



125 years of looking...

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**VIEWS**

Rhode Island School of Design | Fall 2002

Names, dates and other historical information in this issue have been verified to the best of our ability. If you detect any questionable claims, please don't hesitate to set the record straight. The RISD Archives also encourages alumni and other readers to contribute photos and memorabilia from your years at RISD. Please contact Andrew Martinez at [amar-tine@risd.edu](mailto:amar-tine@risd.edu) or send materials to him directly c/o RISD Archives, Two College Street, Providence, RI 02903-2784 USA.

cover photo of Carr House turret by David O'Connor

RISD views is proud to feature the work of the following guest designers:

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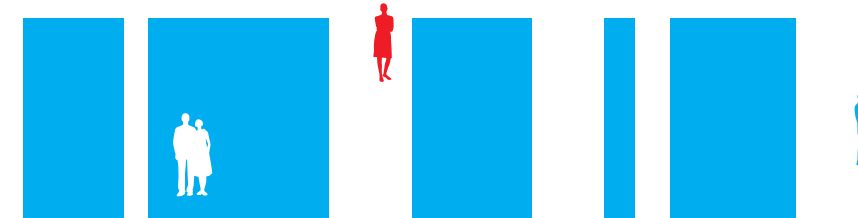
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**Marion Delhees + cover, pages 4 - 35**

lookinglately, New York/Zürich, is a visual communication and design office founded in 1998 by **Marion Delhees '92 GD** and **Achim Wieland MFA '95 GD**. Among their many projects, they are currently working on the museum catalogue for the Guggenheim's *Gerhard Richter: Acht Grau* exhibition.

A typical conversation at the office:

*"Listen, Gerhard wants these captions a point smaller."*

**Achim Wieland =**

*"The ones we just changed from black to gray back to black?"*

*"Yes, c-a-p-t-i-o-n-s - the tiny descriptions next to the pictures that everyone usually likes screened back."*

*"He wants them black?"*

*"No, he wants them back to gray. He said they were 'beautiful' that way."*

*"Oh really, he said 'beautiful'?"*

In addition to her BFA from RISD, Marion earned an MFA from the Jan van Eyck Akademie in the Netherlands. She has worked for such cultural

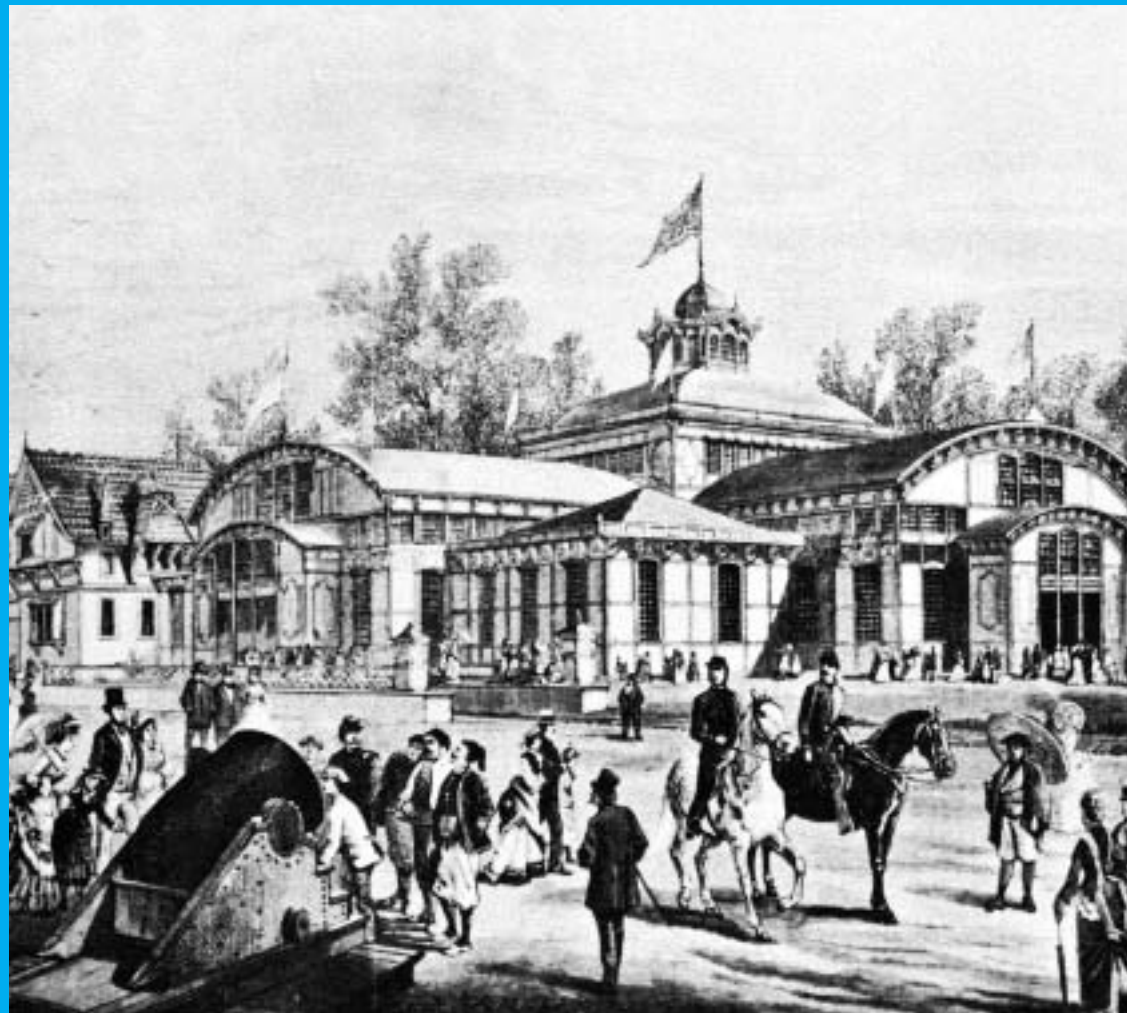
**lookinglately**

institutions as the Dia Center for the Arts, the Whitney Museum and the Bronx Museum of the Arts, and her work has been exhibited and published internationally. Since earning his master's at RISD, Achim has taught visual communication and various time-based media courses in the Graphic Design Department. He has also held design positions at the J. Paul Getty Museum, *Architectural Record* magazine, Calvin Klein Inc., and Malcolm Gear Designers.

"The design school is an art-directed school; it is not, however, an art school per se.... A product of the Industrial Revolution, [it] first appeared in England and France. Manufacturers, needing designers for their machine products and finding the hand of the craftsman and the graduate of the art academy lacking in the necessary skills, were moved to develop a new kind of school [in the wake] of the ferment created by the great industrial expositions and trade fairs that first appeared in London in 1851 and then spread to other industrial countries.... It is a commonly known fact that Rhode Island School of Design grew from seeds nourished at the Philadelphia Centennial Exposition in 1876." the late RISD President John Robinson Frazier '12 PT

## what a beginning is worth by Nancy Austin

Mrs. Nancy Sackett's parlor was the place to be on January 11, 1877. On that cold Thursday morning, almost four dozen members of the Rhode Island Women's Centennial Commission gathered to decide what to do with the \$1,675 that remained in their possession. The group had formed two years earlier to raise money and enthusiasm for the upcoming world's fair – or Centennial Exposition – planned for Philadelphia in 1876. After a successful beginning, the Rhode Island women were quick to pledge \$3,000 for the national Women's Centennial Commission when each state was asked to help finance and build a separate Women's Pavilion on the fair grounds. At the end of the Exposition, the national commission had a budget surplus and was able to return money to the states – resulting in the \$1,675 the Rhode Island women were discussing that January morning.



feature images courtesy of RISD Archives, RISD Slide Library, RISD Museum or RISD Museum Libr. unless otherwise noted



facing page Funds left over from the Women's Pavilion at the 1876 Centennial Exposition in Philadelphia provided the seed money to found RISD. above right A letter from RISD's first headmaster, Charles Barry, dated July 6, 1878, outlines his thoughts on the new venture.

As discussion got underway, it became clear that \$1,675 was a sum both too small to accomplish a grand vision and too large to devote to a passing fancy. The first proposal was to put the money into a trust that would accrue interest for 100 years and in this way turn into a sum large enough to be used meaningfully. The second was pragmatic and popular: to build a drinking fountain in Roger Williams Park, a new urban oasis for the city's burgeoning immigrant population. When both proposals failed to win a majority of votes Mrs. Jesse Metcalf (Helen Adelia Rowe Metcalf) offered a compromise: why not use the \$1,675 now as seed money to start an art or design school, picking up where the Rhode Island Art Association's failed attempts had left off in the 1850s? Surely, community support would follow. Although there seemed to be a fair amount of support for Mrs. Metcalf's idea, the women decided to vote by ballot. The tally: 20 votes for a school of design, 10 for a drinking fountain, 9 to go to the public library, 3 to go to Brown University, 3 to go to charity, 1 to support an art gallery and library. These results triggered a run-off vote between the proposals for a school of design and for a fountain at the park. The school of design won by a vote of 34 to 13 – but this was not the end of it.

In the weeks that followed, front-page editorials and letters to the editor ran in the *Providence Journal* and *Evening Bulletin* urging the women to reconsider and pointing out the folly of throwing away this small amount of money on an endeavor that did not have the assurance of a trust legacy. When the women met again on February 7, Mrs. Metcalf made a resolution to reconsider the vote, but it was not acted upon. The Women's Centennial Commission concluded its activities on February 22, 1877 and disbanded – with the final entry in their minutes a plea to history to remember their good faith in choosing to plant the seeds of a design school. "We all know what a beginning is worth – that a nucleus soon draws to itself what is necessary to its successful growth," wrote Eliza Manchester, the group's secretary, in a front-page newspaper article. "Our \$1,675 shall be that nucleus. Will not the lovers of art in Providence supply the material which shall make its completeness?" — Nancy Austin is an independent design historian who has taught at RISD and Yale, and is writing a book entitled *Industrialization and the Language of Art and Design: A Case Study of the Meaning of Design at RISD, 1877–1977*. On October 23, she gave an in-depth talk on this topic at the John Nicholas Brown Center in Providence.

and the artisan is most powerful when he is artist-also, — when he can in this universal language express the great conception existing only in his own brain, — when thus, the incredulous can behold by a few bold strokes, of pencil or brush, — the whole fabric rise in perfect proportion, adjustment, and beauty.



ahead

"... in my judgment, unless the Committee reconsider their vote, they will run the risk of eventually dissipating what small fund they have recently voted to appropriate toward the establishment of a School of Art." a "friend," p. 1, *Evening Bulletin*, February 7, 1877

back



facing page A 19th-century postcard of Market House (looking east toward College Hill), well before RISD ended up occupying the neighborhood. below Frank W. Benson's *Portrait of Mrs. Jesse Metcalf* and Willfred Duphiney's painting of Eliza Radeke, *In the Pottery Room*



## progressive women, egalitarian ideas by Elizabeth Leuthner

When Helen Adelia Rowe Metcalf died in 1895, the responsibility for managing RISD's day-to-day operations fell to her elder daughter Eliza Greene Metcalf Radeke, who was 41 at the time. Like her mother, Eliza learned by doing, hiring faculty, refining the curriculum and identifying new classroom space. But she also ushered in an era of profound change, overseeing the Museum's collections and educational programs (see p. 22); helping to secure the gift of the Pendleton collection of decorative arts (1904); and accepting the single largest monetary bequest in RISD's history (\$3 million in 1916) from Lyra Brown Nickerson, a daughter of Carr House designer Edward I. Nickerson (p. 29) and an heir to the fortune of Brown + Sharpe, one of the state's self-proclaimed "industrial wonders of the world."

From the beginning, the fate and mission of Rhode Island School of Design were tied to local industry, and the intention to advance the tastes and cultural exposure of all Rhode Islanders no doubt contributed to its name. As C.B. Farnsworth, head of RISD's first Committee of Management, noted in 1877, the intention was to make the new school "the nucleus that may develop into something worthy of this state, ...improving [the] ability [of the people] to make their manufactures and handicraft productions more satisfactory to [specific] markets." To that end,

industrial giants such as Brown + Sharpe, Nicholson File, American Screw and Gorham Manufacturing Company donated money, materials, models, machines – even desks and chairs – and, perhaps more importantly, provided a steady stream of students. RISD's daybooks note the companies' contributions, all dutifully recorded by Helen Metcalf, whose official title was Secretary of the Committee of Managers, but who did everything from cleaning classrooms and advising female students to persuading her husband and sons to make up operating budget deficits with Metcalf money.

**new concepts in art education** The early support of local industries suggests a clear distinction between RISD and more traditional art schools in Providence. Miss Abbott's School (1860) at 280 Benefit Street educated "many a girl who afterwards visited Europe specially well prepared to appreciate the great examples of art" as well as several women who went on to become RISD instructors. Just before RISD moved from Westminster to Waterman Street (1893), Paris-trained Mary C. Wheeler established a private girls' school, the Wheeler School on the East Side. She filled her studios with Parisian plaster casts, considered fundamental to her young ladies' artistic education – especially since there was "no Louvre to send students to" in Providence. Understandably, she was an early and ardent supporter of the Providence Art Club (1881) and The RISD Museum – which began to grow in the late 1890s with Eliza's enthusiasm for collecting.

Artistic "finishing schools" differed fundamentally from RISD, which was established to offer a design education to both men and women – to teach students to "apply the principles of art to the requirements of trade and manufacture." By 1904 men filled RISD's classrooms in the evening, with nearly half of all students identifying themselves as machinists, draughtsmen, jewelers, toolmakers or those involved in "various small trades." The day students, by contrast, were predominantly women, who benefited equally from the school's dual goals of educating for the benefit of industry and the elevation of taste.

This was in keeping with the educational philosophy of Sarah E. Doyle, first secretary of the Board of Directors and principal of the Providence Girls' High School. The chief proponent of higher education for women in 19th-century Providence, Doyle was a founder of the Women's College (Pembroke) at Brown University (1891) and founding president of both the Rhode Island Women's Club (1876) and the Rhode Island Society for the Collegiate Education of Women (1895), an organization Eliza Radeke also served as a trustee. Doyle's involvement in the Providence Free Kindergarten Association (Fröebel Hall, 1884; now Brown-RISD Hillel) is particularly pertinent to RISD's theoretical dependence upon the Jessen method of art and design education. The Fröebel and Jessen systems both

embraced a kind of scientific hand-and-eye training as a foundation for education in the "arts and trades."

**successor succeeds** Although others were involved, the two Metcalf women were remarkably well suited to nurturing the young school through its early growing pains. Eliza Greene Metcalf came of age as the Rhode Island Women's Centennial Commission (p. 4), chaired by her mother, completed its work in Philadelphia in 1876. Eliza had helped as a hostess at the fair and graduated from Vassar College that same year. When she and her father made a "grand tour" of Europe in 1874, Jesse Metcalf noted, "Lizzie seems to be quite a success wherever we travel, and I believe is learning more than she could at Vassar." A successful textile manufacturer, he had been involved in mid-19th-century attempts to found a "permanent Art Museum and Gallery of the Arts of Design" in Providence and shared his wife's keen interest in RISD's early efforts to establish a museum. While on a European tour in 1885, he wrote to Helen, who had stayed in Providence to run RISD, "We did the Kensington museum [now the Victoria + Albert], where... there is everything... you have ever imagined that your School of Design ought to be."

In 1880 Eliza married Providence doctor Gustav Radeke, who brought from his native Hamburg knowledge of German museum practices, educational methods and a keen interest in folk art. Although he never served in an official capacity at RISD, Dr. Radeke's influence was strong: he gave money for scholarships in the early days when funds were scarce and bought elements of the plaster cast collection so fundamental to the education of RISD students.

After the deaths of her husband, mother and father in the 1890s, Mrs. Radeke guided RISD into the 20th century, serving as manager, director and then president of the Board of Trustees until her own death in 1931. She sought advice from professional colleagues around the country and the high regard in which these men – educators, curators, artists and dealers – held her served RISD well. With archeologist Edward Robinson (Museum of Fine Arts, Boston, and Metropolitan Museum of Art), she shared a belief in the educational value of plaster casts. He and Henry Watson Kent (Norwich Free Academy, Grolier Club and Metropolitan Museum of Art) advised her on assembling and installing RISD's collection. Connoisseur, critic and dealer Martin Birnbaum admired her as a "self-effacing, public-spirited benefactor [whose] quiet manner masked a remarkably happy flair for beauty and originality." Her rapport with Birnbaum – and her ability to acquire works of art with her private funds when RISD's were lacking – allowed for the formation of an important collection that ranges from classical to contemporary and continues to inspire artists and designers into the 21st century (see p. 22).

Eliza Radeke learned not only how to manage RISD, but how to lead it. While men – headmasters, instructors, museum directors and members of the Metcalf family – played important financial, administrative and advisory roles, women deserve the credit for RISD's philosophical and practical underpinnings. Contemporary cultural historians recognize that at the end of the 19th and beginning of the 20th centuries women created their own "spheres" and formed organizations – like the Centennial Commission – that strengthened "bonds" between them and ultimately engendered a feminist consciousness. While RISD's female leaders belonged to such typically progressive women's groups, their work at RISD defies a single theoretical interpretation: the RISD sphere was both male and female, and remarkably egalitarian for its time.

—Elizabeth Leuthner, the associate editor for e-publications at RISD, has researched Eliza Radeke and other women important in the institution's early years. She has also worked as a curator at The RISD Museum and taught at RISD, the University of Rhode Island and Roger William University.



*"Beyond the core value of the hand at RISD are the values of the mind. What makes us unique is that our students learn to create works that resonate with meaning."* President Roger Mandel, @RISD since 1993

## legacies: shaping the academic program

In 125 years RISD has evolved academically from an experimental, trade-oriented day and evening school to a degree-granting college offering undergraduate and graduate programs in 18 studio departments. The fascinating story of this evolution and the iconoclasts who made it happen could consume volumes – and one day probably will. Here we present a glimpse of some of the key individuals and historic facts important to the development of each academic program, arranged according to the current divisional structure. Neither comprehensive nor definitive, the lists of names on the following pages are nonetheless illustrative of the types of remarkable people who have made RISD what it is today.



**foundation evolution** RISD's first headmaster Charles Barry and his assistant George Porter disagreed about the advisability of teaching life drawing at an early stage in a student's training. When Barry resigned over the issue, Porter "carried on the work of the school with great enthusiasm, though perhaps with less careful method" (Bronson's *RISD: A Half-Century Record, 1878-1928*), starting a life drawing class that met for three hours on two afternoons a week and "employed a picturesque [sic] old negro for its first model." **program founded** in 1940 as Freshman Foundation **initially based on** a Bauhaus model **foundation program** has since been widely adopted at other colleges of art and design **became a division** in 1947 **changed name** to Foundation Studies in 1995 **promotes** creativity and understanding of visual language through intensive investigation into three studio areas: drawing, two-dimensional design and three-dimensional design **also emphasizes** art + architectural history and English composition + literature as essential to the development of articulate artists, designers and art educators **current dean** Joanne Stryker, @RISD since 1978 **current enrollment** 385



## foundation studies (freshman foundation)

**Edna Lawrence** *Drawing, 1922-74* RISD-trained artist and naturalist Edna W. Lawrence '20 PT (1898-1987) began teaching drawing here in 1922. When key administrative functions moved to the newly opened College Building in 1937, she jumped at the chance to house her ever-growing collection of items for nature drawing classes in space made available in the Waterman Building. Within nine months, Lawrence had filled the new lab with 1,286 natural specimens, including stuffed birds and animals donated by the Roger Williams Park Museum; mounted insects, minerals and shells; and living plants, fish, turtles and salamanders. The idea, she said, was to "open students' eyes to the marvels of beauty in nature – of forms, space, color, texture, design and structure." In addition to teaching and running the Nature Lab, Lawrence spent her summers traveling, collecting specimens and creating her own art. She also furthered her studies at summer art schools such as the Institute of Design in Chicago, where she worked with former Bauhaus artist Laszlo Moholy-Nagy. By her retirement, Lawrence had amassed a unique teaching collection of more than 25,000 specimens; seven years later – in 1981 – the Nature Lab was renamed the Edna W. Lawrence Nature Lab in her honor (see p. 27).

*clockwise from facing page, bottom*  
Professor John Udvardy collects a fallen "Egg Drop" specimen in the late 1980s; 3D studio in the '50s; a freshman launches his egg-housing from the Metcalf roof; Professor Merlin Szosz considers a project; recent Foundation students get in the swing of things at the RISD Beach and Lincoln Woods

**Robert Reid** *2D Studios, 1970-89* Always known to his students as "Mr. Reid," this accomplished painter and late professor emeritus (1924-2001) spent the bulk of his career commuting between RISD, a New York pied à terre and the source of his artistic inspiration: France. He described his frequent escapes to paint in Paris and Brittany as pure bliss – "a second life." The results have been widely exhibited and are now part of the permanent collections of the Museum of African Art in Washington, DC, the Musée et Galerie des Beaux-Arts in Bordeaux, France, and the Studio Museum in Harlem, among others. Reid's strong convictions and gracious manner combined to create the ideal balance between push and pull in his 2D and drawing studios. "He instilled in me a love for the medium which I treasure to this day," wrote Laura Little Holt '79 IL on Reid's retirement. "Many a morning of what I had expected to be a full day of painting, Mr. Reid would come and, standing over my shoulder, exclaim, 'Oh, you must stop right now! That is just wonderful; don't do another thing!' My other professors were very adept at teaching me the value of hard work, but it was Mr. Reid who taught me the joy of art."

+ program also influenced by veteran faculty such as: Luis Alonso '74 IL 1985- | Chris Bertoni 1983- | Deborah Coolidge MFA '80 CR 1992- | Alba Corrado '60 PT 1988- | Al DeCredico '66 PT 1981- | Lee Dejasu MFA '70 PH 1981- | Charles Dunn, Jr.\* 1939-56 | Russell Germond\* 1956-83 | Patricia Ginther 1992- | Nade Haley 1983- | Alfred Hammer\* 1952-69 | Irving Haynes '51 PT/54 AR 1973- | Samuel Hershey\* 1946-64 | Brice Hobbs '60 IL 1963- Garabed der Hohnessian\* 1947-73 | Elinore Hollinshead 1982- | Martie Holmer 1986- | Ken Horii 1993- | Bernard Hull\* 1950-66 | Gerry Immonen 1965- | Gareth Jones 1988- | Hardu Keck MFA '64 PT 1964- | Edward LaFarge\* 1942-72 | Victor Lara 1973- Nancy Love\* 1912-52 | Stephen Macomber\* 1929-74 | Jack Massey 1963- | Warren Maxfield\* 1953-65 | Gracia Melanson MFA '62 PT 1960-95 | Thomas Lyon Mills 1988- | Dorothy Moore\* 1938-63 | Todd Moore MFA '84 PT 1985- | Bill Newkirk '68 GD 1975- | Howard Newman '69 ID 1982- | Eddie Oates 1974- | George Patton, Jr.\* 1964-75 | Brian Pelletier\* 1965-76 | Wendy Seller '75 AE 1988- | Frederick Sisson\* 1924-53 | Lane Smith '50 PT\* 1954-89 | Gwen Strahle 1986- | Anna Strickland 1992- | Joanne Stryker 1978- | Merlin Szosz 1960- | John Udvardy 1973- | Ted Weller 1973- | LeRoy White 1966- | Michael Yefko '78 PT 1983- ... \* deceased



*"The challenge is to reduce and distill those issues that touch every discipline, abstract them and then introduce them to first-year students."* Dean of International Programs Hardu Keck MFA '64 PT (former dean of Foundation Studies), @RISD since 1962

into

**painting started** in 1878, RISD's first year of classes, as Freehand name changed to Freehand Drawing + Painting in 1901, Drawing + Painting in 1925 and Painting in 1940 **first degree granted** in 1943 **mfa program** introduced in 1959 merged with Printmaking from 1972–79 **graduate program** merged with Printmaking from 1993–2001 **teaches** the concepts, skills, methods and work processes necessary to explore the potential of painting **approximately 2,270 alumni**, including painter/actor/comedian Martin Mull '65/MFA '67, *New Yorker* cartoonist Roz Chast '77, internationally known painter + *Venice Biennale* veteran Jenny Holzer MFA '77, MacArthur Fellow Kara Walker MFA '94 **enrollment at outset 66 currently enrolls** 115 undergraduate + 18 graduate students (Fall 2001) **department head** Donna Bruton, @RISD since 1993

**textiles antecedents** in Mechanical Design, founded in 1882 **separate** Textile Design program began in 1904 **name changed** to Textiles in 1930, Textiles + Clothing in 1938 and Textile Engineering + Design in 1944 **first degree granted** in 1944 **Division of Textiles + Clothing** (1946–56) included four departments: Textile Design, Textile Chemistry + Coloring, Clothing + Fashion (which became Apparel Design) and Textile Manufacturing (precursor to Textile Engineering) **departments of Textile Chemistry + Textile Engineering** phased out in 1957 **introduced mfa program** in 1992 **offers a** broad-based education in fabric, fiber and pattern, emphasizing a thorough understanding of the design process, structure, materials and techniques **encourages** individual artistic expression whether in design for industry or in fine arts-oriented work **approximately 1,250 alumni**, including independent textiles artist Cynthia Schira '56; Mark Pollack '76, design director, Pollack; Liz Collins '91/MFA '99, principal, Liz Collins **enrollment at outset 34 currently enrolls** 58 undergraduate + 11 graduate students (Fall 2001) **department head** Maria Tulokas MAE '74/MFA '76 PR, @RISD since 1974

**sculpture began as** Modeling + Sculpture in 1901 **name changed** to Sculpture in 1934 **first degree granted** in 1943 **mfa program introduced** in 1959 **merged with** Ceramics 1970–79 **emphasizes** critical thinking, gaining a command of technical processes as a means of realizing ideas and developing a thorough understanding of sculptural issues **approximately 985 alumni**, including installation artist Roni Horn '75, sculptor/public artist Howard Ben Tré MFA '80, MacArthur Fellow Janine Antoni MFA '89 **enrollment at outset 3 currently enrolls** 44 undergraduate + 15 graduate students (Fall 2001) **department head** Michael Beresford, @RISD since 1980

**jewelry + metalsmithing started as** Jewelry Design in 1904 **name changed** to Jewelry + Silversmithing in 1911, Jewelry Design, Silversmithing + Fabricated Design in 1935, Jewelry + Fabricated Design in 1938 and Jewelry + Silversmithing in 1943 **first degree granted** in 1943 **name changed** to Jewelry Design in 1944 **introduced mfa program** in 1969 **name changed** to Jewelry + Light Metals in 1990, Jewelry + Metals in 1991 and Jewelry + Metalsmithing in 2001 **teaches** traditional gold- and silversmithing skills, rendering and casting, emphasizing the importance of content **strong ties to** programs in Europe facilitate artist/faculty visits, internships and study abroad **approximately 340 alumni**, including Noam Elyashiv MFA '94, Sandra Enterline '83, Johanna Fisher MFA '97, Yoon Kim MFA '00, Seung-Hea Lee MFA '98, Sam Shaw MFA '84, Martina Windels MFA '88, Kiwon Wang MFA '91 **enrollment at outset 4 currently enrolls** 26 undergraduate + 8 graduate students (Fall 2001) **department head** Louis Mueller MFA '71 ID, @RISD since 1977



clockwise from left Painting studios c. 1940 + 2000; Textile Chemistry students in action in... the late '40s?; sculptor Arnold Prince getting his message across in a RISD studio; installation of Gil Franklin's *Orpheus Ascending* on Frazier Terrace in December 1963; contemporary Sculpture + Textiles studios

## outside

*"RISD really developed discipline by discipline into the department-based system we have now. The way we have defined our departments is very much through a materials and process orientation, though we are now looking at the intersections between those disciplines and exploring the notion of craft in more than one discipline."* Associate Provost Jay Coogan, @RISD since 1980



## fine arts

**Eliza Gardiner** *Painting, 1909–39* One of the school's 19th-century graduates, Eliza Gardiner (1871–1955) gained national attention for her pioneer work in color block printing and was also a popular teacher at RISD. In fact, her studio at Pawtuxet Cove was a mecca for students eager to learn everything they could from her. Gardiner was also a gifted watercolorist, although her landscapes, still lifes and portrait sketches never achieved the recognition accorded her wood-block prints, which were noted for their tender and affectionate portrayals of children at play and people vacationing. These prints are represented in museum collections both in the US and abroad, and were exhibited at shows in Chicago, Detroit, New York and Philadelphia, as well as in international print shows in Florence, Paris and the US.

**Gordon Peers + Florence Leif** *Painting, 1933–85* Protégés of the legendary painter and late RISD Professor/President John R. Frazier '12 PT, husband-and-wife Gordon Peers '33 PT (1909–88) and Florence Leif '34 PT (1913–68) went on to become his friends and colleagues at RISD. Both achieved their own success as painters, and as teachers brought the level of experimentation at RISD to new levels. Peers was known early on for his tightly delineated still life compositions, which were shown nationally, while Leif was recognized for her bold yet fluid brush work, which she applied to subject matter ranging from seascapes to portraits. Influenced by Cézanne, Peers later created a body of thickly painted, brightly colored still lifes and landscapes that have since gained recognition for their thoughtful composition, meticulous craftsmanship and great color sensibility. Together, Peers and Leif traveled extensively, spent summers painting on Cape Cod and showed an ongoing hunger for learning. In 1988 the Painting Department began awarding two annual prizes in their names to support the ongoing work of the most promising male and female painters from each class.

**Gilbert Franklin** *Sculpture, 1942–85* Sculptor Gil Franklin '41 SC has always looked to the human form for inspiration, going beyond his classical antecedents to create a contemporary vision. In 1963, when RISD dedicated the open space on Benefit Street across from the Museum as Frazier Terrace (in honor of President Emeritus John R. Frazier '12 PT), Franklin created the bronze and granite fountain *Orpheus Ascending* in tribute. Born in England, he grew up in Attleboro, MA, where he enrolled in an evening drawing class that indirectly led him to RISD. Franklin studied painting with Frazier here and at the Hawthorne school on the Cape, and honed his talents at the Museo Nacional in Mexico City and at the American Academy in Rome. In addition to being named the H.M. Danforth Distinguished Professor of Fine Arts at RISD, he served as dean of fine arts and taught at Harvard, Yale and the University of Pennsylvania, among others. In 1968 Franklin created another well-known RISD icon: *Daybreak*, the massive bronze sculpture on the RISD Beach. These days, the man who inspired successive generations of fine arts majors and earned an honorary doctorate from RISD in 1987 still works in his studio in Wellfleet, MA, where he has lived year-round since retirement.

**Robert Hamilton** *Painting, 1945–82* As a freshman from upstate New York, Robert Hamilton '39 PT was "firmly resolved to become the next Norman Rockwell" – until he fell under the spell of both John Frazier '12 PT at RISD and the German Expressionist painter Max Beckman. The other pivotal event that changed his style forever was World War II: after 100 missions as a fighter pilot he emerged with a new perspective. Vignettes of happenstance, luck, irony – the fundamental unpredictability of things – began to permeate his work in the form of "jokes" or "surprised arrivals. A painting without surprise soon fades into the woodwork," he says. After the war Hamilton returned to RISD to teach, staying for 35 influential years. "It was a wonderful job mostly because of

the superior quality of the students," the professor emeritus says – and it allowed him to paint every day. In 1971 this led to another creative breakthrough when Hamilton took a cue from the music he loved – jazz – and began infusing his work with "spontaneity and improvisation." He now paints in his studio in Port Clyde, ME, where he has lived for the past 20 years and holds annual shows. Hamilton's work enriches the collections of MIT, Brown, Brandeis, the Farnsworth Museum and many private collections.

**Dean Richardson** *Painting, 1959–94* In a tribute to Dean Richardson MFA '56 PT when he retired, fellow Professor of Painting Richard Merkin MFA '63 PT described the qualities he'd miss: having had Richardson as a teacher, he found him to be "hands down the very best I have ever known"; as for Richardson's skill as a painter: "In the business of moving paint and line to make the kind of form that makes for rich and compelling pictures there is no one better." And, of primary importance, Merkin applauded his colleague's advanced sense of humor. In his 35 years of teaching, Richardson earned the devotion of hundreds of students, along with the Frazier Award for Excellence in Teaching, a Fulbright Scholarship to Germany, a Guggenheim fellowship and a Mellon grant. His highly textured and colored paintings generally have to do with America's history and legends – from Lewis + Clark and Native American horsemen to baseball players. He has shown his work at the Corcoran, the Boston Institute of Contemporary Art and several times at the Whitney. Richardson now lives in Arizona and is represented by Chase Gallery in Boston.

**Harry Callahan** *Photography, 1961–77* In the late 1920s when Harry Callahan (1912–99) first heard Ansel Adams talk about his work at the Detroit Photo Guild, "it was like a religious conversion" that changed his life – and the shape of 20th-century photography. In his 60 years of experimentation, Callahan pioneered the field as a fine art medium. He also proved to be a remarkable – if reluctant – teacher. Callahan had already broken new ground in the '40s and '50s when Malcolm Gear (now a professor emeritus) invited him to join RISD's graphic design faculty in 1961. Within a few years the photographer pushed for his own department and in 1971 he invited a renowned colleague, Aaron Siskind (1903–91), to help expand the graduate program. This created a dynamic at RISD that alumni describe simply as nirvana. Shy to the core, Callahan, who won the National Medal in the Arts in 1996, bristled at teaching – but he proved so inspirational that his students are among the most accomplished photographers and teachers working today. "I was terrifically naive," he once said about his own career. "I could start out with fresh eyes because I didn't have any [formal] training."

**John Prip** *Jewelry, 1963–80* Born in the US but raised in Denmark, Jack Prip began apprenticing as a silversmith at age 14, the fourth generation to enter the family trade. At 26 he returned to the US to teach silversmithing at the School for American Craftsmen, and later co-founded Shop One in Rochester, NY, with Tage Frid (who would also teach at RISD, see p. 18), Ronald Pearson and Frans Wildenhain. In the 1950s Prip worked as designer-in-residence at Reed + Barton, creating some of the silver company's most memorable lines of flatware and serving pieces – in a Scandinavian modernist vein. In the '60s he cut back on commercial design in order to devote his energies to RISD, where his reputation with students grew to match his fame as a metalsmith and earned him an honorary doctorate from RISD in 1988. Prip believes that all jewelry and metals designers need to have a thorough understanding of the material – to work in metal themselves. "Jack really exemplifies playfulness and curiosity, and he is an open-minded observer," notes protégé and current Department Head Louis Mueller MFA '71 ID.

**ceramics first degree granted** (via Sculpture Department) in 1947 **started as** distinct department in 1952 **launched mfa program** in 1961 **sculpture + ceramics merged again** from 1970–79 **presents a** dynamic balance between functional, decorative and fine art ceramics **approximately 465 alumni**, including Adrian Arleo MFA '86, Kate Blacklock MFA '87, Harriet Brisson '53, Don Davis MFA '74, Eva Kwong '75, Kirk Mangus '75, Geoffrey Pagen MFA '75, Eunjung Park MFA '99 **enrollment at outset 2** **currently enrolls** 11 undergraduate + 11 graduate students (Fall 2001) **department head** Larry Bush, @RISD since 1984

**illustration first degree granted** in 1945 via Painting Department **became a** department in 1950 **briefly added** Communication Design from 1970–72 **emphasizes** creative intelligence and technical skill in preparation for professional practice **approximately 2,750 alumni**, including Maryjane Begin '85, Christopher Bing '83, Robert deMichiell '80, Steven Kellogg '63, Steven Kenny '84, Grace Lin '96, Marjorie Priceman '81, David Wiesner '78 **enrollment at outset 1** **currently enrolls** 252 undergraduate students (Fall 2001) **department head** Fritz Drury, @RISD since 1981

**film/animation/video started as** Film Studies in 1968 **first degree granted** in 1972 **briefly added** MFA program from 1971–77 **changed name** to Film/Video in 1979, to Film/Animation/Video in 1995 **teaches** all aspects of narrative, experimental, documentary, live action and animation, and encourages expressive uses of film and video within installations and performance art **approximately 625 alumni**, including Martha Coolidge '68, Eric Edwards '75, Seth MacFarlane '95, Robert Richardson '79, Sheila Sofian '85, Gus Van Sant '75 **enrollment at outset 4** **currently enrolls** 101 undergraduate students (Fall 2001) **department head** Peter O'Neill MFA '73 FAV, @RISD since 1973

up



clockwise from bottom contemporary Illustration + Jewelry studios: the late Professor Emeritus Harry Callahan reviewing work in the 1970s; current FAV Department Head Peter O'Neill MFA '73 FAV shooting in 1977; glass blowing in the Hot Shop; ceramics studio in... the early '60s?



**Dale Chihuly** *Glass, 1968–89* Dale Chihuly MFA '68 CR was in on the ground floor of the studio glass movement in America, having been introduced to the medium in the early '60s while studying interior design at the University of Washington. After graduation, he enrolled in the first glass program in the country at the University of Wisconsin and soon transferred to RISD, where faculty members in Ceramics, Sculpture and ID had just begun experimenting with hot glass in a furnace they built off campus. Chihuly stayed on to establish a bona fide glass program with on-campus facilities, and as an intermittent artist in residence proved to be an inspiration to the many talented glass artists who studied with him. A 1968 Fulbright Fellowship enabled him to work at the Venini factory in Venice, Italy, where he learned the team approach to blowing glass – an approach that is critical to the way he works today. Three years later, Chihuly co-founded Pilchuck Glass School outside Seattle, now an international glass center mirroring his own rise to celebrity status as the world's most high-profile contemporary glass artist.

**Mahler Ryder** *Painting, 1969–92* Mahler Ryder (1937–1992) was so active at RISD as an illustration professor, mentor and catalyst of change that his untimely death at age 54 shocked and saddened the entire community. A highly respected – and sometimes formidable – classroom presence, he challenged students to shun mediocrity while "encouraging every possible kind of artwork," a former student testifies; he challenged RISD, too, to increase the minority presence in both student and faculty bodies. Numerous arts organizations benefited from his support, including the New England Foundation for the Arts, the Rhode Island State Council on the Arts and the National

Jazz Service Organization. In addition to being an accomplished illustrator, painter and sculptor, Ryder was a self-taught jazz pianist who loved to perform for friends. In the years before his death he played his passions off each other in "visual responses to music," assemblages that captured the feeling of jazz compositions and paid tribute to jazz greats. This work was included in a 1990 invitational at the Newport [RI] Art Museum, one of a long list of honors that also includes Ford Foundation, NEA and NEH grants, a solo show at the Whitney, a MacDowell Colony fellowship, and exhibitions throughout Europe, the US and Canada.

**Yvonne Andersen** *FAV, 1977–2001* In the late 1950s Yvonne Andersen became a pioneer in animation by accident, creating her first film *Spaghetti Trouble* when she couldn't find good experimental animation to screen at her Provincetown gallery; more avant-garde collaborations with her husband, poet Dominic Falcone, and their friend Red Grooms soon followed. Several years later, raising two sons in an art-friendly home, she opened her doors and art supply cabinets to neighborhood children through her Yellow Ball Workshop. Wonderful things happened when the kids started making their own animations: the films were screened to great acclaim at festivals, and a compilation won first prize at the 1965 Rhode Island Film Festival. Subsequent appearances on the *Today* and *Mike Douglas* shows enabled Andersen to reach a national audience. Schools began purchasing and renting the student films and CBS asked her to make a documentary on filmmaking; she wrote instructional books and received commissions from Westinghouse to the White House. Following a national series of workshops for adults, Andersen joined RISD's faculty in 1977, where she inspired a generation of filmmakers and educators. Amy Kravitz, a former student and now a RISD professor, says of the award-winning artist and teacher: "Yvonne has the magic ability to make learning exciting and gratifying."

+ programs also influenced by veteran faculty such as: Oscar Allebaugh\* jewelry 1918-30 | Thomas Armstrong\* textiles 1919-48 | Michael Ashcraft\* drawing 1965-74 | Pearl Ashton\* jewelry 1947-73 | Albert Atkins\* sculpture 1909-25 | Colin Barrett\* jewelry 1917-26 | Bert Beaver photography 1967-94 | Roland Balthuser '57 PT painting 1961-95 | John H. Benson\* sculpture 1931-56 | Michael Beresford sculpture 1980- | Ronald Blinks\* drawing 1962-76 | Jean Blackburn '79 PT illustration 1982- | Edgar Blakeney\* illustration 1962-76 | John Bozarth '54 SC sculpture/ceramics 1955-84 | Deborah Bright photography 1989- | Trent Burleson MFA '76 PT illustration 1976- | Larry Bush ceramics 1984- | Harry Callahan\* photography 1961-76 | Hugo Carlborg\* jewelry 1924-51 | Anna Carmody\* drawing 1920-47 | Bruce Chao '73 SC/MFA '75 GL glass 1982- | John Cipot\* ceramics 1954-64 | J. Andrew Clark\* textiles 1919-30 | Henry Clark\* sculpture 1902-12 | Dennis Congdon '75 PT painting 1984- | Jay Coogan sculpture 1980- | Rudolph Corsini\* jewelry 1949-78 | Preston Cox\* textiles 1927-43 | George Deckey\* textiles 1946-66 | Angelo Del Sesto\* jewelry 1927-44 | Thomas Devlin textiles 1933-43 | J.C. Dinsmore\* textiles 1919-42 | Andrew Dobbins\* textiles 1908-54 | Edward Drescher jewelry 1927-41 | Bill Drew '69 IL/MFA '72 PT illustration 1988- | Fritz Drury illustration 1981- | William Drury\* printmaking 1909-42 | Wilfred Duphiney\* drawing 1914-52 | William Fales\* textiles 1914-61 | Henry Ferreira MFA '80 PR printmaking 1981- | David Frazer '70 PT foundation/painting 1978- | John R. Frazier\* painting 1909-66 | Eliza Gardiner\* drawing 1908-39 | Terry Gentile textiles 1978-88 | Panos Ghikas\* drawing 1971-82 | Judy Sue Goodwin Sturges '66 IL illustration 1975- | John Goss\* painting 1930-52 | Edmund Gurry jewelry 1906-24 | David T. Hanson MFA '83 PH photography 1985- | Samuel Harrison\* textiles 1923-33 | Dennis Hlynsky '74 FAV 1986- | Jan Holcomb ceramics 1977- | Henry Horenstein '71 PH/MFA '73 PH photography/illustration 1990- | Marie Howell\* textiles 1955-64 | Florence Itchkawich\* 1928-45 | Bernice Jamieson\* drawing 1921-44 | Tony Janello illustration 1986- | Bob Jungels fav 1963- | Herbert Kilguss\* textiles 1947-64 | Deborah King\* jewelry 1946-67 | Friedrich Kohlhagen\* sculpture 1893-1910 | Amy Kravitz fav 1981- | Paul Krot MFA '68 PH photography 1969-93 | Richard Labowitz photography 1964-2001 | Lenny Long MFA '83 PR illustration 1981- | William Loring\* sculpture

glass started as a program in Ceramics in 1969 launched mfa program in 1972 became a department in 1990 emphasizes individual conceptual and artistic development by focusing on the rich heritage of the medium through material and process investigations approximately 170 alumni, including Jamie Carpenter '72, Michael Glancy '77/MFA '80, Judith Schaechter '83, Michael Scheiner '80, Mary Shaffer '65, Karla Trinkley MFA '81, Jack Wax MFA '83, Harumi Yukutake MFA '94, Toots Zynsky '74 enrollment at outset 5 graduate students currently enrolls 24 undergraduate + 5 graduate students (Fall 2001) department head Rachel Berwick '84 GL, @RISD since 1997

photography started mfa program in 1962 first bfa granted in 1965 became an independent department in 1972 encourages unique visual expression through techniques including large-format, electronic, color, antique and non-silver photography, while considering the role of photography in contemporary culture approximately 1,040 alumni, including Sally Gall '78, Emmet Gowin '67, Jill Greenberg '89, David T. Hanson MFA '83, Henry Horenstein BFA '71/MFA '73, Laura McPhee MFA '86, John McWilliams BFA '65/MFA '67, Starr Ockenga MFA '74 enrollment at outset 4 currently enrolls 62 undergraduate + 14 graduate students (Fall 2001) department head Gary Metz, @RISD since 1981

printmaking began as Painting + Printmaking in 1972 mfa program introduced in 1972 first bfa granted in 1973 program was part of Painting Department 1972-90 became a distinct department in 1990 graduate program merged with Painting 1993-2000 investigates conceptual, formal and practical issues relevant to making prints, books and multiples, while considering the history of process and the development of a skilled work ethic approximately 400 alumni, including Joseph Diebboll '84, Helen Frederick '67/MFA '69, Shahzia Sikander MFA '95, Paul Taylor MFA '86, Lisa Turchi '84, Kara Walker MFA '94 enrollment at outset 6 currently enrolls 42 undergraduate + 11 graduate students (Fall 2001) department head Henry Ferreira MFA '80 PR, @RISD since 1981

graduate studies founded in 1970 as Division of Graduate Studies, although graduate instruction has been offered since 1957 art education program began in 1908 as Normal Art, in 1932 became Teacher Training, in 1940 Education, in 1946 Division of Teacher Education and in 1973 Department of Teacher Education, first as part of Liberal Arts, then Graduate Studies master's in art education (MAE) first offered in 1957 became MFA in Art Education (MAE) in 1964, Master of Arts in Art Education (MA) in 1986 current three-year programs Master of Landscape Architecture, added in 1990; Master of Architecture, 1995; Master of Interior Architecture, 1996 current two-year programs MFA in Painting started in 1959; MFA in Sculpture, 1959; MFA in Ceramics, 1961; MFA in Photography, 1962; MFA in Furniture Design, 1969; MFA in Jewelry + Metalsmithing, 1969; MFA in Glass, 1972; MFA in Printmaking, 1972; Master of Industrial Design (MID), 1974 (preceded by MFA in ID, 1969-74); MFA in Graphic Design, 1976; MFA in Textiles, 1992 current one-year program Master of Arts in Teaching (MAT), added in 1965 mfa in film/video offered from 1971-77 president's scholars program launched in 1994 to provide tuition relief to selected minority students for the duration of their studies current dean Nancy Friese, @RISD since 1978 current graduate student enrollment 327 approximately 1,100 art education alumni current art education enrollment 17 (Fall 2001) art education department head Paul Sproll, @RISD since 1990

1905-19 | George Love\* illustration 1921-39 | Fred Lynch '86 IL illustration 1989- | Samuel Lund\* jewelry 1920-43 | Wendy MacNeil photography 1976- | Alice Marcoux textiles 1971- 87 | Frank Marshall\* jewelry 1893-1917 | F.E. Masselin\* jewelry 1911-25 | Cornelius McCarthy\* jewelry 1920-43 | Donald McGuire\* painting 1948-63 | Wallace McLeod\* textiles 1911-43 | Cornelia McSheehy printmaking 1977- | Carle Medde\* textiles 1946-58 | Richard Merkin MFA '64 PT painting 1961- | Gary Metz photography 1981- | Thomas Morin\* sculpture 1961-79 | Louis Mueller MFA '71 ID jewelry 1976- | John Muench\* lithography 1965-76 | Randa Newland printmaking 1979- | Howard Newman '69 ID/MFA '71 SC sculpture 1982- | David Niles '50 IL\* illustration 1977-2002 | Peter O'Neill MFA '73 FAV fav 1973- | Nicholas Palermo illustration 1981- | Charles Parker\* textiles 1930-43 | Emma Parker\* drawing 1899-1913 | A. Pascucci\* jewelry 1929-52 | Dorothy Perkins\* ceramics 1948-63 | Lyle Perkins\* ceramics 1947-63 | Erminio Pinque '83 IL fav 1988- | Roger Pontbriand '59 IL illustration 1961-92 | David Porter '69 IL illustration 1980- | Frederick Priskey\* textiles 1927-39 | Robin Quigley MFA '76 JM jewelry 1981- | Waldemar Raemisch\* sculpture 1939-55 | Jacque Rice ceramics 1977- | Charles Rines\* textiles 1948-60 | Frank Robitaille\* jewelry 1911-51 | Sydney A. Rollings\* jewelry 1932-42 | William Sammartino\* jewelry 1931-44 | Michael Scheiner '80 SC glass 1982- | Norm Schulman ceramics 1965-77 | Tom Sgouros '50 IL illustration 1962- | Alexander M. Simoneau\* textiles 1930-61 | John Skalko\* textiles 1918-44 | H. Lane Smith '50 PT painting 1954-89 | Harve Stein\* illustration 1944-69 | William Stephan\* jewelry 1913-31 | Warren Teixeira textiles 1958-72 | John Terry fav 1983- | Stacey Tolman\* drawing 1892- 1934 | Maria Tulokas MAE '74/MFA '76 PR textiles 1974- | Byron Waterman\* textiles 1948-58 | William Whitcomb\* textiles 1932-56 | Bruce White drawing 1960-74 | Milo Winter, Jr.\* textiles 1939-50 | Joseph Wolstencroft\* jewelry 1911-33 | Art Wood\* textiles 1966-77 | Mabel May Woodward\* painting 1903-24 | Al Wunderlich painting 1983- ... \* deceased



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"Graduate work is really the leading edge for us; for an art school it's our form of research." Provost Joe Deal, @RISD since 1999

## graduate studies

**David Manzella** *Art Education, 1963-89* When David Manzella bid farewell to the Art Education Department in 1989 it was to return to studio work full-time – a decision that came as no great shock to his colleagues. In his 26 years at RISD he had been an evangelist of “artists in the classroom,” certain that active practice in a discipline was essential for educators. In 1963 Manzella's book *Educationists and the Evisceration of the Visual Arts* had caught the eye of then-President Albert Bush-Brown, who realized he'd found the perfect person to lead the teacher education program at RISD. With credentials that backed his beliefs – a PhD in education and a BFA in painting and sculpture – the accomplished painter and professor taught by example and inspired his students to “test their own limits and go to extremes,” says former student Bunny Harvey '67 PT/MFA '72 PT. Today, the many leading artist/teachers who studied with Manzella are a testament to his success. His energy was infectious, and his own willingness to tackle challenges encouraged his students to do likewise; his eventual return to the studio – to immerse himself in the ritualistic and sculptural facets of... bread-baking! – underscored his commitment to the art/education equilibrium. Elementary school art teacher Toni Dumville '72 AE/MAE '76 confirms that Manzella was “the perfect teacher – encouraging and helpful, yet challenging.”

**Chris Bertoni** *Graduate Studies, 1990-present* An MFA graduate of Cranbrook, Bertoni was teaching at Sacramento State University when she and her husband, Jan Holcomb, received joint appointments at RISD in 1977. Both had studied with then-Ceramics Department Head Jacquie Rice at the University of Michigan, and it was she who enticed them east with part-time positions in Ceramics and Sculpture. A “generalist by nature,” Bertoni soon gravitated to Foundation Studies, where she taught 3D studios for 11 years before being appointed Dean of Graduate Studies in 1990. In 1994-95 she also served as Acting Associate Provost. One of her most popular courses focuses on shrine-making, an outgrowth of her own interest in creating “domestic shrines” – “things from other people's lives, other personal histories” that “express the intangible.” Bertoni's work is in the collections of the Museum of Fine Arts, Boston, the Los Angeles County Museum of Art, the San Francisco Museum of Fine Arts, The Brooklyn Museum and The Victoria and Albert Museum in London, among others. As dean from 1990-2001, she raised the profile of Graduate Studies at RISD, championing the addition of graduate programs in Architecture, Interior Architecture, Landscape Architecture and Textiles. During her tenure, graduate student enrollment more than doubled, from 121 in 1991 to 274 in 2001. “Figure out the do-able,” she says – “it gets done. The ideal rarely does.”

**Paul Sproll** *Art Education, 1990-present* A native of Bath, England, Paul Sproll began realizing the role design could play in arts education in the late '70s, after teaching high school for more than a decade. Drawn to the US by the relative freedom of the educational system (less “lock step” than in Britain) and by his conviction that design is a natural bridge for the visual arts into other curricula, he accepted a generous graduate teaching assistantship that enabled him to earn his master's and PhD at Ohio State University. In 1990 Sproll came to RISD and two years later became head of the Department of Art Education. He soon founded RISD's Center for the Advancement of Art and Design Education, a forum for professional development that enables K-12 art teachers to break the mold by targeting “ideas more than mere manipulation of materials.” The theoretical heart of the model – that design is relevant to K-12 education and that teachers are a front-line force in visual arts advancement – beats in RISD-sponsored art education workshops, studios, summer academies and institutional collaborations. “It's not sufficient for me to teach my graduate courses,” Sproll says. “As a teacher educator, it's essential to be actively involved in the reform of K-12 education.”

+ programs also influenced by veteran faculty such as: Gilbert Case\* 1932-47 | John Chamberlin 1988- | Antonio Cirino\* 1912-47 | S.S. Colvin\* 1912-23 | Mary L. Crosby\* 1908-24 | Janice DeFrancis 1988- | Royal Bailey Farnum\* 1929-46 | Alma Field\* 1901-46 | Lillian Field\* 1930-51 | Emily Hall\* 1888-1903 | Everett Handy\* 1950-64 | Harrison Hill\* 1906-19 | Andrew McPhail\* 1935-49 | Mary Patterson\* 1904-14 | Augustus Rose\* 1899-26 | Lillian von Storch\* 1940-56... \* deceased

clockwise from previous page, lower left contemporary Glass studio; lithography workshop in... the late '50s?; Art Ed student teaching in the museum; Royal B. Farnum, director of Education, 1929-37; Philip May BID '97 with electronic Jacquard loom



**"The designer is the shaper of man's environment. Shelter, clothing, the cloth used to make clothing and all the things used in daily living must be designed and redesigned as the conditions of living and the economy change."** President Emeritus John R. Frazier '12 PT in 1960



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clockwise from below Assistant Professor Sean Solley works with an Interior Architecture major; contemporary Architecture studios; Professor Aki Nurosi responds to graphic design students' projects; former faculty member + project leader Jane (Kempf) Langmuir '66 IA explaining the Universal Kitchen Project prototype; a Costume Design + Construction class in 1944



**architecture** founded in 1901 first degree granted in 1944 part of Division of Fine Arts from 1940–46 one of three departments in Division of Planning (1946), which became Division of Architecture (1955–69) added Master of Architecture program in 1995 nationally accredited curriculum incorporates studies in design, drawing, history + theory, building technology, and social + cultural responsibility approximately 2,750 alumni, including Anthony C. Belluschi BAR '66 of Belluschi/OWP&P Architects; Deborah Berke BAR '77 of Deborah Berke Architect; Jim Childress BAR '78, partner, Centerbrook Architects; Michael Gabellini BAR '81, president, Gabellini Associates; Michael Maltzan BAR '85 of Michael Maltzan Architecture Inc.; Philip Tobey BAR '66, senior vice president, Smith Group enrollment at outset 2 currently enrolls 156 undergraduate + 55 graduate students (Fall 2001) department head Peter Tagiuri, @RISD since 1988

**interior architecture** founded in 1927 as Department of Interior Architecture + Furnishing (1934), then Interior Design (1937), then Interior Architecture Design (1954) and Interior Architecture (1961) first degree granted in 1943 part of Division of Fine Arts from 1940–46 one of three departments in Division of Planning (1946), which became Division of Architecture (1955–69) offers a broad range of technical, theoretical and historical courses focused on a concern for spatial issues, informed by attention to detail approximately 725 alumni, including Franklin Salasky BIA '75, partner, B Five Studio; Bruce Bierman BIA '76 of Bruce Bierman Design Inc.; Peter Niemitz BIA '76, president, Niemitz Design Group; Glenn Gissler '83, president, Glenn Gissler Design, Inc. enrollment at outset 35 currently enrolls 39 undergraduate + 37 graduate students (Fall 2001) department head Brian Kernaghan, @RISD since 1997

**apparel design** started as Costume in 1933 became Textiles + Clothing in 1938 and Costume again in 1942 first degree granted in 1943 became Costume Design in 1944 changed name to Clothing + Fashion in 1946, Apparel Design in 1952 based on the belief that design and technical skills are mutually enhancing, the program teaches all aspects of apparel design, including advanced drafting, draping and construction using computers as tools for design and rendering approximately 1,025 alumni, including Leo Narducci '60, owner, Evergreen Group; Nicole Miller '73 of Nicole Miller Inc.; Sue Ekahn '77 of Sue Ekahn/New York; Charles Keller '85 of Old Navy enrollment at outset 6 currently enrolls 53 undergraduate students (Fall 2001) department head Mary Kawenski, @RISD since 1988



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inside

## architecture + design

**Ernst Lichtblau** *Interior Design, 1947–56* At a crucial moment in 20th-century culture – when America had retreated into isolationism at the end of World War II – Ernst Lichtblau (1883–1963) showed emerging designers the advantages of looking outwards. During his tenure as head of the Interior Design Department (now Interior Architecture), he introduced a generation of students to European modernism and redirected the curriculum from an emphasis on "good taste" to international standards of good design. A student of the Viennese architect Otto Wagner, Lichtblau had been a successful architect and designer of the Wiener Werkstätte and a founding member of the Austrian Werkbund. He emigrated to the US when war broke out in 1939, settling first in New York City to teach textile design at Cooper Union and advise Macy's on merchandising and design. In 1945 Lichtblau became a US citizen and in 1947 came to RISD, where his legacy is still felt today.

**Warren Luther** *Architecture, 1950–89* Professor Emeritus Warren Luther '49 AR has seen RISD change over more than half a century, having studied here in the 1940s, taught for 39 years, served as head of the Architecture Department from 1963–64 and as dean of the Division of Architectural Studies from 1964–77. Voted Faculty Member of the Year in 1988 by the Alumni Council, he was recognized as a dedicated mentor and inspiration to scores of aspiring architects, even after graduation. Fellow Professor Emeritus Chick Fink noted that his friend and colleague would drop everything – even excuse himself from meetings – when students came by with questions. Luther was also instrumental in establishing Wintersession in 1969 and in shaping the division's innovative approach, which grouped architecture, interior architecture and landscape students together for the sophomore year. His students benefited from his experience in professional practice, which he continued throughout his teaching career, working with Professor Emeritus Harold Washburn '50 AR on residential, commercial, industrial and municipal projects. On retirement Luther established a fund for an alumni lecture series to ensure that architecture students would be given ongoing contact with professionals in the field.

**Malcolm Gear** *Graphic Design, 1960–1995* In his four decades at RISD, Malcolm Gear earned a reputation as an international leader in the field of design education, winning five honorary doctorates along the way. "I don't – indeed can't – teach students to be designers," he says, "but I can and do teach attitudes and strategies that help them become designers." Informing his outlook is his Kentucky childhood in a "rural farming community where people learned to make do with what they had." When he began teaching at RISD, he also founded Malcolm Gear Designers (MGD) in Providence, building it into an internationally known studio. MGD has won numerous awards for its designs for such venerable institutions as the Guggenheim Museum, *Scientific American*, the National Gallery, Harvard University and the Mayo Clinic, among others. His studio also won out above 500 other firms to design the "Look of the Games" for the 1996 Centennial Olympics in Atlanta, a coup Gear attributes to the fact that MGD "respects tradition and avoids novelty."







clockwise from above all architecture + design students are now required to buy laptops: the Graphic Design Type Shop in the decades before digital type; ID + its sibling department, Machine Design, were first introduced at RISD in the 1940s; a contemporary Furniture Design major at work: Professor Emerita Tage Frid shares his expertise with students in the early '80s



**Tage Frid** *Furniture Design, 1962–85* Tage Frid's greatest admirers are his former students, who never fail to mention his personal style: "charismatic, encouraging, slightly devilish," says Rosanne Somerson '76 ID, now head of Furniture Design. Fellow faculty member Alphonse Mattia MFA '73 ID recalls "a joie de vivre that came through in everything he did." Various described as a genius and a perfectionist with no patience for underachievers, Frid headed the furniture program in Industrial Design for almost two decades, proving that a master craftsman could also be a master teacher. Born in Denmark, he apprenticed there in woodworking and furniture design, and earned a graduate degree in interior design while honing his skills as a cabinetmaker. Frid then worked as an interior designer in Reykjavik, Iceland, before emigrating to the US to teach at the Rochester Institute of Technology. Coming to RISD in 1962, he brought an encyclopedic knowledge of techniques – both traditional and experimental – and a dazzling ability to make wood do whatever he wanted it to, an art that is prized to this day by the Smithsonian, the Museum of Fine Arts, Boston, The RISD Museum and countless private collectors.

**Ken Hunnibell** *Industrial Design, 1963–present* After working as an industrial toolmaker, Ken Hunnibell '69 ID/MAE '72 came to RISD to teach new generations of designers about tools and machine shop practices. Perhaps his greatest impact has been felt in the areas of environmental and social responsibility. As object-makers, he tells his students, they are accountable for what their products do to – and for – the world. Hunnibell was one of the first ID educators in the country to teach ecological awareness and design responsibility, and has long been an outspoken advocate at the national level, sitting on the advisory panel for the Congressional Office of Technology Assessment's report *Green Products by Design* and serving as guest editor of an environmental issue of *Innovation*, the periodical of the Industrial Designers Society of America. His influence has reached hundreds of ID graduates, who have been inspired by his sense of humor and solid, down-to-earth pragmatism. In 1991 Hunnibell earned the Alumni Association's Faculty Member of the Year Award for his vision, drive and extraordinary devotion to his students.

**Friedrich St. Florian** *Architecture, 1963–present* A native of Graz, Austria, Friedrich St. Florian first came to the US as a Fulbright Fellow studying at Columbia University Graduate School of Architecture and Planning, where he earned a Master of Science degree in Architecture. After teaching there for a year, he joined RISD's faculty in 1963, helping to launch the European

**landscape architecture** founded in 1946 as Lowthorpe Department of Landscape Architecture **one of three** departments in Division of Planning (1946), which became Division of Architecture (1955–69) **comprehensive curriculum** includes courses in landscape architectural history, theory, field ecology, urban systems analysis and land use **undergraduate program** phased out as of 2002 **approximately 550 alumni**, including Cliff Selbert BLA '76, partner, Selbert Perkins Design; James Heroux BLA '84, principal, Strata Design Associates; Roberto Rovira MLA '98, principal, Azimuth Studio **currently enrolls 8** undergraduate + 29 graduate students (Fall 2001) **department head** Leonard Newcomb, @RISD since 1975

**graphic design** founded in 1933 as Graphic Arts **part of** Division of Fine Arts from 1940–46 + 1952–63, Division of Product Development from 1946–52 + Division of Design from 1963–92 **first degree granted** in 1943 **became** Advertising + Industrial Design in 1943, Advertising Design in 1946, Graphic Design in 1958 **mfa program started** in 1976 **teaches** the art and science of visual communication, emphasizing the professional practice of design **approximately 2,400 alumni**, including Eva Anderson '89, Tobias Frere-Jones '92, Cyrus Highsmith '87, Michael McPherson '79, Eric Pike '83, Michael Rock '84, Tyler Smith '66 **currently enrolls 207** undergraduate + 15 graduate students (Fall 2001) **department head** Franz Werner, @RISD since 1981

**industrial design** began as Advertising + Industrial Design in 1943 **first degree granted** in 1945 **became separate department** in new Division of Product Development in 1946 **one of two** departments (with Machine Design) in Division of Industrial Production from 1952–63 **incorporated into** Division of Design from 1963–69 + Division of Architectural Studies from 1969–92 **mfa program introduced** in 1969 **mid program** (Master of Industrial Design) founded in 1974 **educates students** to identify and solve design problems innovatively and with sensitivity to the social, physical and ecological environment **approximately 1,450 alumni**, including Michael Cousins '60, Marshall Johnson '60, Stuart Karten '78, Ned Levine '76, Jane Pallera '91, Fred Spector MID '88 **currently enrolls 166** undergraduate + 16 graduate students (Fall 2001) **department head** Khipra Nichols, @RISD since 1997

**furniture design** **graduate program** in Wood + Furniture Design introduced in 1969 as part of Industrial Design **became separate department** with undergraduate component in 1995 **teaches students** the skills to create original furniture while considering theory and context **emphasizes both** craft + fine art, tradition + innovation, aesthetics + function **approximately 136 alumni**, including Rodrigo Castaneda-Ramirez MFA '98, Steven Gomez Dean MFA '96, Julie Moringello BFA '89/MFA '97, Josh Owen MFA '98 **enrollment at outset** (1996) 19 undergraduate + 12 graduate students **currently enrolls 63** undergraduate + 12 graduate students (Fall 2001) **department head** Rosanne Somerson '76 ID, @RISD since 1985



Honors Program in Rome, which he directed from 1965–67. "I shall never forget my first visit to the Pantheon," he has said. "As I entered, my body trembled, my heartbeat strained. I was alone with architecture at its purest, most elementary, most noble. I was a witness to immeasurable beauty and unthinkable human achievement." Since then St. Florian has combined his passion for architecture with a charismatic Old World style, inspiring and supporting students and colleagues alike while serving as dean of Architectural Studies from 1978–88 and as acting vice president for Academic Affairs from 1981–84. Given his lifelong focus on teaching and designing highly conceptual "imaginary architecture," St. Florian was as surprised as anyone to be capping his award-winning career with large-scale public projects like malls and monuments. Despite winning the competition to create the country's first national WWII Memorial – being built on the Mall in Washington, DC – he continues to balance professional practice with his commitment to nurturing the next generation of architectural talent.

**Margaret McAvin** *Architecture + Landscape Architecture, 1981–99* Margaret McAvin integrated theory and practice in landscape architecture, exploring the relationship between landscape and time in her own research. A 1986 recipient of the John R. Frazier Award for Excellence in Teaching, she profoundly touched students and colleagues alike with her energy and intellect. In 1987, when RISD hosted a conference of the Council of Educators in Landscape Architecture, McAvin masterminded the "blockbuster" event and was subsequently elected president of the organization. In the months before her premature death in 1999, she and her husband Sam Frank, chairman of the Division of Architectural Studies from 1988–92, worked to establish an endowed lecture series at RISD to consider design from cross-disciplinary perspectives. Through their efforts the Margaret McAvin Memorial Lecture Series continues to inspire students by bringing provocative "thinkers and doers" to campus each year.

**Lorraine Howes** *Apparel Design, 1972–2000* Best known to the community as the elegant MC at RISD's annual fashion show, Professor Emerita Lorraine Howes worked steadily for a quarter century to mentor her students and earn international esteem for RISD's Apparel Design Department. She joined the faculty part-time in 1972, while continuing to run a successful design shop in Boston and producing four collections annually for stores such as Bonwit Teller and Bendel's. In 1976 she became an assistant professor and acting head of the department; by 1979 Howes was the official head of Apparel Design, a position she held until her retirement in 2000. Drawing on her background in haute couture and ready-to-wear collections – in her native South Africa, London (where she worked under a designer to the royal family) and Boston – Howes structured a rigorous curriculum to ensure that students were prepared to enter a highly competitive field. In addition to expanding the annual *Collection* show begun by her predecessor, Bert Surprenant '50 AP, she made great use of the Museum's Costume and Textiles collection in popular courses on the history of apparel. With strong ties to the industry, Howes opened doors for countless students seeking internships and employment, achieving an impressive 98 percent placement rate for graduates.

+ programs also influenced by veteran faculty such as: Mickey Ackerman MID '79 ID 1982– | Silvia Acosta architecture 1989– | F. Doug Adams architecture 1974–90 John Alcott\* ID 1941–60 | Harold Anderson\* mechanical design 1930–47 | Zane Anderson\* architecture 1968–79 | Jan Baker graphic design 1988– | Chris Bardt BAR '83 architecture 1988– | Jim Barnes BAR '69 architecture 1972– | Charles Barningham\* mechanical design 1919–30 | James Beattie\* mechanical design 1937–53 | John Behringer ID 1975–92 | William Bense\* mechanical design 1941–70 | Walter Bernard\* mechanical design 1948–70 | Linda Bowab apparel design 1950–85 | Alfred Blumenfeld\* architecture 1970–81 | William Brigham\* decorative design 1913–27 | Derek Bradford architecture + landscape 1968– | Sara Bradford land-scape architecture 1969–2001 David Brisson design 1965–81 | E. Blanchard Brown\* design 1933–47 | William Buffum, Jr. architecture 1950–63 | Jessie Burbank\* design 1924–37 | Marie Clarke apparel design 1980–2001 | Phillip Creer\* architecture 1933–53 | Anthony Crivellone mechanical design 1947–62 | Chester Dodge\* design 1918–32 | Emagene Duffee\* interior architecture 1944–59 | John Dunnigan MFA '80 ID furniture 1978– | Michael Everett architecture + landscape 1969–2000 | Eleanor Fayerweather\* apparel design 1947–69 Gabriel Feld architecture 1989– | Chick Fink architecture 1959–2001 | Sam Frank architecture 1981–92 | Carol Fulkerson\* landscape architecture 1945–66 | James Graham\* landscape architecture 1950–69 | Rudolph Griffin\* mechanical design 1919–54 | Peter Guimond\* architecture 1973–97 | Marc Harrison\* ID 1959–98 | William Heath\* mechanical design 1913–36 | Hilde Herbig\* apparel design 1957–68 | Gerald Howes\* architecture 1965–2000 | J.S. Humphreys\* architecture 1917–33 | A.G. Inman\* mechanical design 1938–58 | Selma Katz\* apparel design 1939–66 | Kent Keegan architecture 1969–79 | John Kelly\* mechanical design 1916–29 | Kenneth Kirkman\* mechanical design 1947–72 | Krzysztof Lenk graphic design 1982– | Kyna Leski architecture 1988– | John Lincoln ID 1963–75 | Oscar Lippman\* mechanical design 1945–60 | Warren Locke\* mechanical design 1887–1907 | Rodolfo Machado architecture 1976–85 | Frank Macedo\* mechanical design 1955–72 | Norman Marble\* architecture 1926–39 | M.D. Mason\* architecture 1903–26 | Alphonse Mattia MFA '73 ID furniture 1991– | Preston McClanahan graphic design 1972–99 | Clement Micarelli apparel design 1983–93 | Chester Michalik design 1964–78 | Jacob Millard mechanical design 1911–31 | Lester Millman architecture 1957–83 | Rachele Modliszewski '35 AP apparel design 1936–63 | William Mustard\* architecture 1912–47 | Herbert Nelson\* apparel design 1940–54 | Leonard Newcomb landscape architecture 1975– | Edward Nolan\* mechanical design 1946–72 | Aki Nurosi graphic design 1980– | Hammett Nurosi graphic design 1977– | Tom Ockerse graphic design 1973– | Bob O'Neal ID 1974– George Pappas 1955–84 | Wallace Parsons\* mechanical design 1919–56 | Elizabeth Pattee\* landscape architecture 1945–63 | James Pfeufer\* graphic design 1950–60 C. Matlock Price\* graphic design 1943–57 | Donald Reed\* architecture 1919–43 Grace Ripley\* apparel design 1931–45 | Friedrich St. Florian architecture 1963– | Doug Scott graphic design 1980– | Colgate Searle BLA '71 landscape architecture 1975– Albert Simonson\* architecture 1945–63 | Frank Skoog\* mechanical design 1935–53 Lyman Slocum\* architecture 1926–38 | Russell Smith\* mechanical design 1932–43 Rosanne Somerson '76 ID furniture 1985– | Fred Spector MID '88 interior architecture 1988– | Gilbert Stafford\* mechanical design 1952–71 | Carleton Steele\* mechanical design 1954–72 | Seth Stem ID 1980– | Louis Stringer\* mechanical design 1928–61 Franklin Swindell\* mechanical design 1936–68 | Bert Surprenant '50 AP\* apparel design 1953–78 | John Taudvin mechanical design 1906–39 | Hans van Dijk graphic design 1993– | Harold Washburn '50 AR architecture 1953–89 | Elnora Waterman\* apparel design 1950–60 | Maurice Wentworth\* mechanical design 1958–68 | Franz Werner graphic design 1981– | Emille Wildpret\* interior architecture 1918–48 | Judith Wolin architecture 1973– | Wil Yoder architecture 1964– | Earle Young\* mechanical design 1946–62... \*deceased

further

*"We're trying to develop the artist as a whole, so that he or she can continually adapt to the changing world. To that end, the strong liberal arts thrust of a RISD education is very important. Our students need knowledge of the humanities and the world. They need to know what's going on."* Dean of Fine Arts John Terry, @RISD since 1983

## liberal arts

**Irving Cannon** *Art History, 1933–46* Art historian Irving Cannon\* was the teacher of art history in the 1930s and '40s. Although the Freshman Foundation program didn't officially begin until halfway through his tenure, all students – regardless of their course of study – were required to take at least one of his three courses covering ancient and medieval art, the Renaissance and modern or American art. Cannon had his students produce illustrated notebooks, recalls trustee John O.C. McCrillis '39 GD. "He was a very good teacher but very demanding," McCrillis says. "Notebooks had to be made with thumbnail sketches of the most important subjects. It certainly helped to remember the facts."

**Michael Fink** *English, 1957–present* In many ways, Mike Fink personifies the qualities that make RISD so special. He has a deep-rooted appreciation for the past, for tradition, yet is a true iconoclast, always probing, studying, observing. Throughout his career as a teacher and journalist, Fink has championed humanist interests from conservation and ecological concerns to women's and minority rights. He once dubbed his propensity for close examination of human nature the study of "urban ecology." Generations of students have come to appreciate Fink's gentle, soft-spoken nature, and have been inspired by his Liberal Arts classes in journalism and film, always flowing with thought-provoking discussion. Ever a romantic, he has shared his love of the Silver Screen with students too young to remember "Garbo, the face; Dietrich, the voice" or Heddy Lamar and Audrey Hepburn – "the most beautiful girls in the world." His College Building office has an enviable reputation all its own, filled floor to ceiling with nostalgic tchotchkes, scraps of history and tottering piles of books. A graduate of Yale, Harvard and Brown, Fink has been teaching at RISD longer than anyone else here, yet still evinces all the wonder and excitement of a newcomer.

**Fenno Hoffman** *English, 1962–91* Recruited in 1962 to breathe life into the struggling new humanities requirement *Western Art + Ideas*, English Professor Fenno Hoffman (1921–96) met the challenge and went on to become an irreplaceable figure at RISD. Team-teaching with art historian Barry Kirschenbaum (another recent arrival), he played tour guide to freshmen and sophomores on a two-year journey through the history of Western thought, teaching literature and philosophy from ancient to modern times. Hoffman's first love was the classical world – epic poetry, Homer, Greek drama; not surprising, says Professor Cathy Seigel, since fairness and "reasonableness" were his most prominent qualities. Hoffman took his passion for the ancient world to Rome, where he directed the European Honors Program from 1967–69, before going on to serve as chairman of the Liberal Arts Division for 10 years and acting associate provost for two. Former students remember him most fondly for his skill at interpreting and teaching the topics he loved most. In her tribute at his retirement gathering, Seigel thanked Hoffman for his extraordinary warmth and generosity, noting: "He has been a marvelous colleague, the kind of person you really depend on for the long haul."

**Baruch Kirschenbaum** *Art History, 1962–2001* Thousands of alumni who have survived the rigorous Foundation program over the past 40 years probably remember Barry Kirschenbaum's legendary *Art + Architectural History* survey with a mixture of fondness and trepidation; despite the art historian's wry humor and broad knowledge, his slide lectures often had a soporific effect on overworked students sitting for hours on end in the darkened auditorium. A dedicated scholar with degrees and honors from Hunter College and Harvard, he fell in love with Europe in grad school as a Bacon Traveling Fellow in Fine Arts. Whether his subject of study was lofty, as in "Reflections on Michaelangelo's Drawings for Cavaliere" for *Gazette des beaux-arts* in 1960, or more democratic, as in "Low-End Art, A Presentation of Popular Painting" for the Popular Culture Association Conference in 1979, Kirschenbaum lectured widely, eager to share his ideas with others. At RISD he served as director and chief critic of the European Honors Program from 1969–71, head of the Art History Department from 1971–75, chairman of the Liberal Arts Division from 1975–79 and dean of Liberal Arts from 1995–2000.

+ programs also influenced by veteran faculty such as: Gordon Allen\* physics 1940–66 | Dirk Bach art history 1969–92 | Phil Bailey english 1965–91 | Robert Becker\* math 1949–66 | Mary Bergstein art history 1991– | Edward Brackett, Jr.\* economics 1949–61 | Deborah Bright art history 1989– | Albert Cohn\* english 1955–78 | Scott Cook history 1987– | James Cutler\* math 1894–1906 | Francis Deignan\* psychology 1950–61 | Ned Dwyer anthropology 1972– | Richard Dummer\* chemistry 1918–40 | C. Emanuel Ekstrom\* psychology + education 1923–47 | Tom Ewens philosophy 1983–2001 | Morton Fink\* math 1949–80 | Jim Fowle art history 1963–85 | Harold Gibling math 1919–36 | Lucretia Giese art history 1990– | Gregor Goethals art history 1966–95 | Elizabeth Grossman art history 1973– | Stanley Haste\* english 1938–63 | William Huber\* chemistry 1942–63 | Donald Hurd math 1920–51 | Norman Isham\* architectural history 1907–43 | Don Keefer philosophy 1989– | Edwin Lamont\* english 1947–73 | Adelaide Patterson\* speech 1931–49 | Alice Petry english 1979–94 | Valentine Pinacoli\* Italian 1961–73 | William Poland\* art history 1902–15 | Thomas Reed art history 1957–82 | Marilyn Rueschemeyer sociology 1981– | Yuriko Saito philosophy 1981– | Catharine Seigel english 1975– | Mark Sherman english 1991– | Harold Sturtevant\* chemistry 1947–63 | George Sullivan, Jr.\* english 1949–78 | Pat Thomas english 1975–88 | Susan Vander Closter english 1985– | Susan Ward art history 1989– | David Warner history 1990– | Gwendolyn Washburn\* english 1949–63 | Weslene Troy english 1958–77 | Judith Wechsler art history 1970–85 | William Wilson, Jr.\* english 1933–47... \*deceased

*clockwise from below* English Professor Mike Fink brought attention to landfills and solid waste management decades before it was fashionable to do so; Associate Professor of History Lindsay French teaches popular courses on Asia from the perspective of cultural anthropology; Mark Sherman, an associate professor and new head of the English Department, reads from *Omeros*, contemporary writer Derek Walcott's epic poem on Homer



liberal arts division founded in 1952 english + history taught as key subjects since 1934 economics + merchandising course taught from 1935–38 mathematics introduced in 1940 science in 1942 social sciences taught as discrete subject from 1943–50 english + art history departments founded in 1950 mathematics + physics department included in division from 1952–65 special studies department included in division from 1969–80 three current departments (Art + Architectural History; English; History, Philosophy + Social Sciences) instituted in 1985 credit requirements increased in 1990 students now complete a total of 14 three-credit courses (4 in ARTH, 3 in ENGL, 3 in HPSS + 4 Liberal Arts electives in Culture + Film, Language Studies, Mathematics, Science, Studio Histories, Theater) art history concentration added in 1999 english concentration added in 2000 hpss concentration added in 2002 current department heads Lucretia Giese (ARTH), Mark Sherman (ENGL), Scott Cook (HPSS)

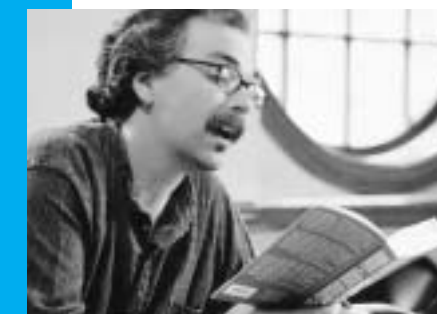


*"Artists work in a political constellation. It doesn't determine everything, but it's a force that shouldn't be underestimated."* Professor of Sociology Marilyn Rueschemeyer, @RISD since 1981

*"There's an ancient notion that liberal arts is an add-on to the education here... But students need to learn that writing is as fundamental to the life of the mind as drawing is."* Professor of English Michael Fink, @RISD since 1957

*"Our function is to reflect upon and critique culture, not create it. Nothing stays the same; this is just a moment in history. We should be concerned with process, not products."* Professor of History Scott Cook, @RISD since 1987

# beneath



over

*"We think rooms should be obtained to be held exclusively for the use of the school... [and] may reasonably expect that liberal-minded persons would gradually adorn the rooms with examples of the highest art, with benefit to the entire community."* Claudius B. Farnsworth, RISD Committee of Management, 1877–88

## beyond wunderkammer: risd's key collections

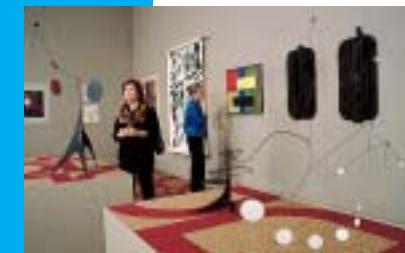
At the very beginning, RISD was conceived as both a college and a museum – not one or the other, nor as separate institutions. As part of the tripartite plan to teach students to “apply the principles of art to the requirements of trade and manufacture” and to train them “in the practice of art,” the bylaws called for “the general advancement of public art education by the collection and exhibition of works of art.” RISD’s founders recognized that art students need specific resources to complement the studio learning experience – not just a well-stocked library rich in art and architectural history, artist’s books and other special collections, but ready access to artworks by masters. They also realized that once established, these same collections would be of value to the larger community. And 50 years later, drawing instructor Edna W. Lawrence ‘20 PT (see p. 9) augmented RISD’s specialized research facilities with another: a rich and eclectic collection of specimens from nature. Built initially by women who understood their lasting value, these collections continue to offer students fodder for their own creative growth. Over the years none of RISD’s collections has proven to be of such value to the campus and regional communities as those of The RISD Museum. “If you can show students examples of professional artists’ work, it can serve as a jumping-off place,” noted Nancy Friese, dean of graduate studies, who has often taught collaboratively with curators. “Seeing real prints, for instance, instead of slides of prints lets you get in touch with the power and beauty of printmaking – and it pushes the range of creativity in studio applications.” Art History Professor Lucretia Giese agrees. She makes great use of the Museum in courses ranging from the Foundation



*clockwise from previous page, lower left* in the late 19th century, students studied plaster casts in the Museum’s collection; from its inception in 1937 the Nature Lab has helped students to refine their skills; today the Museum’s galleries can display roughly 2 percent of the 80,000 works in the collection; painting storage has since been updated to a climate-controlled area; the Contemporary Art Department’s first show, *Logic Rules*, paired Jim Isermann’s geometric carpeting with 70 pieces he selected from the Museum’s collection

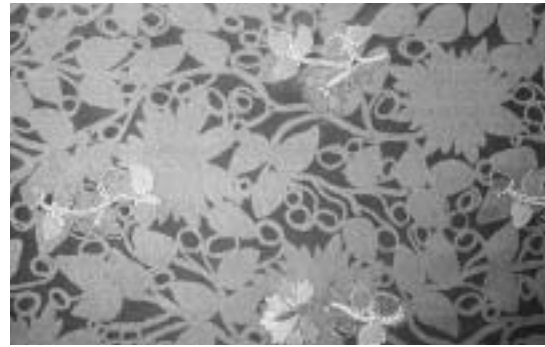
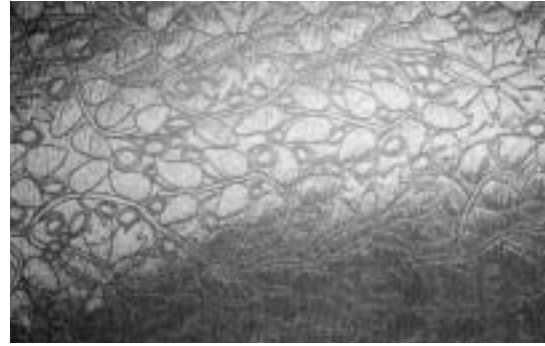


*Art + Architectural History* requirement to seminars on Romanticism, French Impressionism and Modernism. “When you’re dealing with objects, you have a true sense of scale, size and materials,” she says. “You can turn a chair over if you want to, or take a painting off the wall to examine the brush stroke and get an accurate color registration – not to mention, of course, the sheer pleasure of the experience.” Although the Museum and its collections have grown exponentially in the past 125 years, both owe much to the discerning tastes of RISD’s first two managers, Helen Metcalf and her daughter Eliza Radeke (see p. 6). Thanks to their efforts, RISD began collecting artwork and objects within the first decade – mostly charts, models, photographs and casts of ornamental objects along with German tin and wood models donated by Gustav Radeke, Eliza’s husband. The school held annual student exhibitions in its Hoppin Homestead facility and mounted its first alumni exhibition in 1884, inviting graduates to submit one or two works of art in plaster, charcoal, crayon, watercolor or oil. But by 1888 space constraints had become an impediment to expanding the school’s collections of artwork and books, prompting the directors to resolve to raise funds for “adequate space for the industrial museum, museum of fine arts and





clockwise from above this 19th-century French mantle in the Museum's Costume + Textiles collection inspired textile designer Mark Pollack '76 TX to create three new fabrics as part of his RISD Museum Collection, introduced last winter; the Museum's teak, oak + leather Valet Chair (1953) by Hans Wagner was among the influences for Architect's Valet (1989) by Furniture Design faculty member Alphonse Mattia MFA '73 ID



library which were in the making" and to push for "the one great thing on which all others must depend – a permanent building to house the school." \*

A big boost to the Museum came five years later in 1893, when Jesse Metcalf built a permanent home for RISD – the new Waterman Building at 11 Waterman Street – and the entire first floor was earmarked for the exhibition of paintings, bronzes, pottery, "modern" silverware, embroidery and a new collection of classical and Renaissance casts given by Mrs. Radeke. Every afternoon the permanent exhibition was open to the public, free of charge – and the curious began to come, welcoming a new addition to Providence's accelerating art scene.

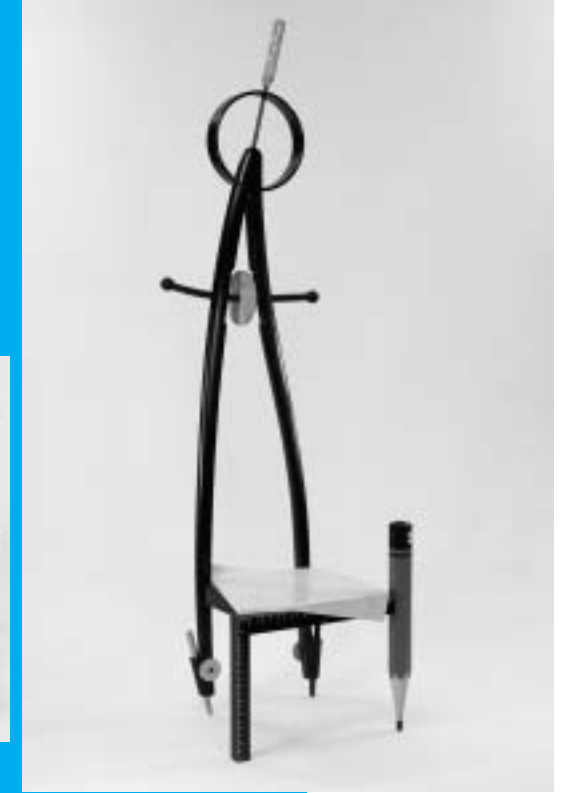
A year after Mrs. Metcalf died in 1895, her husband funded three new galleries in her memory. When the new addition – now known as the Waterman Galleries – opened, so, too, did the hearts and minds of local patrons and collectors, who began donating works of art to the fledgling Museum. Another significant boost came in 1900 shortly after Metcalf's own death when his children established the \$50,000 Jesse Metcalf Memorial Fund for the acquisition of works of art. "Before RISD could afford to collect works of art with the income from Jesse Metcalf's bequest, the focus of collecting was mostly limited to plaster casts," noted Curator of Decorative Arts Thomas Michie at the 2002 Founders Day Forum. But within five years, the fund had enabled the Museum to acquire significant paintings by John White Alexander, Mary Cassatt, William Merritt Chase, Childe Hassam and Winslow Homer, among others.

**setting the tone** Over the years the Museum's collections continued to grow as fast as space could be made available. When Eleazer B. Homer became RISD's first director under

\* Elsie S. Bronson, *The Rhode Island School of Design: A Half-Century Record, 1878-1928*, typewritten manuscript, RISD Archives

Mrs. Radeke in 1901, he reportedly was preoccupied with expanding the library and had "little to do" with the Museum. Still, he "conceived of it as a potential laboratory for student research and urged that a larger number of industrial and artistic objects of historic value be acquired to that end." \* In 1908, his successor, Huger Elliott, recognized that students were actively using the Museum as a resource and began to expand its hours so that evening students could also take advantage of it. In addition, he welcomed the public into the library and publicized RISD's activities and acquisitions, increasing community support and enthusiasm for the growing venture.

By 1911 annual attendance at the Museum had reached 81,321, and 257 special loan exhibitions had been mounted alongside the permanent collection in the 18 years since the Waterman Building opened. L. Earle Rowe, RISD's next director, came from the Museum of Fine Arts, Boston in 1912 and had an enormous impact on the growth of the collections over the next 25 years. With Eliza Radeke named president of the Board of Trustees in 1913, he was given the latitude to focus on the Museum while she managed the school. Rowe was bent on building an encyclopedic collection of museum-quality objects representing the history of art throughout the world. Together, Radeke and Rowe fed off each other's passions in building the classical collection, buying from Europeans when they flooded the art market during World War I, acquiring Chinese and Byzantine paintings, Persian art, 18th-century American furniture, 19th-century French paintings and drawings – in short, laying the foundation for the scope of collecting that has made The RISD Museum one of the best museums of its size in the country. Some 15,000 objects were acquired during the 1920s and '30s alone, and although Mrs. Radeke died in 1931, her niece, Helen Danforth, became president of the Board and was



**shaping a library for artists** It's unlikely that Eliza Buffington, RISD's first librarian, or Eliza Radeke, daughter of founders Jesse and Helen Metcalf (see p. 6), ever imagined their names would be appropriated for a set of humming boxes with amazingly long-term memory. But that's exactly what happened when the library launched its first on-line catalogue in 1993, naming it ELIZA after these two extraordinary women. Christening library catalogues is customary, even if the name doesn't always stick, says Carol Terry, director of Library Services; think of HOLLIS at Harvard, MORRIS at Yale, JOSIAH at Brown. Besides, "the two Elizas together symbolize the library's importance to the school and the museum, as well as to the organization of information and the education of the artist." **Eliza Buffington**, a 1906 Vassar graduate, created the original classification system for the RISD Library, which began as a single bookshelf in the corner of the Hoppin Homestead site and is one of the oldest independent art college libraries in the country. Books were initially donated by students in the program, or loaned by George M. Porter, a graduate of the Massachusetts Normal Art School who became RISD's second short-lived headmaster in 1880. By the early 20th century, Louisa D. Sharpe Metcalf began donating funds annually to buy new books – a practice she continued for more than 40 years. **By the time Buffington arrived in 1909**, the collection had expanded to fill a room in the Waterman Building, where it had been housed since RISD relocated there in 1893. Though still limited, the library's collection was growing constantly and in desperate need of cataloguing. The system Buffington created became the sole method of classification used until 1991 – when a change was made to the Library of Congress classification system. **When the library moved** into new quarters in the College Building in 1937, its collection of 12,000 books and bound periodicals consumed less than 30 percent of the space available. The handsome main Reading Room, with its teakwood paneling and cork floors, offered seating for 53 students, more than twice the number that fit in the Waterman Building space. **Now, 65 years later**, the library is still housed in the College Building, although the student body has tripled in size and the collections have grown to include more than 115,000 volumes, almost 1,000 artists' books, 160,000 slides, 2,000 videos, laser discs and DVDs, 400 periodical subscriptions, and a selection of vinyl records and music CDs. In addition to providing strong historical and contemporary perspectives on art, architecture and design, the collections offer unusual depth and richness in areas of particular interest to art and design students. And one of the library's most widely used visual resources, the Picture Collection, includes an eclectic array of more than 500,000 images: clippings from books and magazines; an art file of images; and mounted reproductions of works of art and architecture as well as posters and postcards. With all this material now far exceeding the capacity of its College Building corner, the library is looking forward to a long-overdue move to a newly donated facility – the former Rhode Island Hospital Trust Bank building on Memorial Boulevard, just across the river from the Auditorium (see p. 31).



through

equally supportive of Rowe and committed to collecting. Just prior to his own death in 1937, Rowe made his last purchase: the Japanese Buddha *Dainichi*, the largest wooden Japanese Buddha in a western museum and a memorable symbol of the collection to this day.

**listening to the work** Earle Rowe had always felt that “the three great phases of activity which characterize the museums of today are acquisition, preservation and education.” Although he was speaking about the early years of the 20th century, the same holds true a century later. The RISD Museum continues to collect, despite the price of “museum quality” art and ongoing space limitations (although the collections have topped 80,000 objects, the square footage for study, storage and display has grown only nominally since 1926, and not at all since 1993). Adhering to Rowe’s edict, the Museum continues to show, preserve and restore the works of art in its care, and is as committed as ever to educating students and the public about art, whether from its own collection, in traveling exhibitions or created by visiting artists.

Today, as in the past, students look to the Museum’s rich and varied collections for information and inspiration, delving beyond current exhibitions to explore works in storage. “Going into the Museum gives students a completely different perspective,” notes Professor Emerita Lorraine Howes (see p. 19), who taught *The History of Apparel Design* on-site in the Costume + Textiles study/storage areas for more than 20 years. “By showing students not only the clothing of a particular era, but painting, sculpture

and other objects, the historical context makes sense to them for the first time. RISD students are such visual people that it takes actually seeing these objects before the history they’ve learned before from textbooks hangs together.”

Furniture Design Department Head Rosanne Somerson ’76 ID, who first learned of the Museum’s “incredible” collections as a student of Tage Frid’s (see p. 18), continues to share the wealth with her own students. Exploring the full range of the holdings helps them “understand that their roles as artists and designers are part of a continuum,” she says. “It helps them take their own work more seriously.” For furniture designers and others working in three dimensions, the Museum is especially valuable in other ways, too; Somerson points out that “there’s nothing like seeing something in true scale, not just hands-on but ‘body-on’. Even if you have the most accurate photos and drawings of an object, it’s a totally different experience to be able to interact with it.”

Interaction with the collection is the purview of the Museum’s Education Department, which helps to make the work accessible to students and the public through enlightening programming – lectures by artists and scholars, family workshops, study guides, artists’ residencies and the like. “When people access the works in the collection it’s a question of learning how the objects speak,” says Department Head David Henry. Students who have benefited from the collection over the years have learned to listen and understand. In the early ’90s, when Margaret Hord ’94 IL took an art history class focused on *American Masters of Watercolor*, she felt that studying the actual paintings as opposed to slides or reproductions gave her a much more meaningful perspective. “You feel that you’re getting to know the maker as you hold a work of art, examine it, read about the artist and learn how he or she reached that particular point.”

By turning to the Museum’s collections, courses such as this tend to be more rich and memorable than traditional slide-driven art history classes. “It’s different to hold something 150 or 200 years old in your hands and have to be very careful with it than seeing it behind glass or otherwise off-limits in a museum,” noted Josh Scott ’94 IL when he was introduced to the collections. As RISD’s founders envisioned 125 years ago, nothing complements the hands-on nature of an art and design education better than having ready access to 4,000 years worth of world culture.



clockwise from below this 20th-century Japanese kimono in the Museum’s collection inspired Associate Professor Holly Hughes to create *Quartet for the Overripe* (gouache on stretched paper, 20 x 15.75”); specimens from the Nature Lab often end up reinterpreted in both 2D + 3D projects; the addition of high-end compound microscopes has opened up new worlds in the Nature Lab



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under



**learning from nature** In 1937 drawing instructor Edna W. Lawrence ’20 PT (see p. 9) moved her growing collection of natural specimens, used by students to explore the intricacies of nature and their applications to art and design, into space that had opened up in the Waterman Building when the new College Building was completed. “Summer after summer, in a coupe that would be tiny by today’s standards, she and [her long-time friend and housemate] Bessie Stone and a dog bigger than both of them roamed the country from end to end, seeking new material for her magnificent laboratory,” noted the late Professor Emeritus Sam Hershey at her retirement in 1975. By that time, Lawrence’s original collection of 1,286 specimens had blossomed to 25,000 – well on its way to reaching the 80,000 plants, animals and anthropological/geological items now in the Nature Lab’s care. **It was this collection** and its first curator that inspired nature photographer Stephen Maka ’65 GD to give up graphic design in favor of photography. “Edna Lawrence made me understand the landscape much more fully by seeing its minuscule parts,” he says. “That helped form my entire career.” Four decades later, painter Molly Fallon ’00 PT also flourished in this environment. In working to organize the plant collection in the herbarium, she discovered that “the specimens are a rich resource for scientific as well as artistic study. The textures, shapes, colors, patterns and artful arrangements have certainly influenced my own work and will hopefully inspire others as well.” **In the 65 years** since it was established, the Nature Lab – still housed in the Waterman Building, but renamed The Edna W. Lawrence Nature Lab in 1981 – has served as an indispensable resource for countless Foundation and upperclass students. Fine arts and design majors explore the structure of natural surfaces – rocks, leaves, shells – as references for textiles, apparel, printmaking, graphic design. ID students might watch videos of marine mammals in action to study the musculature and movements of the dolphin, for instance, in designing sleek new forms for the helicopter of the future. And freshmen in 2D Foundation studios discover inspiration in the skins of lemons, oranges, onions and apples: “I ask them to take the ordinary and see the extraordinary – to experience the beauty of what is there,” says Professor Gerry Immonen. “When you study something very small very carefully, you begin to understand the larger world,” he says. “There is a connection between the micro and the macro, and as students begin to comprehend this, they use it in their work.” **Now under the direction of Karen Idoine**, a biologist with a master’s degree in entomology, the Nature Lab offers a study room with a natural history reference library and clipping file, and archives of slides, tapes, videos and x-ray photographs. In 1997 the facility expanded into the Waterman Building basement, allowing for more space for the collection as well as a study room equipped with computers, digital cameras and 20 dissecting and compound microscopes courtesy of Olympus America. “The addition of these microscopes and a video imaging system gives students access to new worlds of shape, coloration, form and function,” Idoine notes. **As the Nature Lab moves ahead**, it plans to embrace scientific and technological advances that will enable students to look more deeply into the underlying dynamics of the natural world. Idoine also hopes to expand the original concept for the facility into a center for integrated studies – a unique educational resource that will nurture the careful observation and investigative habits of mind common to artists and scientists alike.



*"The importance of establishing a home somewhere is paramount. I think the topmost problem in our world today is rootlessness; lack of thorough grounding; paucity of deep connections. To be applauded are all efforts to link up the inside of the school and museum with the immediate surroundings, the community nearby."* Painting Professor Dennis Congdon '75 PT, @RISD since 1984



## revitalizing roots

"Every single project that has made Providence a renaissance city has RISD's fingerprints all over it," boomed former Mayor Buddy Cianci from the podium at last June's Commencement. "Every seminal idea has come from RISD – from its professors and students. [RISD and Providence] are linked together in a great future just as they have been in a great past." Political hyperbole aside, RISD and Providence have had a mutually beneficial relationship from the outset. As the college has grown, it has expanded into the city's cast-away buildings as naturally as perennials on a hillside, planting new roots in old places and creating exemplary models of adaptive reuse. RISD has shown enduring respect for the city's heritage and its architecture, rehabbing former churches, banks, factories and private homes with great sensitivity to historic preservation. "One of the things that Providence does very well is to keep in touch with its past," notes President Mandle. "And RISD has always respected that past in its careful approach to physical expansion. Fortunately, Providence has been intelligent about land-banking its buildings, which are still there for us to reuse and regenerate. We're doing what Europe has known how to do for centuries."

As it celebrates its 125th anniversary in Providence, RISD has gravitated back down the hill and over the river, coming full circle in renovating historic buildings downtown, just blocks from its original site on Westminster Street. These tangible structural ties between RISD and the city it calls home are symbolic of the many other less concrete connections between the college, museum and local communities, from students working with young patients at Hasbro Children's Hospital to community members volunteering as docents at The RISD Museum. This brief overview outlines how RISD has tapped into its providential roots and contributed to the aesthetic vitality of the city over the years.

*clockwise from far right* the Bank Building, converted to studio space in 1948; the Waterman Building, built in 1893 as RISD's first permanent home; Woods-Gerry House, a former residence dating from 1860, now houses gallery space, Admissions + other offices; the Bayard Ewing Building, home to architecture studios, was once a warehouse for the Rumford Chemical Works



for

**Hoppin Homestead Building** 283 Westminster Street *built in 1876/leased from 1878–93* On October 7, 1878, RISD offered its first classes in Room 34 of this modern new building at 283 Westminster Street, in an area of downtown Providence bustling with commercial activity. The building was also home to Bryant + Stratton Business College and boasted spacious rooms with 17' ceilings, good lighting, ventilation and steam heat. That first semester 61 day and 79 evening students paid \$15 and \$5 a term, respectively, to attend classes. Within 15 years, enrollment had mushroomed to 315 and despite having expanded to occupy the entire fourth floor, RISD students – along with equipment and fledgling museum and library collections – were overflowing the Hoppin Homestead space. The building has since been demolished, but in the past few years RISD has signed long-term leases on similar buildings (Fletcher and Mason) just blocks from its original home.

**Waterman Building** 13 Waterman Street *built in 1893 as RISD's first permanent home* In honor of his wife Helen (see p. 6), Jesse Metcalf donated the site and funding for RISD's first new construction, based on sketches he made of the Giralda in Seville, Spain, and the Palazzo del Comune in Placenza, Italy. Local architect and RISD trustee Howard Hoppin designed the red brick structure, which was dedicated on October 23, 1893. Situated outside the downtown commercial district, the Waterman Building marked the first move in a century of expansion into the East Side residential neighborhood that became known as College Hill. Its 18,600 sf on three floors offered ample studio spaces, administrative offices, a library and galleries for a permanent museum collection. The building is still in use today as the headquarters for Foundation Studies and home of the Nature Lab.

**Memorial Hall** 226 Benefit Street *built in 1851–52/acquired in 1903* Originally a house of worship for the Central Congregational Church of Providence, Mem Hall (as students have long referred to it) was designed by Thomas Alexander Tefft, a 25-year-old prodigy who had just completed a major renovation of the old state house. When Eliza Radeke, RISD's director (see p. 6), conspired with her brothers Stephen O., Manton B. and Jesse H. Metcalf to donate the church to RISD to help ease chronic space shortages, Jesse had it remodeled and equipped "in loving memory" of his late wife, Harriet Deshon Thurston Metcalf – hence, the name Memorial Hall. The Sculpture, Mechanical and Textile Design departments moved in, and the large hall was kept open for Museum lectures, student exhibitions and concerts. Mem Hall is still a central point on campus, primarily because today it houses the Mailroom on its first floor and The Pit snack bar in the basement.

**Carr House** 210 Benefit Street *built in 1887/acquired in 1916* Designed by Edward Nickerson as a residence for Dr. George Carr, this Queen Anne-style house was sold to RISD in 1916 and first used as a dormitory. Over the years it has housed many departments, including Painting, Foundation Studies, Liberal Arts, Health Services, Student Affairs, the campus chaplain, Physical Plant and Security, as well as a student gallery. Carr House became the focus of controversy in 1970 when, under pressure from students and faculty, President Talbot Rantoul urged the Board of Trustees to save Woods-Gerry from demolition and tentatively offered up the aging Carr House in exchange – to free up the key corner lot next to the Museum. With popular sentiment behind them, English Professor Mike Fink (see p. 20) and a small group of students protested this second proposed demolition with an impromptu sit-in – complete with coffee – that soon evolved into the student-run café. After operating unofficially for weeks, the coffeeshop was sanctioned by the administration "for the foreseeable future." Thirty years and a few major renovations later, the former residence retains its distinctive presence on campus and now houses the Multicultural Affairs and Student Life offices, along with faculty offices and – for the time being – the student-run coffeehouse.

**Market House** 4 South Main Street/Market Square *built in 1773/acquired in 1948* Designed by Joseph Brown and built with public lottery funds when South Main Street was the city's commercial center, this historic gem was originally a street-level dry goods marketplace with offices on the upper floors. Its functions over the centuries have included city hall, the state's first Masonic lodge, banquet hall and army barracks, sheltering French soldiers during the Revolution; still, in 1938, with the marketplace long gone and the city's mayor installed in a new city hall, the commissioner of public buildings declared Market House unsafe and scheduled its demolition. The roof and third-story walls had already been removed when protest from the people of Providence and the Rhode Island chapter of the American Institute of Architects finally redirected efforts from removal to restoration, which became a brief WPA project that was suspended during WWII. The building had been vacant for a decade when the city agreed to deed it to RISD under the condition that the historic exterior be maintained. The interior was completely modernized (originally for use by the architecture departments), and today houses the Film/Animation/Video office, the Division of Fine Arts office and the Market House Gallery.



**Woods-Gerry House** 62 Prospect Street built between 1860 + 63/ acquired in 1959 RISD bought this Italian Renaissance-style house – designed by Richard Upjohn as a residence for Dr. and Mrs. Marshall Woods – from its second owners, Senator and Mrs. Peter Gerry. Within a year of its acquisition, the building came under the protection of the newly formed Providence Historic District Commission and RISD’s rather ill-fated plans to raze it to clear space for new student housing were scrapped. The house stood empty and vulnerable to heavy vandalism for a decade while its fate was debated – until a renegade group of students and faculty commandeered it in 1969 and, in a whirlwind group effort, transformed the ballroom into an art gallery. RISD’s new president, Talbot Rantoul, sided with the preservationists and convinced the Board of Trustees that the building should be restored. Less than a year later, Woods-Gerry Gallery opened its first official exhibition, and has been the site of countless student and alumni shows ever since.

**What Cheer Studios** 160 Benefit Street built in 1910/ acquired in 1969 Built as a “stable” for cars, What Cheer Garage attracted RISD’s attention in the late 1960s. Although it was clear that the building had potential, the school ran it as a commercial garage until the need for studio space became critical. In 1991 Professor Emeritus Harold Washburn ‘50 AR of Washburn Luther Nelson oversaw the historically sensitive renovation of 14,000 sf in the two-story section to the north, capitalizing on the existing reinforced concrete construction, high ceilings and large industrial windows to create spacious new studio space. Today, What Cheer still houses Painting and Foundation studios, with the southern portion of the garage reserved for Physical Plant and Central Receiving.

**Bayard Ewing Building** 231 South Main Street built in 1848/acquired in 1975 This warehouse had been empty and decaying for several years when its pared-down Greek revival design caught the eye of RISD architecture student Clara Marx Dale BAR ‘75, now vice chair of RISD’s Board of Trustees. A rehabilitation proposal in her senior thesis led to further research suggesting that with 53,000 sf of usable space, the warehouse could ease the crunch of rising enrollment at RISD for about a third the cost of new construction. With the sale approved by the Providence City Council, RISD launched a fundraising campaign and hired Professor Irving Haynes ‘53 AR to retrofit the space for architectural studies. When the \$1.42-million renovation was completed in the spring of 1978, the building was named in honor of long-time RISD trustee and benefactor Bayard Ewing and the three architecture departments moved into a space Professor Friedrich St. Florian described as “very light, pristine and virginal.” Though Interior Architecture has moved to the newly opened Center for Integrative Technologies, Architecture and Landscape Architecture are still in the BEB.

**Design Center** 30 North Main Street built between 1873 + 1929/acquired in 1980 Interior renovation and exterior restoration brought new life to this four-building complex when it opened as the Design Center in 1986. Its four structures, facing both North Main Street and the river walkway, once provided office space in the Hope Block, Cheapside, Blue Cross and Worker’s Compensation buildings. An ingenious bit of engineering planned by Ellenzweig, Moore and Associates (Leslie Moore ‘59 AR) connected the four buildings in 1985, with corridors and a shared elevator bank providing access to Graphic Design, Photography, Graduate Studies, the Advanced Media Center, an expanded RISD Store and the newly dedicated Sol Koffler Gallery. In 1983 Irving Haynes ‘54 AR had restored the cast iron storefront of Hope Block and the High Victorian Gothic façade of Cheapside – built in 1873 and 1880, respectively, and designated historic structures in 1973 – to their former appearance as fashionable shopping buildings.

**Bank Building** 27 North Main Street built in 1915/acquired in 1948 Having primarily housed RISD painting studios for half a century, the Bank Building was originally – guess what? – a bank. In fact, the site housed two banks before being added to the core of RISD buildings now referred to in urban planning terms as “the Central Block.” In 1915 Prescott Clarke and Wallis Howe, architects of the massive federal courthouse a block south on Main Street, designed the building for People’s Savings Bank, replacing the Roger Williams Bank building that had occupied the spot since 1823. With its heavy timber frame and stone façade, the new structure foreshadowed modern steel-frame construction. It is now expected to maintain a distinctive presence even when sandwiched between the substantial College Building to the south and the proposed six-story RISD Center complex to the north.

**Benson Hall** 235 Benefit Street built in 1924/acquired in 1956 This brick and concrete Colonial-style building housed the Rhode Island College of Pharmacy until RISD bought it in 1956. Named in honor of John Howard Benson, a former faculty member and noted calligrapher, stonecutter and designer of the RISD seal, Benson Hall housed the Photography Department for many years. In 1988 it was totally overhauled by Lerner Associates Architects (Steve Lerner BAR ‘67) to allow the Printmaking Department to shift from its scattered rooms in the College Building to a larger, consolidated space. Since ventilation in the College Building had been poor (Printmaking graduates had worn gas masks at a recent Commencement in protest), a state-of-the-art HVAC system was a top priority. The three floors continue to house Printmaking, offering junior and senior studios, the student-run Benson Hall Gallery and a floor each allocated to lithography, intaglio and silkscreen processes.

*clockwise from above* 161 South Main, a former warehouse; the Design Center, a complex of rehabbed city office buildings; Carr House, a former home, houses the student coffee shop + Student Life offices; Mem Hall, a 19th-century church given new meaning at RISD since 1903; Market House, originally a dry goods market built in 1773; the future home of the RISD Library, in the bank’s grand lobby, donated by FleetBoston Financial; What Cheer Studios started life as a stable for cars in the early 1900s



Advanced Media Design

**161 South Main Street** 161 South Main Street built c. 1856 /acquired in 1993 When RISD bought the former Roitman Furniture building, it was with an eye to returning the historic warehouse to its industrial roots. The cluster of three attached buildings gave the college 50,000 sf of space oriented toward the Providence River and downtown. With the Industrial Design Department occupying eight separate sites on campus, Roitman – or 161 South Main, as it came to be known – seemed like the ideal solution for consolidating ID studios. In 1996, RISD hired James Barnes Architects, the Providence firm headed by Professor Jim Barnes BAR ‘69, to rehab the six-story structure. Approaching it as a “living exhibit of 19th-century building materials and methods as well as a demonstration of current technology in architecture,” Barnes left the building’s mechanical and electrical systems exposed, creating an ideal environment for ID studios. “On a tight budget, fine editing has made the most of all that was good” in the building, noted the judges for *Rhode Island Monthly’s* annual Design Awards, which recognized the project with its 1998 Silver medal for commercial construction/renovation.

**Fletcher + Mason Buildings** 212 Union + 169 Weybosset streets leased in 1998 + 2002 RISD recently came full circle with its facilities, returning downtown, close to where it leased its first studios in 1878. With all available space exhausted on campus, the Fine Arts Division cast its eye across the river in search of suitable and affordable studios within a five-minute walk from core facilities. In 1998 it signed a 10-year lease for the top five floors of the Fletcher Building, which now offers roughly 60 graduate students in Painting, Printmaking, Photography and Sculpture 24-hour access to individual 200-360-sf studios with large windows and good natural light. This fall RISD built on that move by opening its new Center for Integrative Technologies (CIT) in the Mason Building right next door (see p. 38). Between the two buildings, RISD has recycled more than 70,000 sf of long-abandoned office and retail space for use by students, helping to revitalize the neighborhood in the process. “For RISD to extend its footprint across the river is psychologically very significant,” notes Associate Provost Jay Coogan. “We want to do whatever we can to make an impact on the downtown arts and entertainment district.”

**Future Home of the RISD Library** 15 Westminster Street built in 1917/to be acquired in 2005 To support the Providence Renaissance and solve chronic space shortages in the College Building, RISD is once again opting for adaptive reuse – this time of a marvelous historic bank building facing the river on Memorial Boulevard. The RISD Library will move to the first and second floors of this Italian High Renaissance-style structure, built by Hospital Trust Bank and donated by FleetBoston Financial. With its vaulted ceiling, classical columns and grand expanse, the former bank will provide students with an open, inviting space for creative exploration. At 50,000 sf it will more than triple the library’s current size, providing seating room and on-line access to a full 10 percent of the student body at once. “This will finally give RISD a space for the library equal to its holdings,” notes Provost Joe Deal.

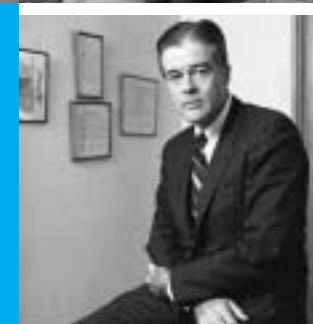
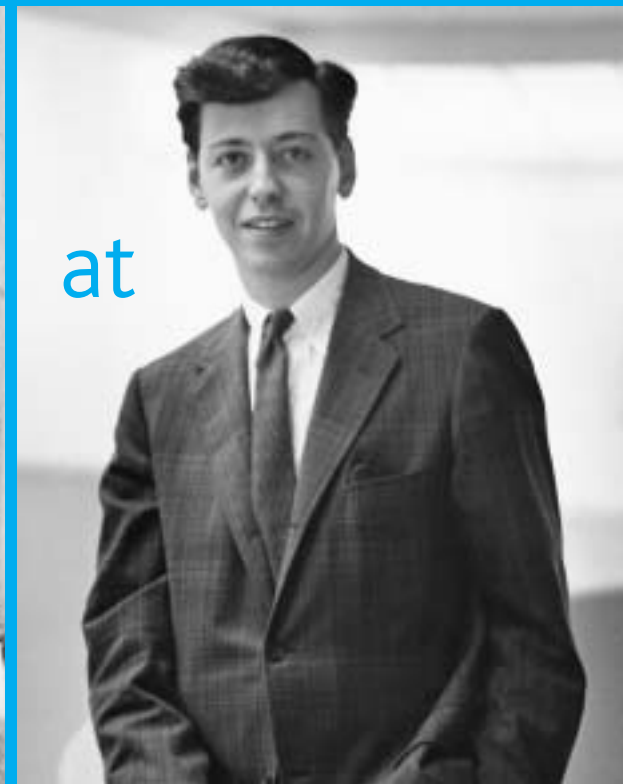


beyond

# charismatic characters

RISD is and always has been a place that attracts extraordinary people. Its students and alumni are some of the most gifted and provocative practitioners of creativity in the world; its faculty stand out as leading artists and designers as well as committed educators. But there are also many other people who have contributed to making RISD what it is today. Not all of them have been equally loved by the campus community, but the most memorable have a quality about them that is – how shall we say? – *RISDesque*? Whether life drawing models, techs, groundskeepers or secretaries; trustees, presidents or museum directors, all have added to the inimitable action on the RISD stage.

*clockwise from below* President Lee Hall, 1975–82; Museum Director Danny Robbins\*, 1965–71; cabaret guru Szymon Bojko, 1984–2001  
*clockwise from above left, facing page* Board President Helen M. Danforth\*, 1931–47; President John R. Frazier '12 PT\*, 1955–62; model Charlie Moccio\*, 1957–94; Treasurer Murray S. Danforth\*, 1953–91; Metcalf Supply Store Manager Jimmy Lanzi, 1972–present (photographed in the mid-1980s)



*Providence Journal-Bulletin*

**Jenny Bornstein** *model, mid-20th century* Jenny Bornstein kept her fine figure – with its straight back, proud carriage and dramatic stance – even after her curly hair had gone gray and she squinted through silver spectacles. She sparkled with wit and good will, and often carried boxes of pastries she had made to give to the students who surrounded her stage. Jenny was never speechless, finding a sharp retort for any careless quip or trite expression from student artists. Of all the legion and crew of models immortalized by RISD undergraduates, she is the one who triumphed the most over anonymity. Jenny participated in almost half the history of the school, imprinting her humor and hauteur on many talented minds and most importantly, in their hearts. —remembrance by Professor Michael Fink

**Danny Danforth** *treasurer/trustee, 1953–91* When Murray S. Danforth, Jr. (1924–91) took over as treasurer in 1953, he brought back the hands-on management style of his great-grandmother, Helen Metcalf. Although a trustee, Danny (as he was known to friends) handled RISD's complex finances on a day-to-day basis for almost 40 years. "What was particularly impressive about his role at RISD was the range of his interest and involvement," noted former Museum Director Frank Robinson. "Danny would discuss with equal enthusiasm the museum's collection of 19th-century French painting and the boiler plant's co-generation of steam heat." Painting Professor Richard Merkin MFA '63 PT remembers his first impressions of Danforth as "aloof, cold, somewhat humorless and frighteningly patrician" were quickly dispelled when he discovered "that the man was profoundly dedicated, serious but not without a whimsical strain." With his old-school manner and his "'30s matinee idol" good looks, Danny was also bright, considerate and genuine. "He knew every plumber, electrician, carpenter, gardener and security guard by name," Robinson said. "They loved and treasured him."

**Charlie Moccio** *model, 1957–94* Providence native Charles Francis Moccio (1924–94), better known at RISD as "Charlie the model," turned modeling into an art form itself. Whether posing for drawings, paintings, photographs or sculpture, he approached his job with extraordinary professionalism and was known for holding even the most difficult pose for up to three hours. In the 1960s and '70s Charlie gained notoriety in RISD studios for being able to stand on his hands for 20 minutes at a time – a position that didn't preclude frequent pontifications about his lifelong spiritual quest.

**Daniel Robbins** *museum director, 1965–71* In his six-year tenure at The RISD Museum, Danny Robbins (1932–95) infected the RISD and regional communities with his contagious love of art. He was young, enthusiastic, energetic and intellectual, championing contemporary art and artists by writing articles and books, mounting shows and encouraging collecting. He advised Selma Pilavin as she was forming the Museum's Albert Pilavin Collection of 20th-Century American Art, conceived and organized the famous *Raid the Icebox* show with Andy Warhol and convinced hundreds of donors to contribute to the acquisition of the Rodin sculptural study for *Balzac* (1891–92). "[Danny] leaves a legacy of connoisseurship, a knowledge and love of works of art that has changed our lives in so many ways," remembered long-time trustee and collector Bunny Fain at Robbins' 1995 memorial service. For years after he left RISD to become director of the Fogg Art Museum at Harvard, people still talked about the day in 1966 when Robbins ceremoniously unveiled the new Balzac sculpture. "All of a sudden Danny threw himself over the belly of the Balzac," recalls Professor Emeritus Malcolm Gear, who had made fast friends with Robbins. Apparently a prankster had managed to scrawl "F– you!" on the sculpture's private parts – in chalk, thankfully, so that it only caused a momentary blip in the festivities.

**Lee Hall** *president, 1975–82* When Lee Hall was named president in 1975 she became the only woman at the helm in the second half of the 20th century, taking over an operation that had been running in the red for 17 years. This blunt-spoken abstract painter-turned-administrator wasted no time balancing the budget and antagonizing the academic arm of the institution by reportedly excluding it from the decision-making process. Although she considered RISD's faculty to be "stunningly good," her "abrasive" management style inspired them to unionize in 1978 and to go out on strike four years later. Author/illustrator David Macaulay '69 AR was among those who resigned at the time, saying "perhaps RISD can survive the Lee Hall legacy, but I am not overconfident. Creative energy is far too rare and valuable a resource in our society to... be consistently squandered by the vindictive whims of a misguided individual." Hall herself admitted to the Associated Press: "I have enemies and I've earned them fairly." But she also defended her accomplishments: extensive administrative reorganization; increased fundraising, enrollment and faculty salaries; and strict fiscal management. At strike headquarters in the spring of '82, faculty members tossed quarters into a coffee can to buy the president a one-way ticket back to New York City – a hint Hall took them up on when she resigned several months later to become a partner at the Betty Parsons Gallery.

**Presidents/Chairs of the Association/Corporation/Board** Claudius B. Farnsworth 1877–88 | Royal Taft 1888–90 | Herbert Ladd 1891–96 | William Poland 1896–1907 | Isaac Bates 1907–13 | Eliza Radeke 1913–31 | Helen Danforth 1931–65 | Bayard Ewing 1965–83 | Sidney Greenwald 1984–89 | Peter Freeman 1990–92 | Sidney Greenwald 1992–95 | Barnet Fain 1995–98 | William Watkins, Jr. 1998–2000 | Anthony Belluschi '66 AR 2000–present

**School Managers/Directors/Presidents** Helen Metcalf 1878–95 | Eliza Radeke 1895–1901 | Eleazer B. Homer 1901–07 | Eliza Radeke (acting) 1907–08 | Huger Elliott 1908–12 | L. Earle Rowe 1912–29 | Royal Bailey Farnum\* 1929–46 | Max Sullivan 1947–55 | John Frazier 1955–62 | Albert Bush-Brown 1962–68 | Donald Lay, Jr. (acting) 1968–69 | Talbot Rantoul 1969–75 | Lee Hall 1975–83 | Thomas Schutte 1983–92 | Louis A. Fazzano 1992–93 | Roger Mandel 1993–present

**Museum Directors** L. Earle Rowe 1929–37 | Alexander Dorner 1938–41 | Gordon Washburn 1942–49 | Roberta Alford (acting) 1949–52 | John M. Maxon 1953–59 | David Carter 1959–64 | Hugh Gourley, III 1964–65 | Daniel Robbins 1965–71 | Stephen Ostrow 1971–78 | Diana Johnson (acting) 1978–79 | Frank Robinson 1979–92 | Thomas Leavitt 1993–94 | Doreen Bolger 1994–98 | Phillip Johnston 1998–present

\* In the interim between "directors" of the school and "presidents" of the college, Farnum was technically known as Educational Director, then Executive Vice President





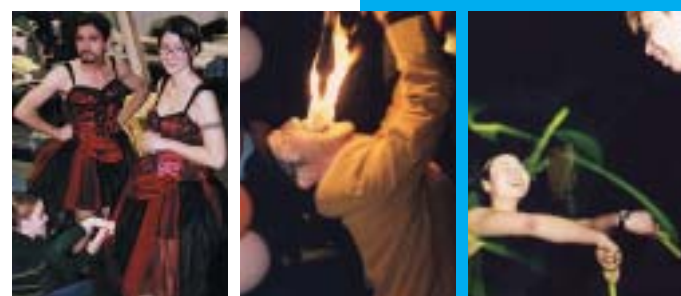
top – bottom, left – right  
 early RISD pageant, c. 1913; the Designers football team in 1914, known for practicing on occasion (in a driveway), working out its plays sans coach + playing “a brand of football that would do credit to any school”; students sod over the street for a mid-’80s Take-a-Break Weekend; students protest a proposed 8.9% tuition hike in 1988; the annual RISD cabaret revived the avant garde spirit through the late 1980s and ‘90s; contemporary students let loose with their own rendition of the Artists’ Ball tradition



## rites + rituals: unorthodox traditions by Michael Fink, professor of English

clockwise from below Artists’ balls are still a tradition, and almost as wild as they were in 1930 + 1961; students keep fit with a kinesthetics class in 1943; alumni still gather for reunions, but no longer at Francis Farm in Rehoboth, MA, as was common in the 1950s

When I was a boy I dreamed of running away from home – not too far off, just to join the gypsies who camped out in the field behind our house, or to pitch tents for the circus, which set up in the same weedy lot. In 1957, when I started teaching English at RISD, that fantasy came true. South Main Street was then a jumble of little bars and junk shops where our students could buy, sell or trade things for their rooms, their projects, their wardrobes. Life at an art school was quite different from what I had learned at Yale, with its strict and conformist dress codes and ivory tower academic style. I learned from RISD’s own inventive customs how to unlock and unbutton the stiff collar. RISD took ordinary days on the calendar and brought them to vivid life. You haven’t had a Halloween unless you’ve experienced a RISD soir e. We went to one at which Jesus made an appearance, carrying a heavy cross and a crown of thorns, and staying disturbingly in character the entire evening. Artists’ balls – in Memorial Hall, the Biltmore Ballroom, Rhodes-on-the-Pawtuxet or elsewhere – were also fabulous happenings. Marie Antoinette dropped by with silvered hair – or was it Cinderella? I recall Anna Hilterhaus ‘61 PT wearing the crown as queen of the ball; like Queen Elizabeth, she was happier on her horse than her throne. As a 23-year-old faculty member, I often asked students to my house to meet my mother. Anna grazed her horse in the same pasture where those gypsies and circus clowns had gathered dandelions and fed their elephants. The relationship of student to teacher has always been a great resource at RISD – none of that formal distance and last-name-looming-space of other schools. I came to RISD not only as a teacher, but many seasons before that as a Saturday school student. In our family, it was considered important to explore all artistic possibilities in your children. Edna Lawrence ‘20 PT (see p. 9), Wilfred Duphiney and uncle Herb L.



Fink ‘48 PT (see p. 50) all served as my mentors. Although Uncle Herb gave up on me, saying: “Go out and play ball,” it was he who first suggested that I come back and teach English. Books were also within the realm of art, necessary to art. But I confess that I was a little sad when I came to RISD, unsure of my future and even of my past; I thought Providence was a cultural backwater. Instead, RISD has come to seem – and indeed, to be – at the very center of global glamour. I have, in fact, run away with the gypsies and the jugglers, yet am still getting home for supper. I travel a bit, but why? The seasons come to the sidewalk strip gardens and the noble grove behind Woods-Gerry. The most elegant objects from far and wide are mine at our museum. The Beautiful People sit before me every morning in my classes and I have the privilege of sharing experiences with them. What is the greatest RISD ritual? Gallery openings? The clambake, which was once a gala lobster festival with beer and wine, diminished in our uptight times into something still marvelous but perhaps less luxurious? The humorous self-mockery of our sports teams, with rallying cries like “Go Nads!”? Coffee among our city caf es, where once you had to go to the single little Benefit Street beatnik joint and sip from a chipped mug? As we proceed on the occasion of our 125th to build ever more state-ly mansions to our soul, let us also hoard the happiest memories of whatever era you spent here, when our school was hidden from view, a secret fairyland whose ceremonies were known to only a few.

to be continued in the next issue

