday, March 12 at 5:20 pm, 1017 Morrill Hall
Artful Yoga
Build strength, endurance, and balance in a yoga class that will leave you feeling relaxed and centered. Behind all of those sore muscles you may find patience, peace, and a stronger mind/body connection. No yoga experience is necessary, but please bring your own mat. This free yoga practice is sponsored by the University Museums and Recreation Services.

Wednesday, March 26 at 12:00 pm, Coover Hall, West entry
ArtWalk – The Moth in the Machine
Did you know that the first ever computer ‘bug’ was actually a moth getting stuck in an early computer and causing it to malfunction? The story of that tiny, fragile creature disrupting technology was a compelling source of inspiration for Mac Adams’ The Moth. Meet your guide at Coover Hall’s west entry.

Wednesday, March 26 at 5:20 pm, 1017 Morrill Hall
Artful Yoga
Build strength, endurance, and balance in a yoga class that will leave you feeling relaxed and centered. Behind all of those sore muscles you may find patience, peace, and a stronger mind/body connection. No yoga experience is necessary, but please bring your own mat. This free yoga practice is sponsored by the University Museums and Recreation Services.

Friday, March 28, 6:00 to 8:00 pm, Brunnier Art Museum, 295 Scheman
Flowers after Hours – Brunnier in Bloom
Stop and smell the roses at opening night of University Museums’ annual Brunnier in Bloom. This event showcases the talents of central Iowa floral designers and garden clubs as they are challenged to create arrangements inspired by works of art on exhibition in the Brunnier Art Museum. On opening night you will be the first to hear who the judges choose as this year’s winners, while enjoying music, light refreshments, and mingling with the floral designers.

Saturday and Sunday, March 29 and 30 from 11:00 to 4:00 pm
Brunnier Art Museum, 295 Scheman
Brunnier in Bloom
Celebrate spring and the current exhibitions during Brunnier in Bloom, the Museum’s annual pairing of beautiful art and fabulous flowers. This event showcases the talents of central Iowa floral designers and garden clubs as they are challenged to create arrangements inspired by works of art in the Museum’s collection. Visitors will be able to cast their vote for the People’s Choice award and participate in a raffle for prizes, with all of the proceeds supporting Brunnier in Bloom and University Museums educational programming.
In Memoriam...
Two University Museums members and supporters passed away this February. Their ongoing generosity and dedication to the mission of the University Museums will be greatly missed.

Kenneth R. Schumacher, 64, of Iowa City and Ames, died Friday, February 14, 2014, at the University of Iowa Hospitals and Clinics. Kenneth Robert Schumacher was born May 1, 1949, in Manning, Iowa, the son of John and Wanda (Shride) Schumacher. Following graduation from Coon Rapids High School, he attended and later graduated from Iowa State University, where he also did his graduate studies. Ken married Dana Starkey on May 27, 1978, in Ames. His career in theatre production began at the Iowa State Center in Ames, and continued with the Civic Center of Greater Des Moines, the World (now Fitzgerald) Theatre in St. Paul, MN, and for the past nine years, Hancher Auditorium. He was an ardent supporter of the arts, and particularly loved dance and art glass.

As a memorial for Ken Schumacher, University Museums will collect contributions to acquire a contemporary glass sculpture for the permanent collection. The selected new work of art will be announced during the University Museums’ 40th Anniversary Year to be celebrated in 2015.

A superb lighting designer and artist, Ken took great pleasure and delight in adding the final aesthetic element to many exhibitions at the Brunnier Art Museum and the Christian Petersen Art Museum. For over thirty years, Ken’s favorite exhibitions to transform with light were contemporary glass sculptures by international artists from Harvey Littleton (1985) to Dale Chihuly (1986) to Steven Procter (1989) to Flora Mace and Joey Kirkpatrick (1993) to Pilchuck Glass (1994) to Josh Simpson (2001). Historical American cut, Art Nouveau and pressed glass, along with traditional painting and sculpture exhibitions were also caringly lit by Ken, who provided the light with its magic to nearly 100 exhibitions at the University Museums.

Contributions may be made to: Iowa State University Foundation, 2505 University Boulevard, P.O. Box 2230, Ames, Iowa 50010-2230, University Museums Account Number: 2353512. Please note on gift correspondence for: Ken Schumacher Memorial

Elizabeth Anne Riley Sheridan, 66, mother of University Museums Collections Manager and Communications Coordinator Allison Sheridan passed away at her Wisconsin home on Friday February 14, 2014. She was born on September 5, 1947 in Louisville, Kentucky and was raised in Pewee Valley, KY a daughter of the late Jack Woodward and Betty (Geiger) Riley. She graduated from Oldham County High School with the class of 1965. On July 3, 1971 she was married to Edward Devoy Sheridan after a whirlwind romance.

She attended Eastern Kentucky University in Richmond, KY receiving her Bachelor’s Degree in History. She furthered her education at Nova University in Florida obtaining her Master’s Degree in Education. She started her career in education by first teaching in Martin County, Florida and continued doing so for 20 years. She was honored to receive the State of Florida’s social studies teacher of the year. While in Florida her daughter Allison Hite Sheridan was born in 1979. She then moved to Winter, Wisconsin and became Director of Student Support Services at Mount Senario College in Ladysmith, WI. Then she went on to become middle school principal at Colby School District in Colby, WI. To eventually retiring as Superintendent of the Winter School District in Winter, WI. In her retirement years she was a student teacher supervisor for the Norda Co. In recent years she volunteered for the Keweenaw National Historical Park in Calumet and served on the board of the National Parks of Lake Superior Foundation.

Online condolences can be left for the family at www.ericksoncrowleypeterson.com. Memorials can be made in her honor to: National Parks of Lake Superior Foundation, 1901 W. Ridge St. Suite 9,Marquette, MI 49855 www.nplsf.org
The inaugural exhibition of the Topel and Cheng Collection was dedicated in the Periodicals Room of Parks Library on January 30th. We thank Drs. Jay-Lin Jane Topel and David Topel for their extraordinary gift and continued support.

A newly commissioned portrait of Neil Harl by Liza Amir was unveiled on February 5th at the dedication of the Harl Commons inside Curtiss Hall. College of Agriculture and Life Sciences Dean Wendy Wintersteen joined Darlene and Neil Harl. Photos by Bob Elbert.

On February 6th, visitors had the chance to see the C.Y. Stephens curtain *Silver Code* up close and hear about the conservation project. Ken Jolls, ISU professor of chemical and biological engineering, provided musical entertainment for the crowd on the piano.
The Iowa State University Museums exhibit art from around the world dating from ancient times to the present, historic Iowa State material culture, and modern and contemporary sculpture. In addition to its permanent collection, the University Museums offer changing exhibitions, accompanied by related educational programs and publications.

One of last year’s Brunnier in Bloom Honorable Mention winners by Marical Kelly of Lincoln Center HyVee Floral was inspired by a Ludwig Koloman Moser vase.