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The Student Designer March 1930

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Rhode Island School of Design

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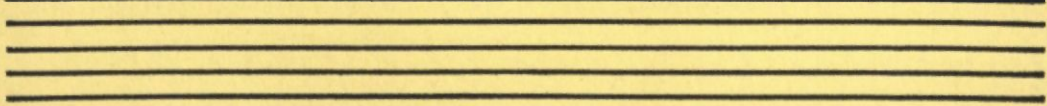
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RHODE ISLAND
SCHOOL OF DESIGN

THE

STUDENT DESIGNER



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THE STUDENT DESIGNER

Published by Students of the Rhode Island School of Design

Vol. 1

March, 1930

No. 4

YOUR GOLDEN TREASURY

YOU have all heard the story of the man who roamed the wide world seeking his fortune, unaware that a treasure lay hid in his own dooryard. I wonder how many of you are fully aware of the richness of the treasure of art which lies at your school door? To how many of you is the museum merely a passageway to classroom or assembly hall, or perhaps a material-cupboard out of which to crib a motif now and then? How many of you visit the museum unless sent there by your teachers? No one would relish the thought that he had stubbed his toe on a casket of gems and kicked it aside as an old box. Yet those of you who have to be sent into the museum are unwittingly doing something very like that.

"Oh, yes," you may say, "we know the museum is full of art treasures, but those paintings are so old-fashioned, and everybody is tired of those old Classical and Renaissance designs anyway." Your self-confidence is flattered by hearing someone or other, who should know better, criticize museums for being too conservative, forgetting that conservatism is the virtue of museums. Because a museum is by its very nature conservative, you are pretty sure that the works of art you find within its walls have passed beyond fashion. With the passing years, great names fall, whole schools of art fade into oblivion. Of practically every object we see in the permanent collections of a museum, we may know that generations of discerning minds have found it good.

A young scientist seeks to know all that older scientists have found out, so that passing easily along paths which they have hewed, he may make a further discovery of truth. A young artist would do well to acquaint himself, to the measure of his capacity, with the ways and means which his predecessors have found serviceable. Thus will he conserve his energies, and by eclectic vision, achieve a new end. Browning tells us of the musician who could out of three sounds frame "not a fourth sound, but a star." So a painter, fusing his observations of other men's ways of work in the alembic of his own spirit, may make not merely another picture but a masterpiece. Moreover, he who is able to fuse the most dissimilar elements is likely to achieve the greatest distinction. An artist America is most proud to claim is James McNeill Whistler, and he found in the art of the Far East the clue to the fulfillment of his own most personal expression.

Use the museum as your aesthetic thesaurus. If you have a problem in area cutting, see if the Japanese print makers have not something to tell you. Are you troubled as to how to distribute bright colors over a design: go up to the Persian Room, and perhaps you will find inspiration in the miniatures. How shall you successfully accomplish a composition of figures within a circle: ask those consummate masters, the Greek cup painters. Do not copy, emulate. If you wanted to climb the Alps, you would be a very foolish adventurer if you sought to scale those dizzy, treacherous peaks without a guide. If you desired to attain the highest peaks, you would even rope yourself to the sure-footed mountaineers who knew the way. And so to you who aspire to climb the difficult pinnacles of art, I say, tie yourselves to the masters; let them pull you over the rocky places, and perhaps in your fresh young enthusiasm you may reach the stars

M. BANKS.

The Student Designer

EDITORIAL

To our advertisers we owe a great deal of gratitude. Without their support our school paper could hardly hold its own in spite of our best efforts to make it a success.

We are not only grateful to our advertisers, but we are undeniably benefited by the advertisements placed by them in our "Student Designer." Surely, in glancing through the ads in our publication most of us will come upon many familiar names; and those of us who are not so well acquainted with the city of Providence will be glad of this opportunity to be informed of the names of prominent concerns which may be of service to them in the buying of artists' materials, business equipment, and also in the selection of clothing.

As "one good turn deserves another," let us, in return for the support of our advertisers, likewise give them our support.

Assistant Editor.



"THROUGH WORK COMES SUCCESS"

Our school paper, like ourselves when we first entered as Freshmen, is still in its youth. Alas, it cannot do as we and become independent; it must depend on everyone's help to make a name for itself. Hence, it has not yet had a chance to show how worthy we can allow it to become.

If everyone does his part, there will be no chance for ridicule or disappointment.

The staff for the most part is as new to the duties of a paper as the paper is to the students.

"Through work comes success," so let us work and make "The Student Designer" a real paper.

ART DEPARTMENT

Mr. Farnum Gives Talk in Attleboro on "Art in Industry"

Mr. Farnum gave an interesting talk on "Art in Industry" at the spring exhibit of the Attleboro Museum of Art in the galleries of the public library. He divided the subject into three sub-headings:

1. Art in industry or the art of Manufacturing.
2. Art in merchandising.
3. Art education—education enough to produce quantity and quality as well as beauty.

Mr. Farnum gave the men a hint that more care was being introduced into the color and cut of men's clothes. He also gave the history of the "stylist" and why the so called "stylist" had been established. He went on to tell that art is being recognized as a necessity in the many different industries of the country. The reason for this is because the manufacturer must sell his goods, and in order to do this, his goods must have attractive lines, color, and design to compete with his neighbor and fellow manufacturer.

Mr. Farnum said, "The Rhode Island School of Design seeks to help the students and to meet the problems of the students as well as the manufacturers of the Attleboros in every way possible, and any suggestions will be appreciated at any time."

The exhibit that opened on March ninth contained paintings by Robert H. Nisbet, National Academy; Miss V. Helen Anderson, now studying in Europe; and some of the work by the students of the Attleboros, attending the Rhode Island School of Design.

MECHANICAL DEPARTMENT

Following up Mr. Farnum's suggestion that the Rhode Island School of Design should consider itself more as a unit and less as a series of departments, at the same time realizing that the system of specialized work offered by the School and demanded by the world outside necessitates the maintenance of these departments, Mr. Hurd, of the Department of Mechanical Design, advances the suggestion that an education of the student body as a whole in the personnel, principles, endeavors and results obtained in the various departments,—this education to take the form of articles from time to time in "The Student Designer," each one on a different department—would go a long way toward letting one-half of the School know what the other half thinks, is, and does, thus making for a closer understanding of our common Alma Mater,—"Design."

To start this idea on its way, he has prepared and submitted the following article on the Department of Mechanical Design:

The Department of Mechanical Design became recognized as such about the year 1879. The earliest recorded department-head was the Director of the School, Mr. Edward Rose, in 1882. He was succeeded by Mr. W. S. Locke, the next Director of the School, who in turn gave way, in 1908, to the present head of the department, Mr. John A. Taudvin.

Mr. Taudvin, in addition to being the head of the department, is also a graduate of the School, having been the twentieth student to receive its diploma. His invaluable training in the days before he assumed his leadership,—in pro-

duction, management and as Consulting Engineer,—has given him the perfect insight and background which his responsible position demands.

From the very start, Mr. Taudvin has been persistent in his endeavors to make his department a practical one,—one from which the student may be graduated into a waiting or created position, match his stride to the always existing small difference between theory and practice with as little lost time and effort as possible, and then drive on to the best that the position has to offer.

The accuracy and efficiency with which this aim has been developed is well attested by the fact that no graduate of the Department is without work in the general line for which he prepared himself,—the majority of them, even from recent classes, in positions of responsibility and good salary.

Just to give the general student-body,—not excepting the students of the Department itself,—an idea of some of the success which has come to some of its former students, a few of them with their present positions, are given herewith:—

Mr. Henry Buker, Vice President of Brown & Sharpe M'f'g. Co.

Mr. A. J. Thornley, Manager Narragansett Machine Co.

Mr. Norman Earle, Sales Manager, Potter & Johnson.

Mr. Frank Nolan, City Engineer of Providence.

Mr. Frank Waterman, Commissioner of Public Works of Providence.

Mr. M. J. Higgins, (recently deceased) Building Inspector of Providence.

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Mr. Arthur Bainton, Mechanical Superintendent of Brown & Sharpe M'f'g. Co.

Mr. Benjamin P. Graves, Chief Engineer of Brown & Sharpe M'f'g. Co.

Mr. J. E. Makant, Chief Tool Designer. Potter & Johnson.

Mr. W. P. Ingham and Mr. G. D. Perrin, Ass't Engineers on the new Scituate Reservoir.

Mr. R. S. Black, Plant Engineer of Entwistle Co., Inventors and Engineers.

Mr. P. Holton, Chief of Construction Engineering, U. S. Finishing Co.

Mr. C. S. Barningham, Sales Manager, New England Butt Co.

This list mentions only a few of the Engineers in all parts of the world who owe their present positions to the training they received while students of the Department of Mechanical Design.

Throughout its entire growth, Mr. Taudvin's basic principle has been the sound, proven engineering truth that "a thorough grounding in the fundamentals of the subject is the backbone and essential requirement of any engineering or allied subject." To the students, while in School, this sometimes seems a waste of time, a monotonous repetition of detail, undue "fussiness." But the number of men who, after being graduated, have returned to thank the Head of the Department for his untiring efforts along this line, or to tell him how they have found their lack of application to these same "details" a bad handicap to them in their work, are legion.

Mr. Taudvin, in May of this year, will have completed a quarter of a century of efficient, painstaking service to the Mechanical Department, a fact of which

the Department is,—and the School as a whole should be,—proud. The Department under his leadership has been developed to a point where it is recognized as the best of its kind in the East, which practically means the country, not being surpassed by the larger colleges of which Massachusetts Institute of Technology is about the best representative. Members of the Faculty of this and other Schools have visited the Department and have expressed their surprise at the quality, quantity, and thoroughness that is evidenced in the system which he has followed from the very start,—a system which is maintained up to the last word in modern developments.

This, in brief, presents to the student-body one of the allied Departments of "Design,"—its start, development, principles, aims, and certified results. We ask that all receive it in the spirit in which it is written,—that of trying to make the School as a whole better acquainted with one of its component parts, that we may be,—as the articles on the other Departments appear,—increasingly proud of ourselves as individual students, but more particularly proud of all of us as "Student Designers."

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First Clavilux Installed

The walls of the Bal Tabarin, in the Hotel Sherman of Chicago, are the surface on which paintings are now done with light.

Some years ago Thomas Wilfred invented an electrical "organ" which projected light in varying tones instead of music. A few days ago the first practical installation of his "instrument," which he calls the "Clavilux," took place.

The walls of the ballroom, about three thousand square feet in area, had depicted on them, by means of the color organ, a series of multicolored paintings. First a stately Grecian temple, set against a sky of infinite blue was shown. This dissolved and was molded into an interpretation of the heavenly nebulae. Figures were painted on the walls. Weird seascapes, dramatic sets, and all sorts of interesting shapes followed, in rapid or gradual succession at the command of the artist at the keyboard.

It is expected that the machine will be used soon for rapid changing of stage sets. While it is still in the experimental stage, it is already capable of wonderful accomplishments.

Perhaps its progress may be as rapid as that of the vitaphone which was unheard of three years ago. Certainly it promises wide use in the Theatrical Profession.

Scenery for the future will probably be projected by light. Color schemes in interior decoration can be altered. Any number of projectors may be operated from the one keyboard, and they may be arranged so as to furnish the entire color scheme not only for one but for a series of rooms.

SATURDAY CLASS

Elementary Costume Design

The Costume Design Class is divided into three groups according to ability. These students draw from models selected from the class. Original drawings are made, based on the principles of costume design, including proportion, color, line, and material.

Costume Design is becoming very popular with both Junior and Senior High School Students, as is shown by the size of our classes.

The Students are enjoying the work and feel that they are getting a good start towards Miss Allenson's advanced class. Some are looking forward to entering the Day Classes when they finish High School.

A SATURDAY STUDENT.



OUR COVER CONTEST

The results of our "Student Designer" cover-design contest were most gratifying to all concerned, both in the number submitted and the originality of the designs. Edward Caione's cover-design, which you see now on the outside of this edition, was unanimously voted on as being the most attractive, and most suitable for our needs. The next in line was that of Warren Pendleton, a most pleasing arrangement of lettering.

Several more interesting cover-designs of various types were submitted by E. S. Maher, S. Bartigian, N. Willard, R. Chauffy, R. W. Hathaway, Jr., H. Rustigan, M. Lord, C. M. Dayton, L. Spadaro, and C. Foster. These cover-designs are now on exhibition in our library. We wish to express our thanks for the co-operation received from the students in making our contest a success.

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Color in Dress

"Dressing up" to our own individual coloring of eyes, hair, and skin is not a new procedure. It was practised in ancient days by the few who had that mysterious gift of recognizing color harmonies. Our great grandmothers, however, would hardly have considered studying color relations for such a purpose.

Today, people interested in the field of design and color have taken it upon themselves, through study and research, to impart their knowledge of color in regard to dress to others.

In a talk before the Tepia Club, a group of the wives of young professors of Brown University, Miss Jessie Burbank gave an interesting color review, accompanied by living models.

The color review was demonstrated by a group of girls from the Rhode Island School of Design who displayed the colors of the spectrum in the different colors of their gowns. Color harmonies were illustrated in this way—close harmonies when hair, eyes, and skin were all in one color range; strongly contrasted harmonies when the color of the

gown was a complimentary note to the model's personal coloring.

An explanation of color terms, differences, and harmonies was given by the use of color charts. Miss Burbank traced the spectrum circuit by groups of the colors in which the girls appeared individually, showing in what way light and dark, intense and neutral colors, as well as the textures of materials may effect the personal appearance.

The girls who acted as models were Ruth Allen, Frances Adams, Mildred Berkander, Madeline Cady, Alice Capotosto, Opal Dunn, Abby Kelly, Dorothy Lamoreaux, Hope Merrill, Verna Nelson, Hope Pickersgill, Virginia Shabeck, and Martha Webber.

H. M. P.

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SOCIAL NOTES

"Artist's Ball"

The annual costume party will be called "Artist's Ball" this year and will be held in Memorial Hall. The new feature will be that instead of choosing a period and a series of episodes to illustrate the period, there will be a program of interpretive dances interspersed by general dancing.

These dance groups will be trained by Miss Lillian Granzow, formerly with Miss Ruth S. Denis and Mr. Ted Shawn.

Besides her work with the Denishawn School, Miss Granzow has appeared with Fokine and Fokine with Pavley and Oukrainsky of the Chicago Opera Ballet.

For the past four seasons she has been director of the Detroit branch of the Denishawn School for Dancing.

Students and guests may choose their own costumes. Prizes will be awarded for the most artistic and the most ingenious costumes.

Suggestions for costumes will be put up in the library, and the Design Department will be glad to help anyone in carrying out ideas for costumes.

No one will be allowed on the floor at any time in the evening who is not in costume.

The possibilities for expressing originality and individuality are unlimited and, therefore, this will be one of the most interesting costumes parties we have ever had.

The date is April 25th. J. W. B.



Music an Asset to Art

Instinctively some people are attracted to the best in art, as in poetry and music, yet they cannot see a relationship

between art and music. This probably accounts for the small percentage of the student body present at Memorial Hall concerts.

Since items of the school curriculum everywhere are based on science, and since that subject is not missing from our schedule of studies, it will be well for us to make a simple analysis of music in relation to our work. For instance, in precisely the way that the parts of a machine are arranged so that each part involves a definite relationship to the whole, so in music, each detail of rhythm, balance, and harmony is involved in the structure of a composition.

The structural engineer, too, may feel that he has no work similar to that of a musician, but a study of the two types of work will show that there is a mutual dependence on science. Just as truly as a designer of a structure requires knowledge of properties, materials, and ability to calculate stresses, so does a musician know whether there is balance of tone or form in his conception. In short, the mechanical designer and the musician are artists just as truly as the free-hand designer. They each have a message of humanity, nature, beauty, and truth to tell in their own way; but there is a common scientific approach to their various ends.

The science of the Arts has such vast proportions that we are not expected to have a knowledge of detail. It is evident that through the presentation, development, and recurrence of a musical theme there is design. Therefore, attendance at the concerts in Memorial Hall will give more chance to compare music with our everyday work and we shall thereby acquire a more accurate understanding of art in its widest fields of application.

THE DIFFERENCE BETWEEN AN ETCHING AND A DRY POINT

A very interesting talk on etching was given at the Attleboro Museum of Art by Robert Nisbet, N.A., and while he was giving his demonstration he also showed the difference between an etching and dry point.

Mrs. S. M. Stone, president of the Museum of Art, and Mr. Nerney, a very intimate friend and schoolmate, introduced Mr. Nisbet.

Mr. Nisbet said, "All that is needed for an etching is some copper, wax, a needle, acid and a press." Mr. Nisbet first heated the copper plate just warm enough to melt the wax; the best wax to use was beeswax. He rolled the wax with a roller until the plate was covered with a thin coating. "In order to see what kind of lines you are making you have to smoke it with a piece of tape, leaving a small coating of black over the plate." Then this plate was passed around through the audience and different ones wrote their names or drew something upon it. While the plate was going around, Mr. Nisbet showed the difference between dry point and an etching. He showed us the diamond because it scratched the copper easier than a needle.

During his talk he answered questions which anyone wished answered. One question which was asked was, how many prints could be printed from one etching plate? His answer was that it all depended on the etching,—if the lines were bit with acid very deep it could print more prints than if it wasn't. Mr. Nisbet then proceeded to print the etching which the audience had helped to make. He said, "The printing of an

etching is as much an art as the etching itself." Just as he was making the last print of the evening, everything went dark, and the cause was found to be a blown fuse, and the printing and the talk was concluded with the candles and flashlights.

Mr. Nisbet showed a few of his etchings in his gallery exhibit which has been on exhibition for the past two weeks.



WINNER IN LOEW'S CONTEST

One of the winners in Loew's unique film contest held recently in connection with the showing of "Lummox," was George R. Euart, a freshman in the evening-school classes. The object of the contest was to submit advertisements concerning the picture "Lummox" which would be suitable to run in the theatrical page of the "News-Tribune" during the showing of the picture. Mr. Euart submitted two excellent specimens, the winning one being published in the "News-Tribune."



Art Club Formed at R. I. C. E.

An art club has been formed at R. I. College of Education. The chief objective of the club, of which Miss H. C. Rieng is president, is the stimulation of art interest through a sponsoring of art exhibits; creative work of members; lectures by people outside of the college proper to broaden conception of art; and some work and appreciation along educational art lines.

MODERN ART

The Museum Exhibit

Much interest has been aroused in Providence, and particularly in our school, by the modern art exhibit of French paintings now hanging in our museum. Many of the students are undecided as to any definite opinion on modern art. The more advanced students seem better able to understand the new art than the less experienced pupils.

A great many of the visitors who have come to our galleries during the present exhibition find that they cannot appreciate or understand modern art, as it is represented by the French modernists. Although they may come to the museum with open minds, many leave feeling uncertain of their opinion. All of which leads me to a question I would like to ask—If the majority of people cannot understand or appreciate modern art, what is its use? After all, the artist cannot, or should not, paint for himself alone. We all want to find pleasure in art, although some of us have not the talent nor the time to attempt to become artists ourselves.

It is my opinion that the modernist should translate his thoughts more clearly, so that the layman as well as the artist may enjoy them.

The technical side of painting has absorbed the attention of the modernist, and made all else secondary in importance. The subject and sentiment is sometimes, unfortunately, entirely omitted. The public looks for some Idea expressed in each picture, and is much disappointed when it is lacking.

Through the ages people have derived much pleasure from art, although many

of them have had no definite knowledge of its technical side. The paintings of the Old Masters have lasted year after year because of their human appeal. And that, it seems to me, is what the modernist's painting lacks.

Personally, I think modern art is very interesting, and that is all. It does not awe me nor stir my emotions, as some paintings have done.

EVA KORENBAUM.



Portraits Prominent in Fifty-first Annual at Art Club Show

One of John R. Frazier's most brilliant portraits dominated the gallery "across the street" in the annual show. Mr. Frazier has given special attention to differentiation of surfaces to afford texture. His sure control of pigment is obvious in the masterly painted face and hands, while the studied relation of mass against mass is a lesson in painting in itself.

Close to this portrait of "Erik Green" hangs Wilfred J. Duphiney's portrait of "Marie." No more exquisite compliment could be paid to womanhood than this canvas. No lovelier ode could be written. "Marie" is among the most charming paintings shown in the gallery, and may be listed as one of Duphiney's best works.

Diagonally opposite is hung Stephen Macomber's "Priscilla." This is a fine piece of color orchestration. It is capable of arousing aesthetic reaction because it is scientifically arranged.

Mr. Macomber has organized a work of art by utilizing subject matter as a means of establishing pattern and rhyth-

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mic color. The entire canvas has a rich tone which softens the otherwise too hard light smashing against matter.

Preference seems to have been indicated by corners, for a third one holds one of the finest landscapes I've yet seen. It is by Frederick Sisson, and might well have been hung among the masterpieces now being shown in the Radeke Museum. It is interesting to note that in his rise in painting circles, Mr. Sisson has carefully secured his position by progress in the critical literary field, also. The reference is to a series of constructive questions published in the "Journal" of March 16th. Mr. Sisson has a well balanced, harmoniously colored canvas. The "State Road" indicates more individual expression than any painting in the show. It takes courage to do such a painting.

Movement is accentuated by the angular sequence in telegraph poles and by graduated values. Repetition of color notes such as house and fence add to the exceptionally beautiful scene. Story telling has been eliminated and color made dominant.

In the small room, Grace Allen's woodcuts provide graceful design. "The Guardian of the Border" is perhaps the most striking. Mr. Chester Dodge says, "The precise work in that one woodcut is of a value above that of most of the paintings in the exhibition."

Antonio Cirino, of the Faculty of R. I. S. D., received the prize of \$150.00 for his brilliant little canvas, "Winter Morning." Miss Eliza Gardner, of whose work little has been seen lately, had an unusually sparkling canvas called, "Gas Factory."

BOOKS FOR THE ART STUDENT

The American Magazine of Art this month has in it two very worthwhile articles: "The Arts of Humanism," by Charles Moore, National Chairman of the Commission of Fine Arts, in which Mr. Moore tells where the arts and artists belong in our day. "To the Contrary and Notwithstanding," by Pierce Butler, Ph.D., Dean of Newcomb College, New Orleans, should interest anyone who is art-minded.

The library has on hand some mighty fine books on modern art, which should prove to be of great interest to anyone who would like to know more about the artists represented in our present exhibit on "Modern French Art." Included in the library's book list is a recent book by Jan Gordon, called "Modern French Painters," in which almost every man in our exhibit is treated at length. Another book, by Frank Vane Phipson Rutler, is called, "Evolution in Modern Art," a study of modern painting, dating from 1870 to 1925. This contains thirty-five plates.

For the portrait painter, let me suggest a very good book on "Portrait Painting," a history by Herbert Furst. This book contains one hundred and sixty-six illustrations beginning from the very earliest portraiture to our day.

"The Art in Painting," by Albert C. Barnes, is an extremely good historical book on painting beginning with the Giotto and ending with living painters.

Another new book, "A Primer of Modern Art," by Sheldon Cheney, contains one hundred and seventy-five illustrations.

YAGHIJAN.

A LITTLE HUMOR

By Bartigian, '33

Two elderly women wanted to visit the school. Mr. Farnum couldn't find anyone to take them through so he called the janitor. Now the janitor is a very smart man. He got his knowledge by picking up different things here and there. Not cheap newspaper knowledge like other janitors but high class stuff like Strathmore, Duplex, etc.

Well anyway, he started off with the two ladies. The first stop was Miss Gardiner's still-life class. After they viewed the class, the janitor had a hard time explaining that the still-life was not the class but the subjects they were painting. On they went through the building then over the bridge to the fifth floor of the textile building. Mr. Cirino's class inspired them. Mr. Cirino looked like a cat with a ball of yarn while he was explaining the lines in a mechanical perspective problem.

From the fifth floor they slid down the bannister to the portrait class. Mr. Frazier was criticizing Miss Kenyon's painting. "Take those uninteresting things out," he told her. The janitor thought Mr. Frazier was talking to him so out he went with the two ladies. An idea came to him that the women would be interested in the work he was doing, so he asked if they would like to see the boiler-room. "I could tell you a lot of things down there," he said. The two ladies looked at the janitor, held up their noses, and walked away.—"Dern clever these janitors."



Strange as it seems, most of us do not know Miss Ashley's name now.

The Freshmen are so dumb, Mr Vaughn has to speak to them on the top floor so that nothing he says will go over their heads.



Students come to school to fill up their heads, but most of them go out and fill up their stomachs.



Jessie Cole says, "These painting-classes remind me of a Jewish clothing-store—We're always looking for values."



If resting was a course in the school, most of us would be honor students.



George: "Got a match?"

Belgarde: "Only one."

George: "Well let me use it, and I'll give it right back."



Jessie Cole and Jennie are going to the costume party disguised as a salad. Let's hope they don't forget the dressing.



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The High Road to France

Colonel H. Anthony Dyer spoke to the students at a mass meeting held in Memorial Hall on February 28th. The talk was called, "The High Road to France." Colonel Dyer stressed the simplicity of French peasant life and the contentment it brings.

Normandy on the banks of the Seine with its green fields, and grazing cattle, its domesticity and quaint costumes is typical of French peasant life. The peasants have an air of sincerity about them, of character and living. There is no camouflage or deceit.

Marketday at Notre Dame Square in Caudebec-en-Caux presents a scene composed of quaint costumes. Lords and ladies of the chateaux, curates and priests, peasants and merchants, all come to buy.

While America has mass production down to a science, articles, such as butter, cheese, and foodstuffs are of better quality when hand made. In fact, the finest dairy and farm products of the world come from the Seine Valley of Normandy.

There is plenty of drink but few drunkards in Normandy because of the natural life of restraint which the peasant leads.

After the war people of France rushed to the cities, but now they are returning to the country. France is not Paris but the country.



Lamentations of a Copper Plate

by "Ann Etching"

Mine is a weary life! A student buys me and grumbles because he thinks I am not worth a dollar. He covers me

with GROUND and SCRATCHES my face with a needle that says: "I think he has designs on you, my friend. But then, you get my point!"

He lets the acid bite me and after I have had my bath he scrubs me with denatured alcohol and expects me to shine with coppery good nature. Many times I am forced to give him bad IMPRESSIONS of me, but can he hope for better while he insists upon pushing my face into wet paper? Of course I do enjoy the SMOKING allowed me; but "Waxy Tapers" really SMOKES very well also, though I must admit that only once has he been a match for me. However, I suppose life might be more difficult and after all one need not be as black as one is inked!



It took Ashodian a whole day to make his greatest painting. It is called "A Day." He painted the day as it passed. Morning, afternoon, and night on one canvas. At first he painted the dawn. Then the sun came along and before he could get a good painting of it, the sun went down. Ashodian began to get mad. The day began to get dark. Finally at night he painted the whole thing black and called it "A Day."

ARTISTS' MATERIALS

and

Drawing Materials

Photographic Supplies

Kodaks and Motion Picture Cameras

Charles S. Bush Company

244 WEYBOSSET STREET

PROVIDENCE, R. I.

ALUMNI NOTES

Mechanical Department

Henry (pitou) Crepeault of the class of '24 is now an evening school teacher in Woonsocket, R. I. He is also connected as a draftsman of the Slatersville Finishing Co., Slatersville Engineers, and a member of the Alumni Association of this institution.

Bill Overton of the class of '28 gave the boys of the Mechanical Department a talk on the work he has been doing at the Bell Laboratories. Bill is now attending the Tri-State University in Indiana.

George Hamel of the class of '28 is assistant designer of the new Hillsgrove Bridge at Hillsgrove, R. I.

Joe Suncio of the class of '29 was in one day last week; Joe has been working at Brown & Sharpe's.

Charles (whap) Hurd of the class of '29 is designing at the Maine Electric, Portland, Maine.

Robert Coppage of the class of '29 is now employed by the R. I. State Board of Public Roads.

Architecture Department

Concerning the graduates of the class of '28, we learn that Roland Brown is at present employed as a draftsman for the Otis Elevator Co. of New York.

Robert Pohle, who has been until recently in New York with Mr. Brown, is at present with the Triad Radio Tube Co. of Pawtucket.

Thomas (Tom) Murphy has returned from a recent trip through Florida.

Byron Englebach left Woonsocket on February 12th for New Orleans where he hopes to make connections with some architectural firm.

Of the class of '29, we have Chester Cola who is at present employed by the architectural firm of Coolidge and Shepley of Boston, where he has been for quite some time.

Joe Kane is doing structural drafting for Albert Kane of Detroit.

Lodias Allard, '29, has until recently been employed by the architectural firm of Albert Harkness of Providence.

This much for former students who for any reason discontinued their studies here before graduating.

Carl Milton Krantz of the class of '30 has been employed as assistant time-keeper for the Lane Construction Co. Mr. Krantz at present is taking a North-eastern extension course here in Providence.

Charles Gingras, also of the class of '30, is now employed in the designing room of the Apponaug Print Works.

Charles Fisk, '29, has been for sometime with the firm of Seabury (mill architects) in Woonsocket.



EXPERIMENT TRIED WITH FRESHMEN GROUP

A new experiment is being made with the Freshmen group.

In order that the student may get some of the fundamentals necessary for the modeling and structure of cast drawing illustrated by the human figure, arrangements have been made so that they are now enabled to attend the life classes once a week.

So far the class has been a success. Whether this holds true in the future remains to be seen, if so, there will be a chance for the furtherance of this course.

Gallery talks, in connection with the exhibition of Modern French Painting, are being held in the Museum, on Friday afternoons from 4 to 5 o'clock. The following is the list of lectures:

Prof. W. S. Taylor	March 14th
Prof. William Dighton	" 21st
Mr. H. Nicholas Brown	" 28th



ART SHOWS IN PROVIDENCE

R. I. SCHOOL OF DESIGN

Loan Exhibition of Gothic Tapestries, Modern French Paintings

Open through March

PROVIDENCE ART CLUB

Fifty-first Annual Exhibition of Paintings, Sculpture, and Prints

Through April 6

TILDEN-THURBER GALLERY

Exhibition of Drypoints and Etchings by Frank W. Benson

Open March 24

N. M. VOSE GALLERY

Exhibition of Portraits in Oil by Jacob Binder

Open March 24

MAUK-MURRAY GALLERY

Exhibition of Paintings and Prints by Robert H. Nisbet, N.A.

March 26-April 19

DANA RICE GALLERY

Exhibition of Paintings by Rhode Island Artists
