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RISD press September 27, 1974

Students of RISD
Rhode Island School of Design

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STUDENT BOARD

The Student Board met for the first time on Monday afternoon. Approximately ten of the department representatives attended, each department head is asked to check and see if their departments have a representative.

A Referendum will be soon circulated to confirm the election of student representatives to the Board of Trustees. According to the trustees, 40% of the student body must vote to make the election valid and official.

All Clubs and organizations are asked to present their budget for the 1974-75 year, to the Student Board by Oct. 7. The Student Board meets every Monday afternoon in the Dean of Students office at 4:30 P.M. Below are the rules by which money will be allotted.

Student Board Activities Budget Outline

Student activities at RISD has been defined as:

1. The creation of student periodicals such as the Newspaper, Yearbook, and magazine.

2. The operation of group endeavors for the entire college such as the Coffee House, the Tap Room, Film Society, Drama Club and various projects like Take-A-Break weekend and Colab.

3. Athletics such as basketball, swimming, tennis, softball, hockey, soccer, volleyball etc.

4. Professional societies such as Art Education, Architecture, Ceramics, Fine Arts, Glass, Graduate Studies: Individual design clubs: Intaglio, Metal, Photo Education, Silkscreen, Textile, and Woodworking.

5. Special Interest clubs such as the Camera Club Chess Club, Modern Dance Club, Newman Club, Square Dance Club, Tap Dance, Motorcycle, Puppets, Sailing, Ski, and Tae Kwon Do.

6. The operation of group services such as the SAO which provides directories, housing lists, employment data; the Student Board which keeps minutes, regulations, and occasionally initiates en-

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Catching Up With the Times

There seem to be two jokes that are standard at all colleges.

One is about the quality of "Ratty" food and the other is about the school infirmary--- like "If you are sick and want to get well (or at the very least stay alive) go anywhere but there." As of this semester I doubt there will be any more' jokes about RISD's infirmary (located in the Homer/Nickerson complex). The reason for this being the arrival of a new Registered Nurse--- Anne Daum. Ms. Daum has basically reorganized the entire infirmary so that it is serving not only the needs of sick students but also the needs of students who need medical advice in the areas of birth control, venereal disease, drugs, psychiatric counseling and sex counseling.

Ms. Daum, who is a graduate of Simmons College (Boston) has an extensive background in nursing and the teaching of surgical and gynecological nursing. In the past several years her interest in nursing has focused on the counseling of unwed mothers and the area of birth control (working at the Providence Lying-In Hospital.)

In coming to RISD she hopes not only to provide a medical service but also a "non-judgmental service," meaning an atmosphere in which students with personal problems can find a sympathetic listener with possible solutions, rather than a critical judge. Below is a complete listing of the services now provided by the infirmary. It is the hope of Ms. Daum that students will take advantage of these services and also come to her with any problems that they might have.

HEALTH SERVICES

The RISD Health Services exists to help students with any kind of medical or emotional problem. A registered nurse is on duty five days a week, Monday through Friday, 8 A.M. to 4 P.M. except Saturdays. The R. I. Hospital Emergency Room should be used at other times for serious illnesses or injuries. Students should report these to their resident director, resident monitor or counselor when the Health Service is closed.

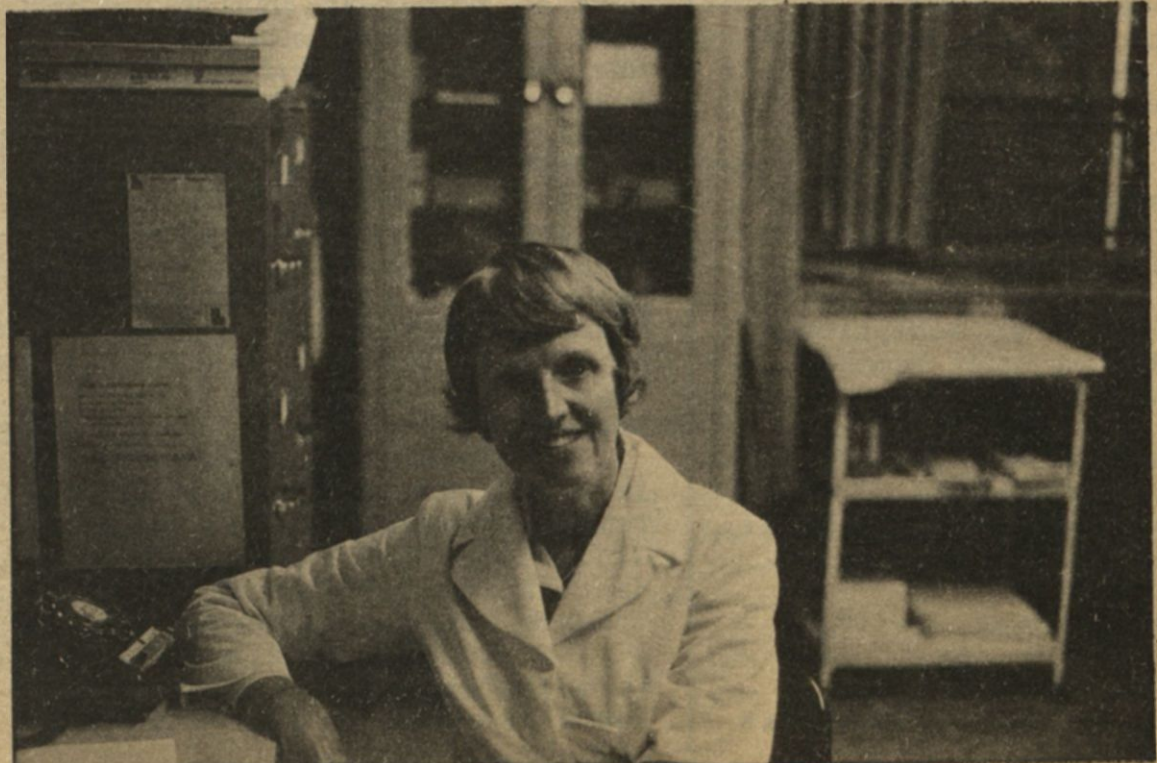
A physician is available from 9 A.M. to 10 A.M. Monday through Friday to see students. Minor injuries and minor medical problems will be managed by the nurses who will assume primary responsibility for determining the need for a physician's services. A physician is on call 24 hours a day for significant problems. And Surgical problems are referred to a consultant. Remember, the confidentiality of the doctor/nurse-patient relationship is absolute. The Health Services staff strictly observes rule of medical ethics.

Although it will be of extreme help if you tell the nurse why you wish to see the physician. . . the statement, "It's confidential" is all that is necessary if your problem is personal.

SPECIAL SERVICES

ALLERGY SHOTS: Allergy shots will be given by the nurse during the morning clinic hours only; that is, when a physician is in the Clinic. No exceptions will be made to this rule.

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New Building Architect

Benjamin Thompson and Associates, Inc. of Cambridge has been awarded a contract by the Rhode Island School of Design to design its new arts complex. The Cambridge firm will work closely with a student/faculty group from RISD's division of architectural studies.

The building is to be erected on land RISD owns at 1 North Main Street, now used as a parking lot. It will contain much needed studio space for the College's fine arts, design and architectural studies divisions. It is anticipated that the new complex also will house facilities for the Museum of Art. In providing access to surrounding buildings, the structure will unify the entire RISD block, bounded by North Main, Waterman, Benefit, and College Streets.

Mr. Thompson and his associates have had extensive experience in the design of educational facilities. Its Monroe C. Gutman Library of the School of Education, Harvard University received Boston's Harleston Parker Medal for 1973 and the American Institute of Architects/American Library Association Award for 1974. The Thompson-designed Amherst College Music Building (1968), Amherst, Mass., and dormitory complex (1967) for Colby College, Waterville, Maine won national Honor Awards from the American Institute of Architects.

Among the firm's numerous

other institutional projects are administration, classroom and faculty office buildings for Harvard Law School (1970); the Heller Building, Rabb Graduate Center and Lown Building for Brandeis University (1966-1967); and the Bronfman Science Center (1968) for Williams College, Williamstown, Mass.

The firm was founded in 1966 by Benjamin Thompson, one of the original members and a partner in the Architects Collaborative from 1946 to 1965. Mr. Thompson was also president of the Design Research, Inc. store chain from 1953 to 1970. He and his associates designed D/R store buildings in San Francisco, Cambridge and New York.

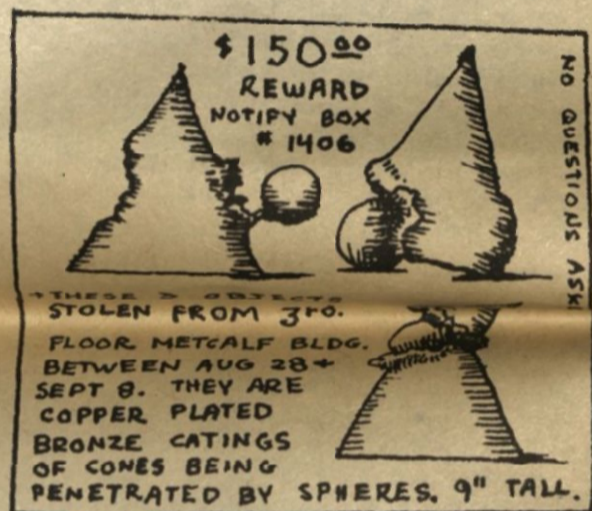
Born in St. Paul, Minn., Benjamin Thompson received his BFA at Yale's School of Architecture in 1941. From 1963-1967 he was chairman of the Department of Architecture at Harvard's Graduate School of Design. Mr. Thompson is a member of the Boston Society of Architects, the American Institute of Architects and an associate of the National Academy of Design. He served on RISD's architectural visiting committee in 1964.

Over the summer, a RISD group consisting of associate professors Derek Bradford and Michael Everett -- acting through their firm, Bradford/Everett and Associates, Inc. -- and seven RISD students was retained by RISD's Building Committee to develop a

program for the new building. The RISD group is writing a report on present and future space requirements of the institution along with proposals for the new building and a study of the site. This architect-student liaison will continue as a divisional seminar which also will disseminate information to the student body and document the progress of the building.

The challenge of designing for a client which incorporates an outstanding school of architecture is particularly suited to Mr. Thompson, who has striven for greater cooperation between architectural schools and the profession. His own firm serves as an experimental center for working out office and school practice problems.

The new arts complex is one of the immediate goals of RISD's Centennial Program, launched last February in anticipation of the RISD 100th anniversary in 1977.



Thanks to the "guys and gals" who did a fantastic job on Orientation Day at 55 Angell St.
Joe Burns

SCULPTURE EXHIBITION

An exhibition of sculpture by two former students is being held in the main gallery of the University of Rhode Island's Fine Arts Center. Sculptors Ernest Silva and Maurice Mancini both work with wood and paint and both voice similar ideas about their work, an exaggeration or distortion of familiar objects. The end result is interestingly different for each artist.

Silva's work suggests a functional object, such as a chair or other piece of furniture, designed in a distorted manner. The artist describes his own work as an "intent to make an object that looks functional so the viewer can see a familiar world transformed by emotion or poetic forces."

Working on a smaller scale, Mancini is influenced by the joy and humor in life combined with the mysterious forces of nature. The artist describes his exaggeration of familiar objects as "dealing with fantasy that becomes real, another segment of reality."

Silva graduated from URI in 1971 and received his MFA from Temple University, Philadelphia. Graduating from URI in 1972, Mancini received his MA from Goddard College in Vermont.

The exhibition will continue through October 9. Gallery hours are Mon. to Fri. 9-4, Sat. and Sun. 11-4.

EDUCATION

A one-day program on professional education in architecture, design and fine arts will be held for interested high school students and their parents at the Rhode Island School of Design on Saturday, October 19.

Participants will observe college artists and faculty in working situations on the RISD campus. Officials from RISD and other arts colleges will answer questions on admissions procedures.

Studio areas to be visited include apparel design, ceramics, furniture, glass, graphics, illustration, jewelry, painting, photography, sculpture, silk-screen, video, and weaving. There will be a slide presentation on the architecture program and a showing of recent RISD student films.

Participating institutions include the Massachusetts College of Art and the School of the Museum of Fine Arts, Boston; Parsons School of Design and Pratt Institute, New York; School of the Worcester (Mass.) Art Museum; Swain School of Design, New Bedford; and the Union of Independent Colleges of Art.

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Musically speaking, just too much has happened since last May to write about excessively in our first column of the year. Looking back, one of the most important events of the summer (year?) was the return of "Slow-hand" Clapton after a 3-year absence from public life, with a full tour and an honest album, 461 Ocean Blvd.

The Return of Dylan tour with the Band last winter climaxed in June with Before the Flood, a selection of performances recorded during that tour.

Bowie, after supposedly retiring last year, came back with

Diamond Dogs, an album nowhere near the rocking Hunky Dory and The Man Who Sold The World, but a decent "pop" sounding recording. Where he's going, no one knows-- probably least of all, himself.

Ego trips have caused quite a few breakups in the past, but things seem to be patching up in Recordland, U.S.A. Crosby, Stills, Nash and Young, the Electric Flag, Steppenwolf, and Arthur Lee and Love are all back with us, recording and touring.

Outstanding albums were also

released by: Neil Young (On the Beach), his best since Crazy Horse; James Taylor (Walking Man); Grateful Dead From the Mars Hotel; Jerry Garcia; Robert Hunter (the Dead's lyricist).

Upcoming reviews of new work by Stevie Wonder, John Sebastian, Duane Allman, Dicky Betts, Harry Nilsson and John Lennon's Pussycats, Lou Reed, Rollings STones, Pointer Sisters, and others.

We can't cover everything so, if there's anything you'd like to spread your opinions on, send your reviews to us and we'll put it up.

Sargent, Wright & Missell

STUDENT BOARD

(continued from page 1)

tainment, the loan fund etc.

The one point that must be remembered at all times by the Student Board is that the fee is charged for the purpose of creating a mass of money on which the student body can draw for extra curricula Student Activities (outside those provided by the school). It is not to be used by the departments as a means of getting something done which they don't feel like paying for.

Club set up proposal

1. Two separate budgets will be established in the same bank account.
 - a. a general student activities budget/account
 - b. a "club" student activities budget/account
2. Clubs and the other student organizations should keep all dues, budget money and other income in the SAO Account in order that a true and accurate statement can be provided monthly by the SAO to the treasurers.

1. The Student Board will subsidize clubs which can show the need for money beyond that which they receive in dues but only to the point where the total subsidy matches dues money or other income the club may have.

2. Each club should determine its dues, but it is suggested that they be adequate and realistic if future requests for money may be made to the Student Board.

3. The Student Board will act only after the treasurer of the club has submitted the dues to the SAO.

4. Only the treasurer or alternate treasurer will be allowed to requisition

money from the treasury, however any bills that legitimately fall due should be paid by the SAO and the paid bills or a xerox will be filed in the club's folder.

5. The treasurer will keep a duplicate statement of each month's income and expenses to show the Student Board on request.

6. It will be the responsibility of the club president to give the names of the treasurer etc. to the Student Board with an outline of the club's activities so that the Board can inform the club if any activities they have planned should not be covered by the club.

7. The president of each club or its treasurer will be held responsible and answerable for any activities promoted or expenses incurred by the club.

8. The SAO must have a list of all persons responsible for withdrawing money for each club.

Reserve Fund

1. A 10% reserve fund of the total budget must be held back until June 1.

2. Other reserved money may be kept back until spring at which time new year end activities may be initiated.

3. A dual decision by the Board and the SAO will be made concerning the use of such reserve money.

4. All clubs should submit a budget report (complete) by April 1st.

5. All unspent money will be allocated to the next year's fund.

General Activities Fund

1. All money not allocated to clubs or put in reserve, or required for mandatory payments shall be kept in the general activities fund. This money will be available for schoolwide activities.
 - a. It will be the Board's

responsibility to determine the amount of money to be spent on these activities.

- b. It will be at the Board's discretion to determine what percentage of this fund would be given (as in the case of a big name verses unknown, or big name verses club activity).

- c. Depending on the instance there will be matching percentage system; in other words, the Board will match an amount with the club and this will depend on that particular activity planned.

- d. It should be noted that the Board will be supportive to any activity of a substantial nature.

- e. The student Board will decide whether the activity benefits one segment or the whole school.

Schoolwide Dances, Etc.

1. The Board will provide money for dances and other functions by the clubs and/or groups of students on a matching system similar to the dues matching system.

2. Clubs will be responsible for their own advertising, etc.

3. In instances of justifiable need for money by groups of students, the Board will request a percentage of the profit in any is made. (This is for further discussion.)

Mandatory Activities

1. The Board must allocate money for certain mandatory activities before a general activities fund can be set up. As in the case of the Yearbook they will have to present their estimate of the cost early in October.

2. Therefore, the Yearbook, the Coffee House, the RISD Press and the Student Board account will be termed mandatory activities.

3. Other possible areas: altheletics, loan fund, TAB, the Fine Arts Society, etc.

Campus Assistance Center

The Campus Assistance Center is located between the mail room and the SAO office. It is a comfortable place to talk, meet, drink free coffee and tea, read, meditate or whatever.

Aggie Littlefield, an experienced, trained counselor is there Monday to Thursday from 10:00- 3:00 and is available for personal counseling and answering any questions from abortion to Zen pertinent to the life of the RISD student.

Open houses will be held later on with the specific intent of bringing students together with faculty and administration, to learn the offerings and opportunities with the RISD community.



Student Activities Office



The Student Activities Office is located in the rear of Men Hall. Among the varied services it provides are the following:

Student Loans (up to \$25)
Part-time jobs (not work related)

Athletic activities
Student clubs
RISD garage rental
Off-campus housing
Telephone forms (to avoid security deposit)

Brown athletic passes
Room reservations

Yearbooks
Student directories
Posters for locked cases
Parking lots

A/V equip. loan
Tap room/coffee house
Student publications
College work study
Lost & Found

Dean of Students

Office

The Dean of Students Office serves basically as catch all for the various problems that students have in the school. It also serves as liaison between the students and faculty and departments and acts as representative for student problems and ideas.

Among the varied services offered are:

WINTERSESSION INFORMATION
(list of schools and their course offerings)

FOREIGN STUDY INFORMATION
(for a semester or a year)

MOBILITY PROGRAM INFORMATION
(to other art schools for a semester or a year)

WITHDRAWALS (leave of absence)

COUNSELING

OPERATION THEFT

STORAGE FOR APARTMENT GOODS
ON-CAMPUS HOUSING

ORIENTATION

PARENTS' WEEKEND

COMMENCEMENT COMM.

STUDENT BCAPD

CARR HOUSE COFFEEHOUSE

is now open

8am - 8:30pm

Monday - Friday

CORNER OF BENEFIT &
WATERMAN STS.



RISD BUILDING STUDY REPORT: ROUGH DRAFT School as a Whole

This summer, seven students commissioned by the Board of Trustees through Bradford/Everett Associates collected and evaluated data for the programming of the proposed RISD Centennial Building. This work was the logical outgrowth of campus planning work initiated by Bradford/Everett and of student and faculty involvement in this issue. Many previous studies have attacked various aspects of RISD space allocation, environmental conditions and program interrelationships. This study seeks to determine the needs of each program and facility and cast them in an overall comprehensive framework.

Introduction

In the past few years as RISD has grown from an enrollment of 800 to more than 1300, the school has had difficulty in accommodating its expansion. In part, this can be attributed to the nature of an art school where it is difficult to foresee what disciplines will attract the most students and what new directions the programs will take. This expansion has changed the character of the school; there is less of a sense of community, people are more out of touch with each other's work. Throughout this period of expansion, space planning decisions have been made mostly on an ad hoc basis to deal with emergencies. Inevitably, such planning failed to coordinate all the elements within the School that should have been involved in comprehensive campus planning. No well-informed authority has guided or reviewed planning decisions in light of growing enrollment and new directions in education and the demands these make on the physical plant of the School. It is now more important than ever, after so many years of haphazard planning, that the School develop a comprehensive planning policy that coordinates all space planning decisions.

The findings of this report are based on current enrollment figures. The administration maintains that it will not consider rolling back enrollment from the current level, and indeed, the RISD population has increased again this year. To continue this accretion is to undermine the work of this report; sound

planning must consider all significant factors.

Our job was to study the programs and facilities of RISD to make recommendations for the use of the Centennial Building proposed for the Metcalf parking lot site. This required a thorough examination of all spaces on campus and to the character and needs of all the programs offered in the school. The information collected serves as the basis for both the programming of the new building and long range campus planning, provided that the information is up-dated and supplemented at regular intervals.

The data was obtained through personal and written interviews with Division, Department and Program heads; faculty; and students. We sought information and opinions from each person regarding his/her program and issues involving the School as a whole, which are presented below, and analyses of each program, which have been posted in each department. The summaries of these analyses are printed with this report to provide the reader with an overall picture of the School. Following each program summary are the potential future locations for that program. It is our intention to review responses to these location options before arriving at a campus plan that will conclude our work.

This study was conducted during the summer when most of the students and faculty were not in contact with the campus. Consequently, we have been able to review the opinions of only a small percentage of the RISD population. To validate the conclusions of this report and the subsequent campus plan, it is important that everyone consider the information concerning his/her department and program as well as that concerning the School as a whole. Please give us your response to this report by using the form provided at the end of this publication.

COMMUNICATIONS WITHIN DEPARTMENTS

Intradepartmental communication is facilitated in some departments by weekly meetings (Sculpture), team projects (Industrial Design), shared and consolidated studio space (Architecture), visiting lecturers (Film, Apparel, etc.) and parties.

In other departments, communication is often poor. The total lack of studio space in the glass program precludes to some extent, peer-learning; the painting department has no home base or spatial focus for interaction; printmaking and textiles also suffer from dispersion; and architecture is split between the ASB and Metcalf as illustration is split between the Auditorium and College Building.

Recommendations:

1. That each program should have their studio spaces consolidated in one area to the fullest degree allowable by the physical plant.
2. That there be established program/departmental centers consisting of offices, lounge discussion area, resource and presentation space.

INTERDEPARTMENTAL COMMUNICATIONS

There is a deep and unnecessary sense of isolation between departments and programs at RISD which is unmitigated by the openings at Woods-Gerry, the snack, bar, tap room, refectory dances, the Press, etc. Dissatisfaction with the degree and quality of communication at this level was expressed by virtually every person interviewed. People lament the fact that the possibilities for enrichment of education that the school hold remain an untapped potential.

Departments are broken up in non-contiguous space and tucked away in isolated spaces on the campus. Some students value the isolation, but more feel this is a counter-productive and unnecessary state of affairs. In a campus that grew by accretion as opportunity arose rather than continuous comprehensive planning, this problem may not be fully solved by moves and consolidation. Nonetheless, the situation can be ameliorated by the right spatial and policy ac-



tions. To this end we suggest the following options:

1. Various types of exhibition spaces be provided, especially those that encourage community atmosphere.
2. Joint shows and discussions of projects can be developed and accommodated.
3. Curricular and schedules be coordinated to permit more cross-departmental enrollment.
4. Develop and facilitate more joint projects.
5. Inter-departmental overlap of courses and teaching staff.
6. Shared critiques and critics.
7. Develop adequate counseling service for students.
8. Establish a central exhibition space in the main block of the school capable of displaying the work of two or three programs per week. Appropriate security measures should be provided. Also, department presentation spaces should be adjacent to the school's circulation routes.

PRESENTATION AND EVALUATION

Most programs have ongoing individual evaluation/crits and also group crits (on the average, 2 per semester) one of those being at semester end which often includes visiting artists or critics.

Most programs express need for audio/visual space as an addition to clean exhibit or display space. Such crit space should have appropriate lighting and wall or floor space in which work will be safe from damage and secure from theft.

A significant number of people interviewed expressed the desire to leave work exhibited after the actual crit. This is virtually impossible in all programs at present due to lack of adequate space and security problems.

This need for space seems especially acute in textiles, glass, ceramics, sculpture, painting, printmaking, illustration and architecture.

The following programs seem to have "workable" set ups: apparel, film, drawing, graphic design, liberal arts, teacher ed, but these workable spaces and arrangements don't at present allow one department to show its work to other: it is inaccessible, isolated.

Recommendations:

The whole school should be able to see work (finished and in process) of others, for educational purposes. Artists get valuable response from seeing others see their work.

The auditorium building and Woods-Gerry work only partially to this end.

We see the needs for decent quality exhibit/presentation/crit space as extremely vital and crucial to the life of the school's programs, and as a whole.

WOODS-GERRY MANSION

Woods-Gerry is a beautiful, old, stately mansion-located up the hill from the rest of the campus on Prospect Street. Galleries on first floor; placement, admissions on second floor; President, Treasurer, fund raisers, alumni functions on third floor. The galleries schedule between 100 and 105 shows per year. Openings at night for these shows are popular and well-attended. During the day, the exhibits are meagerly attended, since students are in class until 4:30 p.m. at which time the gallery closes.

Range of opinions about Woods-Gerry:

Gallery works, is well run.
Too far away, hard to get to.
Beautiful.
Administration is lavishly isolated.
Scheduling of shows too inflexible; shows are too short.
Very valuable to see what goes on in rest of school.
Doesn't do much for the school.
Expand gallery upstairs.
Inconvenient for exhibitions, classes.
We should emphasize process, not product in our exhibitions.
Too fragile for social events.
Building is closed by the time student or faculty might pass by it.
Gallery doesn't work for some departments, e.g. architecture, glass, apparel, I.D., landscape, graphics, interior architecture.
Placement should be moved down the hill.
Could be a center for performing arts: drama, dance.
Easy to park around there.
Terrific, use it for shows, openings, crits, individual shows.
Jealous of its ambiance as opposed to ambiance of student work space down the hill.
Comfortable and welcoming.
Gallery should not be rented to outsiders.
President should hold weekly open houses.

Conclusions:

Woods-Gerry fills a necessary function well. It is a good but not true introduction to the school. Woods-Gerry should be kept running as at present with small changes:

the scheduling of shows should be more flexible. Placement should move to a more accessible location. The gallery should be open later, until 6 p.m. if possible. Implications drawn from this discussion of Woods-Gerry are that exhibition space is a vital part of academic life at RISD. We should have more.

REQUIREMENTS FOR EXHIBITION SPACE

Discussion of the requirements of the successful exhibition space centered on the following characteristics:

It should be in a common, active, accessible area; it should be clean, secure, flexible, well-lit and provide as much floor and wall space as possible; it should be close to the programs that use this space; time-lag should be short between project completion and exhibition which would generate discussion and feedback; work in progress should be shown.

Several people expressed the idea that a lounge atmosphere be incorporated and refreshments of coffee and wine made available. People also felt that the school walls should be full of student work to announce that we are a design school and facilitate communication among different disciplines.

Recommendations:

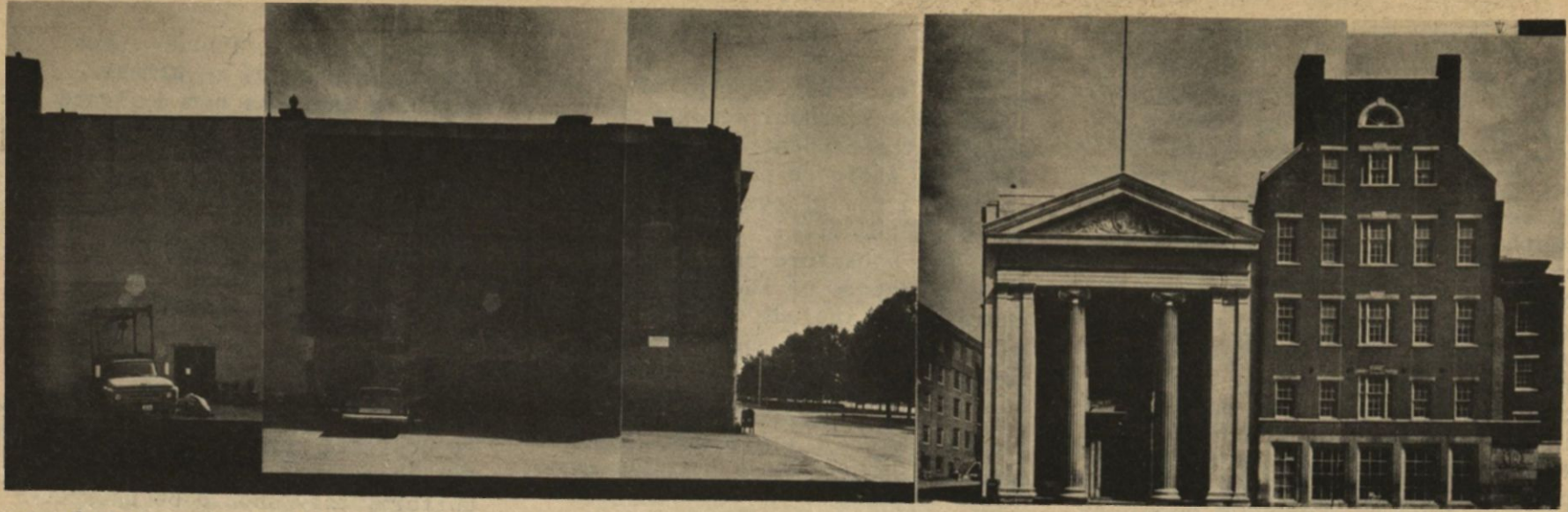
A new exhibit space within the main block of the campus, adjacent to the main route of circulation.

CARR HOUSE

Many uses have been proposed for Carr House in the past: Liberal Arts offices, school gallery, tear it down, restore it.

At present its first floor accommodates the student-run coffee house and the offices of the head of Buildings and Grounds, and Security. The upper floors are being used for painting studios. The basement level is used for custodial and custodial storage.

Responses to our interviews that its use for student activities and services make most sense, though several people interviewed felt it was a successful and accessible gallery space in the past and ought to be turned back to this use. A few felt that the house should be occupied by the school's administrators.



Most of the spaces in the building have suffered from abuse by their occupants, although most of the first floor retains its beauty with fine wood paneling and fireplaces. It should accommodate uses in consonance with the goal of preserving the architectural appointments of the interiors.

Recommendations:

Building should house Dean of Students, SAO, CAC, student lounges, Placement Office, RISD Press, coffee house, possible camera club in basement.

The RISD Press, coffee house, and camera club are night time activities which help establish the Carr House as a refuge at night: refreshments (as an alternative to the tap room and the atmosphere that implies) food, lounging, meeting; possibly a ping pong table or the like.

MEMORIAL HALL

One of the major considerations in dealing with this building is the soundness of its structure. This summer, the brickwork and roofing have been repaired and tie-rods have been added to strengthen the support of the roof. Conceivably, the structure is serviceable for another 24 years.

Another problem is that there is only one set of stairs in the building which must accommodate a major focus of circulation through the school. These stairs are inadequate to handle the traffic flow and they do not satisfy the requirements of the building codes, necessitating exterior fire stairs to meet safety standards.

Some people feel the building should be torn down, thereby opening a site for the new building from Benefit Street to North Main Street. This would cause a major disruption in the relocating of the bookstore, mailroom, snack bar, and studios during the period of construction, and might be unwise in the midst of a tight-money market.

Recommendations:

There are several tacks to take in dealing with Mem Hall. We feel further study and feedback could better inform our recommendations, along with greater knowledge of the financial capacity of the school to address this problematic situation.

In the short run, however, we do propose that the building be improved with a reworked system of stairs. The building should continue to be major focus of circulation and accommodate most of

the large volume student activities it now serves. Carr House would involve smaller volume activities (e.g. Dean of Students, SAO, etc.).

A new shipping and receiving dock in the new building adjacent to the Museum loading area (NW corner of Mem Hall) should have a small freight elevator to service the deliveries to the bookstore, snack bar, mail room, and tap room. This would serve to alleviate the vehicular congestion in front of Mem Hall.

The best use of the large space on the second floor of the building is open to question.

In the past few years it has functioned as an auditorium/recreation hall and as a freshman studio. It served neither satisfactorily because of a number of problems. As it is now, it has the capacity to satisfy the spatial and acoustical requirements of a gymnasium, but little more. Indeed, some feel it should be used as a gym. Currently there is not a large athletic program at RISD, or many dances (which use the Refectory), but space provided for such activities might encourage more to take place.

Another line of thought reasons that because there is a shortage of academic spaces together with a tight-money situation that makes every square foot of space so dear, that the second floor must be used more pragmatically. It would be feasible to adapt this space for studios with the addition of an inexpensive scaffolding type mezzanine. This would serve to soften the overwhelming scale of the space and increase the usable square footage by as much as 2,000 square feet. Acoustical work would be necessary, especially to control noise from the tap room at night. Other work would include ventilation, lighting (perhaps skylights) and fire exits for the mezzanine. This studio space could be connected to the studios on the top floor of the new building and would be ideal for painting who favor "found" space or recycled space and who might occupy those top floor studios in the new building.

It has been proposed that the second floor revert to its former use as an auditorium for films and lectures. The environmental work mentioned above would still be necessary, along with construction work to establish good sight lines to the lecturer and blackboard or screen, and a projection booth. This space could not satisfactorily fill the need for an intermediate sized lecture hall noted elsewhere in this report, because it is too large. Flexible room dividers or

the like seem inappropriate to this space. In this light it seems this auditorium would be a duplication of space provided in the Auditorium building.

MAIL ROOM

The mail room is a natural meeting place, but its configuration aggravates the crowding that already develops because of the confluence of traffic from the bookstore and the Snack Bar. Mail boxes are hard to get to because of the tight corridors on which they are located.

Students want to linger and read mail once they've negotiated the pick-up, but the inadequate space in the hall and the few benches hamper this inclination.

Recommendations:

Line up boxes in a linear fashion instead of the two U-shapes now extant.

Locate mailroom adjacent to a snack bar to accommodate letter reading while augmenting the meeting place character of the mail room and snack bar..

TAP ROOM

The Tap Room received unqualified and unanimous praise from all

SNACK BAR/COFFEE HOUSE

The school now has two eating and meeting spots aside from the Refectory. The Snack Bar serves hot and cold food from 8 a.m. to 6 p.m. and is run by the Refectory. The coffee house in Carr House serves cold food from 10 a.m. to 11 p.m. approximately and is run by students. The Snack Bar is a noisy, dark, and depressing place which is crowded at noon and further disrupted by a major school circulation route right through the table area. The coffee house is a more quiet and well-lit place which is separated from pedestrian traffic.

The Snack Bar operates at a profit, while the coffee house (supported by student funds) has consistently run up a deficit. In a sense, one place off-sets the other.

Some people question the necessity of two food services at RISD. Comments received so far include: the food is bad in both places, the hygiene is suspect in both places, one area is full while the other is empty.

One approach is that food service might be improved by consolidating the two businesses in one location. Perhaps a deli could be offered. The differing ambiances could be accommodated by offering a variety of seating: tables in a group, booths, tables in nooks, separated by plants, separated by level changes. This space could best be accommodated in Mem Hall, making use of the existing food preparation facilities and expanding towards the west side where new openings in the wall could let in natural light and provide access to a plaza on the new building (necessary to get light into studios on the lower floors).

Tables could be moved out onto the plaza in warm weather. Circulation through Mem Hall would pass by the tables but not through them.

The other alternative would be to embrace the distinction between the coffee house and the snack bar and retain them in their separate locations. The snack bar could be improved with the same options mentioned above. The coffee house could remain where it is in Carr House which is the proposed location for the Placement Office, Deans of Students, SAO, CAC, etc. It might be construed that these offices have a higher priority and could better use and preserve the valuable space on the first floor. In this approach, the Coffee House would be moved to the lower level where there are just as many windows plus a door onto the garden for tables in warm weather.

Recommendations:
(no decision as yet on the following options)

1. Consolidate food services in Mem Hall.
2. Snack bar in Mem Hall and coffee house in Carr House, entrance level,
3. or lower level.

Student/faculty response is particularly important on this question.

BOOKSTORE

A book and supply store is needed at RISD; the present set-up, however, has come under attack. Comments from interviews range as follows:

too small, it works, too expensive, doesn't really cater to student needs, it should carry items one can't get elsewhere nearby, should have a wider range of products, it's useless, it's a meeting place, it's okay.

Prices are high, if not higher than, those at other neighborhood stores. The painting department has been moved to start its own co-operative purchasing operation to avoid the high costs. The duplication of effort is of course a waste of time and money, and it is the co-op that serves the school better. This calls for some fundamental changes in the bookstore.

Recommendations:

Make the bookstore into a co-op

to serve the students and the faculty.

If this doesn't happen, at least have a school committee such as the Student Counsel advise the store on purchasing. Include a few grocery items such as bread and milk. Open the bookstore on Saturdays. Take advantage of the meeting place character - include wall graphics, more magazines, a good lobby in front with more seating accommodations.

METCALF STORE

A newly set up facility in basement of Metcalf Building; under the supervision of the Bookstore. The Metcalf Store serves sculpture and ceramics, glass, woodshop, jewelry and metalsmithing, etc.

Suggestions for the store:

Expand its inventory - material for graphics, architecture, textiles, apparel. Supplies could be coordinated with the faculty. RISD needs a "survival store" to sell homesote, doors, store horses, polyethylene, etc. It could accommodate freshmen (and others) by showing them what materials are available. Store could be a meeting place for people and for ideas.

METCALF BUILDING

The size, function and quality of the space is satisfactory for most of its present uses. An exception is architecture, which has gradually moved but continues to need more space than the ASB can provide.

In order to better serve the program located in Metcalf, the following are recommended:

1. Audio-Visual, presentation, and crit facilities should be provided; a lounge for discussion could be one aspect of this space.
2. The building should be cleaned out periodically, i.e., evaluated work and residual junk should be removed.
3. Windows slated for replacement should be transparent (not frosted) the view out is limited but visual contact with the outside and sky is desirable after working indoors for long hours. When these windows are replaced, they should be the same size for maximum light.
4. The south stairs and elevator are in violation of codes and should be reworked with the new building.

BANK BUILDING

Feelings concerning the Bank Building can be grouped in two general categories: those who want to save it for the quality of this high ceilinged studio, and those who condemn it as a waste of space.

The main argument for saving the building comes from painters, who occupy the n-ai studio space. It is an excellent studio, well-lit by a large sky-light and imbued with a "patina" of history. It is questionable whether a studio with as much character could be built today. One in-

structor wrote:

"Painters favor "found" space. Lofts, warehouses -- almost anything that was not designed for a painter. His or her imagination is sparked, he finds an environment he can possess and function in. "Designed" space is comfortable but bland."

"There has never been space at RISD "designed" for painters. This is all right, because the found space is the prize. But there is no more undiscovered space, so designed space is inevitable. But these spaces should not be uniform, they should be unexpected and imperfect. Design us that!"

The arguments for tearing the building down are mainly pragmatic. It is an inefficient use of this volume of space. One floor accommodating 25 sophomores is the only space that functions satisfactorily. The first floor (now Sculpture) and the odd little rooms off the main space are low, poorly lit and ventilated. The structure is not very strong; it could not handle the load of additional floors to make it more efficient. People working in the building now are isolated. If left standing, it would be difficult to make connections to the new building and through it to the college building. If it were decided in the future for one reason or another that the building must come down, it would be many times more difficult to demolish it when tightly fitted in between other buildings than it would be now.

Recommendations:

Tear it down, expanding the site and potential of the new building.

COLLEGE BUILDING

The College Building is the least flexible building at RISD. It has an odd assortment of spaces rigidly defined by load-bearing walls that cannot be removed. Thus, it has been most awkward in accommodating the expansion of programs. Nevertheless, it has some beautiful studios, a fine two story library space and few offices worth mention.

The major consideration here is the library expansion, which is discussed below. The studios on the lower floors will be adjacent to the new building if the Bank building is torn down, and will be more valuable because of interaction with new studios there. The studios on the upper floors of the College Building will be the most isolated, particularly if the Library were to expand horizontally, therefore, it seems most prudent that the Library expand vertically into the seventh and eighth floors. The addition of the fourth floor lobby and adjacent rooms would ameliorate the library's security problem and give them a formal entrance from the street. Access to the rest of the building from Benefit Street would be accommodated by a new stair well mandated for Mem Hall, located between the two buildings.

LIBRARY

The RISD run Library is a good but spatially limited art library with an extremely pleasant 2 story main room, run in a cooperative, friendly way.

The library's main problem is space. In order to accomodate the present needs and aims it should approximately double in size.

It should be kept open later if possible.

It needs:

- More space for books-stacks.
- More space for quiet study.
- More space for relaxed, study or social discussion.
- More space for record listening.
- More space for periodicals, reading room.
- Projection room (for slide collection).

Browsing, periodical perusing and newspaper pouring-over are a part of many RISD faculty and student and staff's day. The Library could perhaps have a lounge, periodical area where both talking and discussions, as well as smoking could be allowed. This room would be used frequently if accessible and could also serve as an informal introduction to the Library, RISD, and art literature.

412 COLLEGE BUILDING - SMALL LECTURE

This room and the Auditorium are the only general lecture/film spaces in the school. At present, 412 C.B. must accomodate all small lectures (100 or less). It works poorly in this capacity. There is a terrible ventilation problem - only accomodation is the windows which must be closed for all slides and films. There is an acousitcs problem of noise from the hallway, and the alley below. The colors are dreary, the seats uncomfortable (very hard to take a test there). The screen covers the blackboard so that both cannot be used simultaneously. Some of the classes, especially the liberal arts film courses and sophomore architecture requirements courses are too large for the room. There are poor sight lines from seats in the back of the room.

Recommendations:

- Establish a new, intermediate-sized lecture/film hall for 200 seats. Proper ventilation, acoustics, sight-lines, blackboard/screen set-up.
- Break up 412 and 410 (adjacent), establish 3 rooms there for smaller liberal arts classes.

RISD AUDTIORIUM

We received only negative responses to the Auditorium: it is too formal, too big, inadequate for backstage activities. Even one of RISD's largest classes is dwarfed by the size of the room, and the acoustics work only when the room is fully occupied, i.e., 10-15 times a year. Small lectures and films for most showings suffer when they

attempt to use this room; often, they avoid it altogether. The auditorium doesn't work for film or video classes because it is too big, presenting problems with acoustics and contact with the projection room which is so far away and inaccessible.

The auditorium doesn't work for apparel because there are no dressing rooms and the space is too formal for fashion shows.

As mentioned above, the auditorium works only for large groups such as the RISD Tappers! Show or an extremely popular speaker. Guest speakers often remark, however, that they feel uncomfortably separated from the audience.

From an examination of the existing lecture/film spaces, 412 College Building and the Auditorium comes a clear mandate for an intermediate sized space with seating for 200. It should be equipped with audio-visual facilities and blackboards adjacent to the screen which can be separately lighted for use during slide shows and films.

This area would accomodate large lecture courses, most visiting lecturers, films, video, puppet shows, sculpture events, drama... all the activities which only ahlf-fill the Auditorium and suffer because of it.

HOMER-NICKERSON

Although we include no other dormitories in our report, we have become involved with this freshman dormitory complex because of the way that its design has hindered the progress of the Freshman Foundation program. It is difficult to say how many applicants have turned away after seeing those dormitories, or how many hours are spent each year sorting out the problems of residents, enforcing the rule that freshmen must live there so that the school can meet the financial obligations of having built the buildings. But anyone who has lived there can testify how the complex has inhibited the academic performance of Freshman Foundation, limiting the range and quality of work and frustrating the student who came with dreams of working late into the night in studios surrounded by his classmate's work.

Students now must work in their rooms, on 4'x2' desks, on the bed, on the floor, spilling out into the hall. If the work is particularly messy, or the fumes too noxious, the student can move down to the bowels of the building where there are two unventiated, poorly lit, hopelessly inadequate workrooms. The only alternative is working in the Waterman Building which is closed at 5 p.m. and all weekend. Tom Emerson (B. Arch '74) studied this problem in some depth and completed a report which should be available in the Dean of Students office.

The problem with the Emerson proposal for a beautiful central studio space connecting Homer and Nickerson is the same as with similar proposals in the

past few years: money. Unless the economic situation changes drastically in the immediate future, it should be anticipated that the studio problem will not be solved in the next 5 years. It is therefore mandatory that Freshman classrooms be open at night, just as all other students are allowed access to their work area.

The other problems inherent in the design of Homer-Nickerson: the sterile double loaded corridors, the lounge, the security/circulation, these are all of major importance and should be addressed as soon as money is available.

Programs

APPAREL DESIGN

The Apparel Design Department is one of the most professionally oriented departments in the school, which contributes to a high degree of product excellence. The department's facilities work well. There is a slight inadequacy in the amount of studio space, but the relationship between studios, fabric storage space and office space is superb. Sophomore, junior, and senior studios are all next to each other which promotes communication among the years. Both office and storage spaces are easily accessible to all students. The studio spaces have wide open floor spaces for flexibility and the lighting is excellent.

The annual fashion show is a culmination of the department's activities. Ideally, the show should take place in the Rhode Island School of Design Auditorium, but the Auditorium, due to poor rehabilitation designing is ill-suited for the show.

Internally, the department works quite well. However, there would be great mutual benefit if there were greater physical proximity with the Textile Design Department. The two departments are beginning to work together and a strong physical relationship would facilitate intra-departmental communication and interaction.

CERAMICS

Anyone who has ever tried to use Metcalf elevator has probably encountered one of the major space problems of the Ceramics program. Clay must be purchased and then mixed in the north end of the basement and carted across the length of the building. The carts are loaded into the elevator (with doors just barely large enough to admit them), lifted three floors and them rumbled back across to the north end. This circulation is time consuming and frustrating (when the elevator is broken, etc.)

In most other respects, Metcalf works well for ceramics. It is in proximity with glass and the foundry and other related programs. It is a flexible industrial space. But ceramics also needs a clean area: an audio-vis-

10 ual presentation space which can serve also as a lounge, and might be shared with other sculpture programs. At present they have no such space.

Ceramics communicates well with the school through shows at Woods-Gerry, annual ceramics sales and the openness of their studios. But this can be a problem, present space use requires that ware ready for the kilns be stored in mobile racks in the hall and stairwell. Curious visitors and dogs have caused some damage and loss. Space for more storage racks must be provided, separate from general circulation. And the clay cart circulation should be resolved: if the department remains in its present spaces, a small service elevator should be installed in the north stairwell.

GLASS

The glass program is relatively new. It presently faces tremendous problems due to lack of space as there is a pressing need for more graduate work space and general studio space for cold glass working. Because of the inadequacy of space, cold glass work is done at students' dorm rooms, student's apartments, or in the hall spaces of the glass program.

An enormous amount of creative energy has been generated in the program to overcome its many difficulties. Every bit of space the program owns is fully used and student work hours are scheduled so that pairs of students are blowing glass in two hour shifts over eighteen hours a day.

The glass furnaces utilize an incredible amount of energy and there is the possibility of rearranging the furnaces so that more than two students can work at one time. However, the present feeling is that it is a desirable situation to have only two students working at once,

Cold work studio space and more graduate space must be incorporated into the glass area for all glass working activities to be accommodated. This, with the addition of a study room and a storage area would give the program the space it so badly needs to carry out a full range of glass activities.

FOUNDRY FIGURE MODELING CARVING

The information available during the summer was inadequate to write the analyses of these programs. We would appreciate meeting with program heads and students in these areas.

JEWELRY AND METALSMITHING

The Jewelry and Metalsmithing program works with students on a sophomore level, advanced level, and graduate level. Presently sophomores do not have enough space although the space they have is only for sophomore. The graduates who should have their own area are mixed in

with advanced students. It is most important for all students to have workstations with natural light, yet a few students have only artificial lighting at their workstations.

To rectify their situations, more space must be added to the existing program's space. If sophomores were given more space and if graduates were given their own space, the advanced students would be able to fill the spaces vacated by the graduates giving all levels the space they need.

With these changes the program would be spatially in good shape. It is unlikely that the program will move because it has a fine location with mechanical facilities such as gas lines, air lines, and ventilation built in.

PAINTING

The painting program follows a system of transition from large group studios for sophomores to small private studios for seniors and grads. The junior year is the major transition point, and requires flexible space that can accommodate 2-3 workshops in the fall, then 5 or more in the spring. The painting program has been spread out across the campus for many years and the major priority is to bring together the studios in close proximity with a central presentation/crit space to accommodate frequent slide shows and crits, especially for the seniors and graduates where there is no large space for viewing work.

The quality of space for painting studios is critical. Painters favor found spaces -- lofts, warehouses, almost anything that was not "designed" for a painter. His/her imagination is sparked, he finds an environment he can possess and function in. Designed space is often comfortable but bland. Lighting is, of course, crucial but there are several different schools of thought. Some favor strictly artificial (in accord with usual gallery conditions) others insist on natural north light. A combination of these with control over setting the desired effect seems to be the best solution.

TEXTILE WEAVING

The weaving program's greatest need is for more space and consolidation of storage facilities in a central location. All facilities need to be enlarged and kept near one another.

In addition, the program needs to be close to the rest of the Textile Department (silkscreen, textile printing) and would benefit from close ties with the Apparel Design department.

Despite the cramped quarters the program functions well, and the quality of the rooms is good. The dyelab has excellent natural light and the weaving rooms, steady northern light. The program needs additional space to alleviate its extremely crowded rooms. Currently there

is not enough space to accommodate 1973-74 enrollment comfortably.

TEXTILE PRINTING

Textile printing is one of three departments programs in the Textile Design Department. There are two types of activities which take place in the program which break up into the categories clean and controlled, and messy, energetic and loose. Clean activities take place at individual drawing stations and deal with commercial aspects of textile printing. In these activities students work in a quiet controlled atmosphere with strong individual orientation and order. Messy activities involve textile printing as a fine art. This includes actual printing of fabric and the making of textile sculptures. These should be done in a free energetic atmosphere.

The basic problem of the Textile Printing program is that each of these activities needs its own space and presently there is one room for all activities. Another area, approximately the same size as the existing area, is needed for the programs' activities to be accommodated well.

In addition, Textile Printing should be brought closer to the other programs within the Textile Design Department. Presently the program is too much of a separate area not in contact with the rest of the department.

TEXTILE SILKSCREEN

The textile silkscreen program is a workshop system for textile majors to print designs they have prepared in the print design course. This program is different from print silkscreen (part of the printmaking department), although it occupies an adjacent space, shares equipment, and is presently taught by the same professor. The textile silkscreen program has stringent space requirements: felt covered tables 40', 15', 12' long, adequate light, good venting of toxic fumes from inks, solvents, photo transfer darkroom.

The program's present space in College Building is inadequate, but certainly an improvement over previous quarters in the basement of Metcalf. Textiles is maintaining a high matriculation rate despite overcrowding. If this is to continue it is mandatory that the silkscreen program be given more space, possibly in closer proximity to the rest of the department and related programs such as Apparel Design.

PRINT SILKSCREEN

The print silkscreen program has in the past been located in highly unsatisfactory spaces. The program has some very specific space requirements including lighting, flexible open space, and, most importantly, ventilation. The present location in the second floor of the College Building is a little tight on space, but

ventilation has been brought up to satisfactory standards over the summer.

It is important that the program maintain proximity to the other components of the printmaking program, lithography and intaglio, and to textile silkscreen.

INTAGLIO

The Intaglio program presently occupies some beautifully lit spaces. However, the program is separated from the rest of printmaking, and the program itself is on two floors with some space problems. Graduate student enrollment is quite limited, due in part to lack of space, and graduate work area is mixed in with undergraduate work area which is itself somewhat small.

More space should be given to the program to accommodate graduate students, more supportive space should be made available to the program (possibly shared by the rest if the printmaking, for presentations and exhibits) and a closer physical relationship should be developed with the other printmaking programs.

In addition, relief printmaking, an activity not presently accommodated in the printmaking program but which should be incorporated into printmaking, could be accommodated within the intaglio spaces because it does not require much specialized equipment.

LITHOGRAPHY

The information we received during the summer was inadequate to write the analysis of this program. It was indicated that the space currently occupied by Lithography is adequate, but we would like to meet with the program head and students for a more accurate and detailed evaluation.

ARCHITECTURE

Architecture, the largest department in the school, should be brought together as much as possible. Since students are able to elect courses in the Division together to insure that students get maximum exposure to all four disciplines.

In addition to needing more space, with rooms capable of handling studios varying in size from eight to thirty-two students, the

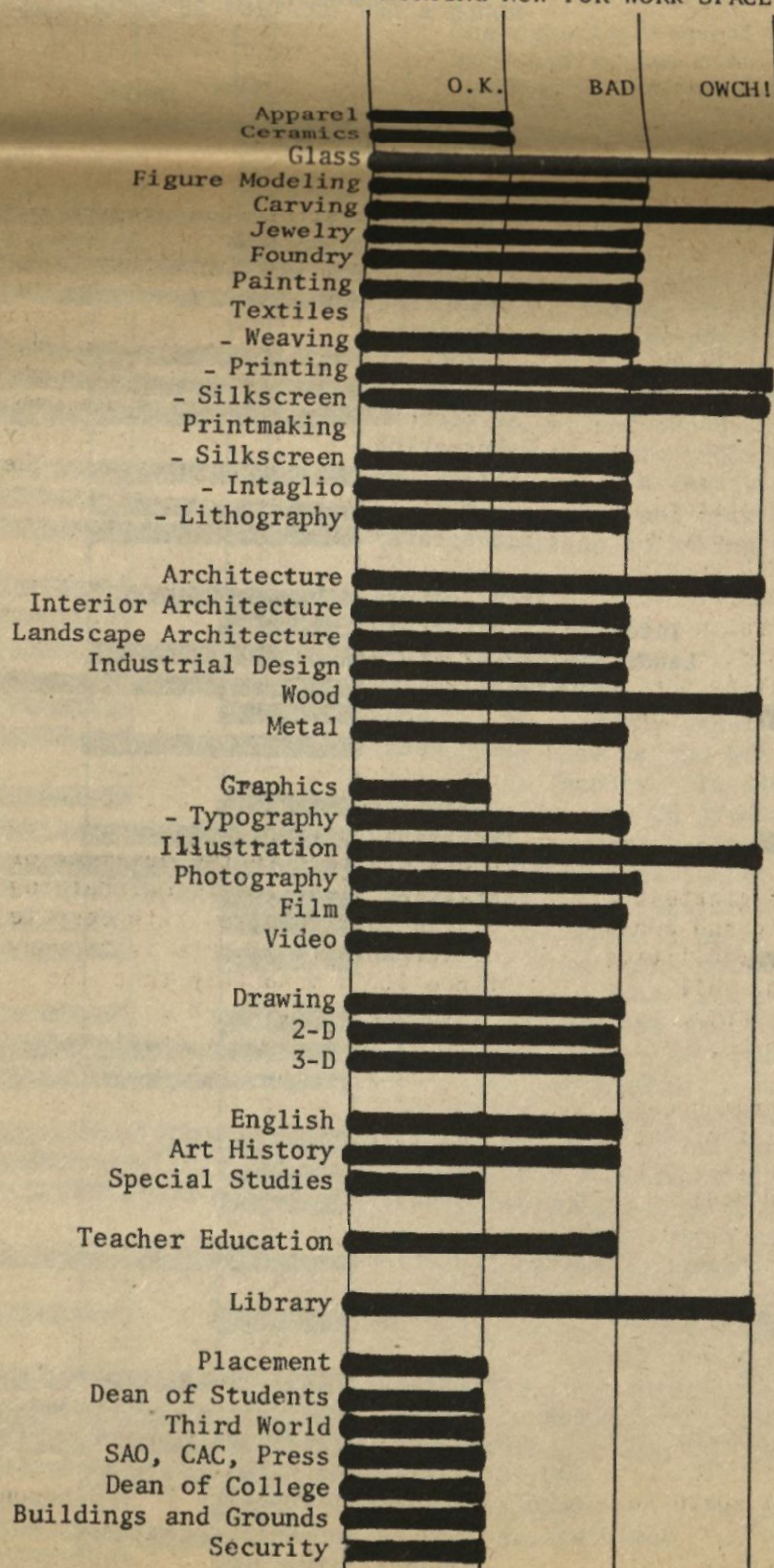
Department needs specialized rooms and shop areas. It is very important for students in architecture to have a darkroom, a photo studio, and a shop for building models. It is also important to have a room with full media capabilities for exhibits and presentations.

The Architecture Department is a strong department with full professional accreditation and applications increasing every year. It is important not to inhibit its development, and the addition of these specialized facilities and more space would enable the Department to function with the professionalism it must maintain.

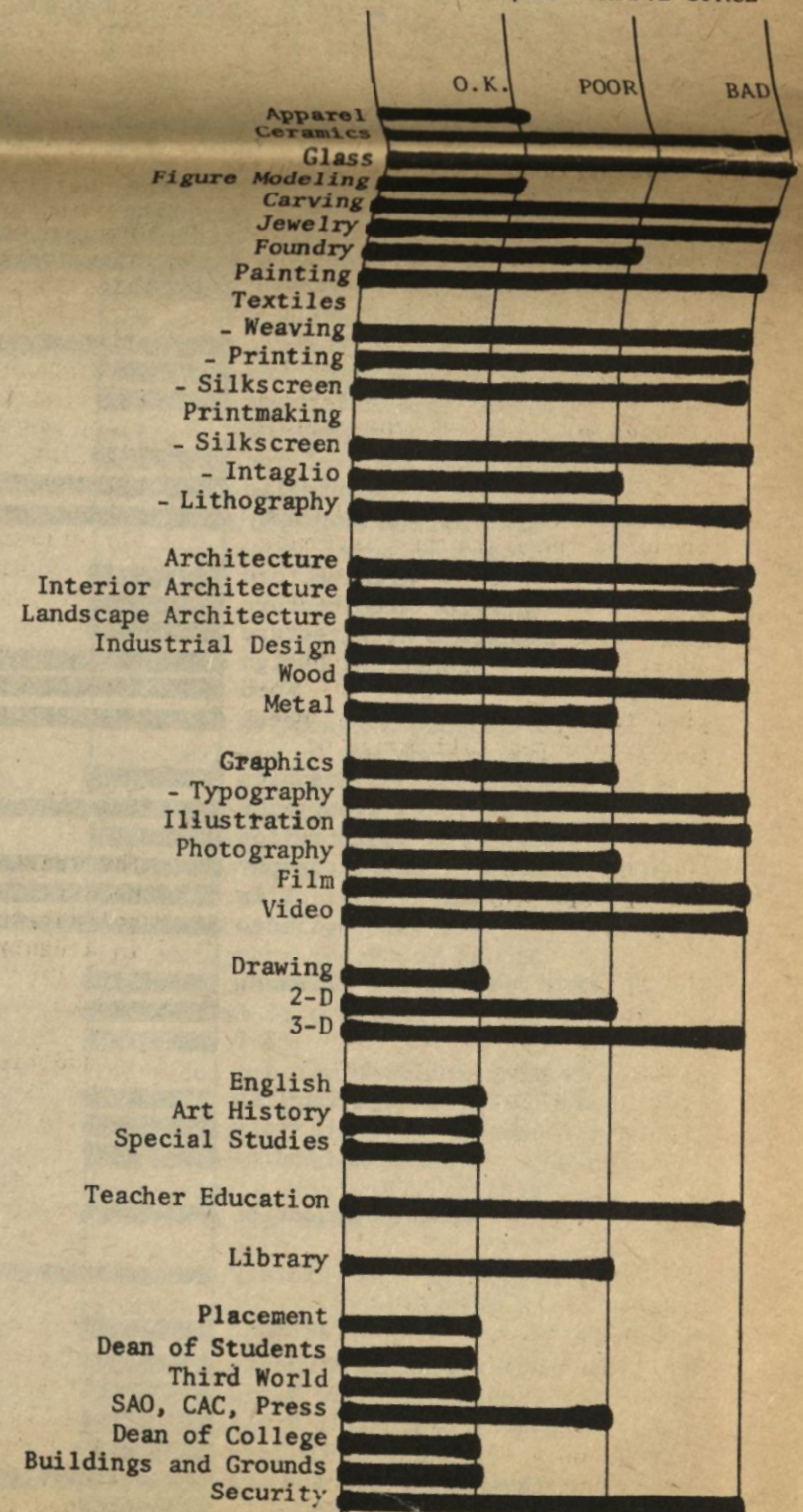
INTERIOR ARCHITECTURE

The Interior Architecture Departments need to be kept in close contact with the rest of the Architectural Studies Division since students within the Division take courses in all four departments that make up the Division. Since much of their work is done with large-scale models, interiors majors need access to a shop, and also need enough space in their studios to accommodate model building. They need access to the facilities the Architecture Department needs--a photo studio,

WHO'S HURTING NOW FOR WORK SPACE



WHO'S HURTING NOW FOR PRESENTATION/SUPPORTIVE SPACE



12 darkroom, crit and exhibit space. They need space for a materials library.

Changes in space for the Department should be considered with changes for the Division as a whole, if the D.A.S. is to maintain its cross-departmental programming policies.

LANDSCAPE ARCHITECTURE

The space requirements of the Landscape Department are intertwined with those of the whole Division, because of the curricular set-up. Where there are specific departmental requirements, a space short has arisen in the past few years (for instance the library space has been usurped for more studio space and the department office has been used for seminar space). There should be a small separate space a-located for the library and a second office provided for consultations and adjunct professors.

Landscape studio courses often draw many students from other parts of the division, because of the nature of the course offering. These studios are always crowded. The division should have a flexible variety of studio spaces to accommodate courses ranging from less than 10 students up to 30 students.

INDUSTRIAL DESIGN

Industrial Design is one of the more tightly-knit departments in the school. It is small and is often involved in community projects which foster teamwork rather than competition.

I.D. is intergrated in the Division of Architectural Studies but is closely connected professionally to other disciplines in the Design Division and even Fine Arts (such as textiles and silk screening). In the past few terms I.D. has worked in conjunction with Graphics on the Red Cross Blood Program Project. In future space planning it will be important to achieve a closer proximity to these other departments.

For the present, with the completion of a work shop for undergraduate students, I.D. has no acute space problems but the graduate shop in Metcalf is poorly vented and tight on individual work stations. The graduate students are somewhat isolated from the rest of the program. The department library should be in a larger space.

Future direction for the department should be to bring the various spaces together, in proximity to Graphics and other professionally related departments.

WOOD SHOP

The Wood Shop is popular at RISD; although it has room for 36 students in studio and elective courses, last term 52 students were squeezed in, with many more on the waiting list. Some of these students want to design in wood for the duration of their time at RISD, many want just one or two studios as a corollary to their work (I.D., sculpture, etc.) and some need only the experience of an elective in wood. The present crowded situation can restrict a student from getting into wood until his last year when he could find that's what he wanted to be doing the whole time.

The Wood Shop has been incorporated into the Division of Architectural Studies but not given status as a department. The students who wish to design in wood must major in I.D. and take course requirements of that department, such as the marble machine sophomore project. The wood majors feel those courses are irrelevant and the time could be spent better in furniture related studies, such as weaving.

The Wood Shop should be recognized as a department, and expand to accommodate another 20 student studio. This would require a minimal expansion of the complement of

power tools, and another faculty member. Metcalf works well for the Wood Shop and can accommodate the expansion.

METAL SHOP

The Metal shop is located well. Its greatest need is for delivery access. The space has good natural light and easy access to the sculpture department and has enough room to prevent there being hazardous working conditions although it is cramped.

GRAPHIC DESIGN

The Graphics Department has a well structured program which Market House accommodates satisfactorily in terms of amount of space at the present time. Unfortunately there is no room for expansion there; for example, offers to donate additional equipment have had to be turned down for lack of space. The program has the only typeshop on campus, but in its present space it can accommodate a maximum for 12 students at a time, and thus it restricts use by students outside the department.

There is a minimum of contact between Graphics and other related programs such as Illustration, Film and Industrial Design which

is nurtured by the isolation of Market House. The visiting committee has recommended that there be less distinction between graphics and illustration. But it will be difficult and frustrating to achieve more interaction between these programs such as Illustration, as long as graphics is isolated in a space without direct access to other programs. Perhaps in the future individual work areas for graphics students could be moved out, adjacent to some of the other related programs, and Market House could be used more for supportive activities (type shop, darkroom, silkscreening) servicing all these programs. This would open up the possibility of expansion in the typeshop. For now, graphics has expressed no desire to move.

ILLUSTRATION

Illustration is the third-largest department in the School of Design yet has only four full-time faculty members. Problems are solved using medium from plaster and wood to charcoal, watercolors and oil paint, yet the department's equipment is limited to a direct projector, a light box, and a dry-mount machine. The curriculum is very much dependent upon a students' initiative and ability to gain access to various facilities scattered around campus.

The department needs to be brought together in one area. It needs additional space, enough for every student to have a permanent work station, and a permanently set-up room for painting.

The department would benefit greatly from close contact with the rest of the Division of Design, especially the Graphics Department. However, simply bringing the Division together physically will not solve the problem of illustration students who need to use equipment not owned by their department. This problem can only be solved by a change of administrative and curricular policy in addition to moving the department.

PHOTOGRAPHY

The Photography Department has a strong base in the personalities of its faculty. In addition to 70 majors and 20 graduate students the department handles students from other departments (film and graphics require a photo course for sophomores), up to 80 students from Brown and a course for freshman. This is a strain on the faculty and the facilities. A faculty member is often forced to teach two studios in one day. The facilities are overused, especially towards the end of the term; as a result all graduate students and many majors set up their own darkrooms at home, and respect for the department darkrooms is jeopardized. The department must resolve this internally, perhaps by reconsidering the types of darkroom spaces needed by each level of students; gang versus individual, flexible versus rigid.

At this point, a flexible darkroom space should be located adjacent to the graduate lounge, to stimulate more in-house experimentation. A departmental lounge and gallery near the graduate's space (and incorporating the natural meeting place of the drying room) will stimulate communication vertically through the different levels of students. Another general darkroom space will ease the strain on existing facilities. The department wants to stay in Benson Hall which should accommodate their needs if the painting studios are removed from the top floor.

FILM

Film is a relatively new department still developing and discovering the optimum spaces for their approach to film making. They have committed themselves to the Auditorium Building, for the time being, by installing a sound transfer and mixing studio, and a new projection booth. With a little more sophisticated equipment, this set up will be adequate for their current program. The quality of the space, now conditioned by raw cinder blocks and poor acoustics, should be resolved with wall covering (such as tapestries egg cartons, or homesote).

Aside from "live" film work, the department is involved with animation and video. Video, with its differences in space requirements and processes, has been treated as a separate program. Animation is closely connected to "live" film in technique and equipment sharing. It is a rapidly expanding program. All film students work in animation for at least two years, and illustration students are involved for one year with increased participation expected in the future. Larger camera stand of iberis needed. The program will have to decide whether or not to provide some of the large and specific space requirements demanded by the process (light tables, drying racks, etc.). This decision must be shared by Film and Illustration and might involve more incorporation of animation into illustration in terms of space sharing.

VIDEO

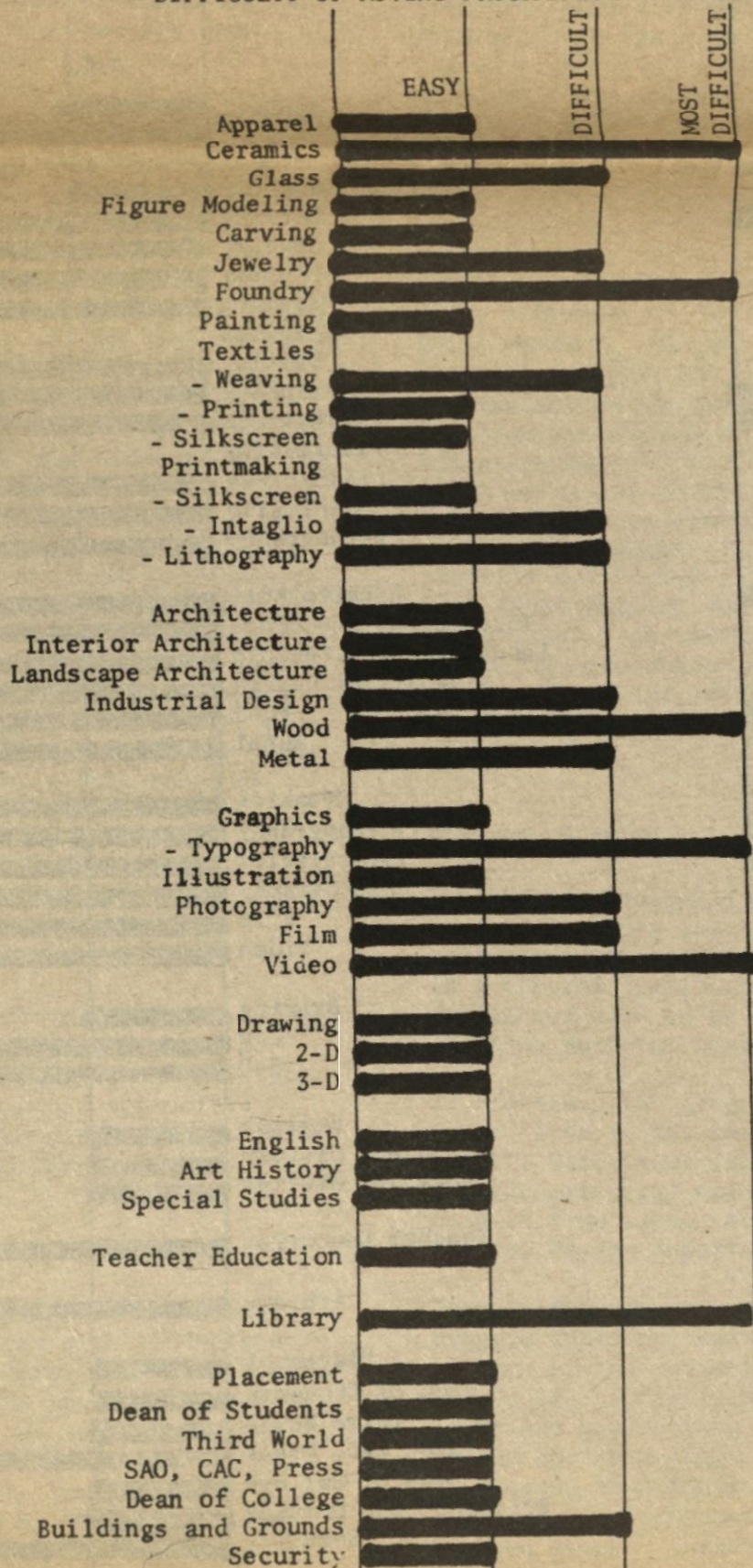
Video is the youngest program at RISD, and one of the more expensive. It has specific space requirements involving super-flat floors, lighting mezzanine, etc. which have been adequately accommodated by new facilities in the Auditorium Building. There is little contiguous space for studio expansion, but for the present this is not a major problem.

The video program should maintain its physical proximity to film, illustration and graphics, disciplines which should become increasingly involved with this medium in the future.

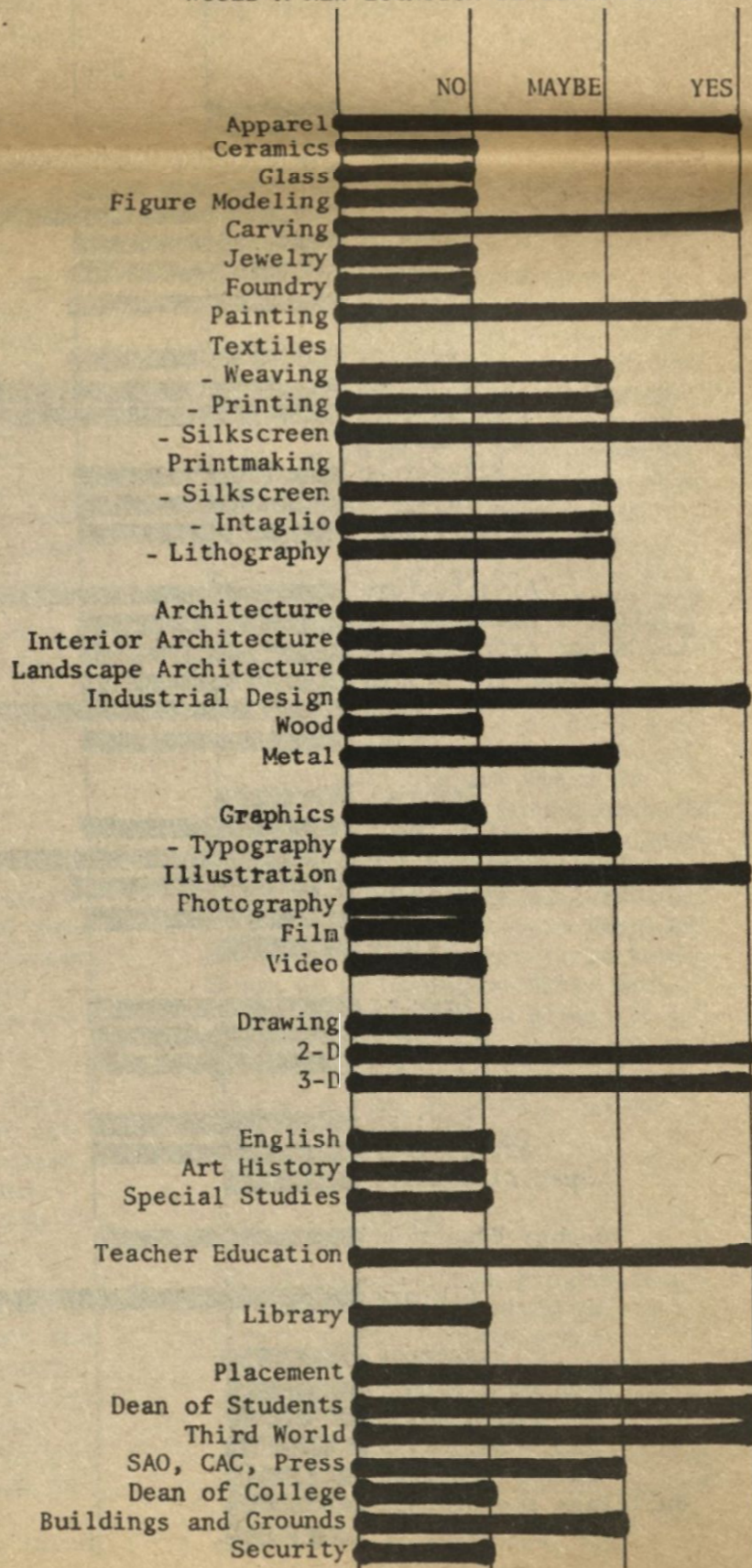
DRAWING

The Drawing Department is a non-degree program, handles up to 600 students per semester (close to half the RISD student population) and thus has great poten-

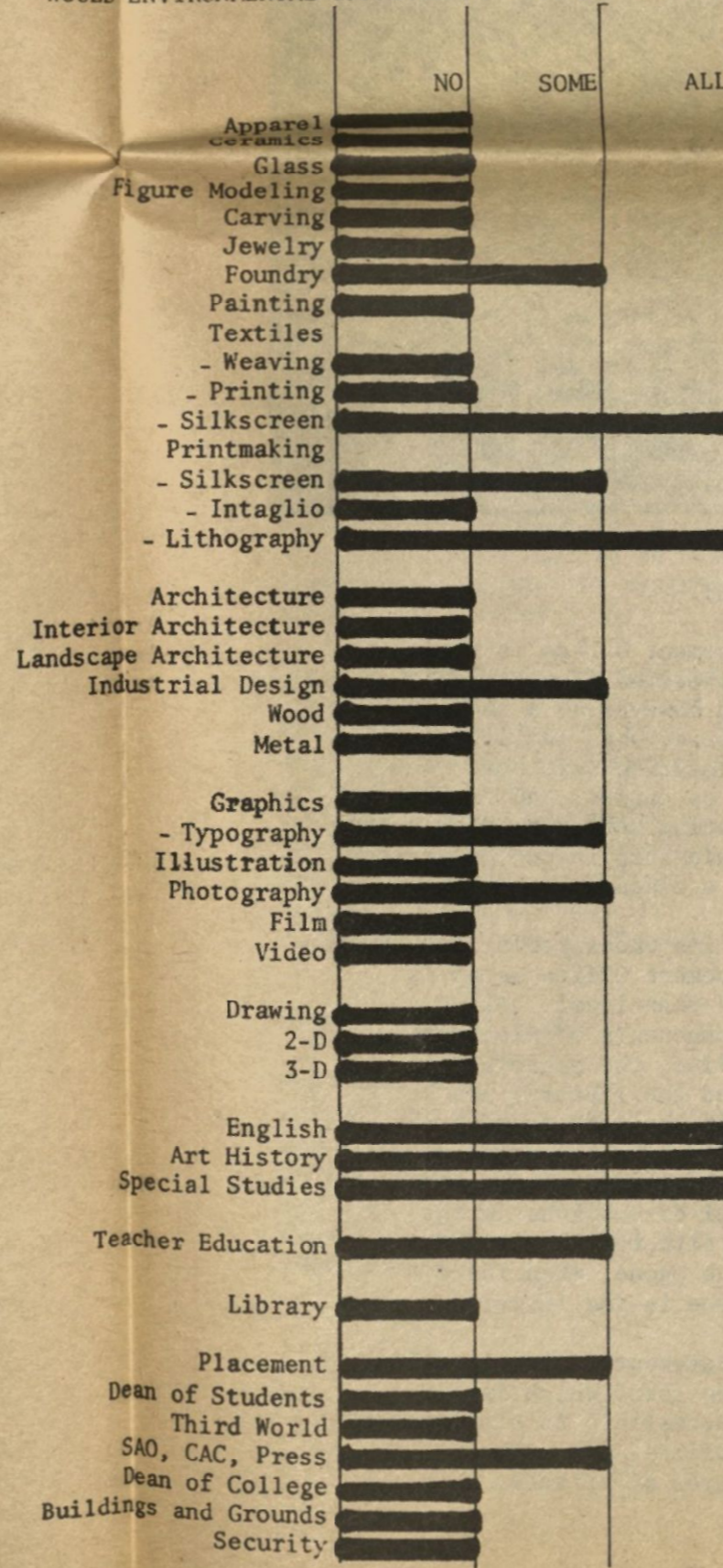
DIFFICULTY OF MOVING PROGRAM FACILITIES



WOULD A NEW LOCATION BE BENEFICIAL



WOULD ENVIRONMENTAL IMPROVEMENTS SOLVE PROBLEMS



tial as a focal point for the sharing of ideas between department and students. In the past, the department has been working on centralizing the classes in the Waterman Building. Last year, this was achieved except for Illustration sophomores, where there were some space scheduling problems.

We feel this policy should be carried through, taking advantage of the Waterman Building's spaces, marvelously suited to drawing.

The Nature Lab needs more space for plants and drawing. It is planning to have a lending library for specimens. To accommodate this expansion, it is advised that a greenhouse be built in the Carr House garden. The Greenhouse might also connect to Carr House and provide a greenspace for the coffee house table or just an informal winter lounge. This might be an incentive to clean up and use the garden area which has been lately one of the forgotten spaces of RISD.

2 - DIMENSIONAL

The freshman 2-D program has been moved around the Waterman Building, College Building, and Memorial Hall; none of these spaces serve it very well. It needs flexible partitioned studio space with supportive spaces for audio/visual and other equipment. It needs work space and exhibit space to have a closer tie with other 2 dimensional studies (such as graphics, film or textiles). The freshman can learn from upperclassmen and even vice-versa.

2-D needs clean workstations with natural or color corrected light. Much of the work is done at night and the dorm rooms none of the necessary requirements. A central studio space in Homer-Nickerson would be ideal, but expensive. The other alternatives is to open the 2-D studio every night (feasible by locating 2-D near related facilities which already stay open at night). The same amount of space which works for classes should accommodate the evening student load.

3 - DIMENSIONAL

One of the major problems of the present freshman 3-D set up is that it is isolated from other 3-dimensional activities at RISD, especially Sculpture. This prevents continuity from freshman work into the upper class work. Freshman work should be integrated into the fabric of RISD, not only where the work is done but where it is exhibited (which might be the key to solving the present freshman exhibit security problem.)

The problem of freshman being denied access to studios day and night is particularly acute in 3-D. They have been forced to use the Homer-Nickerson workrooms and even dorm rooms which are pitifully inadequate in terms of work space equipment, ventilation and quality of space. Adequate studio space in Homer-Nickerson will be expensive and

a long time coming, so it is important to address that problem now in 3-D studio space open 7 days a week day and night.

ENGLISH

The English Program's space requirements are satisfied by the present arrangements in College Building with a few drawbacks. The southern exposure makes it very hot in the spring and fall and the noise of traffic on the street below creates a problem when the windows are opened.

The English Department needs classrooms, some with seminar tables, which could be shared with other programs which need classroom facilities.

TEACHER EDUCATION

The keystone of the Teacher Education program is students having access to the studio and workshop facilities scattered throughout the RISD campus. In addition, the program needs a "home base" containing offices, seminar rooms (one with media capabilities), space for a library, and two studios, one for teaching ceramics and one for each student to have a work station.



ART HISTORY

The Art History program has specific space requirements for lecture halls with audio/visual facilities. Although in present curricular scheduling, the program only uses the spaces until 2:00 P.M., other programs and lectures make use of the spaces in the afternoon and evenings.

For the most part, the rooms in College Building are adequate for the program but the location is not. The southern exposure makes the rooms very hot in spring and fall when the windows must be blocked for slide presentations and the noise from the street is very bad there and disrupts classes.

For research, the program relies heavily on the library. The problem of little contact between the school and the museum is particularly acute here. The Program could be much enhanced with access to the work stored away from view.

PLACEMENT

The Placement Office is presently isolated from students. It could however be a much more active, used facility if its location were more central on campus, and if its location were such that a student could stop in on the way to or from a class.

Besides its undesirable location the Placement Office setup is far less than ideal. All three components of placement (the office, the secretarial area, and the library) are housed in the same room which creates problems of privacy. The director cannot have confidential discussions in the office, either with a visitor or on the phone, when there is someone in the library.

A new Placement Office location should be found which is easily accessible to students and has an office area with a high degree of privacy.

STUDENT AFFAIRS
(DEAN OF STUDENTS, THIRD WORLD)

The existing location of Dean of Students office and the Third World office is unacceptable. They are located on a far corner of campus, not along a major student circulation route. Both Dean of Students and Third World should have a central campus location to promote daily contact with many students as well as contact with faculty and other administrators.

They should be located adjacent to one another to share resources and facilities. Each program has its private office spaces, sitting areas, and secretarial areas, but a large conference area for meetings as well as daily work is shared.

Since both Dean of Students and Placement deal with alternate education and other counseling the possibility exists of having a common sitting room with literature pertinent to Placement and Dean of Students.

STUDENT ACTIVITIES OFFICE

The SAO administrators student clubs, dances, athletics, etc. and in that respect is related to the Dean of Students, although they have separate responsibilities. The RISD Press and the Campus Assistance Center are grouped together with the SAO in this report for the sake of brevity. The three do not have to occupy adjacent spaces although the group would benefit from sharing a central location in the school with the Dean of Students, Dean of Minority Students and a student lounge.

The RISD Press is active mostly at night. The present location in Memorial Hall is bad because the bookstore security alarms requires that all windows be locked at night, cutting off ventilation and access. The Press office should be near some hub of night-time activity, such as the coffee house.

The CAC is a place for student volunteers to counsel fellow students. Its present location next to the RISD Press has poor acoustics, poor lighting, and little privacy. It needs an intimate, comfortable space, near a student activity that will make it available, not out of the way.

DEAN OF THE COLLEGE

The Dean of the College currently occupies spaces that are ideally located, being close to the Registrar and the Financial Aid Office. No changes in the location of these offices are recommended.

BUILDINGS & GROUNDS

The Building & Grounds office is in charge of all custodial, maintenance and construction on the physical plant. Most of the work is done by its staff, but some of the major construction work and power maintenance is contracted to outside companies.

The office is now located in the first floor of Carr House with custodial staff and storage in the basement and shops in 28 Meeting St., a part of the RISD Garage. Inter-office communication might be enhanced if these activities were brought together in one space, with parking. Presently 4-6 B&G cars park in the ASB parking lot. The problem is that these men park there and then walk to 28 Meeting, and back in the afternoon. They quit work at 4:30,

when the lot is still crowded, 15 and there is a daily problem of trying to move the cars that are blocking them in.

SCHOOL SECURITY

The school Security office is the base for all security control points, however, is in the museum and all communication is handled there. The office is used for administrative work by the head of security while an adjacent room is for the officers to change clothes. There is a problem now that the lockers are in the same room as the office and the two activities clash. The office is used most of the evening and one day per week. It should be in a central location between the dorms and the studio buildings.

	PROJECTED SQUARE FEET			EXISTING SQ. FEET
	STUDIO	SUPPOR-TIVE	TOTAL	TOTAL
Apparel	5000	700	5700	5340
Ceramics	7240	1300	8540	7540
Glass	3500	1050	4550	1490
Figure Modeling	1000		1000	960
Carving	3300		3300	2765
Jewelry	2500	280	2780	1730
Foundry			6200	5090
Painting	17500	1400	18900	15600
Textiles				
-Weaving	3750	1800	5550	4057
-Printing	2200	160	2360	1414
-Silkscreen			3000	1200
Printmaking				
-Silkscreen	1500	290	1790	1200
-Intaglio	2200	400	2600	1890
-Lithography			1860	1845
Architecture	19400	5615	25015	
Interior Architecture	2000	800	2800	27292
Landscape Architecture	2050	840	2890	
Industrial Design	5180	1460	6640	
Wood	5300	2350	7650	4800
Metal	2000	400	2400	2120
Graphics	3900	3440	7340	7108
-Typography			1500	1220
Illustration	6200	1000	7200	4900
Photography	4160	2665	6825	5590
Film	2700	1440	4140	3500
Video	2770	930	3700	3700
Drawing	6764	3150	9914	9742
2-D	2000	300	2300	3885
3-D	3000	1210	4210	3239
English				
Art History	5285	2305	7590	7590
Special Studies				
Teacher Education	1100	1300	2400	2285
Library			13900	8435
Placement	280	200	480	WoodsGerry
Dean of Students	600		1580	1490
Third World	580	400		
SAO, CAC, Press			1050	900
Dean of College			1125	1125
Buildings and Grounds	3340		9810	9810
Security			270	250
Totals			200,859	161,102
New Space Required			39,957	

This figure for required new square footage does not include the proposed intermediate sized lecture hall or exhibition space. In addition, it would be 4000 sq. ft. higher if the proposal for Mem Hall, 2nd floor, as a student recreation center was adopted, but 2000 sq. ft. lower for the mezzanine /studio proposal.

Location Proposals

In the proposed location options the following parameters governed our decisions:

1. To directly respond to the expressed needs as delineated in the program analyses.
2. Consolidate all aspects of each department. (Freshman Foundation is an exception. We attempted there to intergrate each program with upperclass programs of related discipline).
3. Establish physical proximity between programs which have strong professional, programmatic or philosophical ties.
4. Establish in each department a central crit/presentation space open to school-wide circulation.

In addition we considered the possibility of sharing space common to all departments.

Shared crit space was ruled out mainly because of the problem of scheduling. Each program has its own concepts about the nature and frequency of presentation and evaluation. It would take at least one full time job to coordinate and schedule crits in this space which would be isolated from at least a few of the departments asked to use it.

Shared studio/work space was ruled out because of the varying nature of the work habits and space requirements of each program. The general feeling among departments is that they would like privacy for their work and interface with others in such areas as exhibitions, lectures and informal meeting places.

Shared general shops have not been totally ruled out. There has been talk of this for many years; a workshop where painters could build a stretcher, print-makers a silkscreen, and possibly for even more exacting facilities for architects to build models, weavers to build their own looms. We have felt that these activities, where mandated by the requirements of a program, should be handled individually by each department. In a shop belonging to no department, no one student would necessarily feel a responsibility for its maintenance. This would require a monitor, another full time position to be paid for. Shop facilities might be feasible if accommodated within the existing personnel or grad students. A short 3-4 week elective on the use of the equipment would be a prerequisite to use of the shop. This course might be intergrated in the 5 term system now being considered by the curriculum committee.

1. Film, Video, Graphics, Metal, Figure Modeling, Dean of the College, Security-
At present, no plans for relocation or expansion.

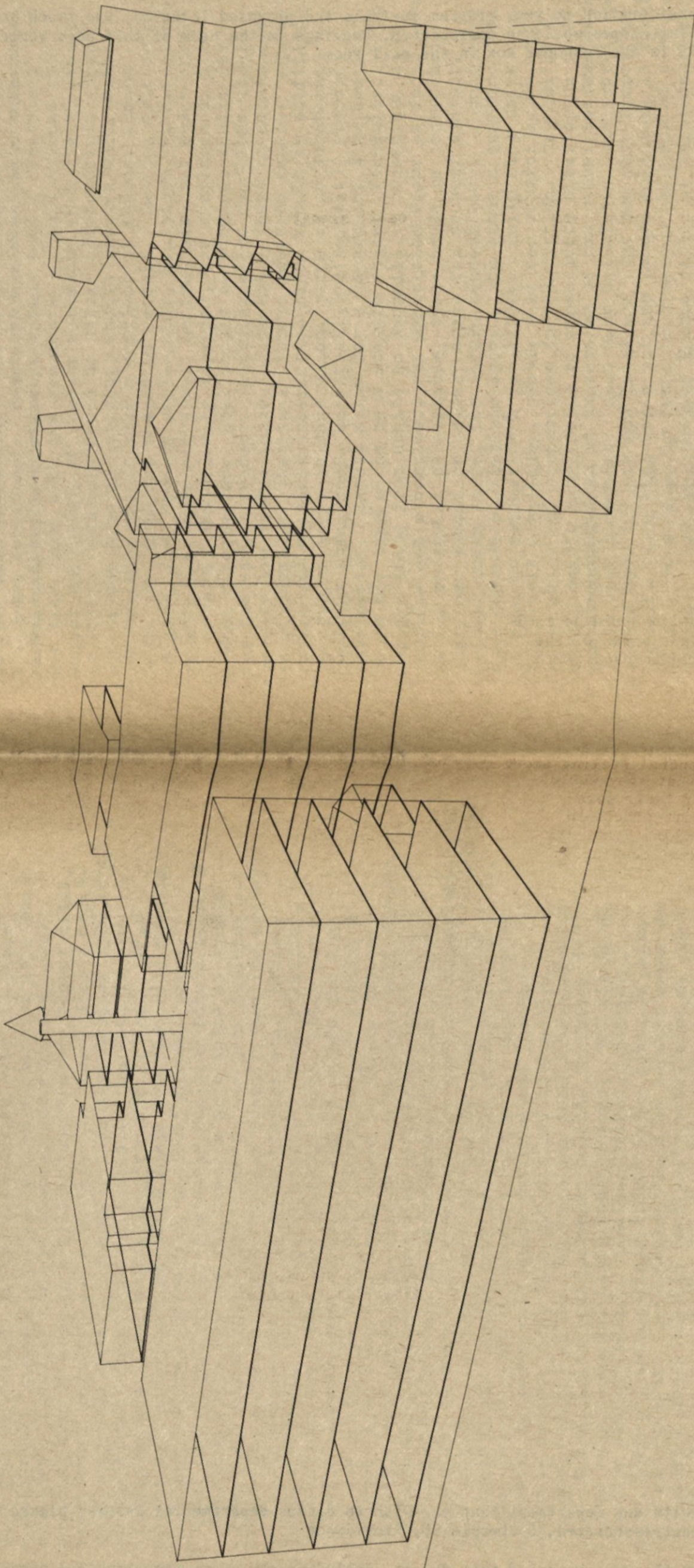
2. Apparel-
 - A. Remain in present location.
 - B. Relocate to new bldg.; Illustration then may consolidate and expand on 5th floor of Auditorium near Animation and Graphics.
3. Ceramics-
No relocation but would incorporate 4th level A-V facility for presentation purposes.
4. Foundry-
Expansion into a portion of woodshop area.
5. Glass-
Expansion on 4th floor Metcalf; Architecture moves out.
6. Carving
Relocation to new building if Bank Building is removed.
7. Jewelry -
Expansion into adjacent tools room; Architecture vacates this space.
8. Painting-
Relocation into new building including all or some of the following changes:
 - A. Carr House studios vacated to all on the creation of a student services center in this bldg.
 - B. 187 Benefit vacated; Buildings and Grounds possible new tenant.
 - C. Top floors of Benson vacated to allow Photography expansion.
 - D. Bank building studio relocated to new building if Bank Building removed.
- C. 1. Textile Print and Weaving expand on 2nd 3rd floor levels of C.B.
2. Textile Silkscreen moves to adjacent space in new building.
11. Printmaking (Intaglio, Print Silkscreen, Lithography, Relief Printmaking)-
 - A. 1. Intaglio vacates present space to allow for Library expansion, moves to 5th level C.B.
2. Lithography and Print Silkscreen move to 6th level of C.B. (No change in square footage)
 - B. All of Printmaking becomes located with room for expansion on levels 2 and 3 C.B.
12. Illustration-
 - A. 6th floor C.B. vacated, expands on 5th floor Auditorium. (Apparel moves to new building).
 - B. 6th floor C.B. and 5th and 6th floors of Auditorium vacated, relocated to new building.
13. Photography-
Expansion into present Painting facilities in Benson Hall.
14. 3-D-
187 Benefit Street Garage vacated; relocated to and expanded in 4th floor Metcalf.
15. 2-D-
No present "home"
 - A. In Waterman Building
 - B. To Mem Hall
 - C. Move to new building



9. Liberal Arts-
All of 4th floor C.B. (excluding entrance lobby and adjacent rooms) becomes liberal arts center. The present 4th floor weaving room relocates.
10. Textiles-
 - A. All move to new building.
 - B. 1. Textile print moves to lower 5th floor C.B.; Teacher Education relocates.
2. Weaving and Textile Silkscreen expand on 2nd 3rd floor levels C.B., Lithography and Liberal Arts facilities offices vacating space.
16. Drawing-
 - A. Remain in Waterman.
 - B. Move to Mem. Hall
17. Teacher Education-
 - A. Remain in College Building, lower fifth floor.
 - B. Move to first floor C.B. along with the Graduate Studies.



Ⓜ N
DRAWN BY ENC 7-25-74





RESPONSE

Please give us your opinions.

Particular consideration to your program analysis and proposed location, the snack bar/coffee house topic and your feelings/hopes would be appreciated. Drawings on the back of this page would help.

Please deposit in the Response Box in the mail room.

We will meet with any department that may wish to discuss departmental issues; please contact us at Bradford/Everett Associates, 3 Steeple St, Providence

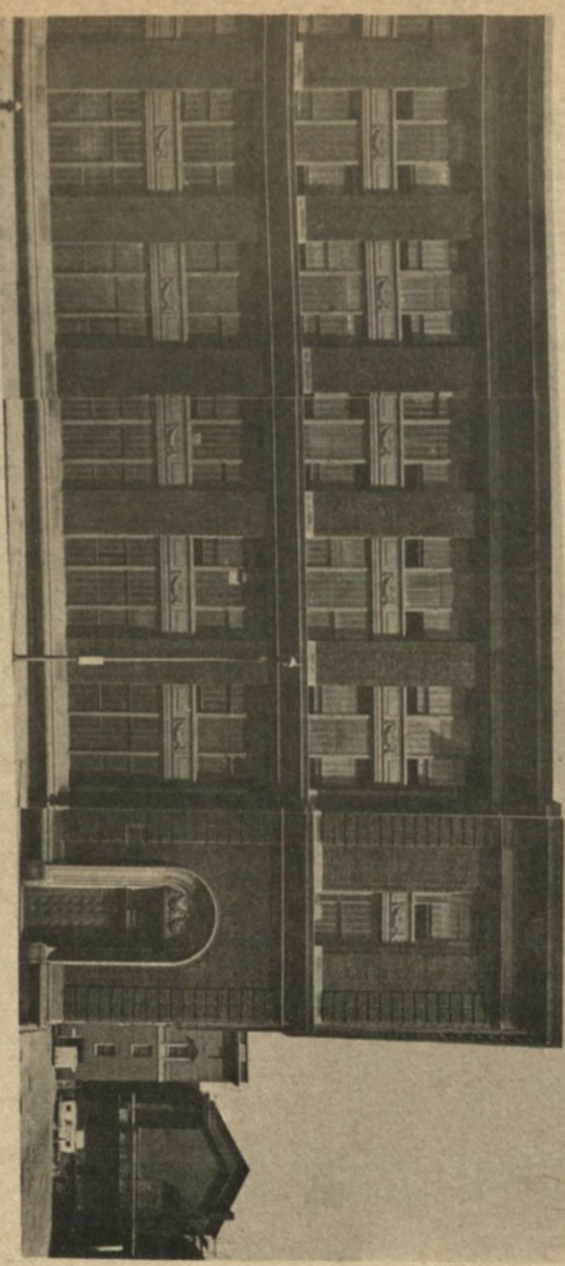
Appologies for the appearance of this report, including any gross typographical errors which may have slipped past. When our publisher backed out at the last minute, we found we had to do it ourselves in one night.

Project Team:

Elmer Burger Jeff Carpenter Peter Dubin Terri Gordon Peter Millman Linda Robson Gloria Root

for economic reasons. Create a display area. Bank buildings ~~XXXXX~~ should go, big waste of space, monstrosity. Parking and future expansion must be accommodated. Should be a pass through area. Maybe a glass-front elevator for a view of the city and things in the building. Aesthetic aspect is important from the exterior; interior should be utilitarian, that is, open spaces with good lighting and acoustic insulation and some means by which partitions may be made systematically. Enclose the entire block so ~~XXX~~ access is limited; this would entail a wall between North Main and Waterman, Carr and Waterman, Carr and Museum. Painting unified in new building. Build two buildings, the second for architecture in the AS3 lot. Exhibition space in new building, possibly just inside main portal. Would be nice to have handsome new building; hope it alleviates space problems for years to come; school should not get bigger but smaller. Do we really need it? It is a public relations thing. Would hate to move, takes a year to get set up again. Some kind of common ground for school in general. Could bring alumni together. Don't want to move there. Not the best use of funds, too much emphasis on museum's needs. ~~X~~Painting should be there; but it should be able to meet the needs of other disciplines. RISD needs a new program that deals with new technologies, now no space for these. Should be central, open to all, to make students familiar with new ideas and each other. Don't neglect parking. Large, multiuse rooms; meeting rooms. Allow music, dance, drama, rehearsal space, recreation space. This is the "band aid" approach. New building shouldn't be built. RISD missed several opportunities to buy old buildings nearby and convert them. Or buy new land. Heavy duty space with heavy duty handling systems incorporated. Should consolidate the painting department, sophomores through graduate level work. Parking shouldn't be ignored. Painting studios should be centralized. Class rooms and individual rooms, or private spaces. Conform in appearance with what's there. Could provide informal showing of work, need a better place for films. "Somewhat" open to public. Studios should not be open to public. ~~Buildings~~ Should have a warm, organic feeling. Central, informal. Active student and other shows could be held there. Cafe; food food. Parking. Place to house guests. There should be no separate faculty lounge, perhaps a not-to-big student/faculty lounge. Not up the hill, should be ~~part~~ of town. ~~None~~ building should not be that important; but the "central" quality is important; administration should not move in. Exhibit space. Should fit the school; little wasted space, function over aesthetics. Symbol for school, a nationally-recognized design. Not a sore thumb.

front door, corridors of exhibition; cases. Face to downtown. We criticize city for non-support but return same. No place for museum parking, traffic and parking must not be ignored. Spontaneous exhibitions throughout school halls, very important to developing designers. Not hotel loft space for painting (interest is waning), but multiple-use space, allow for community interaction. You ask too much. I have ploughed through this questionnaire, answering ~~XXXXXX~~ as best I can, because I promised you I would do so. I have felt all the while that nothing I wrote would have the slightest effect on the final shape ~~or~~ or function of the building. Build the damn thing. Unless it is completely hideous, it will easily become part of the "fabric" of RISD and Providence. People accept the physical reality of buildings, good or bad. Design to the space, and the buildings around it, and the landscape. And to the function of the building, (which is not clear, except that it represents "expansion.") Don't get too nervous about the "face" it presents to Providence. If it serves us well, its face will slowly become beautiful. Factory lofts with good lighting. Money should go into flexible space as large as possible. ~~XXXXX~~ School worked better when it was smaller.



THE TIMES

(continued from page 1)
please come for your shot between 9 and 9:30 A.M. Monday through Friday. After a shot, you must stay for a period of time to insure there is no negative reaction.

GYNECOLOGY: Routine gynecological check-ups, Pap smears, tests for V.D., treatment of vaginal inflammation, menstrual problems, birth control assessment and prescriptions, morning after medication, and pregnancy testing are provided. Call Ms. Daum for an appointment or come to the Clinic from 9 to 10 A.M. Monday through Friday. Dr. Foote will see patients by appointment.

UNPROTECTED INTERCOURSE: A large dose of estrogen can effectively prevent pregnancy if administered within 24 hours of unprotected intercourse. Nausea is a possible side effect. Morning after medication is close to 100 per cent effective in preventing pregnancy. However, if it should fail, abortion should be seriously considered, since there is some possible risk of harm to the female fetus.

DON'T RELY ON THIS MEDICATION INSTEAD OF CONTRACEPTION. It is a powerful drug and cannot be taken regularly, and should be given only in an emergency situation. A prescription is available but the student must be seen by a physician during morning Clinic hours.

PREGNANCY: A pregnancy test will be performed without charge at the Health Service Office. Call for instructions. Note: Your period must be at least 13 days overdue for the test to be accurate. If you are pregnant, the Health Service can help you carry out whatever decision you make, safely and legally.

The following people are also available for pregnancy counseling: Dave Ames (office-863-2344, 751-8054; home-831-1093) Aggie Littlefield (C.A.C. ext. 272, 421-0454)

VENEREAL DISEASE: Symptoms of syphilis are a painless chancre sore, usually in the genital area, the throat, the rectum, and later, a rash that can appear anywhere on the body. First symptoms appear 10 days to three months after contact. A blood test is used in the diagnosis.

Sines of gonorrhea are burning on urination and a discharge of pus from the genitals—it is usually painful and obvious for a male, but often hardly noticed by a woman. Symptoms, if they appear, become apparent in about 5 days. Gonorrhea is diagnosed through a culture.

Treatment is available for V.D. during the doctor's hours. Patients are treated in the infirmary or sent to St. Joseph's Hospital, Providence.

If there is any possibility that you have contracted V.D., check it out. Both syphilis and gonorrhea can be quickly cured if promptly treated. V.D. is a medical, not a moral, issue.

DRUGS: The Health Service has no specific drug program at this time. Whenever drugs are part of a medical or psychological problem, help is available.

Any treatment will be handled with complete confidentiality. Nothing will be reported to the college administration or the police.

In a medical drug crisis—heroin overdose or barbiturate withdrawal, or an unexpected toxic reaction—bring the person into the Emergency Room. Call the Rhode Island Hospital Emergency Room if necessary; time is short in such an emergency.

PSYCHIATRY: Most people, perhaps all, go through times of depression, frustration and despair. You don't have to be able to explain your problem. Psychiatrists are available as a source of help and understanding when things seem to be too much to handle. An appointment can be made through the Health Service Office, 331-3037 or ext. 215 (within school). A psychiatrist

is available to see students by appointment Monday, 12:30-3:30 P.M. and Wednesday 9-12 noon. Sessions are limited to two. If further counseling or therapy is necessary, a referral will be made. In an emergency, a psychiatrist is always available. If the Health Service is open, go to the Clinic, otherwise see your Resident counselor. Psychiatric records are kept separately from medical records. The confidentiality of a psychiatric record is protected by law.

SEX COUNSELING: Counseling on sex-related matters is available by appointment with the Health Services psychiatrists or with Dave Ames, the Chaplain, or Aggie Littlefield, the Campus Assistance Center.

BIRTH CONTROL: Contraception is available for any student who wishes it. If you intend to have intercourse, it is a good idea to get information about the different contraceptive methods, and think about which you would prefer to use before making a decision. Dr. Foote can help you evaluate and use the method you select, but it is your decision, and unless you feel comfortable with it, it won't work.

If you have any questions about contraception, or would like to talk over your decision with someone, see Ms. Daum in the Health Services Office. You can of course, make an appointment with Dr. Foote for information only, if you prefer. Ms. Daum can also provide you with information and names of other clinics in the immediate area.

COMPLAINTS AND PROBLEMS:

1. Talk to Ms. Daum. State your problem. Many times "having it out" clears up misunderstandings.
2. Go see the Dean of Students. She can often act as an intermediary to straighten out misunderstandings.

Don't go away angry and unheard. Changes in procedures and attitudes cannot occur without feedback from you. And tell us what's good, too.

THIRD WORLD DEAN

Joseph Geran, Jr. has been appointed dean of the Third World Program at the Rhode Island School of Design. The new dean replaces former Third World director William Majors. Mr. Majors the recipient of a 1974 Guggenheim Fellowship, resigned to devote himself to research.

The new dean will have overall responsibilities for the Third World Program, which enters its sixth year at RISD. National in scope and federally funded, the program represents minority people on campus, recruits talented students from disadvantaged backgrounds and operates its own admissions procedures.

Mr. Geran comes to RISD from California College of Arts and Crafts, Oakland, where he has been co-director of Ethnic Studies since 1970. Along with his duties at CCAC, he has served as instructor/consultant in arts to numerous primary and secondary schools and community centers

in the San Francisco area. He has lectured at the California State Universities at San Francisco and Hayward and at Contra Costa Junior College and was corporate vice-president and a founder of College, Inc. in San Francisco.

The dean majored in black studies at California State University at San Francisco and received his master of fine arts degree from CCAC with a major in sculpture. (bronze casting). His work has been exhibited at the San Francisco Museum of Art, the Crocker Art Gallery in Sacramento, and numerous galleries throughout California. He has shown at Illinois State University, Southern Illinois University and the Vancouver Art Gallery. He received the Guy F. Atkinson Foundation Award in 1969-1971 and the Illinois University Sculpture Award in 1973. He is a member of the National Conference of Artists.

Operation Theft

Engravers may be signed out from the following:

- Dean of Students Office
- SAO
- Security
- Homer Main Desk
- Resident Director (Homer) Dan Pierce
- Resident Director (Nickerson) David Stairs

PORTFOLIO

Portfolio, the student yearbook, is in need of an organizer, faculty advisor, and other interested persons. Anyone interested in working on Portfolio (and/or is interested in interesting other people) should take the initiative to contact Gordon Allen in the SAO and arrange through him a time and place for a Portfolio meeting. This should be arranged soon if the Student Board is to allocate a sufficient amount of money towards the Portfolio publication.

WOODS-GERRY

The Woods-Gerry gallery at Rhode Island School of Design starts its 1974-75 schedule with an exhibition of contemporary photography. Entitled Photography as Fine Art, the show will be on view from Sept. 16-29.

Students from 15 universities and art colleges including RISD have contributed to the exhibition, which is sponsored by the U.S. Information Agency. First shown at the University of Florida in Gainesville, the exhibit is traveling to major cities abroad under U.S. Embassy auspices.

The six RISD photographers exhibiting are Peter Feresten, Donald W. Kouba, Arno R. Minkinen, Starr Ockenga, Luther Smith, Jr. and T. G. Tarnowski. All but Mr. Kouba received a master of fine arts from RISD in June. Mr. Kouba is a second year graduate student in photography.

Fashions by Bertrand Surprenant, head of the Rhode Island School of Design apparel design department, will be ex-

hibited at the College's Woods-Gerry gallery from Oct. 2 through 13.

After 20 years of directing the RISD student apparel design show (held annually in May), the Woods-Gerry event marks Surprenant's first exhibition of his own designs. The 25 pieces on display have been both designed and put together by the RISD professor, and the show the creativity and skillful workmanship he has endeavored to instill in his students.

Capitalizing on the current energy crisis and the prospect of a cold winter, Surprenant has created a collection of winter-at-home wear. In some of his pieces there is a suggestion of Oriental and medieval themes. Wool is his fabric...selected not only for warmth but also for its body, making it ideal for his carefully constructed designs which have almost sculptural quality to them.

A native of Fall River, Mass., Bertrand Surprenant received a bachelor of fine arts degree from RISD and a certifi-

cate from the Chambre Syndicale de la Couture Parisienne, Paris. He worked as a designer for Alex Maguy of Paris and Jamison Classics of New York. Formerly associated with Lord and Taylor's, New York, he joined the RISD faculty in 1954 and has been head of apparel design since 1956.

Among Surprenant's former students at RISD are such fashion names as Maurice Antaya, Patti Cappalli, Leo Narducci and Van Lupu.

David Macaulay, a 1969 graduate and new member of the College faculty, is showing the original drawings for his just-published book City, A Story of Roman Planning and Construction (Houghton Mifflin, Boston). Macaulay's 1973 book Cathedral was selected as one of the best illustrated children's books by the N. Y. Times.

Peter DeVries (RISD 1964, Prix de Rome 1965) will exhibit recent paintings.

MUSEUM

Installation of atmospheric control in the Museum of Art began in late August. A contract in excess of 1.25 million dollars has been awarded to E. Turgeon Construction Co. of Providence for the installation project. The system will include temperature control, humidity regulation and air filtration. The project is the first major undertaking of the RISD Centennial Program. Work is estimated to take 20 months. Museum officials feel the system is essential in order to preserve the 30,000 art works housed in the RISD Museum.

The contract award culminates over two years of planning by the RISD staff and the designing engineer, Ray B. Stevens of Boston. Dr. Ostrow terms the installation "the most significant improvement to the Museum's physical plant since the main museum building was constructed in 1926." The installation project has been given top priority in the Centennial Program's on-going capital fund drive.

The Museum will be completely closed for six and one-half weeks. The following sections will open on Tuesday, September 3 and remain open during the 1974-1975 year: the classical galleries, Pendleton House (the Museum's American Wing), the Lucy Truman Aldrich Porcelain Collection and three special exhibition galleries.

The three exhibition galleries will be devoted to a comprehensive nucleus of the Museum's best works. The selections will represent every area of the collection and will include paintings, sculpture, drawings, and decorative arts.

In all, about 1,000 works will be on view during the 1974-1975

year, or one-third the number normally exhibited at any one time.

A diversified program of special activities will be maintained by the Museum in spite of having to operate in smaller quarters. "We feel that we have a basic obligation to an audience that uses us as Rhode Island's museum," says Dr. Ostrow. "Therefore every effort is being made to maintain the availability of the collections, the activities of our Education Department and a varied program of special events while work proceeds."

The Museum will present a number of activities outside of the Benefit Street buildings. Four special exhibitions are planned. Three have been scheduled by the Museum in the Bell Gallery of the List Art Building, Brown University. These include Hans Hofmann: Works on Paper (fall, 1974); Rubenism (winter, 1975); and Selections V: French Watercolors and Drawings From the Museum's Collection, 1810-1910 (spring, 1975). An exhibition of graphics by the contemporary British artist, Richard Hamilton, will be held in Feb.-Mar., 1975 in RISD's Woods-Gerry gallery. Poetry Readings will be held on four Sunday afternoons at the First Baptist Church of America.

Architectural walking tours of downtown Providence and Newport will be given. Field trips to nearby museums and a weekend trip to museums and private collections in Philadelphia are being organized by the Museum Associates.

Activities for the entire family have been detailed by the Museum of Art, Rhode Island School of Design.

Free tours for children begin Sat., Sept. 28. Aimed at the very young Museum visitor, these are given between 11 A.M. and 12:30 P.M. by Anne Thorndike and other Museum volunteers.

After-school courses to help young people understand works of art begin on Tuesday, Oct. 1 at 3:30 P.M. "Seeing and Doing" for ages six to eight will meet Tuesdays; "Creative Looking" for ages 8 to 10 will be held on Wednesdays; and "Sketching in the Galleries" for ages 11 to 14 will convene Thursdays. There is a \$10 fee for materials for each five-week series.

Tours for the entire family start Sunday, Sept. 29 and are held every Sunday unless another special event is planned. Gallery talks will be re-initiated on Wednesday, Oct. 2 at 2 P.M. when Dr. Stephen E. Ostrow, director, explains "Contractors and Collections: The Museum and Atmospheric Control" in room 412 of the RISD College Building.

"Getting to Know Your Museum," a series of lectures on the Museum's collection starts Thursday, Oct. 3 at 1 P.M. The course is open to all Museum members at no charge.

On Wednesday, Oct. 9, a day-long tour of downtown Providence will be given in conjunction with Interface: Providence and the Preservation Society. A fee of \$7.50 includes refreshments on top of the Hospital Trust Tower and lunch at Julianne's. The group is limited to 50.

For further information on Museum programs, call 331-3507, ext. 279.

CALENDAR

Friday September 27 8 PM	Aud	Square Dance with Andy McKeon Band
Saturday September 28 8 PM	Aud	Common Cause - Lecture by John Gardiner
Sunday September 29		
Monday September 30 4:30 PM	Dean of Students Office	Student Board Meeting
7-9 PM	Aud	RISD Tappers
Tuesday October 1 4-6 PM	CB 412	AD Contact Lecture by William Jordy
4-8 PM	Upper Refectory	Career Planning
7:30-10:30	Aud	Career Planning Seminar Panel
Wednesday October 2 2-4 PM	CB 412	Museum Lecture: Dr. Ostrow - "Contracts"
3:30-5:30 PM	Aud	Sculpture Dep't Meeting - Mr. Morin
7-9 PM	Aud	RISD Tappers
8-10 PM	CB 430	Meeting - ISHMAEL Magazine
Thursday October 3		

NOTE: RISD TENNIS STARTS OCTOBER 8
FILM SOCIETY STARTS OCTOBER 24

BROWN FILM SOCIETY

CLASSIFIEDS

FRI 7:00 CARMICHAEL
STROMBOLI - Roberto Rossellini's love affair with Ingrid Bergman, adrift on a volcanic Sicilian island.
9:30 CARMICHAEL
THE BAKER'S WIFE - Earthy French sexual comedy, by Pagnol, with famous peasant performances.
12:00 CARMICHAEL
EACH DAWN I DIE - Crackling Warner Bros. prison yarn with Cagney & George Raft.

SAT 7:00 CARMICHAEL
SEVEN BRIDES FOR SEVEN BROTHERS - Stanley Donen's musical remake of the Rape of the Sabine Women.
9:30 CARMICHAEL
FLOATING WEEDS - Beautiful color Ozu film of travelling Japanese actors in small town.
12:00 CARMICHAEL
SAN QUENTIN - Bogie, Pat O'Brien, Ann Sheridan in tough story of crime and deception. (dir. Lloyd Bacon).

SUN 7:00 CARMICHAEL (one show)
CHILDREN OF PARADISE - Epic French romantic tale of 19th century theatre; Arletty, Barrault, etc.

MON 7:30 CINEMATHEQUE
SIX OF A KIND - Crazy W. C. Fields comedy dir. by Leo McCarey.

TUE 7:30 LIST
MAN WHO SHOT LIBERTY VALANCE - Lyrical, leisurely

and Jimmy Stewart, a summation of the greatest director's career.

WED 7:30 CINEMATHEQUE
BHOWANI JUNCTION - Ava Gardner as a sensuous half-caste in sweeping romance of Indian subcontinent.
9:30 CINEMATHEQUE
A DOUBLE LIFE - Oscar-winning Ronald Colman as actor who becomes obsessed by the role of Othello.

NOTE: No films on Thursdays. Weekday films, except for Tuesday nights, are in Cinematheque (195 Angell St). They start at 7:30. Weekend films are in Carmichael, Hunter Psychology Building (Waterman St.), with shows at 7, 9:30, and 12. (75¢ admission)

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