

11-8-1974

RISD press November 8, 1974

Students of RISD
Rhode Island School of Design

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riandpress

8 November, 1974

3:7

What's My Line? (or how to pick a president)

Frank Lloyd and Educational Consultants, Inc., of New York, has been chosen to aid the Search Committee in seeking a successor for President Talbot Rantoul, who is retiring at the end of this year as RISD President. Educational Consultants consists of four men nationwide who have previously found presidents and headmasters for colleges and boarding schools, including Bradford College, Briarcliff College and Lindenwood College. They are not a placement office, nor do they promote certain individuals, but are hired at a set fee by the institution to seek out promising candidates and to compile dossiers on all candidates whose names have been submitted as candidates.

Mr. Lloyd has been wandering around the school in an attempt to determine what RISD is all about, what are the educational and institutional goals of the school and what kind of president RISD needs at this time. He has met with the Board of Trustees, Division and Department Heads, students, faculty, alumnae, and residents of Providence, asking these people what they want in a new president.

Educational Consultants does not pick the president, however; that decision will be made by the Search Committee, which consists of 2 members from the student body, faculty, alumnae, and Board of Trustees.

Many of the applicants, according to Mr. Lloyd, are seen as coming from colleges and universities, schools of art, museums, and peripheral places such as artist/scholars and designers. Educational Consultants have contacted placement offices of 30-40 colleges and universities asking them to send dossiers on interesting persons, as well as 30-40 indi-

viduals whose judgement they trust. Suggestions have also been submitted by students and faculty as well. This allows a wide variety of sources from which they can compile a list of candidates. They hope to uncover someone who is happy where they presently are, feeling that this is where the best candidates come from. The large list obtained from these varied sources will be narrowed down to 15-18 interesting candidates and then to a short list of 3-5 candidates. It has been suggested that those candidates on the short list should go before the students and faculty so that they can become known to the RISD community.

This process differs from that which selected President

Rantoul in that there is a much broader search for candidates, and that the consultants used are strictly educational in nature, not business oriented.

Some of the concerns that have been expressed as being qualities desired in a new RISD President are that he/she should be an artist, either in the fine arts or commercial arts with experience in administration and that the president be in constant contact with students, faculty, and the entire RISD community.

In the final analysis, Mr. Lloyd feels that it is the character of the candidate, his/her foresight, idealism, and vision that is the final criteria in the selection of the new president.

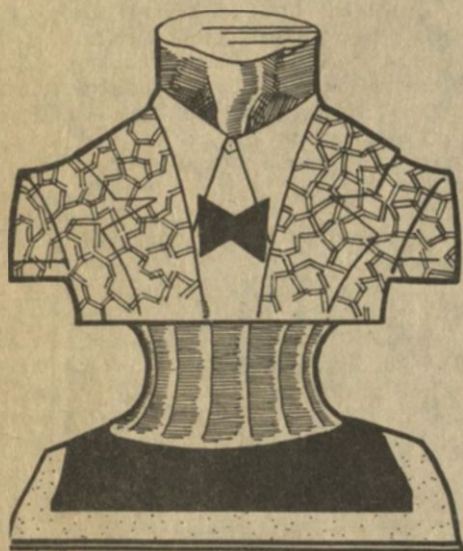


letter

Dear Trustees, Alumni, Faculty, Students, Administrative Staff, Museum Members, and other Friends of RISD:

It is proper to make a report to you concerning the efforts to date on the search for a successor to Talbot Rantoul, as President of the Corporation. As previously reported to some of you, a Search Committee was appointed by me in September. The following are members of that Committee:

Mr. Murray S. Danforth, Jr.
(RISD Treasurer)
Mrs. James Fordyce (RISD '67)
Mr. Wilfrid L. Gates, Jr.
(Pres. of Alumni Association)
Ms. Gregor Goethals (Associ-



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Jim Coan---- Editors
RISD Graphics Department
Sargent, Wright & Missell
Roger Schein
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Bob Crawford
Rebecca Miller
and the Copy Queen

ate Professor, History of Art)
Mr. Robert Kilmarx (Member of
the Board of Trustees)
Mr. Thomas Sgouros (Chairman,
Division of Design)
Mrs. James Twaddell (Chairman,
Museum Associates)
Mr. Timothy J. Segar (RISD
'75 Ceramics)
Ms. Sue Margolis (RISD '76
Sculpture)

The Search Committee has held two meetings to date. At the second of these meetings, two educational personnel consulting firms were interviewed, and it was voted to hire one of them after a check of its performance at several other colleges. This has been done and Mr. Frank Lloyd of Educational Consultants will be working with us in this search process. He will shortly be conferring with faculty and students.

At the outset, the Search Committee has sought to develop guidelines as to the qualifications that the man being sought should be able to present.

I would welcome your suggestions, nominations and comments. Would you please direct them to Kenneth Hill at Woods-Gerry, who is serving as Secretary to the Search Committee?

Sincerely,

Bayard Ewing
Chairman, Board of
Trustees

Pencil drawings by Roland Belhumeur, latex wall hangings by Larry Brown, and designs by the RISD textile design department will be on view at the Woods-Gerry gallery from Nov. 6 until Nov. 13.

Roland Belhumeur, an associate professor in RISD's painting department, executed his landscape drawings while on sabbatical in Portugal last spring. The abstract wall hangings and drawings by Larry Brown, an assistant professor of art at St. Lawrence College in Canton, N.Y., are a selection of his recent work. Textile design students and faculty are mounting a group of wall hangings and fabric designs.

student board

Announcement: Library Committee now has two members. Letter to be sent concerning who is new person.
Budget Proposals: 64% over last year's requests. Must be re-evaluated. Do not have enough money to fund requests as they stand now.
Suggestions: Have a group re-evaluate. Letter to clubs explaining situation and request that each one list all the members of the club, the structure of the organization, show of dues to be matched and a dramatic cutback in request of funds for additional sums that exceed matching of dues. To be handled in two weeks from this Monday to SAO.
Vote: To have unreasonable budgets re-evaluated and revised by club leaders. Passed.
Discussion of Search Committee for RISD President. Maybe this could be an involvement for Student Board.
Complaints of Refectory Food Policies and Procedures-many students displeased.
Possibility of organizing a Colab for the Spring (outdoor festival).
Discussion of "Block Planning" Can help create situation whereby students could more easily take classes in other departments.

Next meeting: November 11, 1974

If you feel strongly about any of the above-mentioned items, contact your local department representative or attend the Student Board meetings.

Minolta Photo Contest

Want to hit Europe next summer with a friend and have \$5000 in cash to spend?

This dream two months vacation can be all yours. No puzzles to figure out, either. Just take a picture which, in the opinion of judges, is worthy of publication in the Minolta College Gallery and is the best of all the entries, and you'll be on your way.

Minolta's photo competition is exclusively for college students. Grad students, too. Male and female.

The big camera company has come up with a big idea: The Minolta College Gallery, a special section to appear period-

ically in College Magazine and containing at least ten prize winning photos taken by students attending a college or university in the United States.

The top prize will be a two months vacation in Europe next summer for the winner and a friend. The company will provide all air transportation and in addition give the big winner \$5,000 in cash to pay for all lodgings, food, ground transportation and other expenses. Additionally, the two travelers will each receive Minolta SR-T 102, 35mm reflex cameras.

Contestants whose pictures are published in the College Gallery, will each receive \$100 in cash.

Minolta has selected eight categories for the College Gallery: sports, still lifes, social commentary, human interest, abstracts, environment, humor, or

news. Visual effectiveness and technical ability will rate high. Also, to be considered in the judging will be the appropriateness of the subject matter to a specified category. Judging will be done by an independent organization.

Students can enter as many photos as they wish, but each must have an official entry form. Forms can be obtained from Minolta's advertising department at 101 Williams Drive, Ramsey, N.J., 07446. Entries must be postmarked by January 20, 1975, and received by January 31, 1975.

A Minolta spokesman said that the contest for college students has no connection with any other contest the company might be running simultaneously.

So, get that camera loaded with film. And start shooting. We want one of us to win!

Art History Trip to Washington, D.C.

Eligibility: Open to any RISD student currently enrolled in any RISD course in Art History. Expense: \$12.00 round trip, cash deposit only, no IOU's accepted.

Sign-up Procedure: First come, first served. Leave your name, your money, and the name of the Art History course in which you are enrolled with Mrs. Di-odati in the Liberal Arts Division office.

Cancellations: Money will not be refunded after November 12, unless the trip is cancelled due to insufficient subscription, in which case all deposits will be refunded.

Departure Time: 12 Midnight sharp, Friday, November 15, 1974. Arrive Washington: About 7:30AM, Saturday, November 16. Breakfast at Hot Shoppes Cafeteria, 1835 Connecticut Avenue.

Bus Tour of the Mall: From breakfast until 9AM.

Museums of Probable Interest: NATIONAL GALLERY OF ART. Opens at 10AM, closes at 5PM. Admission is free. Constitution Avenue at

6th Street. Cafeteria for lunch. FREER GALLERY OF ART. Opens at 10AM, closes at 6PM. Admission is free. 1600 21st Street, NW at Q Street.

CORCORAN GALLERY OF ART. Opens at 10AM. Admission is free. New York Avenue and 17th Street.

HIRSHHORN MUSEUM. Opens at 10AM, closes at 5:30PM. Admission is free. Independence Avenue at 8th Street, SW.

SMITHSONIAN MUSEUM. Opens at 10 AM. Admission is free. On the Mall.

MUSEUM OF NATURAL HISTORY. Opens at 10AM. Admission is free. On the Mall.

PHILLIPS GALLERY OF ART. Opens at 10AM, closes at 6PM. Admission is free. 1600 21st Street, NW at Q Street.

Departure: 5PM sharp. From in front of Corcoran Gallery.

Arrive in Providence: About 1:30 AM, Sunday, November 17.



Theatre



The image is supposed to be bazarre. Instead, "Well Hung," the opening play of the season for the Trinity Square Repertory Theater Company, is the familiar farce. Written in 1974 by a 29-year-old writer of short storied, radio, television and stage plays, who was encouraged by a professor of Advanced Drama Research, I expected the play to be an innovative tapestry of past and contemporary dramatic modes. The only surprise of the evening was that young Robert Lord created a play seemingly pre-Pinter, in the tradition of the British postwar farces, just a bit dirtier, and just as clever.

Both the author and setting are from the small country town of Pukekawa, (near Auckland, the largest city in New Zealand), and both author and play made this their debut in American Theater. Watching the amusing situation comedy, the Rhode Island audience responded with welcoming warmth. It still is funny to watch the old schtik of "hide-in-the-closet-while-I-get-rid-of-my-husband-put-on-the-spot." Unfortunately, in the tradition of his postwar predecessors, the New Zealander Lord flogs his subjects to death with zeal. Much of the comedy and chari-

cature was overworked.

Included in the play was the caricature of the visiting master-detective, Inspector Jasper Smart, called in to solve the murder case involving a rich and beautiful woman in the town. Smart was on stage too much, so that he became tiresome and predictable before the end of act one. In fact, "predictable" is the one word which best describes this play.

Lynette (Mina Minente), as the oversexed, sex-starved wife of the Catholic, impotent Sargent Bert Donnelly (Robert Black) serves adequately the predictable slapstick role ("entanglements" with Constable Trev Brown and Inspector Smart), but the role is so shallow.

Constable Trev Brown is characteristically predictable, though the successful combination of the standard role (woman-killer bachelor) with a strong believable performance (Richard Jenkins). Trev was a strong element in the network of the play and Mr. Jenkins performed admirably. (I do wonder what would have happened had the inspector not interrupted on cue the passion of the illicit couple, Trev and Lynette. Would Lord's play have allowed for the passion to become more explicit?)

Sargent Bert Donnelly, Lynette's husband, is the other member of the two-man Pukekawa police force. He suffers from Catholicism and a football injury. We are not surprised with the discovery of his impotence (his masculinity is questioned in the first act when he hedges Trev's questions about the length of his penis) nor are we shocked with his outbreak of hostility ("a turnip might have done it," says Inspector Smart). The dissatisfaction with the performance of the difficult role may be the fault of the role, but I think it suffered greatly from Mr. Black's strained accent and voice. Black did do fine follow-the-directions job of the blocking.

Mrs. Hawkins (not of ASB fame) another potential shocker, is the woman who is mistaken for an abortionist. On her first appearance, Marguerite Lenert's portrayal seemed to steal the show, but she, like Inspector Smart, is onstage too often, and her big surprise is "in character." The bizarre character becomes predictable and her shock value is lost.

"Well Hung" has all the ingredients of a popular success: sex, violence, humor, in small doses and predictably in large doses. The audience knows what will happen and is fulfilled. The audience laughs and is almost embarrassed: "Just because you didn't ride the village bike doesn't mean it wasn't well oiled," or "Pussy is fair game... I know a politician or two who have played around with a pussy or two." (Both are from the innocent, analogous Smart.) The audience feels fear and relief. In other words, the play was quite entertaining. Though I admire its cleverness, the stabs at being "deep" (Trev's honesty question and/or Bert's murder question) try to ignore the qualities of the farce from which Lord cannot escape, and rather than give the play merit, the stabs hurt its effect. It lost its meat. "A turnip might have done it."

Frankly, instead of seeing an influence from "advanced theater research," I find a theatrical anachronism: a 1950 British farce set in 1974 New Zealand transplanted to New England this Oct. 31 through Dec. 1.

For ticket information, contact the box office at Trinity Square, 201 Washington Street, or call 351-1212.

The Greening of Thayer Street

Inclusivist, exclusionist--what do we in Providence know about such nonsense. These phrases and the related debate, which have filled the architectural magazines with enormously boring reading, have rarely been noticed here. That's for bow-tied and suspended architects to feud over on East Fortieth Street or while summering on the Hamptons. Me? I always thought the New York Five was a group of political prisoners or perhaps a sportswriter's acronym for the Knicks. This debate on the "future of architecture" seemed an incredibly abstract and unreal disagreement among a bunch of Ivy League architecture professors spinning their wheels.

Providence now has a sampling of what the debate is all about: the Pembroke dormitories just about finished now on Thayer Street. Many people are now totally convinced that we didn't miss anything at all. I feel a bit differently. The building, designed by Donlyn Lyndon who was the Chairman of the Architecture Department at MIT until his recent resignation, has a good deal of strong points. Most importantly, the building is sited and massed very well. The Thayer Street shopping strip is given reinforcement with the addition of several new stores while a potentially pleasant, contained courtyard has been created in the building's elbow. Although the building hasn't been completed, the apartment-like lay-

out of the dormitories seems appropriate to student preferences and the circulation should work quite well. These are all strong assets.

However, what everyone, from the casual passer-by to the serious architecture expert, responds most strongly to is the use of brightly colored, glazed brick. What is happening on good old Thayer Street? The building receives the same treatment accorded to an exceptionally unusual mutt--people stand around looking at it like they would a funny, looking dog, trying to figure out what breeds combined to create such a peculiar agglomeration.

In speculating the pedigree of the Pembroke dormitory, the issues of the "inclusivist--exclusionist" debate come into focus. Donlyn Lyndon's work is heavily influenced by Robert Venturi, paterfamilias of what has been called the inclusivist school. Unlike Victorian architects who used polychrome brick to articulate form and/or function, Lyndon uses the colored brick in a clearly playful and arbitrary way a la Venturi. This brick is merely a veneer, the building tells us, and if it symbolizes something, that something is nothing. Are you picking up on the contradiction? Good.

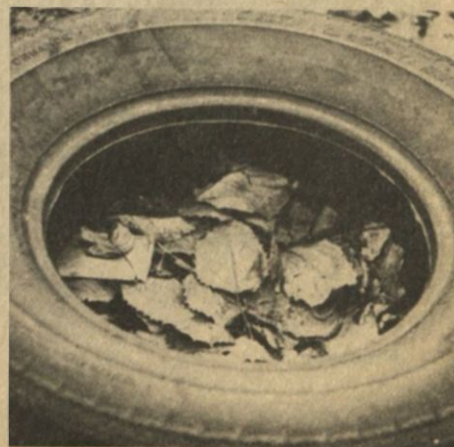
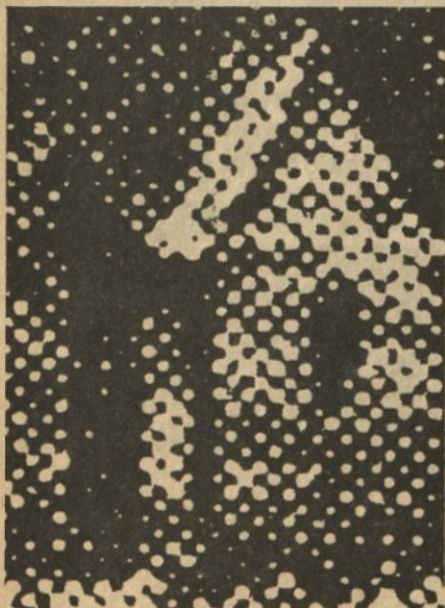
The building's other major strain is a strong understanding of architectural history one would expect from the country's leading academicians. Perhaps it is a coincidence that the new Pembroke dormitory bears a marked resemblance formally to a housing-shopping scheme designed by the Dutch architect Mart Stam in 1928. As you can see in the picture from the book Bauhaus, Stam organized this building with shops lining the street and housing on the second floor

entered off the street. The same kind of rhythm and massing is used here as in Lyndon's dormitory and to say the resemblance is merely coincidental would not fully credit Lyndon with his knowledge of Dutch architecture of the Twenties, a rich wellspring of inspiration for many currently practicing architects. Stam's scheme was successful for the urban situation of Frankfurt in the Twenties and in fact provides the major strengths of the Pembroke dormitory scheme.



There is subtle irony in merging Mart Stam, an architect who based his aesthetic on what he believed to be rationality, reason and science with the theories of symbolic communication developed by Robert Venturi, striving to be self-contradictory and compromising. In the end, it is this merging of contradictory elements which makes the building so difficult to like. It is a mongrel (although Venturi might call it Hybrid), but everybody knows that mutts make the best pets.

R. E. Polton



reader's digest

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Friday

7PM Carmichael
42nd Street, dir. by Lloyd Bacon with Warner Baxter, Dick Powell, Ruby Keeler and Ginger Rogers. 1933. The first of the Busby Berkeley golden musical extravaganzas, 42nd Street was nominated for an Academy Award for best picture. 42nd Street is one truly exhilarating experience.

9:30 Carmichael
Triumph of the Will, dir. by Leni Reifenstahl with a cast of thousands. 1934-36. Hitler commissioned Reifenstahl to record the Sixth Annual Party Congress in Nuremberg. AS first class propoganda, this is a film not to be missed.

12:00 Carmichael
Ruthless, dir. by Edgar G. Ulmer with Zachery Scott, Sydney Greenstreet, and Diana Lynn. 1948. We round out this evening of eccentricity with a film that should only be seen in the middle of the night. Directed by a true master of the B-film, this is a study of a power hungry American schemer, his murky motives, and destructive selfishness.

7-10PM Auditorium
Drama Rehearsal

8

Saturday

7 and 9:30PM Carmichael
Walking Tall, dir. by Phil Karlson with Joe Don Baker, Elizabeth Hartman, Gene Evans, and Noah Beery, 1973. Few modern films have had the impact of this testament to Southern Sheriff Buford Pusser, who used his club to clean up a corrupt town. Karlson makes his screen violence righteous, expressive, and incredibly satisfying.

7 and 9:30PM Faunce House
Serpico, dir. by Sidney Lumet with Al Pacino and John Randolph. 1973. Serpico is the true story of an honest cop in a dishonest police force. His refusal to lower his ideals and his willingness to fight alone lead to the eventual formation of the Knapp Commission. Shot on location, it is the cheapest way to see New York.

12:00 Faunce House
The Magnificent Seven, dir. by John Sturges with Yul Brenner, Steve McQueen, Charles Bronson, Robert Vaughn, James Coburn, Horst Bucholz, and Brad Dexter. 1960. Based on Kurosawa's Seven Samurai, seven no-account gun-fighters, for reasons not necessarily altruistic, come to the aid of a Mexican village plagued by bandits. Fast pacing lots of action and also Elmer Bernstein's stirring score which unfortunately gave Marlboro cigarettes a new lease on life.

8-Midnight Refectory
Edgewood Yacht Club Dinner

9

Sunday

7-9:30 Faunce House
Serpico

2-5PM Auditorium
Drama Club Rehearsal

7PM Upper Refectory
Catholic Mass

9-11PM Meehan Auditorium
RISD Hockey

10

Wednesday

3:30-5:30 CB412
Mr. Morin-Sculpture section

7-9PM Auditorium
RISD Tappers

11

Monday

7:30PM Cinematheque
Belle of the Nineties, dir. by Leo McCary with Mae West and Duke Ellington. 1934. Mae West and Duke Ellington together in a musical comedy about a nightclub singer on the make.

7-9PM Auditorium
RISD Tappers

12

Tuesday

7:30PM List
Whirlpool, dir. by Otto Preminger with Gene Tierney and Richard Conte. 1949. The beautiful wife of a psychiatrist is framed for murder by her astrologer, who strives to commit the perfect crime.

9:30PM List
On the Waterfront, dir. by Elia Kazan with Marlon Brando, Eva Marie Saint, Karl Malden, Lee J. Cobb and Rod Steiger. 1954. This academy award winning film is set in the tough waterfront of New York and centers on a longshoreman who becomes aware of who he is and what he can do in the world.

4:30-6:30PM CB430
Grad Studies Club

4:30-6PM CB 322
Arch Lecture-Joan Sprague

7PM CB425
Robert Horvitz-Lecture by Chris Burden

7-10PM Auditorium
Drama Rehearsal

8:30-9:30PM RI Tennis Club
RISD Tennis



Thursday

10-Noon Auditorium
Museum- Lecture Series

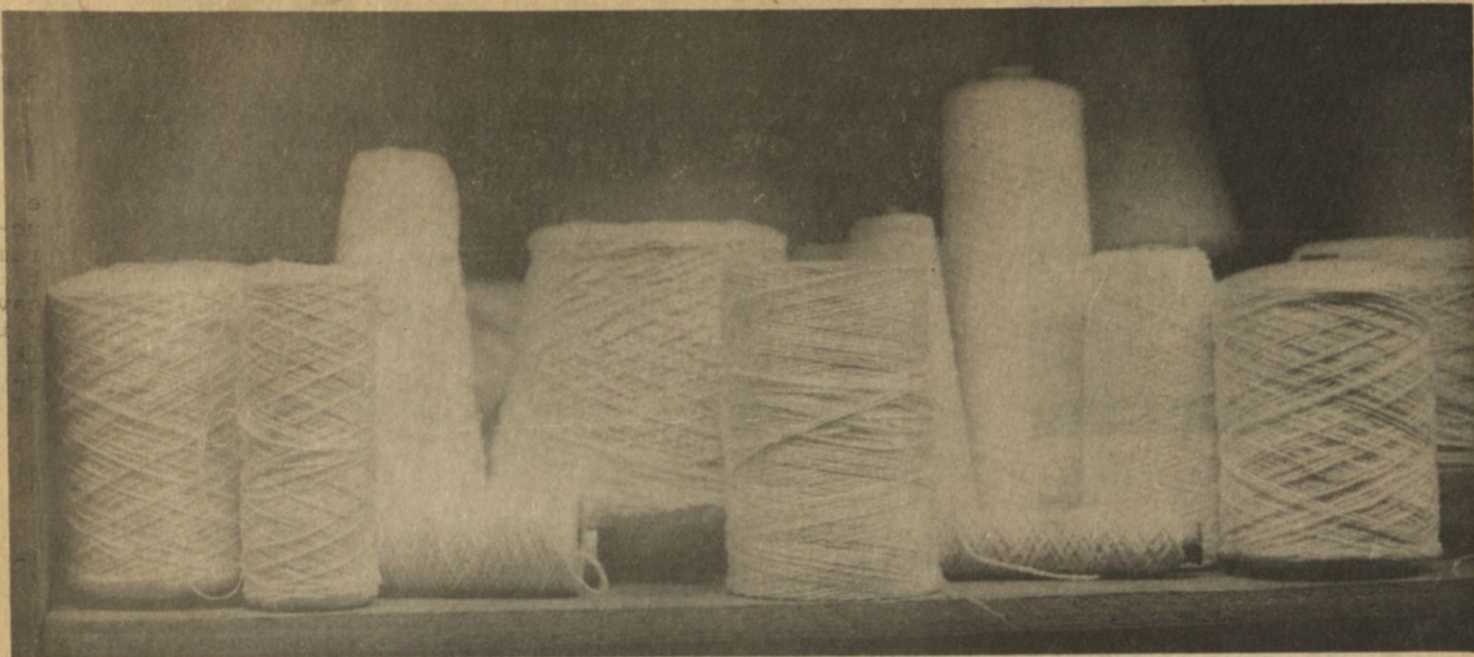
3-5PM Auditorium
Teacher Ed

5:30-745PM Upper Refectory
AIA

7:30PM Auditorium
RISD Film Society- Nayak

14





Folio

The recent, rapid growth of the Textile Department, from 34 students in 1972 to 78 today, reflects the growing interest in the broad range of experiences possible in textiles, woven and printed. A thorough training in technique and design is offered in all areas of the department, serving as a solid basis for personal artistic expression whether it be in design for industry or in the fine arts. The outlook of this department is expansive, vital, & creative. Exciting wall hangings and sculptural pieces are being executed, not at the expense of technical competence, but because of it and along with it. Commercial portfolios being prepared in print and weave reflect this new creative excitement, right through to jacquard weave design, a senior project, which combines sophisticated flat pattern design with complex weave structure. With the invaluable help of a graduate student in education, the weaving studio has been ab-



le to stay open five days a week to accommodate the larger numbers of students, and give more individualized instruction.

This year the print design area is opening a new studio with lab facilities for batik and fabric printing, for advanced students in the Metcalf Building.

Part of the broadened outlook in the textile program is shown by the concern for an extra-classroom curriculum that provides both inspiration and reference. There is an organized program of lectures this year by Eleanor Fayerweather, Curator of Costumes and Textiles at the RISD Museum. Miss Fayerweather's talks on the history of fabric design are exciting not only because of the beautiful examples she brings from the Museum's extensive collection but also because of her flair for telling a good story, and her wealth of knowledge about fabric and other related subjects. The RISD Museum has a fine textile collection which ranges from ancient Peruvian fabrics to decorator samplebooks from the 1920's. Some students have been working directly in the Museum with Miss Fayerweather, in relation to their specific interests. The collection is particularly valuable to students for reference work in design styles and techniques.

In acknowledging the importance of a good drawing back-

ground, there have also been arrangements to use the nature lab on Wednesday mornings. Slide shows are often presented to see what other people in the field are doing in textiles, and to instruct in fibers and history. Field trips are arranged to various mills and to the occasional opening of a show. There are also trips to collect natural dyestuffs and an annual trip to New York to visit museums and design studios. Guest lecturers help to keep students abreast of what is happening in other areas of textiles.

SOPHOMORE TEXTILE DESIGN

Sophomore textile design encompasses an introduction to three basic areas: print design, fabric silkscreen, and woven design. First semester, sophomore students begin in print design with a study of design, texture, line, flat pattern, color, and media with an emphasis on building a portfolio of design for commercial use. The design process is investigated through the awareness of limitations placed on the professional designer as well as a strong foundation in nature drawing

and traditional art forms. Besides the commercial orientation in print design, the medium is also dealt with as a fine art in the form of soft sculpture and printed wall hangings.

Concurrent with print design, sophomores learn the process of commercial printing in silkscreen. Designing for the process is the emphasis as students print their designs on fabric, producing a finished, hand-printed piece of yardage--an original design as it would appear for the consumer's use.

Second semester sophomores turn to the loom and fiber as other instruments of textile design. Basic fabric construction is studied by weaving samplers, vehicles for experimentation with standard loom setups to achieve new, individual results. Drafting, designing on paper for the loom, is taught as a means of understanding the weaving process--controlling the pattern by the organized interlocking of threads. Analysis of woven samples so that similar results could be achieved by the handweaver, is one technique taught. After several samplers students are able to combine their knowledge of weaves in a free project which usually takes the form of a fine art wall hanging and in a fabric sample blanket in a number of different weaves, colors, and patterns which produces an exciting commercial weave portfolio of from 20 to 100 different samples. Numerous field trips are taken to mills and museums to study historical precedents and fiber workshops are presented to broaden the scope of the student.

JUNIOR TEXTILE DESIGN

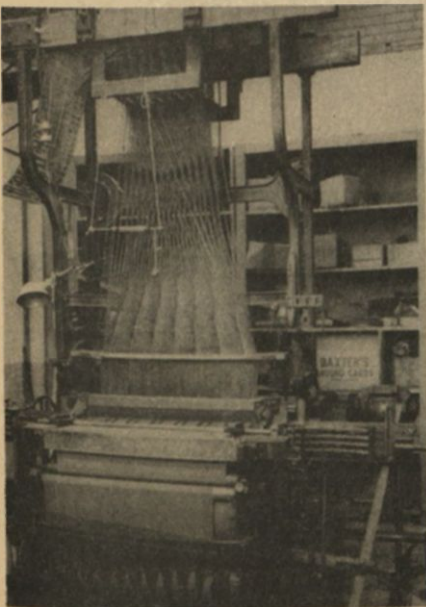
The Junior program in weaving covers many areas. Drafting and fabric analysis continue and an apparel fabric to be woven on the power loom is designed on paper, tested on a hand operated dobby loom, and then is actually woven on our power loom in Metcalf basement by John Crompton, our technician. Dyeing a variety of fibers with several kinds of dye in the lab and creating a color line with accurate formulas gives an added dimension to our feeling for color. Through the spinning of alpaca, wool, flax, and angora as well as cotton and polyester our feeling and knowledge of fiber is enriched. This new knowledge of spinning and dyeing reaches its culmination in a

design is also applied in silkscreening and block printing, a course taught by Maria Tulokas, a graduate assistant in silkscreen.

SENIOR TEXTILE DESIGN

Flexibility and a broad range of talents are keys to the success of the Senior year program. Few schools offer the student the opportunity to do hand weaving, designing woven goods for industry, silkscreen fabric, batik hangings, and prepare print design portfolios for commercial purposes.

For those students who are concentrating in print design the year begins with a portfolio review. An emphasis is placed on illustrating technical ability and developing a



beautiful handspun, hand-dyed and handwoven garment. Juniors are also exposed to a number of off-loom seminars covering techniques such as basketry, bobbin lace, and sprang.

Second semester, Juniors move on to print design to continue their study of surface pattern. The curriculum centers around the introduction of new techniques for use in commercial pattern design, wall hangings, quilts, and soft sculpture. A major emphasis is placed on learning to control and use resist techniques, such as batik, to their fullest. Not only is the professional portfolio expanded, but the concept of fine art wall hangings is explored further as in 3-dimensional pieces. All this good knowledge of

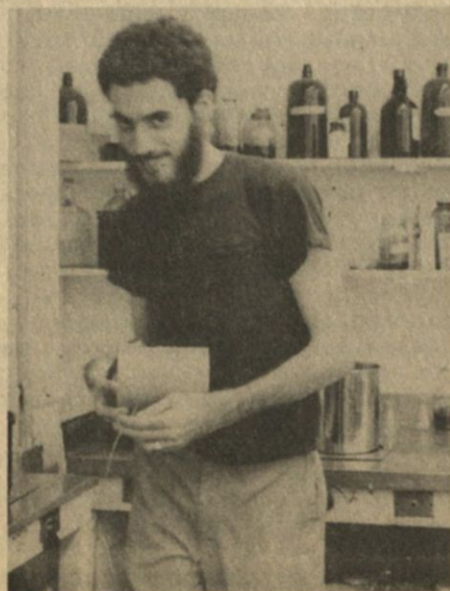
well rounded portfolio. Individuals work to enhance their skills in their main area of interest. These interests range from further portfolio development to silkscreening fabric and batiked wall hangings. Throughout the fall, experimentation continues and then culminates in second semester's degree project.

Weavers also approach their senior year with the degree project in mind. By this time the

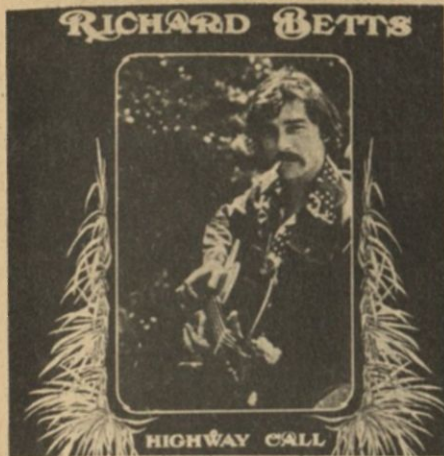


Knowledge of many samplers executed in the Sophomore and Junior years provides a strong background of technical know-how. Seniors can now concentrate on applying that knowledge to fabric for interiors, the main emphasis of the fall program. Upholstery, rugs, draperies, and wall hangings for a public building or a home are designed, executed, and critiqued by a panel of guest critics. In addition, training for industry continues, but this time in the form of Jacquard fabric design, a more intricate process than that which goes into powerloomed goods. A knowledge of print design and woven design must be incorporated in a well executed Jacquard fabric.

Second semester is devoted to degree projects in which the technical skills of the last three years are extended into a personal artistic statement.



on-off the record



ON/OFF THE RECORD
Highway Call, Richard Betts
Capricorn 0123)

In recent years, the Allman Brothers Band has emerged as a driving force in American music which has come to make them a legend in their own time. One of the reasons that brought them recognition was the exciting and innovative double

silver screen

MARXIST COMEDY AND ANIMAL CRACKERS:

Previous to last spring, Marx Brothers fans and revival theater owners in the United States were having headaches over trying to show the 1930 film Animal Crackers. Because of a dispute over the copyright, and that the rights for re-issue lay in the hands of the daughter of George Kaufman (one of the writers of the film) and the

lead guitar work between Duane Allman and Richard Betts. Throughout the Allman Brothers Band Live at the Fillmore East and "Mountain Jam," from the same live concert included on Eat a Peach their two styles can be heard balancing each other perfectly and opening up a wide range of sounds and choruses for the rest of the band to work with. They complemented each other perfectly back and forth from Duane's fierce driving lead notes to Richard's mellow soaring choruses. Watching them perform one could sense a whole region of power emanating between the two, which was joined by Gregg Allman's vocals, Barry Oakley's driving bass and the dual drummers. After Duane's and Barry's deaths much of the magic was gone but it gave the other members a chance to take an inward look and expand their own ideas and expression on a more personal level and relate it back to the group. The result can be heard on Gregg's solo recording Laid Back and finally on the Brothers' Brothers and Sisters. The two inspiring songs

prints lay in the archives of Universal Studios, when Animal Crackers' copyright expired in 1958, the dispute was never settled.

No one anticipated the Marx Brothers revival in the 70's. Because of pressures from lawyers who were trying to track down bootleg prints, and a group from UCLA known as the Committee for the Re-release of Animal Crackers, the dispute was settled and the film was finally shown at last spring's Academy Awards presentation.

Originally a hit Broadway the elks come down from the

by Richard, "Blue Sky" and "Ramblin' Man" show the music of a man with roots going back to his deep southern rural blues. Highway Call, his first solo effort, is now a landmark or exceptional album but a solid collection of music that shows a continuing search back to those roots. The album is split with four vocal songs on side one and two instrumentals making up side two. Richard has some good backing, especially from Brother Chuck Leavell on piano and Vassar Clements on fiddle. Clements really shows up on "Kissimmee Kid" which he wrote and is the only non-Betts cut on the album. The song produces some fine guitar/fiddle tradeoffs which seem to emerge from Richard's past work with Duane. All in all it is a good album showing Richard's continued innovation. It's a recording with some mellow guitar work that grows with each listening.

G. S.

The above records are available at Midland Records, 288 Thayer Street in Providence.



play, Animal Crackers is one of the only two musicals the Marx Brothers ever filmed, the other being Coconuts. Animal Crackers shows the Zany antics of the four (Zeppo's last stand) brothers as they, as well as the audience, laugh through a plot satirizing high society in the twenties. Written by Kaufman and Riskind, we see the incredible piano playing of Chico, Harpo plays his harp (and honks), and Groucho delivers some very funny lines, Groucho! Well, what do you say, girls? What do you say? Uh, are we all going to get married?" Lady: "All of us?" Groucho: "All of us!" Lady: "But that's bigamy!" Groucho: "Yes, and it's big of me too, it's big of all of us. Let's be big for a change. I'm sick of these conventional marriages. One woman and one man was good enough for your grandmother, but who wants to marry your grandmother? Nobody. Not even your grandfather."

Animal Crackers will not be available to film societies and private distribution for several years due to its smashing success in larger theater chains, even in glorious black and white! It is currently playing at the Avon.

graduate studies

The agenda for the November meeting of the Graduate Studies Club will be the 63rd Annual College Art Association Meeting and the job placement activities that are a very popular and important part of the conference for individuals considering careers in college level teaching. This year's meeting will be held in the Washington Hilton in Washington, D.C., January 22-25, 1975.

There is no need to go on and on about the competition for each available college teaching position; rather, we will discuss ways to better prepare students for dealing with job applications, the preparation of a portfolio, and in presenting oneself well at interviews. We are fortunate in having at RISD individuals well experienced in the area of placement and education who will be discussing what to realistically expect at the CAA Meeting. The Graduate Studies Club hopes to interest more than just a few graduate students in a trip to the meeting and is prepared to lend warm support and some financial assistance. The Graduate Studies Office is working closely with the Club coordinators looking into transportation and lodging costs and is compiling data on the meeting that will be distributed to all graduate students for their information.

Guest speakers at the meeting will be Ms. Carolyn Hawes, Director of Career Planning and Placement and our Equal Opportunity Officer, who will discuss resumes, portfolios, and job placement in general. Dr. David B. Manzella, Chairman of the Division of Graduate Studies has attended CAA meetings for a number of years and is well experienced managing a hospitality room at the host hotel where students, artists, teachers and college representatives can meet, relax, and discuss placement and career possibilities. This year David will again make the arrangements for such a room at the Washington Hilton.

There are many activities of interest at the meetings, including the exhibition of slides, portfolios of artists-teachers seeking new positions and special receptions at nearby institutions are arranged. This year they will be held at

the Corcoran Gallery of Art, National Gallery of Art, the newly opened and controversial Hirshhorn Museum and Sculpture Garden, National Collection of Fine Arts and at the Museum of African Art. Transportation from the hotels to the receptions is arranged implementing mobility.

Each year, besides the job placement activities, there are interesting and informational meetings and numerous visual presentations covering a number of subjects by well-known artists and art historians discussing their area of expertise.

Woman artists working independently and teaching in art schools around the country meet, hold panel discussions, talk about their work as well as show slides with accompanying narrative. Most all of the sessions allow time for questions and answers.

This is an excellent opportunity to meet one's colleagues as well as see the work being done around the country and make contacts for future job applications.

We hope that all graduate students will attend our meeting which will be held in room 430CB at 4:30PM on Tuesday, Nov. 12. Refreshments will be served. Graduate Studies Club coordinators are Martha Barrett, second year MFA sculpture; Stephen Brigidi, first year MFA photography; and Bill Riker, second year MFA glass, who will act as special coordinator for the CAA Meeting.

library

Beginning last Monday, the Library implemented the suggestion given to them by the Student Board on October 21. At that meeting Mrs. Borden confronted the Board with the problem of approximately 800 books lost over the last two years. Popular consensus of the Board seemed to be that stationing a book-and-bag checker at the exit door of the library would be the most feasible and effective solution.

Pending the successfulness of this station, the Library hopes to re-open the Special Books case for browsing in the near future. Your cooperation in showing your books and bags to the checker is appreciated.

The Library would also like to thank the many students who applied for the job of book-checker and consequently all

the time slots have been filled. However, in cases of emergency or absence, the library is compiling a substitute list of names. The job offers a two dollar per hour minimum pay. Anyone interested can apply through Mrs. Borden of the Library.

RISD LIBRARY SPONSORS A DAY OF GRACE

By popular demand, a day of grace will take place at the RISD library on Monday, Armistice Day, Nov. 11, 1974. No fees will be charged and no questions asked about any books returned on that day--all day, 8:30AM to 10PM.

- Ockenga, Starr SP 650 OC4M
Mirror after Mirror
- McGregor, Craig 078.09 D98M
Bob Dylan
- Ovenden, Graham SB 723 Or2I
The Illustrators of Alice
- Klemin, Diana SB 723 OI K67
Art of Art in Children's Books
- Kuwayama, Yasburo SB 721.1 K96T
Trademarks and Symbols
- Meilach, Dona Z. 177 M47S
Soft Sculpture and Other Soft Art Forms
- Bardeche, M. SB 075.9 B23
The History of Motion Pictures
- Bockelman, Manfred BH 89B
Hundertwasser: Rainy Day
- Jackson, John 097.3 J13A
American Space
- Newman, Robert 821.1 N39
The Design and Creation of Jewelry
- Bovin, Murray 841 B661 S
Silversmithing & Art Metal
- Sirkis, Nancy SB 650 S17R
Reflections of 1776
- Christovich, M.L. 291 C46N
New Orleans Architecture--The Cemeteries
- Welling, Richard 222 W46T
The Technique of Drawing Buildings
- Crocker, Mary Wallace 291 C87H
Historic Architecture in Mississippi
- Hammacher, A.M. SB BM272H
Rene Magritte
- Grass, Gunter 083.3 G76I
Inmarypraise
- Coke, Van Deren SB 650 C66P
Photographs 1956-1973
- Young, Mahonri Sharp F 591 48E
Early American Moderns
- Worth, Sol 1961.1 W89T
Through Navajo Eyes
- Pattemore, Arnel 170 P271 A
Art and Environment
- Bunting, Bainbridge SB 650 B88O
Of Earth and Timbers
- Prescott, Kenneth 619 Sh12Pr
The Complete Graphic Works of Ben Shahn

JTB check list from CAA

Adams reserve

RISD Bkstore

WFA

MC

WFA

cp.2

- Harcourt, Raoul F 756.1 H211Te
Textiles of Ancient Peru
- Savage, George 860 Sa9I
An Illustrated Dictionary of
Ceramics
- Gaunt, William F 550 G23P
Painters of Fantasy
- Burnham, Jack 110 B93G
Great Western Salt Works
- Durrell, Lawrence 082.1 D93P
The Poetry of Lawrence Dur-
rell
- Mishimi, Yukio 089.52 M68A
After the Banquet
- Perrot, Paul N. 889 P42S
A Short History of Glass En-
graving
- Alexander, Christopher 710 A12
Notes on the Synthesis of
Form

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classified

John Udvardy--Constructions is on view in the Watson Gallery of Wheaton College, Norton, Mass. through Nov.22. The gallery is open to the public from 1 to 5PM daily.

Udvardy, who is chairman of RISD's Freshman Foundation, is exhibiting wall-oriented constructions made of wood lath, rosewood sticks and branches tied and glued together. He says of his recent work, "The pieces are designed to appear spontaneous in construction and to read as three dimensional drawings that incorporate their cast shadows as an integral part of the piece."

Benson Hall will show the work of the first year graduate students in photography for the next couple of months. Each graduate student will take the space for a week at a time. John Bratnober is showing until Nov. 11, then Debbie Hunter takes over. Some of the others planned are Stephen Brigidi, Doug Koch, Lanie Strahler, and Vince Ferri.

-Jon Bolton

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Small plant, forgotten in bus at end of RISD Art History trip to Philadelphia, seeks its owner. Refer J. Fowle, CB 431.

RISD MOTORCYCLE CLUB

Anyone interested in storage space and parts cleaner for motorcycles contact Leigh Gasler, Box 247.

"Let me photograph your work... Flatwork, 3-D work, anything and everything... in color slides, B&W prints, 35mm, 2 1/2 square, 4x5 format available. Contact Diana, Box 123 or 421-8753.

The East Greenwich Art Club invites you to a demonstration in watercolor painting by Don Stone on Thursday, November 14, 1974, at 8PM. Donations: \$2.00 Swift Gym Civic Center, 111 Peirce Street, East Greenwich, Rhode Island.

7:30 thurs. nov.14, risd auditorium, \$1

NAYAK



The hero is a handsome young actor who has had to fight his way to the top, ever fearful of taking chances that might damage his public image. He tells his life story to Aditi, a journalist. As his story unfolds in a series of flashbacks, Aditi's clinical attitude toward him as "good copy" thaws when she realizes he is an essentially lonely man in need of sympathy and understanding.



Screenplay, music and direction by Satyajit Ray.

NAYAK

risd film society presents