

11-16-1973

RISD press November 16, 1973

Students of RISD
Rhode Island School of Design

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Recommended Citation

Students of RISD and Archives, RISD, "RISD press November 16, 1973" (1973). *All Student Newspapers*. 83.

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no comment.

When the present system of evaluation (record, no record, incomplete) was introduced at RISD there was a stipulation that this would last for a trial period of three years. At the end of the trial period the r,n,i system would be reviewed and a decision made as to whether or not this system would be continued or be replaced. This three year trial period expired last semester. The instruction committee reviewed the system and came to a decision. Because of the lack of time, no definite decision and the lack of some sort of student

opinion, the present system of grading and evaluation will be carried over to this semester. Possibly during next semester the present n,r,i system will be replaced by some alternative system. Presented here are 2 reports from the Instruction Committee to the faculty and the students on their proposal and alternatives. Keep in mind the students do have a say in this matter. The final decision will stem from our opinion.

Jay Litman

PERFORMANCE BY JAGGER

THE LATE CHRISTOPHER BEAN

I don't want you marryin' no artist!"

I am sure that anyone who watched "The Late Christopher Bean" last Friday or Saturday night had little doubt as to why this play was chosen by the Designers in Drama to be performed at RISD. With all the tried and true elements of classic, moralistic melodrama, and an underlying theme of fame and riches reaped posthumously by a once unknown artist, it was comic relief and realized fantasy for the art student. Yet despite its inherent appeal it was often uneven and difficult to endure in places, (sometimes raucously funny because of many terrible mistakes), and

certainly deserves more comment than one viewer's final applause.

Dr. Haggett is, as he repeats many times, "just a simple country doctor" attempting to carry on a Hippocratically sound practice in the midst of the depression while also trying to satisfy the incessant and greedy demands of his wife. He has two daughters, Susan and Ada, both of whom are at or nearly past their "eligible" age according to Mrs. Haggett. Susan is the recalcitrant doll, Ada is the plain, practical and nice daughter, and Abby is their maid; independent with the wonderful skepticism of the uneducated. Completing the cast are Warren,

continued on page 4

Last year, the Instruction Committee spent a great deal of time evaluating the present grading system. That review indicated that the present system has enough significant problems and abuses to warrant the development of a better alternative.

Some of the problems which the Committee identified are as follows:

- A. Difficulty in writing endless numbers of comments. The present system is a very time-consuming process, especially for faculty who have a large number of students. In too many cases, comments have become reduced to stock phrases which do not relate any personal consideration of a particular student's efforts.
- B. There is confusion over to whom the faculty is addressing its comments. The student? Other faculty? Parents? Future employers or admissions officers of graduate schools? Etc.
- C. Students do not receive a full evaluation of their work from these forms. There is not sufficient room on the form for any detailed comments so that most students only receive a broad statement which covers that area of their performance which attracted the most attention of the faculty member. Some of these statements are perhaps more revealing of a faculty member's attitudes toward teaching or the cumbersome quality of the present grading system.
- D. Qualitative recognition of a student's ability is lacking. Prior to the present system, a grade mark of A, B, C, D, or F carried with it some judgement of a level of performance which could be recognized. R and NR are only indicators that credit is or is not to be awarded. The comments which are attached to these designations

continued on page 5

A Minority Report of the Instruction Committee to the Faculty

The subject of this report is the Grading System proposed by the Instruction Committee that this report accompanies.

As a member of the Instruction Committee, I feel that the faculty as a whole should be presented with a series of alternatives regarding the grading system rather than a specific isolated proposal such as the accompanying document.

The first thing that should be made perfectly clear is that the accompanying document is a grading system. The means of grading, although using different visual methods and different terms than the standard grading system never-the-less definitely makes qualitative evaluations of the student just as certainly as the standard systems. The fundamental difference between this system and the standard A, B, C, D, F system is that it is more complicated, both to make out and to interpret, than the conventional system.

The alternatives that it seems to me should be presented to the faculty for their consideration and note are as follows:

1. To maintain the basic comment form already in use with minor modifications.
2. To adopt the grading system presented by the majority of the Instruction Committee.
3. To return to the conventional grading system of A, B, C, D, F.

In addition, I believe the student body should be also offered an equal voice in a decision of this magnitude which most certainly affects them directly.

Finally, I would like to offer an argument against the adoption of the proposal

continued on page 4

To the author of Take 2, RISD Press, November 9, 1973 :

Two things about your criticism of Preston McClanahan's show disturbed me: 1) your inability to see his work as more than exercises in "making logical structures with the wealth of technology" and 2) your refuge in anonymity.

Concerning 1). The creative process of the artist/designer involves more than a mastery of technological structures. An idea, feeling, statement of the designer is to be communicated; materials and technology are used to facilitate the communication. Meaning is not in the materials as materials but in the images/forms the designer creates with them - Preston McClanahan's case, plastic, light, metal are used as means to communicate, not as ends in themselves. You, along with others (myself included) may not have gotten the statement he was trying to communicate, but that does not justify dismissing his work as "making logical structures with the wealth of technology."

Concerning 2). Considering the repercussions of your criticism within this community, as well as your strong statements of personal opinion, how is it possible to justify remaining anonymous?

Anne Prochazka
Graphic Design

Letters

To Double Take,
Take 1 and 2

To "Double Take, Take 1 and 2" of the RISD Press, November 9, 1973, I send my queries concerning the validity of the commentaries published about the recent showing of McClanahan and Florsheim at Woods-Gerry Gallery:

Is it ethical to lash out from dark corners with crude statements about the creative endeavors of others?
LET FREEDOM OF THE PRESS PREVAIL: Granted.
LET EACH BE ENTITLED TO HIS OR HER OPINION: Granted.
BUT...

If one is to express such pointed criticism and exercise such blatant name-calling directed at members of our community, how is it that these same two may also indulge in the luxury of shrouded privacy?

How is it that one has the right to be so brutal and yet negate any possibility of the repercussions being felt? If reviews in the student paper are to be directed quite so personally and strongly, shall we not make the commentary with its personal aspects whole, by researching our subjects more fully and by signing names, in order to allow the completion of the circuit and hopefully to avoid further explosive short-outs?

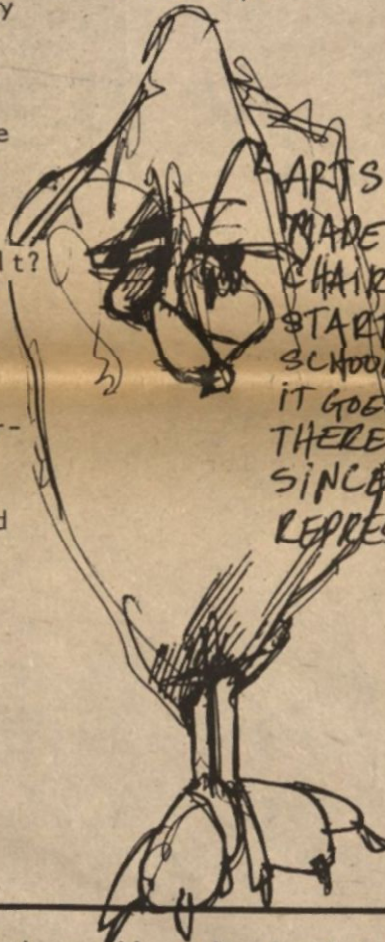
Hilda Stauss
RISD box 1215

Objectivity definitely has a place in the design world, but a viewpoint so totally negative that it destroys cannot be considered objectivity. The Sagittarius I and II articles about the P McC show at Woods-Gerry were inexcusable and unfair because of this lack of objectivity - MUST PESSIMISM ATTACK EVERY PERSONAL MEANS OF EXPRESSION?

Elissa Baldwin

Anonymous, aimless, reactionary and destructive criticism are the actions of a weak, passive bystander, unwilling to substantiate his statements. Such criticism is not worth reading even if what is said is valid. If the real Sagittarius I will not stand up, will he please be excused.

Ellen Mayer



THERE IS ONLY ONE THING THAT CAN STOP IMPEACHMENT NOW.

YOUR SILENCE.

Six things you can do now

Here's what you should do before you lay this newspaper aside:

1. Write your Representative in Congress at: House of Representatives, Washington, D.C. 20515. Urge him or her to support impeachment now. If you have already written, write again to say that recent events have only strengthened your conviction. Representatives pay the most attention to individual letters that express your own feelings in your own words. Other communications are slightly less effective, but still valuable: telegrams, post cards, phone calls. Form letters and petitions receive the least attention. But the important thing is to let them hear from you, in some form, right now. Let them know you want them to act, right now.

2. After you write to your own Representative, write to Peter W. Rodino, Jr., Chairman of the House Judiciary Committee, Washington, D.C. 20515. This is the committee engaged in the initial impeachment proceedings. Also write to any members of the Committee who are from your area. Tell them that impeachment is your first order of business. Tell them no other business should come before impeachment.

The members of the Committee are:

- | | |
|--------------------------------|-----------------------------|
| Peter W. Rodino, Jr. (D-N.J.) | Wayne Owens (D-Utah) |
| Harold D. Donohue (D-Mass.) | Edward Mezvinsky (D-Iowa) |
| Jack Brooks (D-Tex.) | Edward Hutchinson (R-Mich.) |
| Robert Kastenmeier (D-Wis.) | Robert McCarty (R-Ill.) |
| Don Edwards (D-Calif.) | Henry Smith (R-N.Y.) |
| William L. Hungate (D-Mo.) | Charles Sandman (R-N.J.) |
| John J. Conyers, Jr. (D-Mich.) | Tom Rainsback (R-Ill.) |
| Joshua Eilberg (D-Pa.) | Charles Wiggins (R-Calif.) |
| Jerome R. Walcott (D-Calif.) | David Dennis (R-Ind.) |
| Walter Flowers (D-Ala.) | Hamilton Fish (R-N.Y.) |
| James Mann (D-S.C.) | Wiley Mayne (R-Iowa) |
| Paul Sarbanes (D-Md.) | Lawrence Hogan (R-Md.) |
| John Seiberling (D-Ohio) | William Keating (R-Ohio) |
| George Danzelon (D-Calif.) | Caldwell Butler (R-Va.) |
| Robert Drinan (D-Mass.) | William Cohen (R-Maine) |
| Charles Rangel (D-N.Y.) | Trent Lott (R-Miss.) |
| Barbara Jordan (D-Tex.) | Harold Froehlich (R-Wis.) |
| Ray Thornton (D-Ark.) | Carlos Moorhead (R-Calif.) |
| Elizabeth Holtzman (D-N.Y.) | Joseph J. Maraziti (R-N.J.) |

3. Get at least 10 friends to do the same.

4. Fill out the coupon and contribute as generously as you can. A national campaign for impeachment is extremely costly. It will take pressure from people in every state to get the House of Representatives to act.

5. If you can volunteer your time, please let us know. We can use your help. In New York, call ACLU at (212) 924-7800, or write 84 Fifth Avenue, New York, N.Y. 10011. Elsewhere, contact your local ACLU office.

6. If you are not yet a member of ACLU, please use the coupon to join. We need your support in his extraordinary campaign for impeachment and in the day-in day-out defense of the Bill of Rights. Together we will win back our country.

American Civil Liberties Union

84 Fifth Avenue, New York, N.Y. 10011

- Enclosed is my contribution of \$_____
- to help the Impeachment Campaign.
- I want to join ACLU. Credit my contribution towards membership: **AFF.**
- \$15 Individual \$25 Joint More
- I want to volunteer. Please contact me.

Name _____
Address _____
City _____ State _____ Zip _____
Daytime telephone _____
Evening telephone _____

American Civil Liberties Union, Edward J. Davis, Chairman, Arlyn Nease, Executive Director

RISD Press

Friday, Nov. 16, 1973
Volume 11, No. 7
Published weekly at the Rhode Island School of Design, Box F-7, 2 College St., Prov. R.I. 02903
Meetings Tuesday and Wednesday at 4:30 p.m. in the SAO.
One year's subscription mailed to your home; \$12.00

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It's really quite hard to understand how a graphics department which has had the reputation of being one of the finest in the country can both ignore the potential of a fully funded weekly publication, and repeatedly come up with complaints that there is no set up for getting practical experience or getting work printed. The RISD Press at best can provide two services to the school: a vehicle for communication and distribution of information, and a showcase or testing ground for graphic ideas. The latter possibility has been practically ignored to date because we've received no cooperation in our attempts to approach the graphics department through-the faculty.

What time we do manage to devote to graphics is seldom enough, because of the many other problems we have to deal with, and because the layout comes as the last step in a long week of work. We need people (not just one person's concepts) to work solely with the graphic design of the paper. We'd appreciate any ideas; it would be good to see a few Wintersession projects based on the design of the paper, because a new group of editors will be taking over then.

There will be a meeting Tuesday, November 27th at 4:30 p.m. in the Press room, SAO. Bring any ideas you have, especially if they don't fit in with the conventional ideas of newspaper layout. And if you are interested in a Wintersession project, we will help you write up a proposal.

Editor

"How far we all come.
How far we all come away
from ourselves. So far,
so much between, you
can never go home again.
You can go home again,
it's good to go home,
but you never really
get all the way home
again in your life."

James Agee (*A Death in the Family*)

There are those in photography who seem to have a particular sensitivity to human attachments. Specifically, I am concerned here with photographers who have captured something of the essence of "home" as a place of birth and beginnings. Unfortunately, though this concept can be subtle and elusive, it has been raped by second-rate photographers and image-makers in general. There is no shortage of "bookstore artists" anxious to jam our lives with calendars and books which overstate the purely sentimental aspects of the home attachment.

In my opinion, two photographers have succeeded particularly well in piercing the sentimental "haze" and arriving at more incisive statements about "home". Though the photographs of Jerry Uelsmann and Walker Evans are different in more respects than they are the same, I think there are similar concerns in this one aspect of their work.

Uelsmann's photograph, "Home is a Memory", is a highly evocative image. My response is particularly affected by the large amount of deep black filling the frame. This tends, as with most photographs, to encourage my emotions rather than my intellect. Amidst this blackness floats a crumpled, discarded image of a face. It is, my senses tell me, a relic from the past, a record of someone who used to inhabit this place and my life. Behind her, far in the distance yet close enough for me to know clearly, stands my home. It is as a home should be - peaceful, solid, and waiting. Waiting for me to approach it. I have never been to this place before, yet I am sure it is my home; I have never seen this woman before, yet I am sure that I was once very close to her.

Although Walker Evans' image has wider, American implications than simply the home attachment, my strongest response has direct analogies to the feelings I had looking at Uelsmann's photograph. I sense the same lack of concern with "art" here as I did with Uelsmann. The photographer has arrived at a strong conviction not as a tribute to some aesthetic standard, but as a framework within which he reaches deeper levels of awareness about his subject. Specifically, Evans seems to sense the home-like impression of Easton which this view encourages. He would have us know the irrefutable reality of this isolated place in its splendid detail and yet be drawn from this simple impression into a profound paradox. For contemplation transforms this straight-forward view of Easton into a universal existence in which it is the epitome of the home town, and more exactly, of home itself. And, as with Uelsmann's image, I am left with the haunting impression that I am looking into the past at the place from which I began.

John Bratnober

PHOTOGRAPHICA



Jerry Uelsmann *Home is a Memory*

Walker Evans *Easton, Pennsylvania*



no comment

continued from page 1
 are often so broad that they identify neither a marginal performance nor an excellent one. Some faculty feel that this has led to mere credit collecting on the part of some students with little sense of achievement or the need for better performance.
 E. As for the logistics of maintaining the present system, one problem is that NR has meant that a course for which a student would not receive credit for any number of reasons would not show on his permanent record. The Registrar therefore, must maintain two transcripts: one which has the complete record of a student's performance for our information only and a second transcript for public use, which indicates only those courses and comments for which a student has received credit.

The transcript which must be handled and maintained by the Registrar, whether the public or private one, is not now a single concise document but a collection of comment sheets from every course that a student has taken. This consumes time for handling

and the expense of much xeroxing.

After discussing these problems at some length the Committee was of the opinion that major changes were in order and set out to devise a better system. The Committee felt that any new system should be more informative than a simple A, B, C designation, both for the student and for counseling purposes, without becoming too cumbersome for the faculty. It was also decided that there should be some flexibility, but that the pertinent results could be codified for record-keeping purposes.

There are two forms (reprinted elsewhere - Ed.) One is a faculty work sheet in two parts to be used for grading and evaluation and the second sheet is an example of what a permanent record form might look like for the Registrar.

It must be emphasized that if such a system is adopted, the graphics of both of these forms would be subject to modifications to make them compatible with computer capability and registrar handling.

The worksheet is the form that faculty

would be most concerned with. The two sections of that form would function as follows:
 1. The top section of the form contains all pertinent data identifying the student, the course, the number of credits, and the faculty. There is a multiple choice section ranging over such categories as ability, performance, interest/participation and adequacy of preparation and competence to deal with the material. Each section is divided and a qualitative judgement may be indicated under any or all of these categories if they seem to apply. Since each faculty may weight these categories quite differently, the final grade cannot be construed as an average of those employed. A series of boxes are provided to indicate whether the course has been passed, failed, or is incomplete.

It is this first section and this section only which would be codified and entered on the permanent transcript held by the Registrar.
 2. The second section is provided for personal comments which the faculty may wish to address to the Student.

It is not mandatory that this section be utilized but it is hoped that its convenience will attract much use. These comments would only be mailed to the student with copies maintained by the student's major department or division as well as the Registrar's file for counseling and reference purposes only.

The second sheet, which is a possible transcript sample, was developed with the notion that it could be handled by computer and that it would be visually operative as patterns developed in each category.

During the grading period of this first semester the Instruction Committee will ask that each department test this proposal on one class of their majors if they have any.

This would give us the broadest exposure possible for student and faculty reaction.

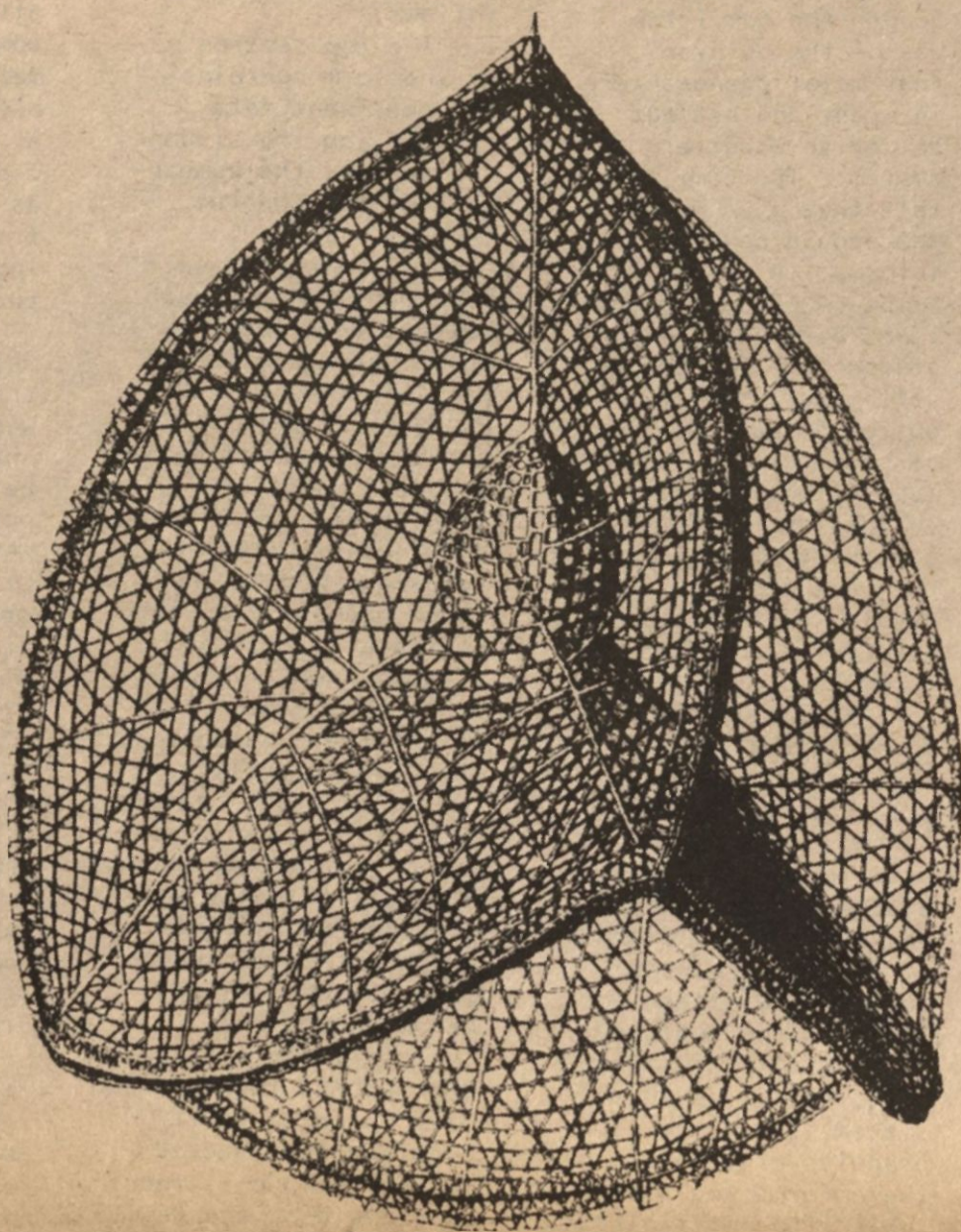
After sufficient response has been gathered, the Committee will either modify the proposal for final presentation or abandon it as an alternative.

Respectfully submitted,
 Merlin Szosz, Chairman
 Committee on Instruction

- 1 = outstanding
- 2 = good
- 3 = satisfactory
- 4 = poor

	F. Foundation	Studio Elective	Liberal Arts Elective	Major Study	TOTAL CREDITS
COURSES					
CREDIT RECORD					
P = Pass F = Fail					
Adequacy of Preparation and/or Competence to Take the Course	1	2	3	4	
Attendance in class	1	2	3	4	
Degree of Involvement	1	2	3	4	
Personal Development	1	2	3	4	
Quality of Performance on Assigned Work	1	2	3	4	
General Comprehension of Ideas	1	2	3	4	
Group Awareness & Participation	1	2	3	4	
Technical Skills	1	2	3	4	
Problem Solving Ability (Self-Discipline)	1	2	3	4	
Ability to Communicate Effectively	1	2	3	4	
Visual Ability	1	2	3	4	
Conceptual Ability	1	2	3	4	

Department _____ Student _____ Years of Study _____



INTERFACE: PROVIDENCE

The Interface: Providence people are a bit tied up right now as they prepare a 150 page report of their work to date. The following article is the result of a taped conversation with Bill Thornhill and further information from articles which have been published across the country from the Providence Journal to the Des Moines Tribune and leading architectural magazines Progressive Architecture and Architectural Forum.

The logo printed above is derived from the underlying concept of Interface: Providence and describes in very basic terms how the team of students under the supervision of Professor Gerald Howes are shaping their ideas for the revitalization of the city. The drawing is of a diatom, a minute organism, but it is not a rendering of the surface appearance. It is a drawing of the skeleton, of the structure upon which the organism grows. The old idea of

Urban Renewal, which faltered and finally died in 1972 when Nixon impounded all the development funds, was to forget about the skeleton, forget about the causal problems, to just look at the effects and try to treat the symptoms. In many ways it resembled putting out a brush fire by stamping out flames around the edges, while the center, the main part of the fire, raged on.

A slum, for example, is a symptom of urban decay. Urban Renewal's solution was to bulldoze the slum and try to relocate the people. But wiping out the physical problem did not take care of the intrinsic, social problem. Like a brush fire it just flamed up again elsewhere. The idea of Interface is to deal with the structural problems of the city and as the disease is treated, the symptoms will disappear.

The program started last year with a class project to study the effect of future high speed transit on the city of Providence.

The project looked at the whole problem of transportation, as opposed to previous studies, which have involved only the investigation of the details of the problem; for example, how to unclog a traffic intersection on route one at 9:00 a.m. But the solution arrived at there, without examining the whole problem at once, could precipitate several other similar problems elsewhere. The classic solution in this example is the cloverleaf because it allows for a rational flow of traffic. But on the broader scale of looking at what function transportation serves society, there have to be more searching investigations. The cloverleaf approach enables you to get from Here to There, but once you arrive, there is no There. It's been torn down to make way for all the cloverleaves.

Once the project had come up with a coordinated system for transportation, the research implied and evolved into a study of the city's

structure as a whole. A team worked through the summer and came up with some radical solutions: banning cars from the city, building a circular highway around the central business district with adjacent garages, renovating Union Station to serve as one central point for a variety of transportation systems, and turning the asphalt, which now takes up 40% of the city, into parks and tree lined walks. The business district would be ideal for pedestrian travel, as it is about 3800 feet from side to side, or about a 15 minute walk across town.

The proposal includes a rediscovery of the old cove and river system, now polluted and covered over to make way for cars.

A historic relationship between water and the city can be traced throughout its growth. When Narragansett Bay was first being settled, Providence became a critical spot because it was the southernmost point to cross over the top of the bay, at a bridge which was right



The cloverleaf approach enables you to get from Here to There, but once you arrive, There has been torn down to make way for all the cloverleaves.



outside the door of Architectural Studies Bldg. The early settlers of Providence built their homes on the high ground (College, Smith, and Federal Hills) but did all their business in the flood plane around the old cove which used to come up as far as the State House. Water played an important role again in the development of the textile mills when industrialization led Rhode Island to become the first urbanized state (with over half the population living in cities by 1860). But gradually the cove was filled in as the demand for land increased, until finally it was paved over for suicide circle and the tangle of highways and parking lots. Interface: Providence proposes to convert the space back to a positive force in the city, with clean water, parks and tree-lined walks.

proposals. In a string of articles and editorials, the paper backed the project and called on others to support it. Government officials were more reserved; state director of transportation Robert Rahill pledged to work with the Interface team but expressed some skepticism. Mayor Doorley promises to give some attention to the project but it "does not come up number one" on his list of priorities.

With funding from public and private sources and a grant from the Rhode Island Humanities Council, the project will continue at least through next June, developing the proposals, preparing the 150 page book, and initiating community programs and seminars to get feedback and an exchange of ideas.

It's hard to predict to what extent the city of Providence will be able to implement RISD's proposals. There has been a great deal of excitement generated by Interface: Providence

The work was documented in a slide show and presented to various community groups and government officials.

The Providence Journal was the first to react at the RISD



continued on page 8

FOLIO

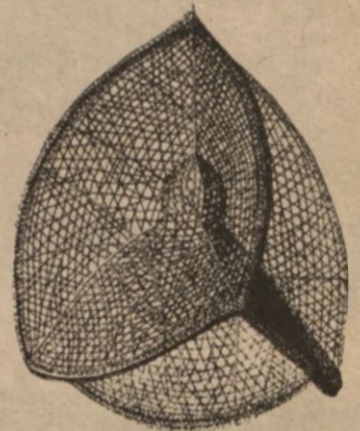
continued from page 7

but there are always snags to be encountered working through a bureaucracy. One way to approach the problem is to go out in the desert and build from scratch. Paolo Soleri's visionary projects, for example, might be a way of developing new systems, but in the end you have to deal with what's here. There is a continuum in the growth of cities, Urban Renewal ignored that and failed because it treated isolated problems in a narrow context of time. Interface: Providence looks to revitalize Providence by paying attention to the historical forces that gave birth to the city and continue to shape its growth.



KATHAKALI DANCE THEATRE OF INDIA

The Kathakali Dance Theatre from India will perform Saturday, Nov. 17, at 8:00 p.m. in Alumni Hall, Brown University. Kathakali dates from the 16th century, although it has its roots in much older forms of theatre. Most performances in its native country stretch into all-night affairs and because the actors must be masters of dance, mime and gesture, they undergo a rigorous training from childhood, learning to perform the great Hindu epics. Tick-Tickets \$2.50 for Brown students, \$4.00 for others, available at the Brown Student Union.



INTERFACE: PROVIDENCE

Looks like a fencing mask? Well, the Interface project is dueling with looks like a diatom, well, the project is microbing with looks like a beehive? Well, the project has been stung by budget requirements and we're looking for a silkscreener to make T-shirts to raise money. Contact Bill Thornhill, first floor, ASB. Salary to be negotiated.

EVENTS

The Apparel Design Department will hold auditions for models for Collection '74 on Monday, November 19 at 4:00 p.m. in Apparel Design (top floor of Auditorium). We need female models, sizes 6-12 (male models will be selected later). Even if you have modeled before, we will select from only those who appear for audition.

Applications for student counselor and monitor positions are available in the Dean of Students Office, first level, College building. The deadline for completing the application is December 1st.

Ruhani Satsang, Divine Science of the Soul. Sunday, Nov. 18th, 2:30 p.m., Brown, Lower Manning Chapel. A representative will speak on the teachings of the Living Master Saint, Sant Kirpal Singh Ji.

Miss RI Universe Beauty Pageant. \$100. cash award for state costume. Sketches to be sent to 122 Gansett Ave, Cranston, R.I. before Jan. 31st 1974 - c/o Mary O'Neil. It must be symbolic of the state of Rhode Island and be flattering. The sketch if chosen for R.I. will be judged in the National competition Miss USA pageant with an extra prize of \$250. and the National Trophy. Glitter, beads, sequins, and feathers usually are winners.

Applications and information about the Spring Semester Environmental Campus Program sponsored by UICA and Artists for the Environment are available in the Dean of Students Office, first level, College Building. The program is open to Juniors and Seniors only. The deadline for applying is December 15th.

Note: Woods-Gerry will be closed all day on Thanksgiving.

Twenty openings in a charter flight to Milan, Italy, on January 11th, leaving from Logan Airport on Friday, returning January 26th. Fifteen days, the air fare is \$200. The group is involving five other colleges and has arranged for hotel stays, etc. which can also be joined for \$410. Contact SAO or Prof. Corrine Grisé, Northern Essex Community College, Haverhill, Mass.

Poster Problems? Why don't all posters get in the locked cases? Because some are too big! Some time ago we agreed that only posters no larger than 11"x16" would stand a chance of being locked up. Some come into the SAO two feet long. First priority is given to notices from within the college but only if they don't hog the space - use discretion please!

GCA

CAMPUS ASSISTANCE CENTER 9

- Complete information and student aid center for surviving in the RISD community.
- Professional legal counsel.
 - Help with personal problems.
 - Direct input of complaints and questions to the right person, fast answers.
 - Weekly guide to New York, Boston, and Local events.
 - Student exhibition space available.
 - Coffee and reading lounge.
 - Staffed by concerned student volunteers.
 - Daily calendar of RISD events.
 - Rides and Riders listings.

Campus Assistance Center Open House TODAY 4:30 Mem Hall Portuguese sweetbread and cheese.

(401) 331-6363

Dial the Rhode Island School of Design Information Line for current Student, Museum, Alumni and community activities.

A one-man show of works by sculptor John Udvardy will be on view at the RISD Woods-Gerry gallery from Nov. 17-27. The public is invited to a preview of the exhibit on Fri., Nov. 16 at 8 p.m. Mr. Udvardy is chairman of the RISD Freshman Foundation and an associate professor of design.

The show will consist of three-dimensional pieces and wall reliefs fashioned of readily available scrap and discarded items. The sculptor imparts new significance to cardboard, wood, lath, bamboo, string and other raw salvaged materials. Faint suggestions of an earlier interest in ritual and fetish objects can be seen in the transformed material.

Professor Udvardy received his BFA from Cleveland Art Institute and and MFA from Yale University. Before coming to RISD, he had been a teacher of painting at Brown since 1965. He has taught at the Cleveland Institute of Art, the University of Rhode Island, and Yale University, where he was assistant to Gabor Peterdi in printmaking. During the summers of 1970 and 1972, he served on the staff of the Rhode Island Governor's School.

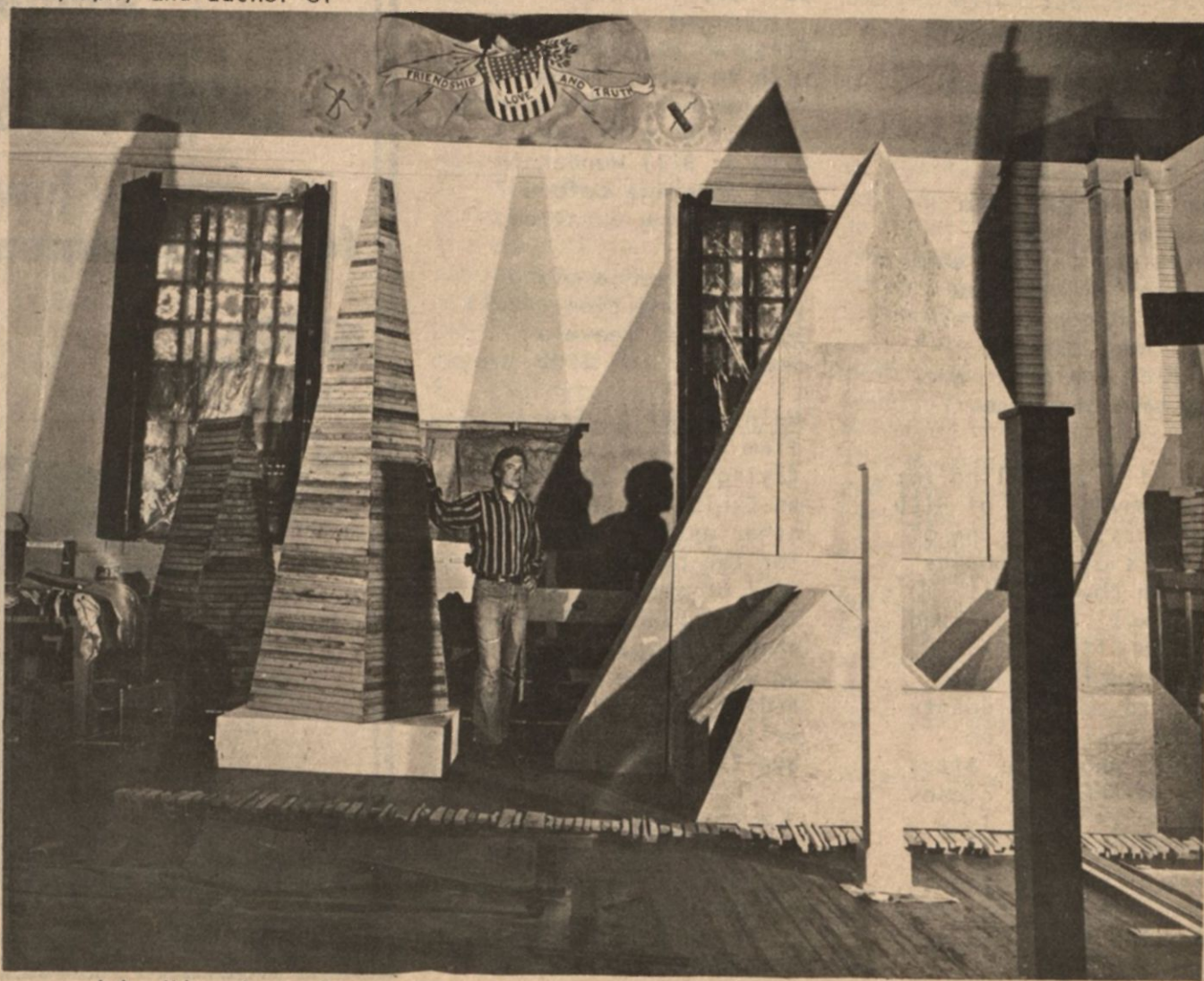
From Nov. 14-27, graphics by Wolfgang Weingart will be displayed in the print room of the Woods-Gerry gallery, Rhode Island School of Design. Mr. Weingart is spending six weeks as a visiting lecturer in the RISD department of graphic design.

Trained as a typesetter, Mr. Weingart is a teacher and innovator in the field of typography and author of

WOODS-GERRY

Contributions to Visual Design. His typography has been printed in technical journals and special supplements. For many years, he has been a co-worker with the Typographische Monatsblätter, St. Gallen, Switzerland, and he founded that magazine's special supplement, "TM/communications."

The Woods-Gerry gallery is located at 62 Prospect Street and is open to the public without charge from 11 a.m. to 4:30 p.m. Mondays through Saturdays and from 2 to 4:30 p.m. Sundays. On Tues., Nov. 20 the gallery will not open until 1 p.m.



John Udvardy in his studio

CALENDAR

Friday Nov. 16 4-6 p.m. 4:30-5:30 p.m.	(Last edition of RISD paper in November) Aud. CB 412	TKD Club Ned Dwyer and Alice Marcoux
Saturday Nov. 17 1-5 p.m.	Faculty Lounge	Graduate Seminar
Sunday Nov. 18 11:30 a.m. 7 p.m.	St. Stephen's Church Upper Refectory	Episcopal Service Catholic Mass
Monday Nov. 19 4-6 p.m.	Aud. Stage	Modern Dance Class--Verna Blair
4 p.m.	Faculty Lounge	Wintersession Committee: Students who are interested in Exchange
4 p.m.	Dean of Student's Off.	Wintersession Committee: Students who are interested in Travel classes
7 p.m.	Aud. Stage	Tap Dancing--Brian Jones
Tuesday Nov. 20 12:30-2 p.m.	Upper Refectory	Reserved by President's Office for Board of Trustees
<u>5 p.m.</u>	Thanksgiving Recess begins. All academic spaces will be closed.	
7-11 p.m.	Refectory	Mayflower Society Dinner
8:30-9:30 p.m.	R.I. Tennis Club	RISD Tennis
Monday Nov. 26	Classes resume at 8 a.m.	

(Deadline for CWS Time cards. Payment will be on Dec. 7)

CLASSIFIEDS

Wanted-roommate to share \$135. month apartment. (sex irrelevant) includes everything except gas 2 rooms - kitchen - bath. 59 Halsey (and Congdon). Now until January. 831-7841, Steve or box 915.

Storage space available. Contact 521-0969.

Roommates needed. Immediate occupancy. To share a beautiful Pratt St. apt. with 2 female RISD seniors. Own bedroom, workspace, parking, living room, large kitchen, heat included. Convenient to RISD and Brown and shopping. Four people \$50. each. Three people \$66. each. Lots of light, beautiful wooden floors. Call now! 5210969 or RISD box 694. Non cig smoker please.

I am compiling for the convenience of RISD students, a listing of numbers of pay phones around the school. This list will be published in the RISD Press, so that people will be able to reach students where there are no school phones or after the switchboard closes down. If there is a pay phone where you work or play on campus, submit this number and location to - Dan Mehlman, box 974.

Help Wanted- models, actresses, and couples for student owned, operated and oriented film company. Salary open. Send photo and resume to Baked Films, PO Box 601, Annex Station, Providence, 02901.

Lost- October 18th, one oval purple and turquoise copper enamel earring. If found contact Valerie. Box 694, 521-0969. Reward.

Freshman Volunteers who wish to assist with housing for next year, please contact Chip Krause, in N210 or Bill Wunder in N205 sometime before Thanksgiving vacation.

I really need a piano in good condition. Call 751-1859 or leave a message in box 1208.

Help the Blind See Art
I am interested in trying to put together an Exhibit of RISD and other artists' works for the purpose of a feel or tactile show for the blind. If you should have any ideas or would like to help and/or exhibit, please write to Joan Dangel, box 215.

Two six packs - reward for return of a brown, loose-leaf notebook lost on the fourth floor of Metcalf. Contact Bob Cann, box 236.

Roommate needed- Immediate occupancy for beautiful Pratt St. Apt. \$50. a month includes heat. Contact 521-0969 or box 694.

Congdon House would like to purchase a reasonably priced (if not less) dining table and chairs set in reasonable (if not better) condition. Contact by leaving a note in box 834.

LOOKING AT WITH INTENT TO PURCHASE - student art work. Paintings, sketches, etc. (not sculpture). Please contact Mr. E.G. Moore, 331-7885 for arrangements to show your work.

For sale - two goodyear A78x13 snow tires with chevrolet vega wheels. been through two winters and in good condition. \$30.00. Contact Peter box 884, or 861-4767.

wanted:

FUNCTIONAL ART
ceramics, jewelry, etc.,
for consignment shop in NYC



contact
Cynthia Pappas
box 233

JORDAN

MRS. DEALY'S KITCHEN

Well, Thanksgiving, the national feast day of all gourmands, is almost here. So to contribute to your eating pleasure, I'm going to break tradition and present a recipe that I haven't tried. Somebody sent it to me in the mail, with a note that they hadn't tried it either but they thought it looked scrumptious. So do I.

Roast Duckling w/Green Grape Stuffing

1 4-5 lb. ready-to-cook duckling
giblets from duck
½ lb. fresh mushrooms, sliced
½ c. chopped onion
¼ c. butter
5 c. day old bread cubes
½ c. chopped Brazil nuts
½ tsp. salt
½ c. chopped fresh parsley
1/8 tsp. dried majoran leaves
1 c. seedless green grapes

Wash and dry duckling. Refrigerate while making stuffing. Place giblets in saucepan and add 2 c. boiling water. Cook over moderately low heat about 15 min. Remove liver and set aside. Continue to cook heart and gizzard until tender (2 to 3 hours). Add more water if needed as giblets cook. Cook mushrooms and onions in butter in a small skillet over moderately low heat until tender but not brown. Add ¼ c. of the giblet broth and cook a few more min. until the liquid is absorbed. Chop giblets and combine lightly with remaining ingredients. (For moist stuffing and ½ c. giblet broth.)

Heat oven to 325 F. Stuff duckling. Skewer neck skin over back. Close opening with skewers and lace with string. Prick skin with a fork. Place duckling in a shallow pan, breast up. Roast 2-2½ hrs. Serves 4.

I also had some delicious pumpkin pie last week. Of course, I asked for the recipe and found out that it was in the November issue of McCall's so I won't reproduce it here. But if you like pumpkin pie, it's worth trying this one.

Sometimes, writing this column every week gets to be dragging me down. So this week, since I'm somewhat known for my crazy analogies (which often don't apply), I put together this list of analogies. I didn't include the explanations for them; I leave that to you to figure out.

Homer-Nickerson is like an ear of corn.
The Refectory is like a bushel of apples.
Freshman Foundation is like a handful of acorns.
Sculpture dept. is like a wild strawberry patch.
Painting dept. is like a fruit salad.
The administration is like an artichoke.

Liberal arts is like shredded lettuce.
Apparel Design dept. is like a pumpkin.
The freshman class is like a bunch of green bananas.
The sophomore class is like a bunch of green bananas.
The junior class is like a bunch of green bananas.
The senior class is like a bunch of green bananas.
The photo dept. is like an orange.
The Graphics dept. is like a raw egg.
The Illustration dept. is like baby lima beans.
The Architecture dept. is like peas in a pod.
The Ceramics Dept. is like squash.
The Glass dept. is like raw carrots.
The RISD Bookstore is like a bowl of rice.
The Snack bar is like a cheeseburger without cheese.
RISD is not like a bowl of cherries. It's more like a bunch of sour grapes with cream.
KPHJr.

FRED

FRED- Until we come up with a classy title, we're calling our magazine Fred. This is a RISD publication devoted to works of sequence. We are interested in comic strip continuities, photos of related sculptures, series of prints or illustrations... anything that progresses from one point to another and has coherence as a whole. We can print any black and white presentation in proportionate size to 8½"x11". Please submit roughs by Dec. 13 or finished work by Jan. 3 to FRED, box 1047. Questions cheerfully answered by Fred's cheerful editorial board at the same box. That's 1047.

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(New Address) 262 Thames Street
Newport, R. I. 02840 Telephone (401) 847-3073

OPEN PHOTOGRAPHY COMPETITION

Place: Polyarts, Main Street Gallery, 861 Main Street, Cambridge.
Date: December 1
Time: 10 a.m. - 5 p.m.

Rules:

1. All photographic prints are eligible for the competition. Prints should be mounted but not framed or glassed. Mount size should not exceed 16"x20".
2. Photographers are asked to limit their submissions to three prints or sequences.
3. All prints must be left at the Main Street Gallery in the new Polyarts House, on Saturday, December 1, between 10 a.m. and 5 p.m.
4. Prints selected by the judges for hanging in the show will be on display in the Gallery for the month of December, and will be for sale if the photographer wishes. Prints that are not selected may be picked up during the week following the competition.

5. All prints must be marked on the back with the photographer's name, phone number and sales price, if any. The Gallery will take 25% of the sales price.
6. While every precaution will be taken in handling the prints, the gallery cannot be responsible for loss or damage.
7. Photographers who wish to enter the competition but cannot bring in their prints at the specified day and time may call 492-2900 to make other arrangements. Prints can be mailed to the Gallery at the above address, but an envelope and postage must be provided for return mailing.

Judges; Marshall Broman
The Museum of Fine Arts School, Boston.
True Kelly
Hinkley School of Crafts, Maine.
Macy Lawrence
Imageworks, Cambridge.



IT'S THE REAL THING
3 LECTURES BY R.I.S.D. ART
HISTORY DEPARTMENT WILL
BE PRESENTED AT 4:30 P.M.,
IN C.B. 412 ON WEDNESDAY:

- ① NOV. 28 - *Donna B...*
- ② DEC. 5 - *Gregor Goethals*
- ③ DEC. 12 - *Baruch Kirschenba...*