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The Student Designer April 1930

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**STUDENT
DESIGNER**

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THE STUDENT DESIGNER

Published by Students of the Rhode Island School of Design

Vol. 1

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No. 5

THE ART TEACHER

Some of us are born to create worldly things while others are born to appreciate and consume them. In this complex life most people are consumers of every day commodities and as such they have many needs. Their choice of them is indicative of an intellectual and aesthetic development. It is the mission of the art teacher to establish the appreciation and understanding of choice things as a rightful possession of every child and to unify them with the enjoyment of goodness and truth.

The child grows in power as he acquires possession, first of the achievements of civilization and secondly as he becomes master of the forces of his environment. Art is an achievement of civilization and as such it constitutes an important part of the child's inheritance. It is for those born with creative power to add to past accomplishments and to venture into the unexplored, but it remains for the art teacher to create an appreciative public for these expressions. A finer public taste means better artistic achievements, better public demands mean new impetus for the creative genius.

Good taste like every enduring racial quality must necessarily be developed in the child at a very early age. The art teacher is therefore concerned with the child, first as a living being possessing powers of action and reaction and secondly with the task of unfolding to him those spiritual forces which make for a

richer and fuller life. The child becomes the focal centre of the teacher and she therefore dedicates herself to the understanding of his thoughts, emotions, tendencies and aspirations that she may effectively and intelligently guide him toward predilections where he may rise to his greatest realization. Those training for this work must assume a task of great responsibility. The type of art instruction, the breadth of art policies and the richness of content make for cultural values which become permanent assets of the individual and of the nation. The teacher of vision endeavors to guide the child to ideals and accomplishments yet unattained and to stimulate aspirations and hopes yet undreamed. No one can lead without full knowledge of the goal and without full knowledge of the road thereto. No one will follow enthusiastically unless the leader has instilled in him a faith undaunted and a courage unabated. The teacher must therefore be one with a large personality, with a great soul, with inspiring leadership, with optimistic outlook, with profound human understanding and with a love and devotion to her task that grows younger with the years of labor.

She is a great art teacher who loves children first, who possessing a profound and sympathetic understanding of the fine human relations of man to man believes in the exaltation of beauty in all common things of life as the first step toward the realm of eternal happiness.

She is a great art teacher who believes that the element of beauty transcends all the things of our daily lives from the masterpiece consummated with passionate love and reverence for idealistic beauty to the common every day utensil in the household. She is a great art teacher who possesses so great and genuine passion for the work she professes that her own accomplishments become an everlasting source of inquiry and inspiration for her pupils. She is a great art teacher who can see through the eyes of youth, who can sense and sympathetically recognize his childlike concepts and who can perpetuate and preserve the qualities of childhood originality, truthfulness and spontaneity. She is a great art teacher who stands for the democratizing of the love of beauty and for the selecting and encouragement of unmistakable creative talent. The great art teacher, then, is she who through the encouragement of beauty in clothing, homes, common articles and surroundings has contributed to the education of youth, to the end that life itself may be rich and full of better relationships and understandings, of tolerance, of individualistic ideals and of faith in the goodness of humanity.

I Love To Teach Art

I love to teach children ART because it is a great and noble service; because Art is the greatest spiritually uplifting force that keeps man from relapsing into savagery.

I love to teach children ART because I am helping to build the character of the future citizen and in teaching I am dealing with the intangible, with the most potent factor, with the most illusive of all things in life, the human mind.

I love to teach children ART not for the monetary reward it offers but for the altruistic service it affords.

I love to teach children ART because it develops in them the love of God and man-made things, and I release in them inherent powers of expressing beautiful thoughts, beautiful things and noble deeds.

And I love to teach children ART because the enjoyment of beauty, of goodness and of truth is a Divine right from God.

A. CIRINO.



R. I. CHAPTER OF A. I. A. ENTERTAINS ARCHITECTS

On Thursday, April 24, the Senior architects of R. I. S. D. were the guests of the Rhode Island Chapter of the American Institute of Architects.

An enjoyable program was arranged as follows:

N. M. Isham, head of the architectural dept. and A. I. A. member and chairman of committee on education, met their hosts at 100 Westminster Street for inspection of the National Bank Building. From here the party proceeded to the Empire Street branch of Old Stone Bank. Following inspection of this late structure they were taken to the Providence Art Club to the chapter's April meeting, with supper at six forty-five.

The architects wish to thank the chapter for their interest and kind hospitality.



Yaghian—Mr. Frazier is the best portrait painter this side of Pawtucket. He's always a few jumps ahead of the others.

Wilcox—Why wouldn't he be? Look at the legs on him.

EDITORIAL

Contribution Boxes Ignored

Apparently the students do not realize that Contribution Boxes have been placed in the sundry buildings as receptacles for articles which are to be published in the "Student Designer."

How can the students of the school expect the paper to be a success without support from each and everyone?

A few people have acknowledged our appeal for contributions, we are publishing their articles and appreciate them immensely.

Some other pupils have very conscientiously dropped in a few pennies, evidently thinking contribution always means money.

It's articles of interest to the student body that we want. If you have any news pertaining to the school, write it up and drop it in the nearest contribution box.

Any articles deposited in the respective boxes within the next three weeks will be published in the next edition which will be the last for this year.

Pupils, show your school spirit and help us make the last edition the biggest and best of the year. It is to be a commencement number.

The Editors.



ALUMNI NOTES

Lyman G. Slocum, class of 1925, and J. Clifford Williams, class of 1922, will attend the next session at the Ecole des Beaux Arts, Palais du Fontainebleau, France, to study architecture.

While abroad they are to visit France, Germany, Austria, Italy and Switzerland.

ART CLUB EXHIBITION

By Asa S. Randall, Henry J. Peck,
and Milton R. Halladay

The drawing and painting exhibit at the Art Club open April 22, to March 4, contains some very interesting etchings by Henry J. Peck, well known Providence etcher, the best being "Veterans" and "First Baptist Church," which are very fine. Mr. Peck used good value and fine detail in dealing with this more or less overdone subject, "Evolution," which showed the growth of the city was also notable.

Mr. Randall, a teacher at Classical High School, has some pastels of R. I. scenes. Although Asa Randall prefers pastel he also uses chalk and charcoal. Most of Randall's work is done during his spare time Saturdays, holidays and nights. A large amount of his work is memory drawing.

The Halladay group of Cartoons, although not of a fine art nature, were very interesting. "A Fine Old World," showing a citizen sitting on the world with Miss Indian Summer beside him contains some good cartoon technique.



SATURDAY COSTUME DESIGNERS

The Saturday morning Costume Designing Class consists of about thirty pupils. At present the class is specializing in a specific problem each week. They have already designed sport costumes, evening gowns and street apparel for the modern women. To aid the students in acquiring symmetry of lines and proportion, various members of the class act as models.

NEW BOOKS AND CURRENT MAGAZINES

"Art and Understanding," a magazine published twice a year, is just packed full of interesting comments on the current exhibitions of New York.

For the painter, who seriously wants to know something of the history and the how, or technique of oil painting, I would suggest C. Moreau Vauthier's, "The Technique of Painting." It not only contains what the name implies, but gives interesting talks of famous artists. This is not a new book, but many students have been helped by it.

Anyone who has read "The Art Spirit," by Robert Henri, will agree with me that it is one of the outstanding books in our library. Mr. Henri was a great teacher, and this book contains many "do's" and "don'ts" for the portrait student that will prove worthwhile. Let me quote a few lines from his book. "The model will serve equally for a Rembrandt drawing or for anybody's magazine cover. A genius is one who can see. The others can often "draw remarkably well."

The library has recently acquired a wonderful book for art lovers, especially painters. It is by Emma Bellows, wife of the famous George Bellows, who has published with the help of Henri, the best works of her late husband. "The Paintings of George Bellows" will be a treat for you, though you cannot take it out of the library.

D. W. Prall of the University of California has written a book called "Aesthetic Judgment." Primarily written for the college man, I see no reason why intelligent art students cannot assimilate what Professor Prall has to say.

A book which you will probably like better is titled "The Analysis of Art." Professor De Witt Parker of Michigan is the author. This book, he says, is an enlargement on a series of lectures which he gave at the Metropolitan Museum of Art in 1926. Let me just put down a few chapter headings. They are "What is Art?," "Art and Pain"; another is "Function of Art." These titles will perhaps awaken your interest.

In the March issue of the "Arts," there is an article by Allen Tucker. It consists of a talk which he gave to the Art Students' League a short time ago. This article will interest the designers as well as the free handers for in it he deals with the value of design in complete manner. His conception of design is mighty good. Read his article and see if you agree with him; you might then examine his painting in our gallery.

For the Interior Decorators there is a new German magazine, containing any number of marvelous interior settings. Miss Wildprett gave this book to the library. Are the German decorators ahead of the Americans?

There are three portfolios right from Paris, which should interest the modern designer.

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MOVING PICTURES PROVIDE STUDENTS WITH ENTERTAINMENT AND KNOWLEDGE

The morning of March 28th was used by most of the students in attending a motion picture of the silent type. In Memorial Hall that morning the tendency was to catch up on lost sleep, but those who stayed awake saw a very interesting program, from an educational standpoint.

The first of the two pictures loaned by the Metropolitan Museum of N. Y. was on Armor and its Method of use. Progressing from chain mail, which took approximately two years to make and containing at times as many as 250,000 hand wrought links, to plate armor of a later date. Armor of a later date was more ornate, and more practical. Some of the suits were beautifully decorated with jewels and richly embossed designs. The film showed the use of the armor a horse and a foot.

The second was a short film showing the construction of the Bronze equestrian statue of Col. Roosevelt, which was erected in Oregon, November 11, '22.

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NIGHT STUDENT IS GRANTED PATENT

To any achievement of our fellow students we give all our enthusiasm and offer our sincerest congratulations and for Orland Richard Recchia, of Cranston, an Evening Student, we also have a great deal of admiration. To see his name in the column of the "Evening Bulletin" under this notice: "Patents Granted Local Inventors. To Orlando Recchia, Cranston, assignor to C. G. Knight and Co., Inc., Providence, for ornamental designs for shoe buckles" gives all his instructors and fellow students the greatest pleasure. We feel assured that he will continue to advance and add to his laurels. Congratulations, fellow designer.



WALKER WINS A. I. A. PRIZE

Unlike former years, when the annual A. I. A. architectural competition, for the senior architects of R. I. S. D., was a one day sketch, this year a finished rendered study was required, and the time from Friday, March 21, through Saturday noon, March 29, allotted.

The problem "A Casino for a Southern Estate" was, as a whole, well presented by the class. However, the judges were unanimous in favor of the project submitted by James B. Walker.

Two mentions were awarded, one to C. Winfield Graham and the other to Phillip M. Barker.

The prize, \$150, is to be used by Walker for a trip to Washington and other cities on the way. Instructions and letters of introduction to different members of the A. I. A. in these places, are also given the winner.

POETRY

"THE ANSWER"

(With Apologies To "Hi-A-Watha")

Should you ask for my opinion,
Should you put to me this question,
Should you ask me which Department,
Which Department of the "RISOD"
Will best open up the future,
Will best fit the boy for action,
Fit the boy who is ambitious,
Will best fit him for life's battle;
I should answer you in this wise,—
Look upon the world about us,
Pause and ponder at the progress,
At the progress of the people.

From the flint axe and the arrow
Made by man in long past ages,
To the great guns of the present.
Whence these mighty tools of war-
fare,—
Cruiser, sub-marine and warship?
Whence the airship and projectile,
And the mighty ships of commerce?
Whence the steam horse and the rail-
road,
Telegraph and 'phone and cable,
Electric light and bridge and radio,
Breakfast foods of straw and sawdust?
"Whence come these?" ye ask,— I'll
tell you.

From the men within the workshops,
From the draftsman and designer;
Men of science, men of action.
From machine hands and assemblers.
Still we've hardly crossed the threshold;
Still we've hardly passed the border,
Border of the land of progress.

Great discoveries lie before us,—
Dreams and visions yet unheard of.
To the sun we'll hitch our motors,
From the moon we'll take her treasures.
Honor be to the mechanic,
To designer and to draftsman,—
Men of science, men of action,
Who have worked upon these problems,
That have brought about these
changes.

Great the work has been, of warriors;
Greater still has been the product
Of the men within the workshops,
Of the men who think and labor
This is not the place for sluggards;
Genius is but concentration,—
Just a concentrated essence,
Essence of hard thought and labor.
As we look into the future,—
As we brood and think and ponder
On the tasks as yet before us,
On the things as yet undreamed of,—
Who will be the man of genius,
Who the man to plan the harness,
Plan the necessary harness
To hitch the motor to the sun?

From these verses draw my answer.
For yourself judge which Department.
Which Department of the "RISOD"
Will best fit the boy for action,
Will from boy make man,— and making,
Give him chances still unheard of,
He, mayhap, may be the genius,
May, perchance, help solve the prob-
lem.
Yes, perchance, design the harness,—
Hitch his motor to the sun.

JOHN A. TAUDVIN.

Success

It's doing your job the best you can
And being just to your fellowman;
It's making money, but holding friends,
And staying true to your aims and ends;
It's figuring how and learning why,
And looking forward and thinking high,
And dreaming a little and doing much;
It's keeping always in closest touch
With what is finest in word and deed;
It's being thorough, yet making speed;
It's daring blithely the field of chance
While making labor a brave romance;
It's going onward despite defeat
And fighting staunchly, but keeping
sweet;
It's being clean and it's playing fair;
It's laughing lightly at Dame Despair;
It's looking up at the stars above,
And drinking deeply of life and love;
It's struggling on with a will to win,
But taking loss with a cheerful grin;
It's sharing sorrow, and work, and mirth,
And making better this good old earth;
It's serving, striving thru strain and stress,
It's doing your noblest — that's Success.

— SELECTED POEM.

Submitted by Harold A. Smith, Night Student

A LITTLE NONSENSE

"Thank you, kind sir," cried Arabella,
and there were tears in her amber eyes
as she fell down the forty-three flight
of stairs.

"But as for you, Eustance Cup-custard,
never darken my door again — !" she
gasped in her slinkiest manner, as the
twelve-ton truck massaged her lithesome
limbs. And this, dear reader, introduces
you to our li'l heroine, and her grewsome
plight — for how was she to know, even
her best friend wouldn't tell her and be-
sides she didn't have any friend, so how
could she manage a double-date?

In the extremity of her awful plight she
cried out, "Maw! Pa's got his feet in the
ice box! and Babie's eating all the match-
es!" Draping herself about the candal-
arbra, she pursues the cock-roaches over
the walls and ceiling, and so to bed.



Eliot Percy, an alumnus of the school
who graduated in 1929 from the design
department, is now with the Mohawk
Carpet Mills, Amsterdam, N. Y., in the
capacity of designer.



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The Student Designer

STUDENTS ATTEND ART BALL AT MEMORIAL HALL

Decorated in sparkling gold and red, Memorial Hall was filled with gayly costumed students and their friends on Friday, April 25th. Every nationality was represented (with the exception of the Eskimoan) by the costumes worn by the dancers. Javanese women danced with members of Louis the XIV's guard and Mexican dandies waltzed with Russian peasant girls as the evening wore on.

A program of Special Dances, under Miss Granzow's direction, was given in the early part of the evening. Prizes for costumes were awarded as follows: Miss Berkander, most artistic for girls; Mr. Brown, most artistic for boys; Mr. Dacy, most ingenious costume.

The dance program follows:

"Mexican Dance" led by Miss Granzow as solo dancer.

E. Yaghijan	Misses: Goggin
J. Rawdon	Davis
D. Hay	Koetsch
H. Capuano	Axiotes
C. Deutra	Bardsley
H. Huntington	Griswold
R. Cheyne	Bailey
R. Chauffy	Shepard
	Buddington
	Haeseler

"Soaring."

Misses:

Ashworth	Covell
Barr	Silver

"Javanese Dance." Solo by Miss Granzow.

"Peasant Dance."

Misses:

Farmer	Macomber
Fiske	MacDonald

Gilcrest
Lord

Messing
N. Vietrie

J. Vietrie

"East Indian Dance" by the Misses:

Allen	Harris
Cole	James
Dunlop	McGarity
Dunn	Sharpe

Solo, Miss Granzow.

Juggler—S. Bartigian
Snake Charmer—Ashodian
Holy Man—Caione
Merchant—Brown
Musician—Rustigan

Black and Gold Sari.

Solo by Miss Granzow, portraying a Vender of Saris, displaying her wares. The native garb of India was worn.

Betty's Music Box.

Misses:

Covell	Kelly
	Respress

Revel Group by the Misses:

Gold	Silver
Bogman	Abbate
Harris	Holt
Hawkins	R. Lamoureux
Johnson	McGehearty
Korenbaum	Nichols
McElroy	Redding
Stronjy	Reilly
Vanderburgh	Webber
Wright	Whalen

Miss Granzow

Prizes were awarded as follows:

1. Most Artistic Boy's costume
2. Most Artistic Girl's costume
3. Most Ingenious costume

The specialties were followed by general dancing until after Midnight.

HONOR COMES TO A FORMER STUDENT OF THE RHODE ISLAND SCHOOL OF DESIGN

Mr. Airstide B. Cianfarani's model for a war memorial was selected by the City Fathers of Meriden, Connecticut.

Mr. Cianfarani attended evening classes in modeling of the R. I. School of Design in 1918. He was represented in the semi-centennial exhibition of the School by a beautiful piece of bronze, a Gazelle, which was purchased by Miss Ellen D. Sharpe. His model for the war memorial was seen by the students of the Normal Art, Jewelry and Silversmithing Departments on their recent visit to the Gorham plant last week. It represented a tall granite shaft, mounted with a bronze eagle and surrounded at the base by four bronze figures. At the base were also four bronze urns containing flood lights for illumination.

Mr. Cianfarani worked at the Gorham plant in a minor capacity when he was scarcely twenty years of age. He developed the reputation of being quick to learn and was very speedy in everything he did. While with this concern he was eager to advance in the art of sculpturing and opened a studio in the Franklin Building where he spent odd moments in working from models and executing small orders for trade requirements. During the few years which followed he advanced rapidly in the Gorham plant, doing more and more important commissions with increased degree of success. In 1925 he went to Italy, the land of his birth, and spent two years studying under master sculptors, progressing to higher levels. During his study here he entered

into a competition for a war memorial and received the second prize. Since his return, he has maintained his own studio at the Gorham plant where he is busily occupied with commissions of various sorts.

M. CIRINO.



PROVIDENCE, NIGHT BY NIGHT OFFLY ODD

Providence, at night, the crimson glow of the Beacon and the soiled face of the station clock. The angelic faces of cab men on the mall . . . Contrasts in a hock shop window . . . boxing gloves beside a bird cage! The man with the sombrero . . . who chews gum like Will Rogers . . . and wears French Heels.

Lambskin coats, stuffed with Brown boys . . . The rolls at the Spaghetti Place and biscuit tortoni on dinner plates. Shepard's windows in blue and blue and more blue . . . Just a few of the boys in the Biltmore lobby, "Sing you, sinners!" On the City Hall steps, the slim heeled slippers of ladies who wear orchids . . . Turn over a wheat cake at Child's after twelve and you find a R. I. S. D. student.

The night breezes around "Turks Head" . . . A debutante's giggle before the Narragansett, and the musty coldness of the Central Station . . . The hauteur of a chauffeur who drives a Renault . . . Black and white shoes of the boys on the hill . . . a crystal flagon of perfume in Tilden's. The repose of the Waldorf . . . and black checkered caps . . . The springs of a Yellow Cab . . . and the rattle of Milk Wagons.

The Student Designer

A LITTLE HUMOR

By Bartigian, '33

Only A Cat

It's the impressionistic exhibition we had that got my goat. You see, in those days bicycles were the only means for transportation and consequently everybody had to follow the other around whenever time permitted. No red tape, but tradition dominated and even the little child had to wear suspenders. Day after day—night after night, they watched in vain. Nothing turned up. Even in Checko-Slovakia the influence was felt. It was unbearable. Such misery could not be tolerated any longer. It wasn't their faults of course. Nobody could help that. Only once in a while a person does happen to succeed and then at a great sacrifice. There's no getting away from it. Sometimes though, it is almost impossible to tell, until the last minute has passed, whether or not it could be without a thing that hasn't the slightest idea on how it has been able to undergo such ridiculous remarks as were said; that is; written. No one in the same condition ever achieved a higher mark. I have proof and can verify all these remarks and what's more; if you can understand what I'm talking about I'll show you a Chinaman that does not run a laundry.



We don't know just how it happened but someone was explaining that one eye was sensitive to hot colors and the other to cold. Then Wilcox comes along—"If one eye is hot and the other is cold," he said, "then when we cry we should have hot and cold running water."

SENIORS TO HOLD ANNUAL BALL AT METACOMET GOLF CLUB

The graduating class of the Design School is planning to hold its Senior Ball on May 20th, at the Metacomet Golf Club.

Preceding the dance the Seniors are to hold their banquet. Only members of the Senior Class and their guests will be permitted to attend the banquet but all are invited to attend the ball. A limited number of tickets will be on sale as the capacity of the hall is only 400. Tickets may be obtained from Capuano of the Architectural Dept., at \$3.00 per couple. The affair will be formal. Music will be furnished by the Metacomet Club Orchestra.



Call from Office—Send one of the twins down.

Miss Lawrence—Which one?

Telephone—The oldest one.



Strange as it seems, it's the ones that are full of oil that squeak the most.



"Mad" Corey—I didn't know Rusty was a musician.

Dede Reilley—Sure, he blows the Fixatif.



Ash—What is so rare as a day in June?

Can—A waste basket in Scotland.



It is estimated that 99% of the graduates of an Art school become successful artists and the rest become successful.