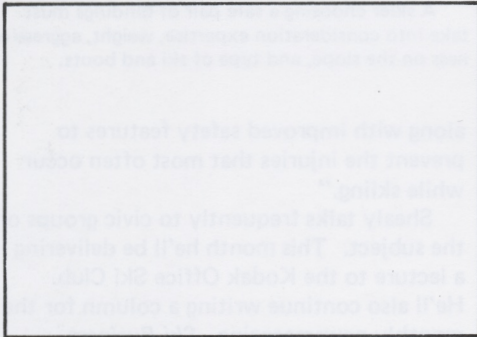


February 14 – February 27, 1977

RIT copes with gas shortage



THE REAL THING

Photograph illustrating the effects created by the energy crisis at RIT was unavailable because of lack of warm water needed to develop the film.

No, this isn't another story about the energy crunch intended to caution you, scare you, strike awe into your heart. We all know it's cold, inside and out.

But the energy shortage has caused more difficulties on the RIT campus than stiff fingers and chattering teeth. Academically speaking, the problems have been quite challenging.

In the College of Science, Laboratory Manager David Lamb reports that the problems run the gamut from frozen pipes to sneezing guinea pigs. The stills used to make distilled water froze and burst, and without distilled water, many experiments must be put on hold.

Fumes produced by chemicals must be removed by exhaust systems, which are being used less to prevent warm air from escaping from the building. Problems with air circulation have hampered activity all over campus. James Walsh, coordinator of undergraduate programs in the School of Printing, says that printing labs must also be kept well-ventilated.

Walsh reports a variety of inconveniences in his school. But "our problems aren't major ones," he says. "Our dryers are gas-powered—they're necessary for drying ink on screen-printed pieces. And gas is essential to create the raised letter effect in thermographic printing.

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TASTE TEST

Two students prepare trays of antipasto, then consult teacher Alan Argulski's taste buds.



Future food service managers cook up feasts in Lomb Room

"Listen to that squeak!" Jess Oelbaum scrubs a huge stainless steel pot. "Even the best chefs have to wash dishes!"

He is in the middle of preparations for the elegant dinner being staged by the Advanced Food Service Operation class in the Department of Food Administration and Tourist Industries Management. He and 14 other members of the class have only two more hours before their guests begin to arrive. But everything's under control.

Butter rosettes—ready to go, in the refrigerator firming up. Jess made them a few hours ago by squeezing softened butter through a pastry bag. "Want to see them?" he asks. "They look like little cream puffs." Terry Hopkins and Frank Minisci are polishing wine glasses with linen towels. "We've been polishing these glasses for two hours," says Terry. The tiniest details will make this dinner an event.

There weren't any corners cut in terms of the time spent organizing and preparing for the dinner, in the quality and cost of the

food, and in the special attention to details. Main course is crown roast of lamb.

Anadama bread, a yeast bread made with molasses and cornmeal, is all ready to be set into breadbaskets. The breadbaskets are actually bread baskets, made of strips of bread dough braided into a lattice, molded over metal bowls and baked hard.

This class has class. But they have to. They're being graded on it. Their future success in business depends on it. And they're enjoying themselves, anyway.

This dinner is the first in a series of three that the class is putting on this quarter at RIT. Each of the 15 upperclassmen in the course plays an important role organizing, preparing and supervising the dinners. For tonight's dinner, entitled "Reflections of Rustic New England," four students act as kitchen manager, general manager, dinner manager and chef. They assign jobs to the other students, decide on the theme and the menu, order the food, and supervise the operation.

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Gas shortage cont'd from p. 1

"But our problems have not been as crucial as in other colleges."

Bill Shoemaker, director of the School for Photographic Arts and Sciences, is another person who plays down his school's difficulties during the gas shortage. "For the first two days we had no hot water to develop film," he comments. "But during that time, we worked extra hard in classrooms and studios. Everyone rolled with the punches very well—it did a lot to draw students and faculty together to solve a common problem."

In the College of Fine and Applied Arts, the whole operation has been severely hampered by the gas cutbacks. The furnaces used to keep glass flowing were turned off—something that is never done, according to Peter Giopulos, associate dean. When the gas was provided to turn the furnaces back on, the students and faculty decided to make the most of the power they had, blowing glass 24 hours a day.

Tom Hussey, director of Campus Services, reports that energy usage at RIT has been cut back a full 50 per cent, 20 per cent by conversion to oil at NTID, the rest by Institute-wide cutbacks and curtailments.

None of the difficulties will last forever, Hussey says. Campus Services is juggling allocations of power constantly, giving more energy to one area of the Institute one day, then cutting it back again and turning it on elsewhere.

But there's no telling how long the overall energy cutbacks will last.

Feasts cont'd from p. 1

Another dinner is an Italian feast; the one following is entitled, "The Quintessence of Peruvian Excellence." The students' roles will rotate with each dinner, so that everyone will have a hand in every aspect of the event, from managing to waiting on tables.

George Alley, director of the department, who taught the course himself for three years, explains that the students must have prerequisites for the course. "They've taken Basic Food Principles and Food Production I and II, as well as chemistry, microbiology, accounting, statistics, computer science.

"They've all had at least two Co-op work experiences at local country clubs, restaurants and hotels."

Each of these students will sooner or later—probably sooner—be managing hotels, restaurants, resorts, country clubs, catering businesses. The students are getting familiar right now with every aspect of the business so that, when a problem comes up in any area of their operation, they'll know how to handle it.

Ski binding safety subject of study

Research being done by RIT Industrial Engineering Professor Dr. Jasper Shealy may lead to improved safety features on ski equipment and fewer injuries on the slopes.

With winter upon us, skiers have taken to the slopes; but there's more to the sport than meets their eyes, according to Shealy.

He's talking about the application of engineering principles to an understanding of the human body, from which better safety factors will hopefully evolve. "With the sport gaining more popularity each year, there continue to be too many skiing accidents," he said.

Skiing involves a complex system of levers and pulleys, he explained, and when the functions of the human leg and musculature are understood, steps can be taken to build safety features into ski equipment.

Shealy is actively involved in the American Society for Testing and Materials, which sets standards for the manufacture of ski equipment. "I have been doing research for seven years on the effects of corrosion on the equipment."

"We're now putting together proposals for the Consumer Product Safety Commission," he continued. "What this will lead to is an update on teaching methods,



BINDING DECISION

A skier choosing a safe pair of bindings must take into consideration expertise, weight, aggressiveness on the slope, and type of ski and boots.

along with improved safety features to prevent the injuries that most often occur while skiing."

Shealy talks frequently to civic groups on the subject. This month he'll be delivering a lecture to the Kodak Office Ski Club. He'll also continue writing a column for the monthly newsmagazine, *Ski Business*.

"Due to the increased understanding of how the body works, along with better skiing equipment, the injury rate is now half of what it used to be."

Bevier Gallery features art of three women

RIT's current Bevier Gallery show opened Monday, February 7 with the work of Sheila Wells, Susan J. Carter, and Angela Fina.

Wells and Carter are both faculty members in RIT's College of Fine and Applied Arts; Fina, a professor at Sheridan College in Toronto, Ontario, is a graduate of RIT's School for American Craftsmen.

The women all work with natural forms as a beginning point of reference, although Fina stresses the human form more than those found in the environment. Humor is also important in each of the women's work.

Wells is showing drawings completed in 1975-76 when she was on a professional leave of absence from RIT. Her work, influenced by 19th century drawings, is described by the artist as an attempt to resolve two modes of expression—the diagrammatic and the poetic. It is characterized by imagery dissonance, scale inconsistencies, and perspective shifts. The delicate floral forms in each of her drawings add a romantic element to the works.

In contrast to the delicacy of Well's works are the sculptures of Susan J. Carter. Carter is showing seven sculptures ranging from

three to seven feet tall. All represent powerful earth forms like mountains, volcanos, and glaciers and have oriental overtones. The artist builds an ambivalence toward her subject matter into her works conveying, for instance, both the serious and the humorous or the reverent and the satirical at the same time.

Fina is showing eight ceramic works, six of which are part of a series of expressions of the female form. Using a number of different glazes, her work includes porcelain, stoneware, and low fire pieces. She calls her own work whimsical and playful and is fond of employing visual puns.

Temporarily, the gallery will be closed over the weekend due to the energy shortage.

"News and Events" is published every other Monday during the academic year by Communications Services at Rochester Institute of Technology and distributed free of charge to the Institute community. For information, call 464-2344.

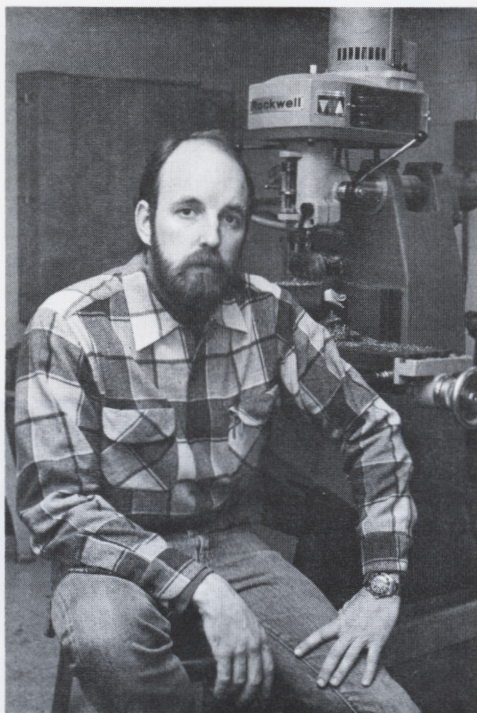
Metal craftsman sculpts jewelry

Through July of this year, Gary Griffin, faculty member in the School for American Craftsmen, will be conducting technical research on a milling machine.

An odd choice for a jewelry-craftsman? Not at all. Griffin's research will document uses of the milling machine—used to cut and shape metal—in creating artistic forms. He expects to devise some of his own components for the milling machine to widen the choices artists have when they use the machine.

Griffin admits his research is esoteric and will probably only attract attention from other craftspeople or students, but for them he thinks it will be beneficial. "I hope to build a vocabulary of form where none has really existed before," he explains.

Griffin makes his jewelry primarily by using subtractive processes, that is, cut-



CRAFTSMAN

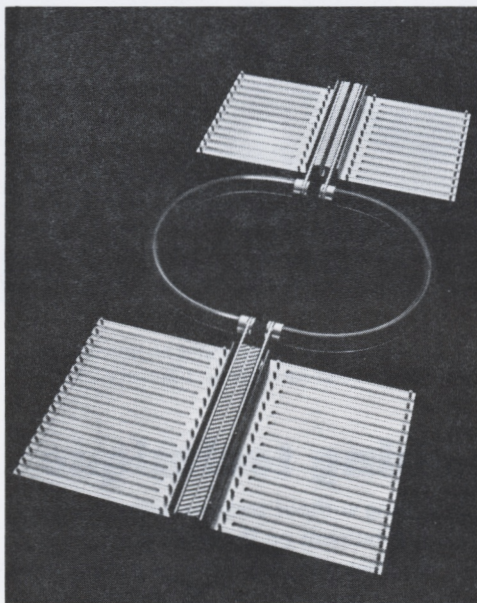
Griffin poses by the milling machine he uses to cut and shape metal for his jewelry.

ting away material rather than adding ornamentation. "We're in a very technological, precise period of time," he notes, "and I want my jewelry to reflect that time."

Griffin's jewelry is expensive but he says that's a matter of perspective. One of his collars, for instance, is priced at \$2,500, but has taken the artist some 130 hours to fabricate. Griffin likes to work with contemporary materials like aluminum, delrin and acrylic plastics. His equipment includes lathes, milling machines and shapers.

"My work is all very hard-edged and crisp so I have to work hard to make the pieces flexible," he says. The challenge of hinging his jewelry perfectly and making large, but lightweight objects holds his attention.

"What I do is important to me," he says, "if your main goal is make a lot of money the chances are pretty minimal in the arts."



COLLAR

Griffin's contemporary solution to the necklace.

Oriental destination for photo study program

RIT's annual photographic study-travel program will be heading for the Orient this summer.

The course, which can be taken for undergraduate or graduate credit, begins June 27 with nine days of photographic instruction on the RIT campus. It will include lectures on color photography, demonstrations of techniques, critiques of photo problems, and photo assignments.

July 11, the class will leave Rochester for three weeks in the Orient, beginning with a four-day stay in Tokyo. The tour will travel to the Japanese cities of Atami and Kyoto, then on to Taipei, and conclude with a week in Hong Kong.

Throughout, there will be ample time for independent photography. Film will be processed en route and a final review and critique session will be held in Hong Kong.

Although the program was designed especially for educators in the arts, or for those who use photography in teaching and/or research, it is open to anyone interested in color photography coupled with educational foreign travel.

Director of the program is RIT Professor Tom Muir Wilson, who has been conducting photographic tours for over 10 years. For additional information contact him at the School of Photographic Arts & Sciences, x2754.

NEWS & NEWSMAKERS

John Pfahl, associate professor in the School of Photographic Arts and Sciences, has been awarded a National Endowment of the Arts Photographic Fellowship Grant of \$7500.

Art Berman, director of the Alcoholism Education Development Program, presented a paper entitled "Prevention within the Treatment Setting" at the Northeast Alcoholism Conference at New York University.

Dr. Eugene Fram, professor in the College of Business, Dennis Miller, instructor in the School of Printing, William Birkett, assistant professor in the School of Printing, Robert Ianazzi, instructor in NTID, Dr. Ron Francis and John Carson, both of the School of Photographic Arts and Sciences, were all panelists in an all-day seminar sponsored by the National Micrographics Association for people in the micrographics industry.

Direct Deposit

You say last payday you had to run to the bank to deposit your paycheck and nearly froze to death making it to your car in the parking lot?

And that when you did finally make it to the bank you had to wait an hour while the person in front of you in line had his six-year old's penny collection counted?

And that the last time you were on vacation and stopped by campus to pick up your paycheck, they towed your car away?

And that 10 minutes after you cash your paycheck, the money's gone and you forgot where you spent it?

Then take heart, friends. It's time you tried RIT's Direct Deposit System.

With Direct Deposit, your paycheck is automatically deposited in a free checking account* on your payday - whether you're sick, or on vacation, or just too busy to do it yourself. In place of your check, you receive a payroll statement showing what was deposited in your account. You have your choice of four local banks (Central Trust, Lincoln First, Marine Midland, Security Trust), and your account is completely without service charges. And for every bill you pay with a check, you have a receipt in the form of a cancelled check. So you can tell where your money went.

Further benefit to you is that Direct Deposit saves RIT money, because it eliminates expensive paychecks, hours of reconciliation work, and extensive filing and storing.

Starting Direct Deposit is easy. Just fill out a request card, available from the Payroll or Personnel departments.

* Marine Midland Bank requires a minimum balance.



CONTINUING EVENTS

Bevier Gallery—"Recent Work of Three Artists: Sheila Wells, Susan Carter, Angela Fina," through Feb. 23. Gallery hours: Mon.-Fri., 9:30 a.m. to 4:30 p.m.; Mon.-Thurs. 7-9 p.m. Closed temporarily on weekends.

Cary Graphic Arts Collection—"Exhibition of Firsts: Innovation in Printing Design and Technology." School of Printing, through Feb. 25.

Chemistry Seminar Program—"Characterization of the Lectin from the Fava Bean," Dr. David Hilborn. Science bldg., room 3178, Feb. 17, 4 p.m. Refreshments will be served at 3:30 p.m. in science bldg. library.

Women's Club—Gala '77 Dinner Dance. Benefit for the RIT Women's Club Scholarship Fund featuring Bob Stenzel's orchestra. Burgundy Basin Inn, 1361 Marsh Rd., Pittsford; Feb. 19, 7 p.m. - 1 a.m. \$20/couple. For reservations, call Marcia Slutzky, 334-3201, or pick up tickets at the College-Alumni Union desk.

Foundation Year Photography Faculty Exhibit—Library Faculty Center, room 1100, through March 6.

Talisman Film Festival—

Death Race 2000, Hollywood Boulevard—Ingle Aud., Feb. 18, 7:30 only, \$1.25

The Wizard of Oz—Ingle Aud., Feb. 19, 2 p.m., \$.25

Three Days of the Condor—Ingle Aud., Feb. 19, 7:30 & 10, \$1.25

The Harder They Come—Ingle Aud., Feb. 20, 7:30 & 10, \$.50

RIT Winter Sports—

JV Basketball—vs. Alfred, home. Feb. 16, 6 p.m.

Basketball—vs. Alfred, home. Feb. 16, 8 p.m.

JV Basketball—vs. Roberts Wesleyan, home.

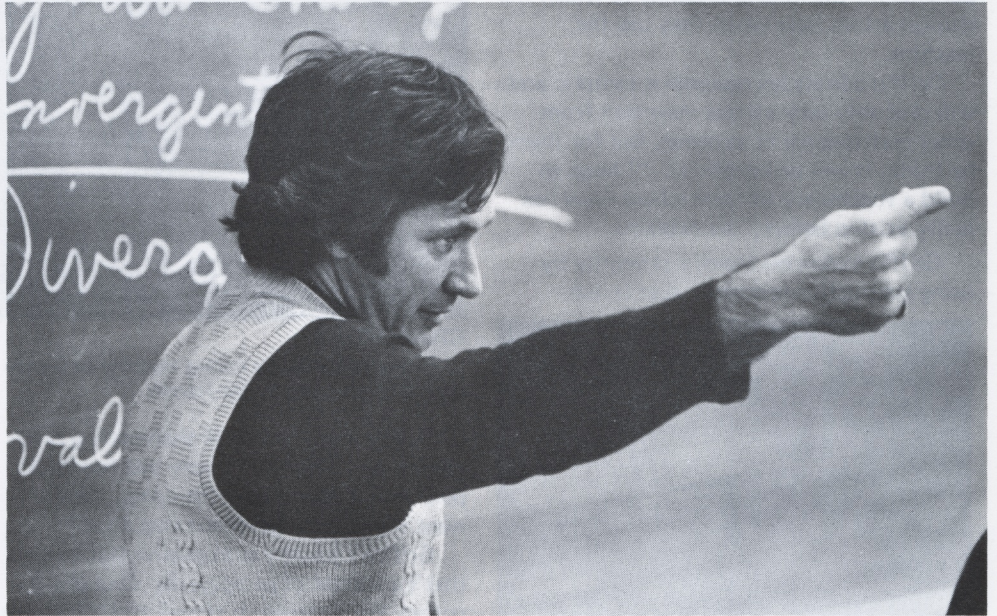
Feb. 19, 6 p.m.

Basketball—vs. Roberts Wesleyan, home.

Feb. 19, 8 p.m.

Hockey—vs. Brockport, home. Feb. 16, 8:15 p.m.

The selection process for the Outstanding Teacher Award for 1976-77 has begun. Nomination forms are available to the entire RIT community at the College-Alumni Union desk, dean's offices and the February 4th issue of the Faculty Council Newsletter, *The Forum*. Forms are due at the Faculty Council office (01-2106) February 25.



ROLE REVERSE

Bruce Sodervick, assistant professor in the School of Art and Design, concentrates on improving teaching effectiveness of RIT faculty during the day of workshops and seminars held January 25.

Faculty focus on teaching technique

On January 25, the Institute Committee on Effective Teaching held its fourth series of workshops and seminars.

The all-day program opened with an address by Harold Grosowsky of Southern Illinois University, who spoke on "Changing the Teaching-Learning Landscape."

The rest of the day was devoted to seminars and workshops conducted primarily by members of the Institute community. A workshop entitled "Student Writing: Some Practical Solutions to a Practical Problem" was conducted by Austin Bonis of the College of Continuing Education and Sarah Collins, who is chairing the Kern Program in Writing and Related Skills. The workshop focused on helping the teacher give students practice

in writing without creating unreasonable grading burdens on the teacher.

Another workshop chaired by Grosowsky offered a series of exercises aimed at increasing the instructor's self-awareness as a teacher. "Visual Design Skills and Creative Teaching—A Two-Way Circus," conducted by Institute College's Richard Rinehart, explored such questions as: How can I tell if my students are listening or bored? How can I start a good class discussion? What is a creative teacher? and What makes a creative teacher creative?

Some other discussions and seminars centered around subjects such as computer-assisted instruction, teaching analytical thought, faculty evaluation, and interdisciplinary study.