DEAN BACHTEL MARKS END OF 16-YEAR CIA CAREER

An expert sailor, Dean Bachtel hopes to have more time “underway”.

INSTITUTE FILM IS ONE OF NATION’S BEST

“To Teach Yourself”, a student recruiting film completed last spring by the Institute’s Development Office has been chosen as one of the best college-produced films in the nation.

The award will be presented this July in Minneapolis at the national conference of the American College Public Relations Association (ACPRA). Virtually every college and university in the country holds ACPRA membership.

The film was entered in the electronic media division of the ACPRA’s National Communications Competition. ACPRA officials informed the Institute that 62 films were entered in the division. Only twelve were singled out for national recognition. Half of the winning entries were from large state-financed universities.

“To Teach Yourself” was sponsored entirely by the CIA Women’s Committee.

Filmmaker, Michael Wagner, formerly of the Institute faculty, served as producer-director. Institute coordination was the responsibility of development and public affairs director James Szubski, who also assisted Wagner in film and audio editing. The film’s original score was written and performed by Frank Boehnlein, then a doctoral candidate in composition at the Cleveland Institute of Music.

Upon learning of the award, development director Szubski said, “I am extremely gratified but not at all surprised. I knew we had a winner as Mike Wagner and I saw the film taking shape on the editing machine. Wagner did a magnificent job.”

This is the third national ACPRA award won by the school. In 1970 the school catalog and an exhibition poster were similarly honored.

The film is available on request from the Admission Office to interested art teachers, guidance counselors, civic groups and alumni.

It is difficult to measure sixteen years of service and dedication. In the case of Clayton Bachtel, the Institute’s director of admissions and dean of students, it is almost impossible. As Dean Bachtel retires this summer he has every reason to be proud of the job he has done. Perhaps the best measure of that job is that an overwhelming percentage of the candidates he picked for admission, graduated.

Institute director, Joseph McCullough said of Dean Bachtel, “Clayton always demanded uncompromising quality in the work of those seeking to enter the school. This policy has strengthened the Institute, maintained its standards and given its students a sense that they were truly special people in a special place.”

Virtually every student who has entered the Institute in the past decade-and-a-half knows him. What most don’t know is that he was at the school six and often seven days a week. And, until a recent bout with illness, he never missed a day of work. Some may have grumbled about “old man Bachtel”, yet others remember having his sympathetic ear at 3:00 a.m. when their worlds seemed to be falling apart.

Dean Bachtel is a native of Akron and a 1932 graduate of the Institute. He earned his B.S.E. from Western Reserve University that same year and an M.A. in 1940. During World War II Bachtel served in the South Pacific combat zone as assistant field director for the American Red Cross.

He began his teaching career at the Cleveland Museum of Art, taught at Cleveland’s East Technical High School for 13 years and headed the art department at Cleveland Heights High School. He also taught Saturday and evening classes at the Institute before becoming assistant director in 1956.

continued on pg. 2
DEAN BACHTEL continued

He is an accomplished watercolorist and has exhibited at the Cleveland Museum of Art, Akron Art Institute, Brooks Memorial Gallery (Memphis, Tenn.), Indiana State Teachers College, Kansas State Teacher’s College, Abilene Museum of Fine Arts, Davenport Art Gallery, Ohio Wesleyan University and the Ogilvie Institute. During World War II he was represented in the United States Army art shows: Sydney, Australia; New Zealand; New Guinea and New Caledonia. His work is owned by the Cleveland Museum of Art, Franklin D. Roosevelt Memorial Collection, Hyde Park and many private collections.

Bachtel served in the South Pacific with the Red Cross during WWII. He is pictured here with an Army friend.

Dean Bachtel plans to paint and travel after leaving his post at the end of May. He also hopes he will be able to devote some time to his long-time love, sailing.

He believes that the school’s accreditation in 1969 and its recent alliance with the Union of Independent Colleges of Art (UICA) are the two most significant factors in increased admissions applications. Dean Bachtel remarked, “Most high school art teachers knew we were one of the finest professional schools in the country. The accreditation and our UICA membership confirms this belief. Now these teachers are recommending the school to their students without reservation. The UICA Mutual Application Program (MAP) has also given us an opportunity to reach almost every art-oriented high school student in the nation. We certainly could not afford to do this on our own.”

“With these advantages and the fact that my successor, John Swift, is knowledgeable in student financial aid I am certain of a bright future for the admission office,” Bachtel said.

INSTITUTE GRADUATES 48 BFA’s—SCULPTOR AND GRAPHIC DESIGNER ARE GUND WINNERS

Traveling Scholarship winners are (left to right) Irma Osadasa, $1500; John Spirk, $1200; John Nottingham, $1500; Gary Spinosa, $2500; Dominic Scibilia, $2500; Christine Federighi, $2500 and George Sumerak, $2000.

Five years of intensive studio and academic work were climax May 12 for 48 Bachelor of Fine Arts degree candidates at the Institute’s eighty-ninth annual commencement.

Teacher Training certificates were awarded to eight students who have completed requirements in the joint art education program of the Institute and Case Western Reserve University. Five other joint-program students were also awarded the Master’s degree in Art Education.

(Examples of the work of the Class of 1972 will be on exhibit in the Institute galleries throughout the summer.)

Professor Paul B. Arnold, chairman of the art department of Oberlin College, delivered the principle address at the graduation ceremonies: “Where Do We Come From? What Are We? Where Are We Going?”

The annual honors and awards were presented by Mrs. David L. Grund, president of the board of trustees.

Two Agnes Gund Memorial Scholarships, for $2500 each, were presented to Gary Spinosa and Dominic Scibilia. A $2500 Helen Greene Perry Traveling Scholarship went to Christine Federighi. George Sumerak received the $2000 Mary C. Page Memorial Scholarship. Recipients of the two $1500 Women’s Committee Scholarships are John Nottingham and Irma Osadasa. John Spirk was presented the $1200 Nancy Dunn Memorial Scholarship.

Additional Special Awards were presented. The Henry G. Keller Memorial Award went to John Bonath, a third year student. The Horace Potter Memorial Scholarships were awarded to Susan Schmidt, a second year student and Jon Havener and Gretchen Williams, both fourth year students.

Third year student, Peter Kaniaris received the Eastman-Bolton Memorial Award. BFA candidates George Sumerak and Constance Moore were presented respectively with the Otte F. Ege Memorial Award and the Jack Johnson Memorial Award. The Ford Motor Company Awards were earned by John Nottingham, John Spirk and Robert Houry, all members of the 1972 graduating class.

PLEASE HELP

THE ALUMNI FUND
MAY SHOW REFLECTS CIA EXCELLENCE

Approximately one-half of the 238 artists represented in the 53rd May Show of the Cleveland Museum of Art are, or have been, associated with the Institute. A number of them merited prizes and honors.

Painting instructor John Pearson won the $1000 premiere award for his "systems" silkscreen painting "Rotation Series: Segment: No. CM". The Horace E. Potter Memorial Award for Excellence in Craftsmanship went to enamelist William Harper, '67.

Special mentions in painting were awarded to Mark Krieger, '67, painting instructor Edwin Mieczkowski '57 and Michael Vessa, '71.

John Pearson and Michael Vessa, '71 both received Special Mentions in Graphics. Earning Special Mentions in Crafts were ceramics instructor David Batz, and Institute metalry instructors, James Mazurkewicz, '67 and John Paul Miller, '40.

ALUMNI LIBRARY

Beginning this summer contributing CIA alumni and former students will be granted lending and research privileges at the Institute library.

The Alumni Association is concerned with providing this valuable resource to graduates and former students in order to enhance their professional development.

In order to defray the additional cost of this program the Institute alumni office has proposed that all graduate alum-
Faculty Survey

David Batz (ceramics) received a special mention for a ceramic piece in Cleveland Museum of Art’s May Show. He also exhibited in the Sixth Biennial Beaux Arts Designer/Craftsman Show at the Columbus (Ohio) Gallery of Fine Arts, the Cleveland Independent Artists Exhibition and the Fifteenth National Exhibition at the Fall River (Mass.) Art Association.

Carroll Cassill (printmaking) exhibited his works in an international invitational print show sponsored by Utah State University (Logan) and a national invitational print show sponsored by the Design Center, Iowa State University (Ames). Cassill also participated in the Northeast Ohio Invitational Print Show at the Akron Art Institute. He helped to judge the annual area artists exhibit sponsored by Tri Kappa Sorority, Fort Wayne, Ind.

Joseph Cintron (portrait painting) recently attended a dinner party at the Hollenden House Hotel for the unveiling of his portrait of Herbert J. Hausser, president of Hausser and Heintel, CPA. The painting will hang at the office of Hausser and Heintel in the Terminal Building (Cleveland).

Roger Coast (graphic design) exhibited his works in a two-man show at the Massillon Museum during the month of April. Coast also participated in the Brecksville-Broadview Heights (Ohio) PTA Council Art Mart.

Peter Dubaniewicz (painting) is conducting a four session critique class at the Chagrin Valley Art Center, (Chagrin Falls, Ohio).

Carl Floyd (sculpture) displayed his works at Bucks Inn (Madison, Ohio). He also created a large painted mural in cement especially for the Inn.

Joseph Jankowski (painting) juried the Newman Religious Art Exhibit and the Cleveland Athletic Club Art Exhibit during April. He lectured on “Critiquing Paintings” at the Hillcrest Art Association, the Lakewood Art Association and the Euclid Art Association. Jankowski exhibited his paintings at the Women’s Art Forum (Wichita Falls, Tex.). He also lectured and demonstrated to students at Brush High School (Lyndhurst, Ohio) during their first Cultural Day.

Robert Jergens (painting) was one of six artists whose work was loaned by the Brecksville Art Gallery for a special show at Brecksville (Ohio) library.

John Pearson (painting) won a $1000 award for painting and a juror’s award for drawing in the Cleveland Museum of Art’s May Show. He had a one-man show at the New Gallery (Cleveland) and his New York show at Paley & Lowe was reviewed in the February issue of Artforum.

Mary Ellen McDermott (enameling) had two enameled pieces accepted in the Cleveland Museum of Art’s May Show. She is currently working on preliminary designs for the parish church of a Philippines senator from Manila.

Ann Roulet (literature) wrote an article on The Gallery-Going Scene for the new magazine, Cleveland.

Julian Stanczak (painting) exhibited his works in March at the London Arts Gallery (Detroit) and had a one-man show of his serigraphs at the Cincinnati (Ohio) Art Museum.

Frances Taft (art history) is the new president of the Western Reserve Architectural Historians and new president of the Cleveland chapter of Phi Beta Kappa. She lectured for the CIA Women’s Committee scholarship benefit and to the Institute’s students on “Megalithomania”. She also lectured to the Northshore Art League of Chicago in March.

Richard Treaster (watercolor) had a one-man show at the Mansfield, Ohio Art Center.

William Ward (calligraphy) had a two-man show with his wife at Malvina Freedson Gallery (Lakewood, Ohio).

Helen Weinberg (literature) wrote the article “Norman Mailer, Activist” which will be included in a collection of articles on contemporary American writers to be published by the University of Indiana Press in early fall. She also writes frequent book reviews of new novels for the Cleveland Plain Dealer.

Joseph Zeller (ceramics) had two pieces accepted in the Cleveland Museum of Art’s May Show. He is program director for the Lake Erie Island Workshop, a ceramics workshop for independent artists to explore new areas of ceramic work.
Swift was graduated from Ohio’s Wittenberg University in 1966 with a B.F.A., and earned his M.F.A. at the University of Minnesota two years later.

He has taught in the art departments of Groton School, Groton, Mass. and Anderson College, Anderson, Indiana. Since 1962 Swift’s work has been shown in 19 exhibits in the East and Midwest. It is also part of several permanent collections.

He is an avid tennis player and enjoys hockey. He is married and the father of two children.

When asked about his views concerning his new position Swift said, “I suppose there’s no way to say it without sounding trite, but Clayton Bachtel leaves some big shoes to fill. My most earnest hope is that the school’s alumni and all the art teachers who have cooperated so wonderfully with Clayton over the years, will give me the same sort of assistance and consideration.”

UICA Faculty Grants
Aid Art History and Design Departments

C.I.A. instructors Elizabeth Breckenridge and Christopher Williams were each awarded $1600 grants under the 1971-72 Union of Independent Colleges of Art (UICA) Faculty Grants Program. They will use the grants to expand the art history and design curriculums at the school. This grant program is one of a number of joint UICA efforts undertaken annually. The UICA is a national consortium of eight of the oldest and most vigorous, independent colleges of art in the country.

A member of the art history faculty, Mrs. Breckenridge will use the funds to research and assemble materials for a new course in the History of American Crafts. The course will examine the changing conditions in the production of useful objects in the United States from the handcraft industries of the colonial period through the rise of the machine age, up through the present. She feels the most pressing need in research for this subject centers on the period 1830-1900, particularly in the vernacular crafts, the work of the early studio craftsmen of the Arts and Crafts Movement, and the work of early commercial designers. Her travel and research will be concentrated this summer in New England, the Middle-Atlantic States and the Mid-West.

Designer Christopher Williams plans to use his grant to develop an instructional slide series called, “Structure in Design, Form in Response.” The series will consist of two parts. One deals with the rudiments of structure, the other will define the elements of form, both man-made and natural. Williams claims that the intent of the structure series is, “to give the students not a mechanical understanding but an intuitive feel for structure.” The slides concerning form, according to Williams, “will attempt to give the student a basis for understanding the creation of forms and their response to the environment, so that he might begin to see the parallels emerging from apparently diverse and scattered elements.”

May 10, 1972
To Parents of Institute Students:

After reviewing the tentative budget for the 1972-73 academic year the Board of Trustees of the Cleveland Institute of Art found it necessary to vote a tuition increase of $4.00 per credit hour, effective June 1, 1972. The increase amounts to $140 per year for incoming freshmen (new tuition $1540) and $144 per year for all other full time students (new tuition $1584). The value of all scholarships awarded for the 1972-73 academic year will be increased proportionally.

Traditionally, student fees cover approximately 62% of the annual cost of a student’s education in the Institute. As educational costs rise it is necessary for us to ask the student to continue to pay his proportionate share of those costs. The remaining 38% is paid by gifts, grants and income from the Institute’s endowment funds.

The Institute’s tuition is among the lowest of the private colleges in Ohio. Among the seven other member schools in our national consortium, The Union of Independent Colleges of Art, tuitions for 1972-73 will range up to $2475, with none lower than ours. We are aware that our five year BFA degree program imposes certain additional financial burdens on our students. At the same time we feel we have sound evidence to support the value of the additional year of study. As institutions increase in size we have chosen to concentrate on a quality education and are making every effort to approach outside sources for continued and increased support.

The private college is an essential element in the pattern of higher education in the United States. We ask your understanding and support as we work to assure you and our students that the level of their educational experience at the Cleveland Institute of Art will not diminish in any way.

Sincerely yours,
Joseph McCullough
Director

LINK is a quarterly newsletter published by the Office of Public Relations, Cleveland Institute of Art, for its friends, trustees, alumni, faculty, and students. James Szubski, editor, Louise Hajduk, associate editor.
Alumni Notes

Pauline Graver Biskind, '20, recently completed her sixth one-man show at Linden Gallery (Cleveland) and has exhibited her works at an invitational show at Cleveland's Athletic Club. She also substitute teaches in the art department of Shaker Hts., and Cleveland Hts., Jr. and Sr. High Schools.

Clarence Carter, '27, was one of four men honored by Cleveland's Women's City Club and the Kulas Foundation. He received the Cleveland Creative Arts Award for his distinguished work in the visual arts.

William McVey, '28, delivered the Ker-shein Lecture at Mount Union College (Alliance, Ohio) in April. His topic was "The Sculptor Speaks".

Patsy Hedden Sigler, '29, participated with her daughters in a one-family show in the Little Gallery of the Women's City Club (Cleveland).

Woodie Ishmael, '36, had a one-man show of his paintings at Schumacher Gallery, Capital University (Columbus).

George Vander Sluis, '38, designed the transformation of one of the faces of Hotel Syracuse (N.Y.) from a plain wall into what he calls "an animating visual experience". The work was executed by a sign firm under the supervision of the artist.

Woldemar Neufeld, '42, is exhibiting his constructivistic sculptures at South Kent (Conn.) School through the end of May.

Edward Guc, '50, and his paintings were featured in an article in Cleveland's Sun Courier newspaper.

Anne Chapman, '52, has recently been promoted to associate professor of fine arts in the School of Fine and Performing Arts of Montclair State College (N.J.).

Harry Richardson, '52, had a one-man exhibition of his sculptures at Maxwell's Gallery (San Francisco).


Herb Friedson, '58, has been promoted to assistant professor in the design department at the University of Kansas (Lawrence). He had two enamel panels displayed in the Festival of Religious Arts, Rochester.

Ronald Himler, '60, did the illustrations for the children's book, BABY.

Rodger Mack, '61, is represented exclusively by David Gallery (Rochester) and Krasner Gallery (N.Y.C.).

Sandra Heiser Payne, '61, exhibited her drawings and paintings at the fifth annual Brecksville-Broadway Heights (Ohio) Art Mart. A resident of Austin, Mrs. Heiser is currently supervising the interpretive display graphics for permanent installation in state parks, forests and historical sites of Texas.

Joseph Diliberto, '63, exhibited his works in Visions, a two-man show at Gallery North (Mount Clemens, Mich.).

Bruce McCombs, '66, was represented for the sixth consecutive year in the National Print and Drawing Exhibition sponsored by the Oklahoma Art Center. His work was also included in eight nationwide shows.

Joanne Ball Tallarovic, '67, Ruth Hollingsworth, '69 and Julie Rehem Zarembo, '69 participated in "Everything in the Garden" at the Dobama Theater (Cleveland Heights, Ohio).

Lawrence Buehner, '69, works as a graphic designer for the Washington Mint (Beachwood, Ohio) producers of commemorative medals.

Edward Matey, '69, received a graduate assistantship in the College of Human Ecology at Cornell University (Ithaca, N.Y.). His work will be concerned with Gerontology in the Department of Design and Environmental Analysis.

Barbara Tiso, '69, won a special achievement award for her porcelain teapot entry at the Appalachian Corridors Exhibition #3 (Charleston, W. Va.). She also participated in three other ceramic shows.

Peter Bramhall, '70, has shown his glass at the following shows: Designer-Craftsmen Show at the Schenectady Museum, "Things" at Brockton (Mass.) Art Center, Fifteenth Greater Fall River (Mass.) Art Association and at the Silvermine Guild (New Caanan, Conn.)

It is with regret that LINK learned of the deaths of Elmer Doubler, '20 and Tina Kruckhoff Goldberg, '25.