

12-8-1972

Montage December 8, 1972

Students of RISD
Rhode Island School of Design

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1:2
Dec 8, 1972

MONTAGE

Dean Randolph on the spot.

Board of Trustees

Our aim is not to entertain, but to inform. This is the first in a series of interviews encompassing such vital issues as concern our own daily lives in our work, at home, and at play. If you have a particular issue you would like discussed, or if you have suggestions, write Box 1407.

MONTAGE: One of the first things that a freshman can perceive as he encounters the school is that there is a lack of communication and unity between the students in the various departments, and the administration. To cite an example, the freshmen have never been informed what will happen in the second semester: whether they keep the same teachers, same courses... architecture students don't know what courses they will be taking other than the normal foundation program. And they're unsure as to where to find out.

DEAN RANDOLPH: To try and answer your question, I feel I have to give you two answers. One is the book answer: there really is a program lined out in the book; the other is to give you a much longer, more complicated answer. Over the last three or four years, the whole question of what is to be in the freshman foundation has been up for intense discussion. Another factor that adds to this situation is the fact that Mr. Ho is retiring at the end of this year. There is a search committee out, looking for his replacement. It would not be correct to say that there is no program for the freshman for the second semester, or for Wintersession, but it has been, and currently is up for very intense review, the idea being to try and maximize this year, rather than plod along from year to year with an old format, when you really could change it. I'm sure that in due course, and well ahead of time, you will be apprised of what the program is for this year. What the program will evolve into, in terms of the future, is a more complicated question, but it is one that I think will work out in the long run to the best advantage of the students from several points of view. In the first place, it is really

quite a mistake to think of the students who come here as being the same, in the case of the freshman, to say nothing of the transfer students. There are really great varieties of interest, of ability, and of past experience, either in quite sophisticated art schools at the secondary level, or ones of almost no art education. Therefore, to try and have a program that fits everybody... this is a very difficult thing. What will probably emerge is a certain percentage of the curriculum will be of a foundation nature, which will be general to all students; there will be an opportunity for particular students to pursue courses which normally occur at the upper level; and then there will be a certain amount of time available for students to explore. Very few students have had the time to do any, for example, glass-blowing, so you can't expect the students to have any background in it.

I'm trying to explain why there isn't a neat, cut and dry, freshman program. If you would look at the other UICA schools, incidentally, you will see that exactly the same kinds of questions are being asked. I think you've got to remember one thing, too. A lot of students come here with a certain amount of experience in an area that has been available to them to study in secondary school, but to say that this is what they want to make their life's work is an over-simplification. A percentage of these students, ranging from 25% to 35% of the entering class, change from what they came in to be, to something quite different. It would be, in my opinion, and, I think, in the opinion of most of the faculty and students, entirely wrong to channel these people from the very beginning into just the thing they've come into. One of the advantages of having the college the way it is, is that you can change around. So when you try to put this together into a neat little package, it's very difficult. I urge you not to think that there is not an attempt to communicate -- maybe the students feel there isn't a clear sort of carefully set down plan -- personally, I doubt

if there ever will be. Because this is an area of ferment, and I don't think it lends itself to being a neat clean package. I do think this though, and I've seen this over the past few years: students who come from a background where they've had to stand pretty much on their own, or come from a school where they were given a lot of independence, have a lot less trouble here than those who've come from a highly structured school system.

MONTAGE: In what way does the freshman program actually give you any kind of background to make that decision you have to make at the end of the first year?

RANDOLPH: Well, I'm not sure that honestly you can make that decision at the end of the year, although it may be true for some students.

For the students who come in and are reasonably certain of what they want to do, this is fine. But for the student who comes in and thinks, for example, he'd like to be a photographer, he can have had some experience, so that by the end of the freshman year he can give photography a try. But whether he is going to stay in photography isn't really going to be answered until the end of his sophomore year.

MONTAGE: But if he goes into another department, he's got to go in and do the sophomore requirements all over again.

RANDOLPH: Well, unless he can make it up some how along the way. On the other hand, there are a great many students who in their junior year change programs. I even

(cont. on page 3)

The Board of Trustees of RISD opened its semi-annual meeting on Nov. 20, by electing 12 new trustees and by making five promotions within its ranks.

Norman Fain, Howard R. Lewis and Houghton P. Metcalf, Jr. were made life trustees and Harry B. Freeman, a life trustee, was advanced to emeritus trustee. Mr. Lewis was named secretary of the corporation.

Mr. Fain, chairman of the board of Teknor Apex Company and president of the Thompson-Apex Company, is vice president of the RISD Corporation and has served on its board of directors since 1966. A board member of the Providence Journal Company and of Rhode Island Hospital Trust National Bank, Mr.

(cont. on page 2)

CAC Open House Schedule

Thursdays at 4:00 pm
Refreshments served

Dec. 7 - Open House to be held in Woods-Gerry. Frank Stasiowski will show slides and talk about the European Honors Program. Wine & Cheese

Dec. 14 - Christmas Party at the CAC. Bring an ornament for the Christmas tree.



Trustees

(cont. from page 1)

Fain has served in administrative posts for many philanthropic and public service agencies including the General Jewish Committee and the Providence Country Day School. He is president of the University of Rhode Island Foundation and vice president of Miriam Hospital.

Mr. Lewis, vice president of Brier Manufacturing Company and Nemo-Brier Ltd. of Quebec, Canada, has been a trustee for six years and was chairman of the corporations committee of RISD's annual fund for two consecutive terms.

Mr. Metcalf, a member of RISD's board of directors since 1966, is assistant vice president of Rhode Island Hospital Trust Company and has served as chairman of RISD's museum committee.

Mr. Freeman's service to RISD began in 1953. A prominent Rhode Island banker, he has served as president and chairman of the board of Rhode Island Hospital Trust Company.

New term trustees elected are Louis M.S. Beal, Mrs. James Fordyce, William Drury Goddard, Mrs. Washington Irvin, Robert Kilmarx, George P. Murphey, Louise Nevelson and Armand D. Versaci, M.D.

Mr. Beal, an alumnus of RISD, is vice president of I.S.D. Inc. of New York City, the interior space design division of Perkins & Will. He has served RISD as a trustee and chairman of the annual fund and has been a member of the development committee and the architectural visiting committee.

Mrs. Fordyce, a RISD alumna, worked in Florence on a fellowship from the Committee to Rescue Italian Art following the 1967 flood.

MONTAGE

Volume I, Number 2
December 8, 1972

MONTAGE is published bi-weekly at the Rhode Island School of Design.

Meetings are held every week in the newspaper's office (in the outer SA00 on Monday nights at 7:00pm).

Contributions are welcome and can be submitted to box F-7 in the RISD Mailroom.

Editor: K.P. Hartley

Advertising Manager:

George Santos

Lee Eisenberg: Paul Metcalf

Features Editor: Jeff Carpenter

Trends Editor: Robyn Gudehus

Architecture Editor:

Gloria Root

Coordinating Editor:

Wendy Gruber

Copy Editor: Linda Hayes

Prior to her marriage in 1970 she was program coordinator in RISD's Museum of Art.

Mr. Goddard, a partner in the Providence firm Brown & Ives, is vice president of Warwick Land Company and director of Rhode Island Land Company, also of Providence.

He serves on the board of managers of Providence Central Y.M.C.A. and on the executive board of Trinity Square Repertory Foundation.

Mrs. Irving has served as trustee for St. Mary's Home in Providence and St. Andrew's School in Barrington.

Presently she is a trustee of the Emma Pendleton Bradley Hospital in East Providence and the Providence Preservation Society.

Mr. Kilmarx, executive vice president of Industrial National Bank, is a trustee of Dartmouth College in Hanover, New Hampshire and a member of the Providence Journal's board of directors.

Mr. Murphy is president of Speidel of Providence, Rhode Island, a division of Textron, Incorporated. He has held the presidency of Personal Products Corporation of Milltown, New Jersey and of Revlon, Incorporated of New York City. Mr. Murphy is a regional board member of the National Conference of Christians and Jews.

Miss Nevelson, an artist who has achieved fame in many media, is especially recognized for her monochromatic wall sculptures which have been exhibited in galleries and museums throughout the world including the Museum of Modern Art and the Whitney Museum of American Art in New York City. In 1962 Miss Nevelson represented United States in the 31st Venice Biennale. "Art Forum" and "Art in America" "Time" "Life" and the "New York Times" are among the famous publications that have reviewed her work.

Dr. Armand D. Versaci, associate surgeon in Rhode Island Hospital's division of plastic surgery, is secretary of the New England Society of Plastic and Reconstructive Surgeons and a member of the American Association of Plastic Surgeons; trustee for three years was The American Society of Plastic and Reconstructive Surgeons; The American College of Surgeons; the American Medical Association and the American Cleft Palate Association.

Jens Risom, vice president of Williams Hudson Furniture Group of Stamford, Conn. was re-elected for a three-year term. Mr. Risom became a member of the board in 1964. New alumni trustees are Mrs. Henry D. Sharpe, Jr., Herman D.J. Spiegel and Paul Warner.

Mrs. Sharpe ('52) has served on the boards of Meeting Street and Rocky Hill schools.



Here is everything you always wanted to know about anything but were afraid to ask Frank Stasiowski. Send your problems to a sympathetic pen to DEAR SALMONELLA c/o Montage Box F-7.

DEAR SALMONELLA--

My girlfriend has long fingernails. I like my back scratched as much as the next guy and her nails are great for it. My only complaint is that she insists on wearing brightly

colored nail polish which I hate. I often tell her how much it repulses me but she wears it anyway. Should I threaten not to let her touch me if she continues to paint them?

--SEEING RED

DEAR RED--

Dark nail polish is just a fashion; your girl likes it apparently, so try thinking of it this way--they are her nails. If it bothers you so much that you resort to an "untouchable" you're just being silly and she'll find another back to scratch.

--SALMONELLA

Mr. Spiegel ('53) is Dean of the Faculties of Design and Planning and director of studies in architecture at Yale University's School of Art and Architecture.

Mr. Warner ('58) has held various administrative offices at International Silver Company and has been named vice president of development, a position he will assume in January 1973.

Elected as a faculty Constantine Karalis, associate professor of architecture and urban planning. A registered architect who has worked with Ludwig Mies Van der Rohe, Professor Karalis is a provisional member of the American Institute of Planners.

Since the By-laws of the Board of Trustees require a 40% vote by the student body to elect voting representatives, the two students receiving the highest votes, Juan Evereteze and Gina Halpern, cannot be nominated as student trustees. However they are being asked to attend the Trustees meetings as observers. President Rantoul

DEAR SALMONELLA--

My boyfriend goes to school in the Midwest and I go to school in the East. When we were both home on vacation from school, Freddie took me to a movie starring a little known rock star. I immediately fell in love with the star. It was just a "rock star crush" but Freddie became insanely jealous and forbid me to mention anymore about the film.

Months later at a concert at my school, not only did I meet my idol, but also received the thrill of my life when my "crush" was fulfilled and I became intimately involved with him. It was a one night stand which does not change my feelings towards my boyfriend. I'd like to share my experience with Freddie, after all it was because of him that the whole thing started. I don't know exactly how to tell him or if I should at all.

--STAR-STRUCK

DEAR S.S.--

Your own doubts about telling your boyfriend of the incident indicate that you have misgivings as to how he will react. There is no reason why you should tell him at all unless you want to start the whole disagreement again.

This time you've given him more reason than just a crush about which to be angry. It seems that if he was enraged just because you liked an image on a screen; a real flesh and blood man will be too much to explain away.

If you've agreed to see other people during your separations then there is no reason to be specific about any one involvement. If, on the other hand, Freddie thinks you are being "true" to him alone, you're only kidding each other and the relationship is going downhill anyway. In other words, it's none of his business and you're crazy if you tell him.

--SALMONELLA

in commenting said "I regret that we are not to have student trustees this year. In the two years since we inaugurated having students as voting members of the board, their participation has been constructive and helpful."

Ex-officio trustees elected are Rhode Island's Governor-elect Philip Noel; Joseph A. Doorley, Jr., Mayor of Providence; Dr. Fred G. Burke, commissioner of education for the State of Rhode Island; Dr. Charles M. Bernar do, Providence Superintendent of Schools; and Wilfrid L. Gates, Jr. President of RISD's Alumni Association.

spot

(cont. from page 1)

had a student in his fifth year of architecture who came in and said "I'm very sorry, but I've got to be a musician."

I think it's a mistake to feel you can have a free, creative kind of an educational process without having people free. I think this is a fundamental contradiction.

MONTAGE: Pertaining to financial aid, how many people are forced each year to leave because of financial difficulties?

RANDOLPH: Well, you would think that it was an easy statistic to get. But people are reluctant to say why they leave and what they... in fact some people just leave and don't tell you about it. But no one really knows the answer to your question for this reason. The minority students have the financial aid and they come or they don't come. The other students apply for financial aid; if they get financial aid, they come; if they don't get financial aid they are still entitled to come. And so are the minority students, if they wish. Some of the students come any how, and some actually make it through. Some of them come and work for a year, and then drop out, work for a year, drop out, work for a year and so on. That's the only way they can finance it.

MONTAGE: How can this problem be alleviated so that good students are not forced to drop out.

RANDOLPH: I'm perfectly glad to try as hard as I can to find a solution but I'm afraid there are a lot of things in this world to which there are not solutions. I think quite obviously some increase in financial aid by the federal government is essential. [At this point the discussion became involved in economics, the effect of inflation on economics. Dean Randolph mentioned a study done by the Rand Corporation which proposed that every student have an account with the Internal Revenue, from which funds for education could be drawn and payed back later. This would get schools out of the banking business.] I must confess that it's been my observation that if someone puts even just a small percent of their

own dollar towards their education, they feel differently about it than if they don't.

Another way of looking at it is that, of the students that come to RISD, every year 100 or 150 of them drop out. This means that 30% or 40% have made a bad investment. So I think we could save people money if we could point out to them ahead of time that it was a bad investment. Unfortunately a lot of students come to the end of their secondary school their high school experience just charged up to go someplace, and frequently don't stop to say what am I going to get out of this place.

MONTAGE: What can we do about adequate off-campus housing?

RANDOLPH: I suppose if you could destroy the historic location this college is situated in...

MONTAGE: Either that or get some of the landlords to live up to building codes.

RANDOLPH: Frank Staziowski in the Campus Assistance Center was the assistant city inspector for a while and he said that the backlog of things is a mile high, and unless there's something really flagrant, they don't act on it. And another thing is, if you can find a place to live, you don't

squawk too loud, because you may not have a place to live next year.

MONTAGE: Well, what I want to get at was perhaps the students and the administration getting together and proposing some form of rent control to the city.

RANDOLPH: Well, we did learn something that is going to shake something the other day from this and all the other HEW. If we as an institution list on a piece of paper, if we simply say that these places have been lived in by students, then we are actually performing, in the eyes of the law, a service to those landlords and we are advertising for them. And unless we can get a Fair Housing Statement from each landlord saying "I do not discriminate", then we are responsible for those landlord's discriminations.

MONTAGE: This is a problem I suppose all colleges have: What do you do about teachers becoming a fixture and losing their...

RANDOLPH: Do you want to know the truth, or do you want the stock answer?

MONTAGE: Well, I want both.

RANDOLPH: All right, I'll give you both... I'll give you the stock answer first.

MONTAGE: And on the other side, can you talk about misguided attempts not to have this happen such as... faculty being relinquished... to the dismay of the students.

RANDOLPH: The official line is the school has a tenure system; it has a committee that supposedly scrutinizes carefully all the faculty,

has the right to review various faculty, and see that they are performing well, that listens carefully to what students say, looks to see what the faculty loads are, in terms of how many people have popular courses, and how many people have no takers. Out of this it makes the best attempt it can to arrive at keeping a dynamic faculty on the campus. I think in all candor this is what every college tries to do.

In reality, though, RISD is a small institution, the faculty all know each other. You have to be pretty much of a real bastard or a real dead-head or something like this, or you have to really go out of your way to antagonize a large group of faculty before they're going to move against you. If this does happen, though, if you get ready to move against someone, and that person requests to come before a committee and says, "What are you going to do, dump me out on the garbage pile, I've given 25 years of my life to RISD." Everybody looks around and says "Who, me? I wouldn't do a thing like that."

I think there are again improvements that can be made. I think we can be much more forthright in terms of the initial contract we give to faculty members who come here, and really keep a group of young dynamic people moving through the place.

Another thing is an early retirement program.

There is undoubtedly one thing that is going to shake institutions in the country.

This concerns the group that have really been discriminated against along with the minorities; these are the women... I don't know what it's going to end up as. There are going to have to be real financial adjustments for women, more opportunities for women.

[Following a discussion of different forms of communication and gathering of information, Dean Randolph had the following to say:]

MUSEUM

Art for Your Collection-- a selection from the offerings of New York, Boston and London galleries--opens Thurs., Dec. 7 at the RISD Museum.

Over 300 paintings, drawings, prints, sculpture and decorative arts have been brought to the Providence museum especially for the sales exhibition. Each object has been chosen by members of the Museum's staff for its merit as a work of art.

Among the items assembled are early Renaissance prints, Baroque sculpture, 19th century European and American oils and a large selection of 20th century works. The decorative arts include old silver and some antique jewelry.

By special arrangement with the dealers involved, every item in the exhibition is for sale at the regular gallery price. Prices range from a few dollars to many thousands.

The purposes of the exhibition are to survey the variety and price range of the current art market and to encourage private collecting. Lookers are welcome; no direct sales approach will be made.

On Wed., Dec. 13 at 2P.M.,

1. Patrice Marandel will give a correlated gallery talk on "The Art of Collecting."

Art for Your Collection will be on view through Dec. 17. Purchases may be picked up at the Museum after Dec. 21.


This is what I'm really hoping will emerge from the Campus Assistance Center. I really do... I feel that this is the most constructive thing that I have seen in six years, in terms of information getting to students when the student wants it. If you write up nothing about this interview we've had, put in a plug for the CAC.

S.L.S. SURVEY

Please read the following names and check the three speakers you would most like to hear second semester. A space is provided for

write-in requests. Deposit finished sheets in the box at the ticket booth in the Memorial Union.

- | | |
|--|---|
| <input type="checkbox"/> Spiro Agnew | <input type="checkbox"/> William Kunstler |
| <input type="checkbox"/> Anais Anin | <input type="checkbox"/> Frank Mankowitz |
| <input type="checkbox"/> Russell Baker | <input type="checkbox"/> Jack Margolis |
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| <input type="checkbox"/> Dick Cavett | <input type="checkbox"/> Wilbur Mills |
| <input type="checkbox"/> Howard Cosell | <input type="checkbox"/> Mort Sahl |
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LISTINGS

EXHIBITS

RISD Museum

"Art For Your Collection XI"
through December 17.

Providence Art Club

"Annual Little Picture Sale"
opens Sun. Dec. 10
3:00-5:00pm
weekdays: 100
weekdays: 10
weekdays: 10:00-4:00pm
through December 22.

EVENTS

Ceramics Club Sale
Monday, Dec. 11
11:00am-6:00pm
Memorial Hall.

Designers in Drama Present:
"Scapin" by Moliere
December 8 and 9
at 8:30
Memorial Hall

"The Bad, The False, The Ugly"

3 Lectures by RISD Art History Dept.

"The Ugly" - Baruch Kir-schenbaum - Tues Dec 12
All lectures at 4:30 pm
CB 412

MAD ROLLER AUDITS
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Any person who alters, forges, knowingly destroys, knowingly mutilates, purposely wipes his intaglio zinc plate with, or in any manner changes this certificate or who, for the purpose of false identification of representation, has in his possession a certificate of another or who delivers his certificate to another to be used for such purpose, may be fined not to exceed \$10,000 or imprisoned for not more than 5 years, or both, or none of the above, depending on prevailing circumstances and/or regional winds.

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