

Interview with Richard Mike Gorski Marquette, Michigan
February 18, 1992

RMM: OK Mike could you, what I would like to do is talk about your years at Northern but before we get to that could you give us some background to how you got involved in arts and graphic designs and maybe some of that background will take us up to the current where you come to Northern.

MG: OK, my age you know like a blind stage I can ??? and as a child I found there was an easy out to do things in the arts, teachers would use me in the old times, in the old days and they would either bulletin boards done, it used to be a big deal for the teachers in the elementary school and so ??? education I painted wood carvings for many many teachers. And so that by the time I got to about the fifth grade I had it down to about a science I suppose but I had already been identified then as someone who was going to be in the arts, it was never a problem for me to decide what I was going to do. Then along comes the war ???1 and I spend a little time in time the ??? and as a matter of fact I had some of the funds support me through college, well I had started before the war.

RMM: Where did you grow up?

MG: ??? Greenbay, moved to Milwaukee when I was a child so I really am a Milwaukeean and such so then I returned back to ??? then ??? Madison, Wisconsin University ??? War.

RMM: what year was that when you returned from the war?

MG: 35, big celebration happy to be home from the war ?????

RMM: Now you were in the ????

MG: Yeah the ????, thats how long, yeah maybe that is the reason I was sent there, no it is simply the fact that we ??? people like ??? and so

RMM: and so you ??? University of Wisconsin.

MG: Yes the University of Wisconsin and then completed a masters of art there, I did start a bachelor's program in education there.

RMM: ????

MG: Oh a period of a half of year, at that time though ??? source of income, I had taken up a part time job ??? and a firm that ??? Madison ?? of the Marquette Medical Center and I got involved with the ??? anyhow but the point is at that time it was something that was much closely related to the arts, you remember at that time I was convinced that I was going to go into teaching art but I wasn't ??? in graphics. I wasn't aware of the fact that when I graduated ???1000s of GIs all over the country graduated, and as a result

there was a lose in the student population and a decrease for teachers so opportunities were kind of few and far between and at that time I had a mustache and that was a great ??? to opportunity. I had an opportunity ?????? But the dean of the school came through and interviewed me and it was very positive I felt I had the job and it didn't come through and I received an apologetic letter from the dean and explained the president had ??? certain problems that a faculty member with a mustache and in fact I do believe that ??? represents state colleges, I am not to sure on whatever the name, ??? I didn't bring my résumé.

RMM: This was about what year?

MG: This was 1950, I would have to say 50 , 49, yeah 50, 1950 and he wrote me this apologetic letter telling me that the president had this problem and at that time I ??? UP ?????? looking for jobs all over and somebody with a mustache had ??? institutions.

RMM: ????

MG: Yes, opportunities ??? and a job did come along in the field , I was really quite interested. I had been a little ??? but art history is not in my point of view history ok it is a totally different field and the traditional art history department at the University of Wisconsin is one of these places where people were taught that this artist was an artist who's position was established was by prior artists, they were tracing influences and they ??? social ??? in other words I was interested in the idea not tracing the art quality. ??? I just didn't feel good about that but anyhow I got involved in anthropology and was very interesting and then this museum opportunity came along a social history museum and ????? in ??? Wisconsin and ??? and I was there for 3 years, developed ??? had a lot of ??? maybe it was because of the way they structured the program with community service and all that ??? nicest museums in the state of Wisconsin, you could look at ???

RMM: Now this was what year?

MG: 1953, and so comes along 52 which was not the best economic year, and at that time I looked at the total ??? museum ??? and I would have to face the rest of my life ??? a museum in Manitowac and to me ??? small theater an auditorium and all that kind of stuff and that was all and I still believed I had teaching ??? Anyhow after ??? screwing around I found an opportunity at the University of Missouri and that was in the Fall of 53 ??? and I could teach on the product of learning.

RMM: this was at Columbia.

MG: Columbia yeah, I had redesigned some museums and I had experience in Madison with a contractor and so ??? period of time, when you went into the arts you always had to have mechanical values and out of that tradition I experienced ??? technical background so next time ??? some ideas that could be ??? something

that we weren't formally prepared for but that many of us could do. And about ??? design some ??? all those ?????? and you have to remember again there wasn't a lot of ??? there were some trade schools that you took a year or two and be prepared and ??? two degrees and sit in the classroom than have the experience ??? responsible in design ??? it was one of the critical times and people beginning the field it was a prejudice and a lot of the people in the community were being exploited. At Columbia, Missouri at that time was a place where old people who were black gave service to people who were white, they cooked the food, they took care of the kids, they washed the linens, they took care of the house, they were in daily contact but they couldn't even use the bathroom. They had to get into a car and go back to their ??? quarters, and then ??? what was done ??? a little prejudice ??? and maybe it was ??? some crude remark like that but at least he wasn't stupid enough to mismanage his cattle, and ??? capability by ??? poor food and??? and two days later the dean of the school called me in and advised me it wasn't proper for me to voice my opinions. So I started looking for another job. Now prior, as I was working at my job in Missouri, I had made contact with a gentlemen by the, who is the president of superior ????? that was Wisconsin state ??? at that time. He was a general, the general of the Wisconsin state guard, ????? Texas navy. And he had an interesting philosophy; overpopulation was the cause of war. I remember having a long discussion on a trip about that and ??? India for example, a little bit ??? he complained ??? he was an interesting person in the sense that he ?????? Fall out tomorrow at eight. But anyhow I was there for two years and then it was kind of the case where how do you like this, the head of the arts department there who was ??? by the way ??? and so she couldn't teach and so I took all of her classes ??? , no compensation, no ??? and then the following year that we had a replacement come in so that following year so somebody else became ??? speech and I taught ??? speech, god only knows how I did that but then again I wanted you to know that ??? created and established by the students for children's radio program ??? saturdays we would have adventures of cop robin and stuff like that, it was great for the kids who as far as athletics and ??? the cat had personality and they could put their whole experience ????? too much ??? and we would be using ??? and they couldn't see what was going on, it was on radio and so anyway it was interesting and fun, but that was for nothing taught a full load, taught education ??? because I was interested in ??? well advanced ????? mostly for ??? anyhow we done everything ??? half a day ahead of the class. That was just the time they began to change the state of the ??? of control over the state college. They decided to make that one large universe and they improved a lot of teacher which ??? but they were going to ??? a life time in the state colleges, at least in Wisconsin anyways, you were a teacher, that was it ????? We also had a unique, comical situation; we would teach every summer as part of the requirement you know that was the contract. You would teach for three summers and the fourth summer you could take ??? but that would be your sabbatical, OK? Well I tried three years and we went to this new rule where they decided it was no longer meets the

obligations of the past because ????? and that was ?????????? And some of us were really angry because we had put our three years in expecting to get paid the following summer and we weren't going to be paid, so we had the AFL chapter in that ??? city of Milwaukee and have a union and Milwaukee???? had a chapter and they had been ??? and so we thought we better get in it so we created a union and we called in and all that and they helped you get the details and ????? and I can't remember the day, we met on a Wednesday evening and by 11 o'clock we had all put in our ten bucks, that was a lot of money in them days, and the next morning before eight thirty had came about, I was there about ten of eight all eight of us were ???

RMM: About what year was that.

MG: about 1954, ??? 54 -57, the year 57. That was the year I had ??? in Milwaukee for the Wisconsin ????? Sculpture exhibit, I received ??? the Milwaukee Journal always had a ??? award and they began it way back in the 20s somewhere about 26 or 22 and they had purchases a painting that ????? shown and it was put into a collection that was called Milwaukee public schools ??? and it was one of those things that when you grow up in the field you look at that as a mark of being at least making it to that stage. I had received the option ??? series of other exhibits that year ??? that was pretty good ?????two of the authors John ??? and Mike ??? were ?? friends, I really did appreciate ??? and it was kind of baffling in a way, I had, we ??? before but one morning there ??? of the building that used to be like the old administration building.

RMM: OH Kaye hall.

MG: And ??? and the part of the newspaper and the president ????? results of that instigation or something to that effect because of the weather was not good. ?????? I had three years to question whether or not I could even make a ??? intended but three years of people constantly so what have you decided and ????? and I think two years later ??? to the conclusion that ????? teaching at the University of Iowa, I think and what did I do, oh I was mad I had really had education ?????????? I was somebody said ????? interesting little college, national college of education, have you ever heard of it in ok in Evensville and they gone and ??? interesting ????? something that ??? interested in ??? ideas and naturally I thought I am and I presented myself and ??? teach there. But then again ??? two years they decided they needed to have, ?????? administrative ?? he had a very large ??? program there in ????? the amount of ??? would be so they got in the doctorates and he sat down and told me that he didn't want to have any trouble with me and so I am not the type of person to argue about things of that nature and so I started looking for another job, and maybe I was a little disappointed with education but at that time one of the board member of the national conference ????? position of art director ??? public school which admitted complicating because this job offered me the role of being art

director for united educator publishing house which produced children books and encyclopedias, I produced two sets of encyclopedias there and a whole range of school books, and I went to them because I thought they were interested in an idea that I had which I thought was really one of a kind which was ????? people of today ????? I can't say it now, are handicapped have limitation in learning schools???? handicapped or ??? and I knew ??? that these people wanted and every state's education offices throughout the country have a list of children that have these problems and this idea could produce the ??? to help them and it would be a great service and if they wanted to make bucks you know that was it. So they heard it and they thought ??? get excited and they me and I was ????? made so much money they just said why ????? produces ??? educational ?? you know. Well that ticked me off too. Now at the same time I was at national college we worked on a third grant for the city of Chicago and I didn't really ??? what was it was a study of how the city of Chicago developed educational programs for the fast changing demographic situation they had there at that time, they still do. And I designed a couple of proposals, well I had the background experience???? I didn't have engineering but you know you use standards and I came up with concepts of ????? just to complete the colleges responsibilities to the fourth rank as to what could be done. Those drawings however got the interest of ??? and ??? I forget it now, the acting superintendent of ??? the city of Chicago and he at that time is attempting to recreate a school system there and ??? all those drawings, called me in and offered me the position of ??? Chicago public schools services program. And so ??? something like 28 or 32 ????? still young and that is nothing ??? but I really learned a few things ??? I was a ??? a week ago there was no way ????? regardless of experience, regardless of ??? it just wasn't ??? so I just off handily said it was a nice offer, and I explained to him I can't understand how that guy would have even offered it he knew my background, maybe he just wanted a quick ??? for everybody because that is some ??? technique. Anyhow on the wall there were some photographs of some new buildings going up and he was saying ??? and that was the new Chicago Teaching College ??? this new college to reapproach the preparation of teaching because the Chicago teachers ?? really owned by the faculty and they were the Chicago political type ??? and they did their jobs and don't bug me anymore, right? ?? on the other tape?

RMM: No, no

MG: ??? I think I could even find a cork to make ????? Well lets see you are very patient though Russ, this is ???

RMM: That's right

MG: ??? from the library ???

RMM: No, no I am fine

MG: OK, well anyway ??? right off hand ??? you know if you are really looking for ideas, key concepts in this college ??? for

that, that is what I can do??? he just looked at me and told his secretary, how would he know because they weren't even in the buildings yet and the dean of the school who ??? and the president was down the hall, he brought him in and ?? just said hi to this guy. ???master seller I was really intrigued with concepts and ideas, I still haven't given up on this idea but the big problem in ?? is that the teaching was the fact and I hold on here, was that they really didn't know what they were talking about. I'm going to back in time, when I was a graduate student in Madison we used to sit around and ??? ok and ?? also ??? one night ?? I recall the situation, a philosophy student asked me to explain the values that were in there, something to that extent, I can't even recall that. I do recall the results though, and that was the matter of what I could come up with, he had a way of getting evidence and proof of whatever I said didn't have any ??? as ?? I came back a couple of nights but he had a point and I could understand it that whatever I said was very very highly subjective and that in some effect no matter what you said in ??? content too you were just exchanging or swapping beliefs and ??? he told that I am to be interested ??? coming to summer program at the University of Wisconsin had been teaching there prior to ????? and those were the days when people ?? with the president ??? in education, ??? pretty ?? the opportunity ??? anyhow I took that course and it affected my whole total view of the field. I was still a graduate school ?? what he did know about the experience of ?? and that time there was pretty good amount of information ??? in other words you could demonstrate and prove it and the fact could predict all these requirement of academic conflict. In fact I had that done about ??? used me, I presented that ??? design. At the University of Wisconsin. The whole point of this is that is where my interest started and I stayed with it ?? developing more information or insight and by the time I gotten ??? education ??? Oh yeah I even started a graduate program at Northwestern ??? first required courses was business statistics and it kind of ??? but in the meantime I was given an advisor there in the department of psychology, Bruce Campbell, he turned out to be the president of the association of Colleges and ?? he was really a good mover in the field, he did some critical work in substance and ??? good anthropologist who did studies of perfection in Africa. ????? in that area, and he kept telling me don't waste your time, do it now but I ??? needed that information anyhow so when I was at, when ??? offered me that chance I went back into education and I did find ??? and when was that ? 1961 about, yeah this was at the North Chicago ???

RMM: ???

MG: I would say from about 1961, 1960 somewhere in there yeah 61 to 65 I ??? at the same time though I started a program in educational psychology, a doctoral program at Northern Illinois ??? At that time ??? today ??? 18 -25. ??? Bachelor's program ??? that is what I was interested in but I did it underneath ???

RMM: Now did you do that because there weren't any art psychology programs?

MG: Precisely, well not only that you have to remember this, ??? I remember, I had been for 20 some odd years, I started ?? in Wisconsin, well I started in Wisconsin ?? sculptures when I was probably 16 years old and at that time ??? you know that I was competing with were ??artists with reputations ? I've matured and I look back and ????? 16, at that time I overlooked it ??? I had made a piece of plastic ??? very very much like any adolescence drawing you know, beautiful hawaiian ?? and it was ??? and I had ??? the problem by staining it and varnishing it so that the stain and the varnish together gave it the look of a piece of ceramic and it was excepted by the Gerry ??? but ??? character/ background these people had to make a judgement, they accepted it and gave it to recognition in ???. And we didn't think about it years later, ??? the tag is still there ????. I never told ?? that.

RMM: It lost any kind of impact.

MG: Anyhow, I was just saying another thing. ??? at that time there are very few doctors in ?? except in ??? I believe at that time the university of Iowa was going to do it but the problem is who is to make that decision. The question still is for many people, not for me, but for a lot of people ??? and the difficulty is that these people taking painting courses to receive recognition and to be qualified by people who were still practicing at it themselves ??? practicing at it ??? regional painter and not any real fame or anything like that but ????? awards some recognition and regional ?? and that was ??? in that area and why in the hell would I make a degree in that, I got to make a contribution and I was interested still in the full phenomenon of ??? a descriptive ?? at that time I didn't truly understand it. A descriptive language that was used ??? A distinctive feature of any kind of profession is that it has a language that describes the phenomenon of its field. Well that's where it's education lies, so anyhow I persuade that and then one spring day when I was looking at the AAUP journal I saw an advertisement and they said they were looking for an head of an art department who had a sense of humor, this was written by a Dr. Berg. I don't know if he is somewhere in the records.

RMM: ?????

MG: Do you know Eric ?Shar? good friend of retiring ??? he was Berg's assistant. That ??? faculty ??? and what not ??? How do you like that, here is a chap who is a real good athlete and at the same time is a good chellist, I have had an appreciation for ???

RMM: Now this is Berg?

MG: Berg and ?Shar? Berg was ????? he was short, completely bald he looked like a ??? but very aggressive and really a ??? and I told him so. He heard that they were looking for a new president of Chicago Teachers College ?? now ??? out to change that thing. Oh dear they shot they and ??? him out ????

RMM: So he went from Northern ????

MG: That was something I knew would happen but I didn't ??? administration that doesn't necessarily mean that is what ?? is going to be, administrations choice, wrong. Anyways it was that kind of advertisement that I couldn't resist, I wrote a letter that I really didn't have a sense of humor ??? administrator. I got a telephone call ??? after I sent the letter, a very quick response and I was invited up and ?? do you know Art ???

RMM: Yeah

MG: He was one of the people that helped make the decision possibly.

RMM: This was what year

MG: 65, 65. ??? I had already decided that ?? work in this program, doctorate program and you know ??? was already constructing concepts of ?? and so I told Berg, yeah I would be interested, but he would only come if I was to be free to exercise and develop a ??? and I don't know ??? how can I say it, he gave me support, ??? he lost typical good sense and said you know go ahead. So I, oh dear, I was ??? and I have always enjoyed we all knew ??? isolated but I felt well ??? worked out well ??? and by that time I had different views of what I really should be doing in that bachelor program and I made arrangements with the folk I knew already who were interested ?? University of Wisconsin school of education and I thought well I will come up here and ??? I would just call and ??? in education at the University of Wisconsin. So that is what I did, I came up here and we really created ??? around in the business but at that time a reputable art person, and wrote ??? he was out teaching in California and I curious at that time if there were people that he had ??? tremendous ?? trying to do and he would either be pleased ??? cause I knew ??? and at that time I sent him a description ??? sounded very interesting but ??? it is an effective program in this sense, this is one of the reasons people ??? It is a ?? program. It allows all members of the faculty to participate in a productive way. That was the original problem that I had, which was that the administration first at that time wanted to have an art department that was frugal that serviced the U.P., as a ??? he wanted a university art department and at that time all we provided was an elementary art program in education, elementary teaching. ??? students were majors kind of a small program and ??? academic responsibility of department head rather than charity. Anyhow, ??? with people ??? good people ?? the problem is ??? and I think I credited, we started out with a young faculty, but I did ??? looking for instead of traditional experience I did start looking for people who had a mixture of experience and often times that experience wasn't directly related to the fact that ??? people I had confidence in and were capable but didn't have credentials that some of the more traditional programs were looking for so we had ??? a wide arrange of, remind you this was the latter part of the 60s and ?? came in

??? language ???????
(side 2)

RMM: So in 1965 you came in?

MG: July of 65 and

RMM: could you give us just, as you came to northern some general insights about the institution at that time?

MG: Well yes I can. First of all there was a sense of excitement in the faculty, a positive view of the role that the administration would play, now it could possibly be that because my first contract ?? people were closer to the administration at that time that perhaps ??? for example or ?? at the time Tom Griffith he was ???and well it was exciting for me they had a positive view and when I came because that is what I sensed ??? but then acting vice president, it was a much smaller group of people, vice presidents and ??? institution there wasn't ??? of the college like we have today. Dr. West, he was an advise gentlemen ??? he wasn't an international scholar and all that you know he had been around enough. This is the first university I ever met. I just teach ?? Manitowac in the University of Wisconsin ??? I was familiar with all of that and one of the things I was so confident in I think was that the people who ??? faculty were as good as there were in any other institution. Certainly there will be some ??? and some people who are confident ??? like ??? for example he had to work ??? it is a scar on the ??? the only thing ?? graduation is that they come from Harvard and not ????? two years but at least. And you look around the university ?????taking the kids money and ??? we don't do that ???. And so when I came here I felt this was an opportunity and there was an attitude that we are really going to change things ?? techniques ??? but at that time it was the way we actually changed things here ??? escaped the traditional junior college, teaching college and become a university ??? administrative ?? will change everything and help give an incentive to people ??? structure, instead of teaching four three hour classes why not just teach three? Well ?? that cuts down preparation quite a bit, we will have to take a larger ??? not to do that ??? structure ?? and Berg had made this clear that they were in the process of doing this and I would have no opportunity to really create this whole new program and that's what did occur. This allowed me to create a structure that would allow our department to be as productive as most of the departments are in the university, traditionally the art departments and music departments are way on the bottom of production lists. Oh before I forget, I have to do this, when I first came they had a ready made an obligation to hire someone to supervise education, the art education. They made a commitment that one man wasn't yet on campus that would be Alan Urkilla, I don't know if you know him but he was the superintendent of schools ??? for gosh I don't know 10-15 years. I met him and I was happy because he too was interested in change, he graduated from here but he was a very helpful person

because he was supportive of the program, but he was a native and he could go out and maintain a relationship with ??? Alan did a good job in that line ??? talked to the person as well

RMM: How do you spell his last name?

MG: A-A-H-O-L-A

RMM: And just to go back ?Shar? how do you spell that?

MG: Oh ?Shar? S-C-H-A-R-R-A or two A's and an R. S-C-H-A-A-R

RMM: Could you just make some comments about the faculty? You said that you brought in a new faculty, what were some of the characteristics of that?

MG: Well the first one is Margaret ???

RMM: Oh, so you are talking about people that are here now?

MG: Some of them are, some of them are. Yeah Margaret the reason I hired him was because he was industry, he was taking on, he was getting his masters from ??? which is a highly reputable ?? school at the same time he had taught at Escanaba and so I knew darn well here would be someone who knew enough about teaching who didn't have to learn ?? another thing too is one of the big problems that universities have is that most people don't know ?? Educational procedure and not necessary that you have to be an education ??? but you have to recognize that people don't care that what you say or what you do is not necessarily what people hear and what they think they are supposed to do, totally different ??? and a little practical education is working with kids especially I always thought that was important and at the same time modeling an exhibiting artist, and recognition and ??? well ??? problems. One of them was that we had to work ?? oh this was a ??? when I came I looked at this brand new building and the third floor of the Thomas Fine Arts building a whole brand new art department and I said ??? designed or equipped to be an art department there was no place for ceramics there was no place for painting but the only place you had was is for ??? work and elementary art education, you had a drawing studio that isn't designed for usage and for that matter the most of the hall ??? is used by the hall you got a huge hallway that runs all the way around, one hallway would have done the whole building but in the hallway alone you could've, anyhow a number of dumb designs contracts. At that time though the state didn't give us money for air conditioning. It was designed for air conditioning but ??? and so when so summer came we would teach the art ?????? no you have to understand this that the only kiln that we had at that time was one of these little elementary schools kilns, in fact an electric one but boy that takes you a week. And in fact people were painting and things like that and ????? he didn't wear shoes or anything, he would walk down the hall with clay ducks on his feet you know he would ??? foot prints down the hall there was still a time when the janitors you know still

thought of that place as being ?? I knew this was going to happen, they knew, they handled the place like it was a traditional elementary classroom you know ??? clean up ?? and don't get it dirty tomorrow. So they ??? you know they were something like a snowman, melts ??? and I was always ?? ignorant. Well that was funny.

RMM: Now where were the, you said the classes were on the third floor of the Thomas Fine Arts Building, where were the offices?

MG: Up there too.

RMM: So the whole department

MG: The whole department was up there, it was very nice in the sense that ?? certainly suitable for the 50 kids that they had, but you couldn't have a department because we didn't treat employees ?? really up there, in fact a period of time before the 70s sometimes ??? 220 at one time. I still feel we are shorthanded, I still think that as a university we should have close to 6% ??? popularization.

RMM: of faculty?

MG: No I mean of students, in other words 6% of the student population should be in the art department, I think we could keep that.

(cut in tape)

RMM: Now ummm

MG: Now we were talking about people who made up the department ??? people who were there in the first semester 65, I hired Marvin in december so he was started there in the spring of 66, ??? and oh my goodness I am beginning to forget names, oh dear ??????????so he went back to Greenbay and then I don't know if he committed to ?? or not. Head on into another ?????anyhow why am I bringing him up? Because he was a good man, he understood the program here and the administration too. But we have, geez I will have to look some of these people up for you, then there was another very confident, capable ??? who was with us for a couple of years but then he found an opportunity to teach at the university of Illinois ??? and so he left, ohh ?? may have one or two other people who came and I just discovered they had this kind of attitude with ????? by and large they weren't true ??? about the field and so one of them ??? and the other is teaching somewhere else I think, solved that problem?? Yeah ????

RMM: Now when you came to Northern in 65 you then came to a department that was still sort of old style in the origins of ????

MG: Right it wasn't until the fall of 65 that the new program began.

RMM: So you began that

MG: 66

RMM: 66, so you began that bringing about that change and bringing sort of the art and design program into the modern era.

MG: Yeah, as a matter of fact we still ???, we made a big change in 72 or 3 from the movement to the bachelors of fine arts.

RMM: What did you give before?

MG: Just the bachelors degree but this was a professional degree.

RMM: Oh, I see

MG: And so I was pushing at that time to achieve that. And once we did that ??? art department, ????? give the credit ??? support of ??? faculty can do the job, we may not have a very deep masters program but at least they are teaching ??? students that people professional ??? and that's what brings faculty in and they teach them and makes the universe elective. And now the reason that I am still doing it is that the character of the program is still an efficient one and I wish I could pick up more enthusiasm for being a bit more academic but one can't really complain about it because almost everyone here in the department is studio oriented and you can't have that enthusiasm at particular studio unless they are really professionally involved, competitive in your field and so that worry about ??? issues, you know is really ok and I have been taking advantage of it, I somewhere in 65 I said you know I am not going to follow any exhibit I have done it for 25 years so what has it got me. And not even that, I felt I had proved my competency and ability and so I did writing and research and ??? which now have come to be study ??? You know the trouble with knowledge is that you get yourself ????? I just wanted to draw a good description of the conflict of our field, alright. And if you are not careful you develop new areas of responsibility because the ??? which I am, all by myself ?? had to be more academically responsible for ?? and I really don't want to know too much about ??? but ??? buy two of his books and ?? just to find out what a burden he put on contemporary ??? because people still use him as the beginning. I didn't even know about him until about ten years ago and I am kind of glad I didn't. I knew who he was ????? Charles ??? Charles ?? social psychology ???? John ??? a great social psychology. But anyhow where are we? Programs, strange people people are, well they really aren't strange they were really exciting people, we had a kid by the name of David Warner, furniture designer made huge sculpturer pieces of furniture you need a truck to move. You take a block of wood the size of this table here, four foot five foot across and make it into a sculpture, and make a beautiful chair, alright. ???? extremely ??? person, he just ?? not because of any direct insult, ??? people but the ???? they felt quite comfortable with in the 60s and most of the students did, younger faculty I am sure did just wasn't ever experienced by ???? I think ???? to be ??

but I don't think she was comfortable ??? come to think of it I was uncomfortable on occasion simply because I was feeling so poorly, I am so badly for some of these people that were ??? at the same time they were ??? they were very able ah David Warner, now he joined, he has been here 7 years or so ?? and ??? to finish ?? degree in ?? at a masters level ???? oh I will tell you one of the reasons ??? see the character of our program is that the basic of topic of knowledge ???? information ??? concepts and then in the basic knowledge of our ??? in society that ???? and so that you develop the application and the use and further research than your upper level studio areas ??? so you start with the general economy and to give support to all the studio areas. The thing is that people cannot learn that unless the studio teacher uses that ???? and that is sometimes ????there is kind of a drop off of tradition. At the same time people ??? to teach social concepts to the visual arts, see how functions and different directions ??? changes your idea. It is another way for faculty to continually grow, that has been the big ???? because at least makes them aware that what your teaching is ???? students are asking questions so they do get involved ???????? The reason that I teach graphic design is that I get along and I've done it and it is one of those things that you couldn't ??? graphic designer and I decided to retire, yeah that is something. Oh one of the reasons that I think that??? is that when I came here Harden was about to retire, about two more years to retire and the reason he was retiring was something that I had also been involved in because I worked in the bachelor's program. ??? administration, mind you I was also working in industry, I was in management too, you go through the traditional management routine, interestingly enough at that time though much management was concept, business management, organization based on ?? communications concepts which I was really quite familiar with because that was my interest and ?? really implacable ??? so that anyhow the thing ??? educational administration. After I took a period of time the administrator involved really no longer ???? you really don't see the difference at that moment because you ?? so long and so Harden made it public that he his intentions after 10 years and this is thing ???? at any rate you move on to something else or you get back and teach and he did ????? and that was my too ??? after 10 year, if ??? didn't work it is going to have to do it with out me ?????? I remember ?? it ought be ????? We are the first department that ran by rules ?????? published ?? bylaws ???? bylaws ???? formal communications ???? I still think , I know that some people make their livings being department heads, I had ?? bet if I were too ?? it wouldn't take me too long ????? and I have been diminished by it even though people may think ??do it again. At the same time it really was a critical responsibility on the part of the department ??? students??? to treat that as a really important issue in the future, not only the institution they are involved in ??? the organization ??? This is one of the reasons I believe I am still here ??? I think 15 years ago but this isn't a bad department to work in, we still ?????we have had some unhappy times ??????because again ??? may start but when you expose them ???? I think they are ??? little things anymore, I think I would never, I always presented ?????? completed, every nickel and dime

was distributed to the faculty members. Like how our office money was spent, and I would argue that our office needed ???? I would keep open ??? so no one could say ???? policy, and so everyone would receive so much, that was the other thing, one of the things we did was if you brought in a new faculty member everyone would be willing to give up some of their budget for the year to get this person a chance to support ??? because they needed it, stuff like that. ?????I do know the union ??? to make that ???? up a barrel

RMM: When you first came here and things were happening how did the department grow, because Northern was going through a transition ?? university. How many people did you hire in a year. Was there, in terms, in relationship to the department it would be dramatic had you hired 200% more faculty, well two more people.

MG: Well naturally ??? came in. I was really a new person, as additional but Allen was too and so we had the other two so the first year that I came ??? I would think this is the beginning 4 people. By the fall of next year we were I think ??? 50%, 2 faculty members Dr. ??? and Dr. ?? I tend to forget ??? On the following year we picked up another 2 more so it is up to ??? still proceeding all foreseen growth ???? there was a time when we actually had 14 faculty members, 13 or 12. Back in the first recession, really hit us hard in 72. We had a couple ??? people who ?? exhibit ?? you know qualify in fact we had one or two people who were working on their masters but they were very active in the field but hadn't finished their degree. They came up here and ???? and they left to go back to school and never came back.

RMM: So when did you, you said you started out on the third floor of Thomas Fine Arts, at one point ?? time you had the barracks were part of the

MG: Right, about ??? about 2 or 3 years ?????? Now we used an excuse a geez the faculty ?? studio space and so we moved in

RMM: At this time nobody did though? in fact some of those were

MG: NO we had an offer, that was it ??? I knew ??? because I knew about administration and I even told ??? and he spent the damn money ???? and everyone from the vice-president up said oh you solved this problem ??? and the board too you solved the problem for the next 20 years. I did make it clear to the board that this is the situation ???? give up the students or support ??? ??? I knew that would happen yet you have so much hope that anyhow yeah about 67 we moved in there ??? Oh at that time replacements ???? Susan Tom she is the wife currently of?? she runs the stores here in town, what do you call those two shops, one on third and one at the mall. Or so they were in the present day parking lot

RMM: Oh ???? here was a nice walkway path down towards Kaye Hall

MG: ????? and we got her a studio ??? got a studio out there ??? 67. And so those people as soon as they ??? they started teaching

classes and actually it was our big expansion we took ????? it was a good thing too, you know everything was built by hand, you didn't go out and buy it ????? 2800 degrees??? in a couple of minutes and the chimney you know fire ??? they would put it up ?? they chopped a whole in actually the chimney went up the side of the building because they didn't want to put a whole ??? it up against the ??? and it would get so hot that ??? Well that didn't bother?? I mean if you built a lot of ?????up the side and then we held up a barrel and filled it up with water and threw a bucket in there and the kids would go on up and grab the bucket of water and throw it on the fire and kept the chimney and we did that for a years, couple of years no problem.

RMM: Now this is about what year this was going on?

MG: 68, 69, 67 somewhere in there. 2 years or so 3 years after ??? we already were moving out of that building. Well then the bell rung, one day they had a fire and ?? two kids ???and they panicked ????? and they panicked ??? fire department ??? fire department was just aghast???? and everyone was on our neck because we ??? the university of something and then the administration didn't know this was going on. Because the wouldn't support ??? they weren't giving us the support so we did it and

RMM: Now these huts were located? Where would they be today?

MG: Well today you know where you enter the drive area that little parking area just across from the center the university center, coming toward the administration center well you would go I would say maybe 50 to 100 feet there and there is the little ??? Kaye Hall.

RMM: So it would be between the present road and the parking lot toward Cohodas. Yeah they are sort of the lot closest to the art and design department today, Lee hall?

MG: NO to the east I mean to the south, in fact some of those were about 40-50 feet to the well we just took

RMM: Pierce?

MG: Yeah we just ?? Pierce ??? was that Pierce?

RMM: Yeah.

MG : ????? about 30-40 ft north of ??? but extending roughly one or two rooms down on the Pierce building up toward the street.

RMM: Oh, OK so they were in the present day parking lot

MG: Yes and there was a nice walkway path down towards Kaye Hall ??? people ????? buckets of water ??? it was in the winter. Well??? you got to have ?? so they finally got that ??? occupied.

MG: Yeah, sure, right. ??? kept the place warm, we had those

RMM: ??? either ??? but I think ???

MG: not the ?????? you work out the problem of lack of air conditioning in the Thomas Fine Arts?

RMM: That is where the studios went then?

MG: Well just ceramics. I don't ??? pleasant place to be, but now

RMM: Just ceramics

MG: Because then they rented ??? then they said Oh ?? so they gave ??? that in to Lee Hall or?

RMM: So that goes back to the early 70s? made ??? now ???

MG: Yeah, even before. ??? 75 talking about, the development of the studio

RMM: Now weren't you involved various times with Campus Planning and a Museum?

MG: Oh yeah, ??? I am just going to have to say ??? those things ?? I have even forgotten one of the two people in the field of education. I think ??? concept about ??? I figured since ??? if he ever got involved with the thing it would be a practical building for a museum. A lot of people don't, they think of a museum as just ???, museums are like ????? and you need to have shops you need to have ways to get things in, that was a big problem we have ????? unloading ??? Anyhow there was a concept I had for ?? to make it a ??? museum ??? which group ?? but I do recall the ??? which was ??? about the university with the support of CCI. And I came up with the idea that you can build a building of low cost with a special iron and steel ??? even today but it would come up prefabricated parts but it would be a supplement of design concept and but it was to be made of this terrific iron that slowly turns to ??? different character to it and you would never have to paint it. The older it gets the better it gets and the Picasso in the city of Chicago, the city of Chicago is made of that material is beautiful in terms of ??? and you never have to paint it that is the best part and it really ?? you can see its art and I thought what a big deal that would be to ??? but not only that at that time I made a rough estimate you know considering the material, I think ??? only \$100,000 ??? We could even build a ?? for that department for under \$100 thousand

RMM: You mean today? was on my back (out in the tape)

MG: Today. Administration doesn't think in terms of ??? they think in terms of numbers. And that is the problem they are ??? so hard, a long life ??? concrete. ?????? worth your life to walk across ??? but there are places ???

RMM: And this where you held classes right?

MG: Yeah, sure, right. ??? kept the place warm, we had those

ceilings either ???? but I think ????

RMM: Now how did you work out the problem of lack of air conditioning in the Thomas Fine Arts?

MG: We ??? problem, you know we tried to work along with out it but ??? air conditioning I don't ??? pleasant place to be, but now ????? 82 to 85 ?????

RMM: When did the department, so they were in Thomas Fine Arts and then they were part of??? huts then what was the next move then, was that in to Lee Hall or?

MG: No, the next move ????? actually we made ??? move ????

RMM: Now this is studio you are talking about, the development of the studio

MG: right. Now we received a dark room in the Thomas Fine Arts Building ??? and we complained and I think you would almost have to go to ??? you would have to go to ??? because ????? that made the ?????

RMM: Now who followed you as department head?

MG: Tom ???

RMM: And that was what year?

MG: 75, he was there for three years and then ????? took over ????? He was with us for about three years, smart kid. I think ????? he was trying get the kids to ?? in photography and ??? cheap photographs and to get people, one of the things he would do to get people, photographers was ????? on recording his daily life so there was a lot of kids running around Marquette, Marquette County and ??? everything ??? essays. And there is this one kid who is a policeman down in Texas, somewhere I can't believe it but anyhow this kid was an avid a really devoted photographer ??? and prized student, he was really top art ??? photography that catches life as it happens. He must have been in a entranced with a beauty shop, anyhow he went directly through a local beauty shop and walked directly through the place, and these ?? women were sitting around with these towels around there heads are all wrapped up and stuff like that and they were horrified. ????? administrative office and the school was on my back (cut in the tape)

Interview with Richard Gorski- Tape 2

RMM: Were there any others, you are getting into some interesting stories here. Do you have any others about the you know it kind of adds a certain humor to the department.

RG: I told you about ???? mysterious footprints? ???? big feet, you know ???? it really looks impressive ??? up and down that. Well this wasn't funny but the outcome to that again ??? and that is a great story. See when we first ??? garage the kids ??? and there is a gas outlet there, you had to let that in you had to ?? and that was it. There was a big ?? of concrete ???, I think about ten feet and that was just ??? there it is not even a ??? ??? and there are things that happened, you know things that hand open ??? rather light with a gas type entry, you know those were, by the way those were an open pipe was a valve was inside you turned up ??? an inch and a half tight ??? gas and it lights up and WWHHOFFFF. Flames five or six ?? long, well with these ??? you know what would happen on occasion ??? overkill and then that ??? was really hot and ??? and ??? trouble ??? and I knew ??? and started to leave but as he left ??? must have known that, he was about oh I am not too sure about the distance anymore but fifty to a hundred feet away and he turned around and realized that thing has gone up so he starts going back, just about that time that whole till went up, a hundred and some feet in the air all those bricks and work they all come down and if he'd come underneath that hundred ??? foot ??? you know that could have ??? He is standing up in front of this rainfall of bricks coming down, thank God it didn't go out it just went up. Yup ????

RMM: Now any of this, did the fire department check any of this or did they say??

RG: that one ??? we always had ??? problems with them and it is just very concerned about it, now it is so safe you can hardly use it functionally but ??? about the only ??? in the whole ??? students ??? schools ??? out in the woods in open fields all over this country ??? excitement ??? all over the country ????? and we have privilege and the pleasure of having some students and really national recognition ????? and to have the students have that kind of ??? recognition makes that much money better ??? and the talent and you have to remember they are university students and a lot of them have done a good job and ??? Well lets see what else.

RMM: Now back when you, sort of after your here did you get involved or where you at a distance from the whole McClellan controversy?

RG: Bob McClellan, oh yeah. Let me think ??? remember ??? me a little bit. In some respect this is one thing about the art department, people are going to be in the studio so much they

probably remain contact with ??? I wouldn't say we are distant but we are so preoccupied with our own problems, trying to ?? you know and build things and that kind of stuff.

RMM: And I think the other thing was that all of this was going on at Kaye Hall and you were in Thomas Fine Arts.

RG: Yeah, that separates us. I remember the few pleasures I had of sitting down talking to ??? about what is going on. ??? started that University Club I just thought it was putting the university ?on a move?

RMM: Could you talk a little about that, because that was going on.

RG: I was interested in university ?? alright. I happened to be a member of the senate at the time someone said the magic words, "you know we ought to have a club" and I heard "here let's have a club, hey I am, count me in" I am here.

RMM: This was about what year?

RG: Somewhere around '84 I think, around 84. It seemed like in the middle of the senate ???

RMM: You were kind of interested in that even before that though?

RG: Well yeah, right I was interested you know but nothing was happening and so when the committee got together I volunteered and I was ??? ok so we got a couple ??? and things have to be done and it somehow showed the committee didn't leave this committee and you get this kind of slowly people drifted away, nothing was happening and but we had accumulated so much information by that time. I had done a study of the faculty every semester for many years to get a clear idea of the needs and the interests and ??? faculty ??? so at that time ??? you might remember he provided the kitchen and the charcoal room, he was like I think ??? problem or something you know ????? old, kind of a no ??? character ??? because he is super guy. The kitchen is on the second floor and then the charcoal. He was still around when he first came here, that was a faculty place, the charcoal room was for the faculty.

RMM: Oh NMU ???

RG: yeah and all of the administrative offices were there, eight different faculty. Harden would be there. He would fraternize with individual members of the faculty and ??? it wasn't, there was no separation as we sense today.

RMM: So the other thing was that all the faculty classes/ offices were all around there?

RG: Yes, more or less sciences were out there and of course in the

library was still over there in the Olson Library. Faculty offices were still over in Kaye Hall and the lobby area by the ??? It seems like that was it. OK West Science opened up and ??? that is the kind of money you have got to put into an ?architect? ??? is this capital ????? so I can recall that but I am a ??? scientist ??? of the fact. I don't think that took Munson out with his ??? he was the dean yet he was the head of the ??? department yet and ??? so now you really got your curriculum all ??? so I had ??? So I broke his ????? objectives you know 24 -30 pages description ??? anyhow.

RMM: Isn't this also the time, you are talking about organizing your curriculum in that way, wasn't this also the time of the common learning programs

RG: yeah

RMM: ??? areas of the university were

RG: the whole thing, this is the region as I said I changed it because this is ?Gordon's? idea, going to turn everything into a four credit situation and everyone had a, you know the faculty and the students, and everyone could say geez this is going to be a good idea, you know you cut the preparation time down. Sure you are going to have more students in or you are going to have longer class hours or stuff like that but ??? not like teaching ??? and each one has to be limited and reading is you know in your area and ??? areas of the ??? and all that stuff and making ????? real virtual of being and ????? enthusiasm. Oh that would be good, for the younger faculty members hey we are going to, this can be a university it is not going to be an old teacher's college not if ??? change ??? people ?? changed. Oh your not the normal school, you aren't even a college yet. And there was a lot of those faculty members that still would have liked to think themselves as a university ??? that and then again come to think ??? well I can, yes I can change this as a politician in a way to be ??? to the constituent here. And he thought, he believed in an honest way that both the faculty ???, that is a big difference. That is one thing that the administration ????? even ?? occurred they don't know what's ??? about that. So then you build moral and support to help people obtain a goal. ??? sacrifice too. ?????do you know we have people in our ??? that is not ??? geography. ?????????? ?????????? Doesn't understand administration as a way for people to cooperate together to achieve common goals, sees it like a truck you turn the key on, you give it some gas and if it doesn't work you buy a new one. It's an inhuman kind of an understanding the way the university, a social organization, anyhow ??? going on , it was a period of time there at that time when he was still here and even when Jamrich came the for the first few years. People tried ?? now there is one thing that I still respect about Jamrich and that is he walked into this campus and could see what was going on, crystal, and walked over to the ??? he lost his cool and on occasion with people and but I think he still respected ?? you

could ??? for the man. I will tell you the situation, he called me in ,I was ???? through and you people have got to come with an exhibit in the art department about the next ???? you got to show that this department was good. Well ???? I tell you what ??? Jamrich, I am not sure ???? around and so we , somebody from the development fund got some money and contacted me ????? and he put up this ??? and then he had the students make ??? sculpture in front of the ???? in front of Lee Hall was done as part of a demonstration ???? and that???? around the old football field, right across from the Lakeview Arena ???? siding there ???? cars up there and the people would enter those three or four cars and then they would come around to an open field there where we got

RMM: So where the parking lot of Lakeview Arena is now?

RG: No, it is across from that. Lakeview Arena ??? street that is and then the railroad crosses come in here and there was a siding that is gone now and a bunch of trees if I recall and then a large field and then we come to the stadium.

RMM: Oh, OK.

RG: In this field is where we set up

RMM: Oh, I see

RG: people ??? enter this train that is parked here to go to the exhibits. ??? a good show, I really enjoyed teaching those kids ????? good coverage but oh man you can't do this on ??? need money you know who is going to supervise it? ??? people put ??? ???? and one night when my son was still home I have four kids, they had a cop ??? and I get a phone call from him at five- four in the morning and the wind was tearing the fence down ?? and you know call for help and so I went and I ?????????????? we take them and all the ??? was going to take off and the cop he was just standing there watching well I forgot my ???? went back to the days they used to be sergeant, now I read them on ??? virtually ?physically? insulted this guy. Well we did get a little bit of help but then then you know the complaint ??? you can't talk to this personnel that way and my response is damn well right I can and if I ?can? ??? I can tell them some other things. So there was times I probably told John that look if you think you can do things better than I can then you have got the job right now because you know ??? everytime a dean would come down I always provided them a letter of ?recognition?, signed if not dated, never ???? dean or any administrator without that privilege nobody is going to intimidate me.

RMM: Now you mentioned something that is kind of interesting, you alluded to a certain time, maybe in the seventies, that you said there was kind of a change that came about?

RG: yeah, well a few years after John came here the administration, the administrative ??? began to change. ?? began to have a breakdown, not a breakdown so much as a delusion of different schools and that began to ??? so that they just ??? into this ?? of a university, which still by the way isn't complete a lot of ??? that down ??? one of the reasons why some of the people in the division of arts and sciences are going to continue to have support problems because the whole, the greatest ??? in the university is in the arts and sciences, its too large of a group see the other schools are that small and so familiar with the leadership and administrative leadership of it of that leadership speaker is much ??? Even the distribution of financial support should be governed in that ??? bigger ??? work to do ??? I would like ??? Is it possible to have a good administrator at the deans level and by good I mean he can recognize that they need ??? he should have the wisdom to be able to see the future of growth that ?? departments because he knows what the community needs or wants in terms of the budget. So he can put the money where it is going to be of value to the whole university, no department is sacrificed in the denied support ?mode? if that support money would go to the development of the whole university. Northern ????? so anyhow, so the ????? restructuring of the university ??? now we are getting close to the ??? of our ???

RMM: How do you, how do you see Northern growing say in the future, in the next few years? Do you have any, you know from what you have seen in the past? Because I think when you first came it was kind of a smaller university ??? interaction ???

RG: Well one of the things that the university that a lot of the other universities ??? is what we call ??? we used to call them what, developing institutions yes in the seventies this is what we called a developing institution and nobody to have changed that record, it is coming up ??? and I want to say hey man I think we have finally reached the ?tables?. What I really believe is ????? moves for a ??? in the future, whether the question is whether the administration ??? is able to see how this movement ??? faculty rise to the occasion. Things like ??? the contact that this university has with all of the small junior community colleges is typical. There is no sense of obligation to those people are there? And so I hear people complaining to the administration that we aren't getting any student, why should they we don't support them. So for me I am not on the staff, I can see too bad that there ??? certain administrators could see, now I think leadership sometimes comes from just ?going out and? doing something about it. I know ??? leadership of the department, ?? know that I do know I am not going to sit down and ??? and Bay De Noc and not even Lake Superior ??? telling them how we do our thing. And helping them see how we can work together so that their students could achieve let's say undergraduate schools like this naturally don't ????? I would have to drop ??? I would have to be willing to send them people to ????? achieve that objective and

we can do that and in fact in some stuff we did do a bit of that but at that time it was still establishing ?? and we still could do that. The dean ought to do that, he should see ??? he should see that our needs one of the easiest ways to find out, and it is really simple too is to take an individual from a particular department and , it is not that expensive, that is the three times the sense as have them go up to Jacobetti to the advisors and to get ??? and to find out where their kids our going , talk to ??? at home ?????

RMM: How many kids do you have coming in?

RG: ??? about 6 ????? some of them ????

RMM: What about the university of Michigan?

RG: Well internationally recognized???? right? Somebody has got to go out there and tell them kids that???? sue them, that international fear of ??? the ??? program. Somebody has to help them recognize that. Somebody has to go out to the junior colleges out here ??? and help them recognize ??? we can develop a program which would???? these are the things that we can do to help them and maybe ??? but just the very fact that you are going through some ?? some support, some progamatic???? turn people around . But see ????? somebody has got to take that action and if it doesn't come from above it is likely to come from the faculty or from the other administrative officers. It is a kind of a thing that if somebody ??? to do it, just go out and do it. No administrator could really complain about it in any public way, they would almost be forced to ??? because it is non????

RMM: Well ok do you have any final, final?

RG: No I hoped, well I tell you if, why not hold a couple of days before I make my final????

RMM: Well good thank you.

cut in tape

RG: he got up in front of this audience, this is ?????, this is the first time that he is having a big ??? introduction to film and he decided that he would offer it to humanities right? And so he has the auditorium ??

RMM: Kaye Hall?

RG: Yeah and then there ?? in the theater, on stage ??? and he says this is his first time???? big ??? he was self conscious but he was the kind of a guy that had ??? then he comes out in front of this large group, you know 600 ??? 100 and something ?? and he is anxious himself and he says ??? to see if my ????? I ??? he has

got another guests coming or something to this nature. Well I think this is the first time that anyone had ever had the ??? of a faculty member ??? to come up there and speak about the ??? in such a public way. Anyhow there was first a big silence and then ??? thunderous and then a hilarious laughter.

RMM: It was sort of the first time that happened?

RG: Yes.

Church Music for rest of tape.

1/21 1 01-03

Interview with Richard K. Gorski, Marquette MI , February 18, 1992

RM: O.k. Mike, What we would like to do is talk about your years at Northern but before we get to that, could you give us some back ground as to how you got into art and graphic design, Maybe some of that back ground and bring us up to the point where you come to Northern.

RG: O.k. That's a long story! I'll see if I can cut it down to size. Well, as a child, I found it an easy out to do things in the arts. Teachers would use me in the old times, the old days, when they needed to have bulliton boards done. It used to be a big deal. The teachers in the elementary school and so I avoided education by being of good service to many, many people. And so by the time I got to the fifth grade, I had it down to a science, I suppose, but I was already by then identified as someone who is going to be in the arts. It was never a problem for me to decide what I was going to do. And so a long comes a war, however, I spent a little time in the service. And as a result of that though, I had some of the funds to support me for going to college. Though I had started before the war.

RM: Where did you grow up?

RG: Oh, well, I was born in Green Bay. And I moved to Milwaukee as a child. So I am really a Milwaukeean. And when I returned after the service, the following year I went to Madison Wisconsin. The University of Wisconsin there.

RM: What year was that?

RG: 45. Great celebration. I happened to home when the war was declared over with Japan.

RM: Now you were in the tenth ??? ?

RG: That's right, Tenth ???. Yeah, maybe that was even part of the reason I came here. No, it's simply the fact that we ??? the Northern parts of the state since I was a child. It is a common thing. People like to go home.

RM: So then you attended the University of Wisconsin.

RG: That's right. University of Wisconsin and completed a Masters of Arts there. I did start a doctoral program in education for the period of a half a year. At that time though I needed money and a source of income and I had taken up a part time job which was enough for me, anyhow. A firm, I forget the name, but its a Madison firm that built the Marquette Medical Center. I got involved with the concepts of design. Anyhow, the point is at that time I was looking for something more closely related to the arts. You have

to remember that at that time I was convinced I was gonna go into teaching art. But I wasn't aware of demographics. I wasn't aware of the fact that when I graduated, hundreds of thousands of gi's all over the country graduated. And as the result, There was a drop in student population and a decrease in need for teachers. And so the opportunities were kind of few and far between. And at that time I had a mustache. And that was a great deturant to opportunity.

RM: Oh my.

RG: Yes. I had an opportunity at the state of Washington. I'm kind of glad it didn't go through. The dean of this school came through and interviewed me. He was very positive; I thought I had the job. It didn't come through. And I recieved an apologetic letter from the gentleman. It explained how their president had been given certain problems by a faculty member who had a mustache.

RM: Oh my.

RG: In fact I do believe the ??? the state colleges. I am not too sure any longer of the name. This is really off the cup now. I didn't bring my resume. I've got it somewhere. O.k.

RM: This about what year?

RG: This was 1950. Did I say 50? Yes, It would have to be. And he wrote me this apologetic letter saying that the president had some kind of a problem. At that time , I had read something from the ??? to the effect that ??? university.

RM: Oh, I see.

RG: Somebody with a mustache had brought a burden upon this institution, The president would have ???. Well, let's see. A job did come along in the field that I was really quite interested in. I had been a little, well, don't be put out because you're a historian, but art history is not, from my point of view, our history. It is a totally different field. The traditional art history department in the University of Wisconsin was one of the places where people were taught that the artist was an artist whose position was established by prior artists. They were tracing inselinces. And they ignored all those other complications of that nature. I was interested in the ideas not the tracing what I call a bookmaker, it's a description, one you have for racing horses, you know. So and so, It gets bet on. I just didn't feel good about that. Anyhow, I got involved with anthropology. And it was very interesting. And this museum opportunity came along. It was a social history museum and an art center in Manitowak, Wisconsin. So I took the position and I was there for three years. I developed it and I would like to think that it was the way I constructed the program of community service and all that that it functioned the way it did. It's one of the nicest looking museums in the state of Wisconsin. I see it with a preudice point of

view.

RM: This was what year?

RG: 1950 to 53. And so ??? in 53, which wasn't the best economic year, but at that time when I looked at the total experience of the museum. Well, I would have to spend the rest of my life running that little museum in Manitowoc and, to me, there were certain things I could have developed like I wanna develop a new house ??? in a way it could serve the community better with a small theatre ??? An auditorium and all that kind of stuff. But then, that was all. And I still believed I ought to be teaching. So I quit. ??? And anyhow, after some frantic scurrying around, I found an opportunity at the University of Missouri. That was in Fall of 53. So I went to Missouri to teach product design.

RM: This is at Columbia?

RG: At Columbia. I had redesigned the museum. I had some of that experience in Madison with this contractor. And mind you I came from a period of time that when you went into art you had to have mechanical drawings & all of that traditional experience related to technical ???. So most of the time ??? ideas that were in demand. Something that we weren't formally prepared for but many of us could do. And well in Manitowoc ??? as well as any ??? company. I designed some pots for them. I was ??? from that. And yet remember again, there weren't schools of product design. There were some trade schools around where you'd go for a year or two and be prepared. Those of us who had masters degrees, were a little more advanced and had a little more experience could partly that into some amount of calculations into a responsibility in design. ??? And people were beginning to feel that there was such a thing as prejudice. And that the blacks in the community were being exploited. And Columbia, Missouri, at that time, was a place where those people who were black gave service to people who were white. They cooked food. They took care of the babies. They washed the linen. They cleaned the house. They were in daily contact. But they couldn't even use the bathroom. Had to get into a car and go back to their slum quarters. And I accidentally said to my insurance representative who came to collect his due and I happened to mention to him that I know this prejudicium was ???. And maybe a Wisconsin farmer wouldnt have his daughter marry a cow or something like that. You know, some crude remark, but at least he wasn't stupid enough to mismanage his cattle and destroy their capability by housing them poorly and poor food and things of this nature. And two days later the dean of the school there called me in and advised me that it wasn't proper to voice my opinion and so I started looking for another job. Now in my prior, as I was looking for a job in Missouri, I had made contact with a gentleman who is the president of Superior ???. That was Wisconsin State Superior at that time. He was a general of the of Wisconsin State ???. General Jim Dan Hill. He was a historian, by the way. And he wrote one of the first histories of the Texas Navy. He had an interesting philosophy. Over population was the

cause of war. I remember having a long discussion on a trip about that and I wondered why wasn't India ????. That was a little bit different time. I guess complaints would be made now. But he was an interesting person in a sense that he ran the show. ????. Alright gentlemen, were gonna fall out tomorrow morning at eight. Anyhow, I was there three years. It was kind of a case where ????. The head of the art department there was a good woman which was typical at that time, by the way, had cancer. So she couldn't teach. So I took all of her classes and taught mine. No compensation ??? in those days. And the following year we had a replacement come in. The following year somebody became ill in speech so I taught radio and speech. God only knows how I did that but then again thats... I want you to know that ??? the first childrens radio program in the city of Superoir. On Saturdays we'd have adventures of Cock Robins and things like that. It was great for the kids who were in athletics and were able to express themselves. ????. So they could put there whole experience to work for them like the hulk who wasn't able to say too much except uh or oh. And we would use him to be the giant. And they couldn't see what was going on ????. It was all interesting and fun. But that was for nothing. ????. Well, I taught education in Psych cause I was interested and I had taken some well advanced courses ??? in that program. Mostly philosphy though. Anyhow, you are kicked a half a day ahead of the class. But that was just the time when they began to change the state of Wisconsin's control over the state college. They decided to make that one ??? university. And they were gonna ??? a lot of teachers which ????. And they were gonna give us all professional right. You see at that time in the state colleges in Wisconsin you were a teacher. That was it. ????. You didn't have professional right. And we also had a unique kind of a situation. We would teach every summer. It was part of the requirement. That was the contract. And we'd teach for three summers and the forth summer, you'd get paid but that would be a sebatical. Well, I taught three years and the forth year they went into this new rule and they decided they didn't no longer meet the obligations of the past because now they were having professoral rank. That was ????. And so some of us were really angry because we had put our three years in we were expecting to get paid the following summer and we weren't going to be paid. So we had the AFL chapter in the ??? close to the city of Milwaukee had a union and ??? had an AFL chapter and they were bringing a suit to the state. And so we thought, well, we better get in on this. So we created a union. We called in and all that I forget details. There were eight of us. We met, I can remember the day , I dont remember the date. We met on a Wednesday evening and by eleven o'clock we all had put our ten bucks. It was a lot of money. And the next morning before eight thirty had come about, I was ??? at about ten of eight, ???.

RM: That was what year then?

RG: That would be about 54. No,no. 54 to 57. That was the year I had done , taken the major salon in the city of Milwaukee. Except the Wisconsin Painters and Sculptors did the, let me see it

s the, kind of historical. The Milwaukee Journal always had a purchase award. And they began it way back in the twenties. Somewhere about 26 or 22. And they would purchase a painting that was the best of the show. And it would turn into a collection called the Milwaukee Public Schools Art Collection. And it was one of those things that when you go up in the field, you always look to the mark of being at least, making it in the state. I had recieved that and a series of other exhibits that year. So I thought I had done pretty good. Pow. I got shot down for that. Strange things, like for example , ??? . And it was kind of a ??? . We didn't turn to the students. But one morning, there was a sign that ran across the entire front of the building that used to be the ??? administration building. And it said Gorski for president. In the newspaper the president said ??? the results of my instigation or something to that effect because the letter, it was that good. I thought that was really quite a nice compliment. I had three years and there was a question of whether or not I could ??? . But three of the people had ??? so one of them decided to ??? . And the rest of us ??? . One or two of them came to the trial and I think two years later that suit was successfully concluded. ??? . ??? at the University of Iowa. I had really had education ??? to Milwaukee and I started working at a design studio. However, I was still looking around and somebody said there was a job down at the university of Illinois, but then someone mentioned that there was an interesting little college, a national college of education. Have you ever heard of it?

RM: uh hu.

RG: O.K. ??? . They wanted someone to teach art, and what they were interested in. They wanted something that ??? at the time. They said interest is a better idea. And , naturally , I thought ??? and I took on my classes and started to teach. But then again, it hurt my feelings. In three years they decided they needed to have ??? administrative responsibility here. They had a very large graduate program there in ??? they wanted some more doctoral degrees. And so they brought in the doctors. He sat down and told me that he wanted me to understand that he didn't want to have any trouble with me. And so I am not a person to argue about things of that nature. I started looking for another job and maybe I was a little disappointed in education but then at that time, one of the board members of the National Council heard that I was looting. You see, I had taken a position at the ??? for the Glennview Public School which I never completed because this job offered me the role of being art director for united educators publishing house, their childrens encyclopedia. I produced two sets of encyclopedias. ??? schoolbooks. And I ??? because I thought they were interested in what I did And ??? which was really ripe at the time which was the trail that parents could use for those people that today are what we call are handicapped, had limitations in learning skills. And for a whole series either people were handicapped or mental. And I knew there was a trail that these people wanted. And every state education officer through out the country had a list of all these parents who had these problems and this ??? could produce the tools

to help them and that would be a great service and ??? and well that was it and so they heard it and they thought they would give it credit and they hired me. I worked there and produced this thing and brought them , they made so much money ???, and produced this new line of education equipment, ya know. Well, ???. Now at the same time I worked at National College, we worked on a ??? grant for the city of Chicago. And in the youth , ??? the study of how the city of Chicago should develop an educational program for that fast changing demographic situation that they had at that time. And I designed a couple ???. Well, I had the background , I didn't have the engineering but you use standard and I came up with a couple of concepts for building. Just to complete the colleges responsibility to the ???. You know , what could be done. Those drawings color brought the interest of Willis. What is Willis's first name? I forget it now. He was the superintendent of schools of the city of Chicago. And he at that time was attempting to recreate that school system. And he evidently saw my drawing , called me in, and offered me the position of running the Chicago Public School's Architectural Services Program. So I inquired , well, is there a staff? Yeah, there is a staff something like 28 or 32 of liscensed architects. Well, I was still callow. Still young enough not to be very ignorant to, I had ??? learned a few things

. ???. There's no way someone with out the proper qualifications, regardless of experience, regardless of ???, It just wasn't gonna go over. So, I just offhandedly said well, it is a nice offer. I explained to him. I can't understand how that guy would have even offered it. He knew my background. Maybe he just wanted to create problems for everybody. ??? that was part of his technique. Anyhow, On the ??? there were some photographs of some new buildings going up. ???. And there was a new Chicago's Teachers College North. They were building this new college to reapproach the preparation of teachers. The Chicago Teachers South was really owned by the faculty there. And they were real Chicago political types. They had the thing set up and they did their job and don't bug me anymore, right? And, are we running out of tape?

RM: No, you're o.k.

RG: I think I could even find a ???. So, let's see. Boy, you're very patient, Russ. Sitting in the cold in the library. So, right off hand I just said to this man, Well, you know if you're really looking for ideas and concepts, why don't you hire me for that? That's where I could ???. He just looked at me and told his secretary Call the Dean. We weren't even in the building, yet. And the dean of the school would ??? and the president was down the hall. He brought him in and he just said hire this guy. I was really intrigued with concepts and ideas. I had given up on this other deal. But the big problem in ??? in teaching was the???. Hold on here. But we really didn't know what we were talking about. I am gonna go back now in time. When I was a graduate student in Madison we used to sit around and ???. O.k. And I had all sorts of deep ???. And while though one night, I suppose, I recall the situation, a philosophy student asked me ???. Something

to that effect. I can't even recall that. I do recall them without though. And no matter what I could come up with, he had a way of getting ??? some proof that what ever I said didn't have any validity. It was irritating. I came back ??? . But he had a point. He was very highly subjective. And so that in some respect, no matter what we said in there, ??? . We're just exchanging and swapping ??? . And well, that was annoying. A woman told me that I took the interest in the ??? was coming to the summer program that University of Wisconsin had been teaching there prior to ??? . Those are the days when people took classes because, well, ??? . ??? . You got yourself an education. It was fun. It was pretty hard to shake, to get the opportunity to follow an idea or something. Anyhow I took that course and it affected my whole total view to the field. I was still a graduate student. And so ??? moment ??? what it was that we did know about the experience. And at that time there was a pretty good amount of information that demonstrated, proven, and its fact. It could predict that all of the requirments were acedemic ??? . And well I had that done, thats what we used to, I presented that in a design class.

RM: Thats Wisconsin?

RG: Oh, O.k. Thats University of Wisconsin. The whole point of this is that's where my interest started and ??? . I was always developing more information, more insight. By the time I ??? National College of Education, I already ??? .

RM: Oh, yeah.

RG: They even started a graduate program at Northwestern. But it only lasted a semester. I took one of the first requirement courses ??? . But in the mean time, I was given an advisor in the department of psychology. Rich Campbell, who turned out to be the president of the American Association of Psychology. He was really a good mover in the field, he did some critical work and some perception with a good anthropologist who did the studies of perception in Africa. I've got it in my notes. And that's one of the reasons I worked there. To start a possible degree in that area. And he kept telling me dont waste your time. Do it ??? . But I still felt that that was his ??? . That we needed that information. Anyhow, when I was at... When Willis offered me that chance, So I went back into education. And I was really getting serious. And so, when was that? That was 1961.

RM: Well this was at the North Chicago Teachers College.

RG: From 61 to 65 I taught there. At the same time though, I started a program in educational psychology. A doctoral program at Northern Illonois, ??? . At that time, ??? . And so I put in 3 and a half years of a doctoral program there. And really, I thought it was interesting but I did it underneath the umbrella of ??? at college.

RM: Now, did you do that because there weren't any art psychology

programs?

RG: Precisely, yeah. Well, not only that. ????. I remember. I had been for twenty some odd years. I started being in Wisconsin, well, like I was in Wisconsin Finnish Sculptors ??? from the time I was probably 16 years old. And at that time, yeah, I was egotistical about ????. Besides the people that I was competing with were the factory members ??? reputation ????. I can remember there were things that I got into when I was 16, at that time I overlooked it. ??? my God, what was the matter with these people? I had made a piece of plaster sculpture very much like any adolescent boy would. A beautiful Hawaiian girl. And it was out of plaster. But there were ??? holes in it. The cast didn't work out too well. So I solved the problem by staining it. And varnishing it. And so the stain and the varnish together gave it the look of a piece of ceramic. And it was accepted by the jury. They said it, not me. ??? back ground these people had to make a judgement. They accepted it and gave it recognition and the ????. I really didn't think about it until years later when ????. I never told ??? that. ??? any kind of impact. Anyhow, ????. At the ??? at that time, there were very few doctorates in Art. Especially in studio art. I do ??? I was gonna do it. But the problem was Who could make that decision? The question still is for many people. Not for me, maybe, but for a lot of people. ????. And the difficult is that these people who are taking these painting courses to receive recognition and to be qualified by people who were going??? credentials who were practicing artists themselves. There already was a practicing art then. I was a middle regional painter, not any ??? or anything like that. A set of regional salons. That was as good as most ??? in that area. So why in the hell would I take a degree in that? I had made the contribution and I was interested still in this whole phenomenon. A descriptive ??? said, at that time I didn't really understand. It was a descriptive language that was used in the arts. There is a distinctive ??? of any kind of profession that has a language that describes the phenomenon of its field. Well, ??? education. So anyhow, I pursued that. Then one day when I was looking at the AAUP journal, I saw an advertisement. And it said they were looking for a head of the art department who had a sense of humor. This was written by Dr. Berg. I don't know, He's somewhere in the records here. I am embarrassed to think that I forgot his first name.

RM: Wilber?

RG: Wilber. But you know Eric Shar? Current president or retiring president of Superior State? He was Berg's assistant. I really think, I know that some of the faculty there are ????. Here's a chap who is really a good athlete. At the same time was a good ????. He had an appreciation for knowledge.

RM: Now this is Berg?

RG: Berg and Shar. Berg was certainly ??? in my book. He was short, completely bald, and he looked like a grocery cook. But he

had a real sharp mind. Did a dumb thing though. And I told him so. He heard that they were looking for a new president of Chicago's Teachers College South. ??? was still out to change that thing. They chewed him up and they spit him out. They created false charges and they did everything. ??? I knew what happened but I didn't think about it. ??? that doesn't necessarily mean that's what the future is going to be. Administration has changed. Anyhow, with that kind of an advertisement, I couldn't resist. So I wrote a letter that really didn't have a sense of humor. But there was something to look forward to, and that was to work for an administrator. I got a telephone call, I believe, and then a letter. It was a quick response. I was invited up. Do you know Art Penel?

RM: Yeah.

RG: He was one of the people that helped make the decision.

RM: So this was what year then?

RG: 65. By that time I already had decided that ??? over in this doctoral program and I was already constructing contracts of curriculum and so I told Berg that I would be interested but he would have to understand that I would only come if I would be ??? to exercise and develop a new ???. And, I don't know. Marilyn, how can I say it? She gave me support. She lost her typical good sense and said go ahead, apply. I always enjoyed, I mean I knew that this would be ???. But I thought Well, if things work out well, we move on and its not like that type of deal, By that time I had different views of what I really should be doing in that doctoral program. And I made arrangements with the ??? I knew already who were interested in what I was in. University of Wisconsin School of Education. And I thought Well I'll come back up here and see if ???. And I'd just pull out and get me a couple scholarships and I would work on a scholarship degree in education at the University of Wisconsin. So I came back here and thats what I did. We really created, Well, some ??? at that time, ??? right off hand, ??? at that time, a reputabile art person. And I wrote to him. He was out teaching in California and I was curious at that time cause their were people that he had as grad students that would understand what were trying to do. And ???. And at that time, I sent him a description ??? and he said Well, this sounds very interesting but it's twenty to thirty years in the future. And ya know its ???. I don't know if we can ever really achieve it here. It's an effective program in ???. That's one of the reasons that people still use it. It's a ??? program. It allowed all of the faculty to participate in a productive way. That was the original problem I had. Which was the administration, the board at that time wanted to have an art department that was suitable for service in the U.P. as a ??? art department. They wanted a university art department. At that time, all they provided was an elementary program in education. Elementary teaching. About fifteen or twenty ??? students and majors. Kind of a small program. It was a ??? at the time, the

department head, I keep forgetting the ????. Academic responsibility ??? department head ????. Anyway, ????. ????. Josephine Morris ????. They both were good people. They really were. The problem is that ????. We started out with a ????. I did, instead of looking for traditional experiance, I looked for people who had mixture experiance. And often times, the experiance was not directly related but ??? exhibited and acted alike. People who I had confidence were capable that didn't have the credentials that some of the most traditional programs were looking for. And so we really had a crew. A lot of little kids, and mind you, it's ????. Thats when these young folks came in ???.

RM: So then in 1965 you came in. Could you give me some, as you came to Northern, some general insights about the institution at that time?

RG: Well, I can. First of all, there was a sense of excitement in the fact that it was a fine review of the role of administration. Now, it could possibly be that because my first contract was the people who were closer to the administration at that time. And perhaps, ????. ??? the dean at the time, a Griffen...

RM: Tom

RG: Tom Griffen. He was ????. I had to have five interviews. Well, that's one of the reasons I came because that's what I took in ????. The ??? acting vice president. It was a bit smaller institute??? vice president ??? than the whole institution. ????. ????. Luther, Luther, that is. Well, he was an international scholar. I had been around enough. This is the fifth university I have been at. I did teach when I worked in Manitowoc for the University of ????. ??? I'm not familiar with all of that. The rest of it I am quite confident with. The people who ??? the faculty ??? any other institution. ??? people that are confident ????. Like, take Harvard for example. It has the worst art department in the world. They really do. And I mean, it is a loss. It's a scar on the profession. The only thing that ??? graduates ??? is that they come from Harvard and that washes out the ????. ????. It is a shame. Taking the kids money and turning them out that way. You don't do that to them. And so then I came here. I finally figured out that ??? One of the techniques they had ??? they actually changed ??? But they did escape the traditional ??? of college, a teaching college, becoming a university ????. ??? change everything, they had to give incentive to people. They changed the credit hour structure. Instead of teaching 4 three hour classes, why not just teach 3 four hour classes. And naturally that cuts down on preparation time. You have to ????. How could you do that? You've had to reapproach ????. And Berg had made it clear that they were in the process of doing that and that I would have no opportunity to ????. And that's what ????. ??? our department to be as perspective as most departments are in the university. Traditionally, ???, art departments and music department that were at the bottom of production lists. But ????. Oh, before I forget, I have to do the, when I first came they

had already made an obligation to hire someone to supervise education. The ??? happened to be Allen Akhola. I don't know if you know of him but he was the superintendent of the school in Gwinn for ten, fifteen years. ??? because he, too, was interested in this change ??? and he graduated from here. But he was a very hyper person because he was supportive of ??? but he was a native. ????. And Allen did a great service for us and that was ???.

RM: How do you spell his last name?

RG: A-K-H-O-L-A.

RM: O.k. ??? go back, Schaar? How do you spell that?

RG: S-C-H-A-R-R. Two A's and an R.

RM and RG: S-C-H-A-A-R.

RM: Could you just make some comments about the faculty? You said that you would rather rue a new faculty. Well, that was some of the characteristics of it.

RG: Well, alright, I'll tell ya. The first one was Marvin. Marvin Vender.

RM: Oh.. So you're talking about people that are ???.

RG: Yeah. Some of them were. yeah, the reason we hired him was because first of all, he was an ???. He was taking on ??? from Alfred. Its a highly recognizable ??? school. At the same time he had taught ???. And so I moved on to ??? Freeman. ??? I like about teaching is ya don't have to...There's another thing too. One of the big problems is, the university had is that most people don't know ???. ??? educational procedure. You don't necessarily have to get an education first. But you have to recognise the ???. The people don't feel that what you say or what you do is necessarily what people hear and what they think they are suppose to do. It's a totally different world. ??? practical education is working with kids ???. ????. At the same time, ??? makes everything harder, Recognition, and industrial ???. And, well, we cured a problem. One of them was that we had to work on the top floor-oh this was a big burden, they knew this was. They had this brand new building. It was the third floor. At the time, ??? a whole brand new art department. ????. ??? there was no place for ceramic. There was no place for painting. The only place they have here is for ???. ??? education ??? that wasn't designed for use for that matter. ????. ??? the whole building. ????. At that time, the ??? didn't get his money for our air conditioning. It was designed for air conditioning. ????. And so when summer came, we were teaching art up there and ???. ??? we had at that time was when we ??? elementary school ???. electric one. ??? control ???. ????. It was still ??? from the janitors, ???. I knew this was gonna happen. They handled the place like it was a traditional elementary school. ????. ???.

RM: Now, ??? you said the classes were on the third floor of Thomas Fine Arts? Where were the offices?

RG: ??? The whole department was up there. It was very nice in a sense that it was brand new. It was suitable for the fifty kids they had. But you couldn't have a department ???. ??? periods of time ??? the seventies ???. I still feel we were short handed. ??? we should have pretty close to Six percent ??? of population.

RM: Of faculty?

RG: No, no, no. Of students. The student population should be ???,

RM: We were talking about people who left the department.

RG: Right. ???... People who left the first semester of like fifty five. I had ??? in December ??? sixty-six. ???... ???... with us for a couple of years but then he had an opportunity to teach at university of ???. ???... ??? rather be teaching someplace else. There were days where I've gone to the ???.

RM: Now, you changed your mind in sixty-five. You went into a department that was still sort of old style from the ??? practically. It wasn't till the fall of sixty-five that the new program began. So you ??? sixty-six.

RM: So you began that, bringing about the change and bringing in sort of an art and design department into the ???.

RG: In fact, we still have the same program. There was a big change in seventy two or three from the ??? to the bachelors of fine arts.

RM: Well, what did you get before?

RG: Just the bachelors degree. The ??? professional ???. ??? at that time to achieve that. ???... The faculty that would do the job ??? ??? master program ???. ???... And thats what ???. ???... the character of the program was still a ???. I wish I could put that ??? be a bit more academic. But ??? everyone in the department. ???... competitive and ???. And so the ??? ????ological issues. ???... And I'd been taking advantage of it. Somewhere in sixty five I said no I'm not gonna bother with ??? Twenty five years, so, ???. Not even that. ??? Writing and doing new shows and ??? materials ???. ???... I'm just on a ??? perscription. ??? ???... I myself had to be more academically responsible. ??? ???... I got to find out what a burden he put on ???... Because people still use him as the beginning. Hell, I didn't even know about it till about ten years ago ???... ???... Social psychologist. Where are we? ??? Strange people who ???... A furniture designer created huge sculptural pieces of furniture. ???... But I don't think she's that comfortable ??? faculty meetings. Come to think of it, I have been uncomfortable on

occasion, too, simply because ???... ???... You see the character of our program is the basic ??? knowlege that ???. ??? the conference among ???... the basic knowlege of our Western society ??? that all artists ???. So we developed an application that leaves and research ??? . So we start at the general cognates and support ??? throughout the studio. The thing is the people can't learn that unless the studio teacher uses that knowlege directly in teaching. And thats when ???. ???... At the same time people still go to ??? and teach. ??? concepts ???. ??? functions and give directions to the wrong professional advisor ??? the fact I'd like to continue ???. ??? students ask a question and ???. ???... is about to retire. Two more years to go. And the reason he is retiring ???. Education administration ???. ???... At that time much management with concepts of business management ??? based apon communication ??? concepts which I'm really quite familiar with because that was my interest. ???... educational administration, after a certain period of time, the administrator really no longer ???. You really don't see the difference at that point cause you've been with him so long ??? after 10 years you move on to something else. After 10 years, if the thing is going to work, it's going to have to do it without me. We're the first department that ran by rules that published a set of bylaws and we ran all the departments by these bylaws.??? I know that some people make a good living by being department heads I hadn't really explored it much but I'll bet that if would take the time it wouldn't take me too long and I'll be able to point out how much that department has suffered and been diminished by it even though people may think that its really good and at the same time it's really a critical responsibility on the department or the person who assumes chairmanship to treat that ?? as really an important issue in the future not only of the institution they're involved with, but their own future as well. And this is one of the reasons that I'm still here, I'd have been gone 15 years ago but this has been the best department to work in. It's still run by ???. We've had some unhappy times but ???. I've always presented the departments budget completely. Every nickel and dime was distributed to the faculty members. That's how our office money was spent. I could open concerns so that no one could say I've been deprived because of this, that or the other thing. One of the things we did was when we got a new faculty members everyone would be willing to give up some percentage of the budget for the year to get this person a chance to build up some ??? they needed. ???

RM: When you first came here and things were happening, how did the department grow because Northern was going thru a transition to the modern university. How many people would you hire in a year?

RG: Again, in relationship to the department would be dramatic, that we hire 200 percent faculty or two more people or in that case it was four. ??? So the first year that I came within my hiring, I said this is the beginning, four people and the next year ???. In the following year we picked up two more ??? but we were still pursuing growth. There was a time when we actually had 14 faculty members, we dropped down to 13 or 12 back in the first

recession really hit us hard, in 1972. We had a couple faculty members at that time not fully qualified, one of the things was a push to ??? people who had a good record???

RM: You said that you started out on the third floor of Thomas Fine Arts, I remember at one point you had ??? when barracks were part of the ???

RG: About two or three years later we were short of space. ??? I knew at the outset it would be a battle because I knew enough about administration and I even told Roy that this was going to be one hell of a battle. They spent their damn money, built the unit and everyone from the vice president up ??? solved the problem for the next 20 years. ??? the students will support you. I knew that would happen. You have so much hope ??? At that time the replacement for Hiney is, ??? Holly ??? joined us and she got her studio and Marvin got a studio out there??? and so those people went in there and as soon as they got in those offices and started teaching classes. And actually it was our big expansion, we took over two of those quonset, or was it three. We were there for a good 4 years or so. Then we had that fire. Everything was built by hand, we didn't go out and buy it. ??? the chimney, fire bricks and ?? bricks ??? they put it up ??? chopped a hole ??? chimney went up the side of the building ??? filled it with water and threw a bucket in there ???. We did that for a couple of years, 1968 or 69 ??? Then one day they had a fire there ??? some passerby called the fire department. ??? and everyone was on our neck cause we had embarrassed the university.

RM: Now these huts were located, where would they be today?

RG: Well, today, when you enter the drive area, just across from the University Center heading toward the Administration building, well, you go maybe 50 or 100 feet there and there would be a row of quonset huts marching towards the old Kaye Hall.

RM: So they would be between the road and the parking lot towards Cohodas, in there.

RG: Those quonset huts were about 30 or 40 feet north of Pierce, but extending roughly about one or two rooms down in the Pierce building up towards the street.

RM: So they were in the present day parking lot?

RG: Pretty much, and there was a nice walkway past the ??? towards Kaye Hall and thats what happened, people saw these kids frantically throwing buckets of water and looking around helplessly ???.

RM: And so that's where the studios went then?

RG: Just ceramics and then they wanted to close the whole ? down, then ??? that's what they did with that section.

RM: So that goes back to the early 70's.

RG: I retired in 1975.

RM: Weren't you involved at various times with campus planning and stuff like that, and the museum.

RG: I'm going to have to say that's one of those things ??? but I never kept those going. ??? they think a museum is just ??? they don't recognize museums are like icebergs, varied masses under water ??? that's a big problem we have is our gallery space, trying to unload the crates we receive ??? no place to secure them. The concept that I had to make it a ?? museum, we were hoping somewhere in there??? simply to help the university get the support of CCI and I came up with the idea we could build the first building at lower costs from a special ?? of steel that is available, even today, that it would come up prefabricated in a design concept but it was made out the terrific iron that slowly turns to what people might call purple or reds ??? The Picasso sculpture in the city of, Chicagos city center is made of that material ??? and never have to paint it, thats the best part. Really, ??? and I thought that would be ??? and at that time I made a rough estimate concerning the materials and I think I called a couple ??? under a hundred thousand bucks to start us. It was possible. We could even build an adequate art department for under a hundred thousand bucks on this campus.

RM: You mean today?

RG: Today, but see administration doesn't see in terms of weeks, they think in terms of ? and that's the problem, those quonset huts have a long life. The only reason they finally quit was because they were right on concrete ???.

RM: And this is where you held classes, right?

RG: Yeah, sure. The thing that kept the place warm, we had those ceiling heaters. The summer wasn't bad, we opened all the windows. But I think ??

RM: Now how did you work out the problem with the ???

RG: ??? now we have air conditioning but it's ??? though I must confess this last summer ???. Now in winter time ??? so hot you can't???

RM: Now when did the departments, so they were in Thomas Fine Arts and part of it was in the quonset huts, where was the next move, was that in to Lee Hall?

RG: No, the next move was out to ? site. Now we were still doing darkroom work at Thomas Fine Arts ??? I think we'd almost have to ???

RM: Now who followed you as department head?

RG: Tom Capuchio, in 1975. ??? We were trying to get the kids to recognize photography and to go out and shoot photographs. ??? recording their daily life and so there was a lot of kids running around Marquette, photographing anything and everything ??? and there was one kid who ? policeman down in Texas, this kid was an avid and devoted photographer and he was really out to become ?? to catch his life as it happened. He went directly to a local beauty shop and went through the place taking pictures as these poor women were sitting around in their slips and towels around their heads, and they were horrified. ??? And every administrative officer in the school was on my back.

RM: Now your' getting into some interesting stories here, do you have any others about ???

RG: ??? big feet, ? it really looked impressive. ???. big slab of concrete, not much ??? things that happened ??? our kids were the only kids in the whole middle ??? a rare thing in art ??? we're proud of it ???

RM: Were you involved or were you distanced from the whole McClellan controversy?

RG: I remember it but you'll have to jog me a little bit. ??? I wouldn't say we were distanced ?? with our own problems and ?? right, I was interested but when the committess got together I volunteered and I was there and ??? things have to be done and somehow ??? and people slowly drifted away ??? pretty clear idea of the needs ??? at that time there were ??? all the administrative offices were there ??? there was no seperation as there is today.

RM: All of the faculty offices and classes were all around there?

RG: Well west science ??? faculty offices were still over in Kaye Hall and Longyear ??? I kept telling everyone ??? the kind of money you got to put into an art department ??? the capital investment ??? almost all the sciences moved over to West Science ???.

RM: Wasn't this also the time of the common letterers program???

RG: Yeah the whole thing ??? this was Burn;s idea and everything was a 4 credit situation and everyone had a ?? everyone said this is going to be a better deal, you've got your preparation time down sure you have more students or have more longer class hours, ??? each one had ??? And he felt like he believed in an honest ? that ???. Help people attain a goal ?? defined administration as a role for people to cooperate together, to achieve a common goal ??? give it the gas and if it doesn't work, buy a new one. It's an inhuman kind of an understanding, any social organization. It was a period of time though that ??? even when Jamrich came the first few

years. Now there's one thing that I ??? and that is ??? he lost his cool ??? I think he still respected, you could still ??? I'll tell you the situation. He called me in once and said ??? and you people have to come up with an exhibit ??? so we ? on somebody in the development fund, got some money and contacted and rented a circus tent, and we put up this circus tent and then we, I had the students ??? the sculpture in front of the library and in front of Lee Hall was done as part of a demonstration in that tent, that was down around the old football field, across from the Lakeview Area. There was a railroad siding there, they backed the cars up there and people would enter those three or four cars and then they'd come around to an open field.

RM: So where the parking lot of Lakeview Arena is now?

RG: Well, its across from that. Lakeview Arena ??? and then the railroad cars would come in here and there was a siding with a bunch of trees and then a large field and then you'd come to the stadium. And this field was where we set up the tent. People would enter this train that was parked here and then come around ??? We really did put a good show on and those pieces are still relatively ??? you can't do this on shoestrings, you need money, ?? people put their artwork out ??? One night, when my son was about 14, they had a cop that was ??? and I get a phone call ???

RM: You mentioned something that was quite intersting, you alluded to a certain time, maybe in the 70's, that you said there was kind of change that came about?

RG: Well, ??? restructuring of the university, they did that and ???

RM: How did you ??? in the next few years ??? a smaller renovation ???

RG: Many of the ??? you have to be ready to ??? in fact in some respect we did ??? doctor's program ??? develop a pretty good ??