Prof. Leroy Lamis Earns Wide Distinction In Art World With Plastic Sculptures

". . . a quiet, serious artist who has channelled his creative impulses and his ability for sustained work into one direction and one material." Thus George W. Staempfli of the Staempfli Gallery, New York City, describes Leroy Lamis, Associate Professor of Art at Indiana State University.

Professor Lamis has won international recognition with his sculptures in luminous plastic. He uses clear or opaque plexiglass, colorless or colored, in his constructions of cubes, squares, and rectangles. Of Lamis' work, in an area of art known as "constructivism," Staempfli declares, "He has an intuitive feeling for his material; he builds cubes within cubes, rooms within rooms; . . . though transparent they seem invulnerable and inaccessible . . . like a silent, mysterious retreat."

Leroy Lamis came to Indiana State University in 1961 after five years at Cornell College in his native state of Iowa. Earlier he had taught in New York and California public schools. A graduate of New Mexico Highlands University, he took his masters' degree at Teachers College, Columbia University.

Mr. Lamis now devotes nearly all his creative efforts to his sculptures in plastic, though he has done some painting as well as constructions in glass, metal, and fibrous materials. He teaches courses in design.

His studio and a workshop are in his home at 3101 Oak Street. Here he painstakingly saws, buffs, and laminates the plexiglass planes that form his art pieces.

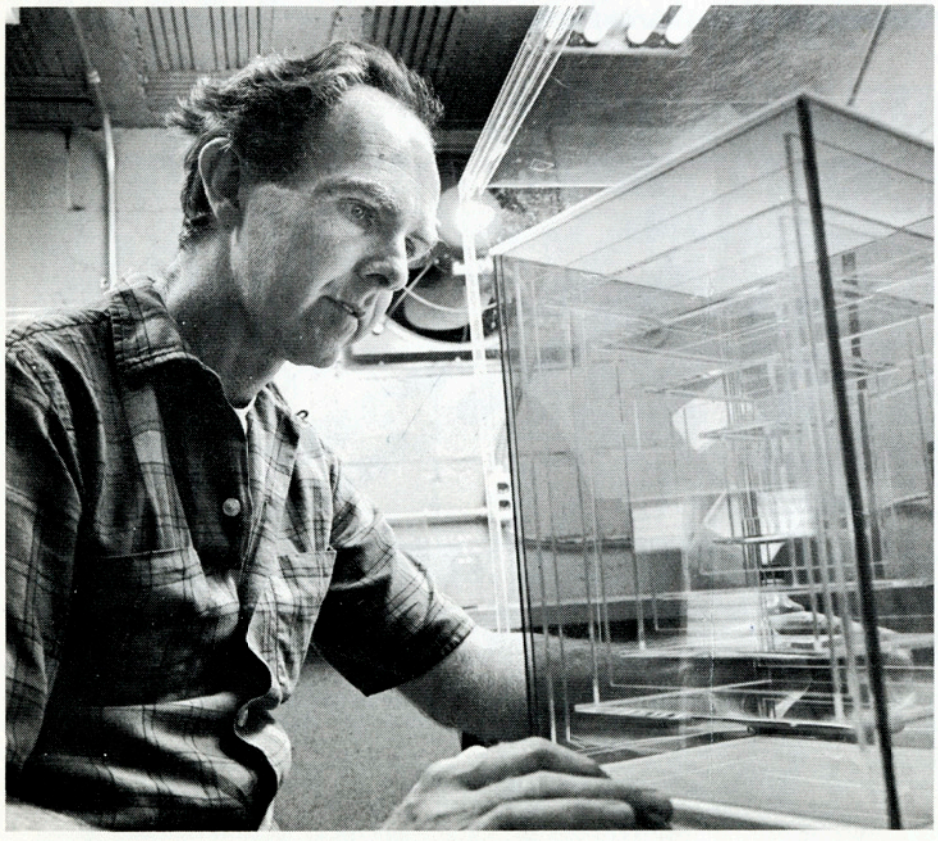
Currently, he has a one-man show that is completing a six-city tour. Now in Tacoma, the exhibit has been displayed in New York City, Louisville, Indianapolis, Des Moines, and La Jolla, Calif.

Lamis' works have been purchased as a part of the permanent collections in major museums, including the Whitney Museum in New York, the Albright-Speed Museum in Buffalo, the Joseph H. Hirshorn Collection in Washington, and the Des Moines Art Center. Last year he was commissioned by the New York State Council of the Arts to do 14 pieces. They will go on display this month.

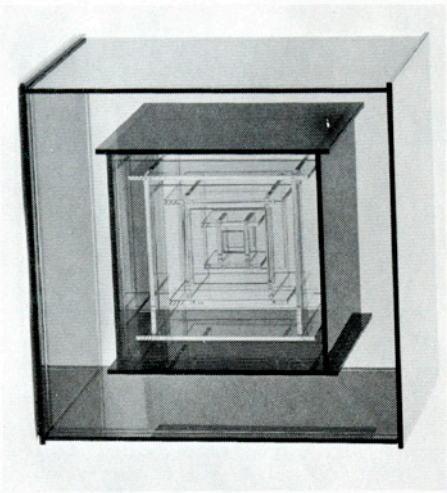
His sculptures are also included in more than 20 private collections. His works have been shown in nearly 40 galleries in this country and abroad, and they have been written about in more than 20 publications.

A quiet, but forthright man, Mr. Lamis says, "One need not be arty to be an artist." His success has given him quiet satisfaction. Since 1958 he has done more than 200 sculptures, all different but essentially variations of cubes. His work is in demand, and a 12-inch cube sells for about $1500.

Mr. Lamis and his family will be in England and Europe next year on leave of absence. He plans to renew acquaintance with English artists who are working in plastic and doing work similar to his own.



Leroy Lamis at work



Shown above is Leroy Lamis' "Construction #136," done in 1967. This piece is now in the Mack Gilman Collection.

Cap, Gown, Hood – Medieval Garb

It's one of the spring rituals. Grown men and women — otherwise sensible, even dignified, faculty members — don bizarre archaic garments, parade in an air of medieval ceremony and mystery, and assist in a program marking the end of students' formal education. And they call it "commencement."

The academic robes and hoods and hats had their origin among university scholars of six centuries ago. The robe is basically that of the medieval scholar-cleric, and today's model is about the same garb that had evolved by the sixteenth century.

The hood was originally a headcovering of a very common type, but by 1489 at Oxford it had become the mark of a man who had attained a degree.

The mortar board used today has developed out of the skull cap or round cap that replaced the hood. Gradually, the cap became fuller and assumed a square shape. During the English Reformation the cap added folds of material, and a stiffening board was necessary. The cap, then, had become a skull cap with a square of covered cardboard fastened to it, all topped with a tassel.

In 1895 the Intercollegiate Commission adopted a code which has been accepted by 95% of American colleges and universities. The code regulates the styles of academic gowns and prescribes the colors which represent the fields of learning.

Colors assigned include:

White—Arts and Letters
Red—Theology
Royal Purple—Law
Orange—Engineering
Lilac—Dentistry
Green—Medicine
Blue—Philosophy
Pink—Music
Light Blue—Education
Sage Green—Physical Education
Silver Gray—Speech