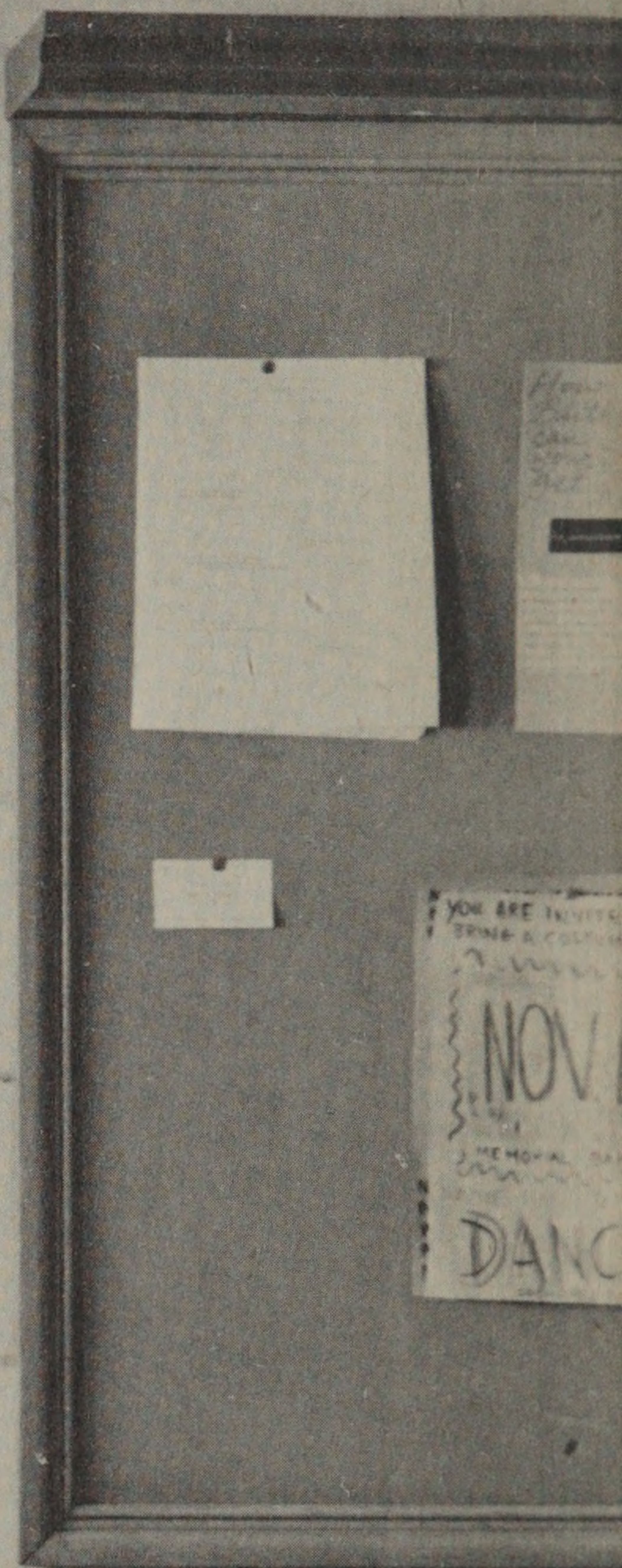
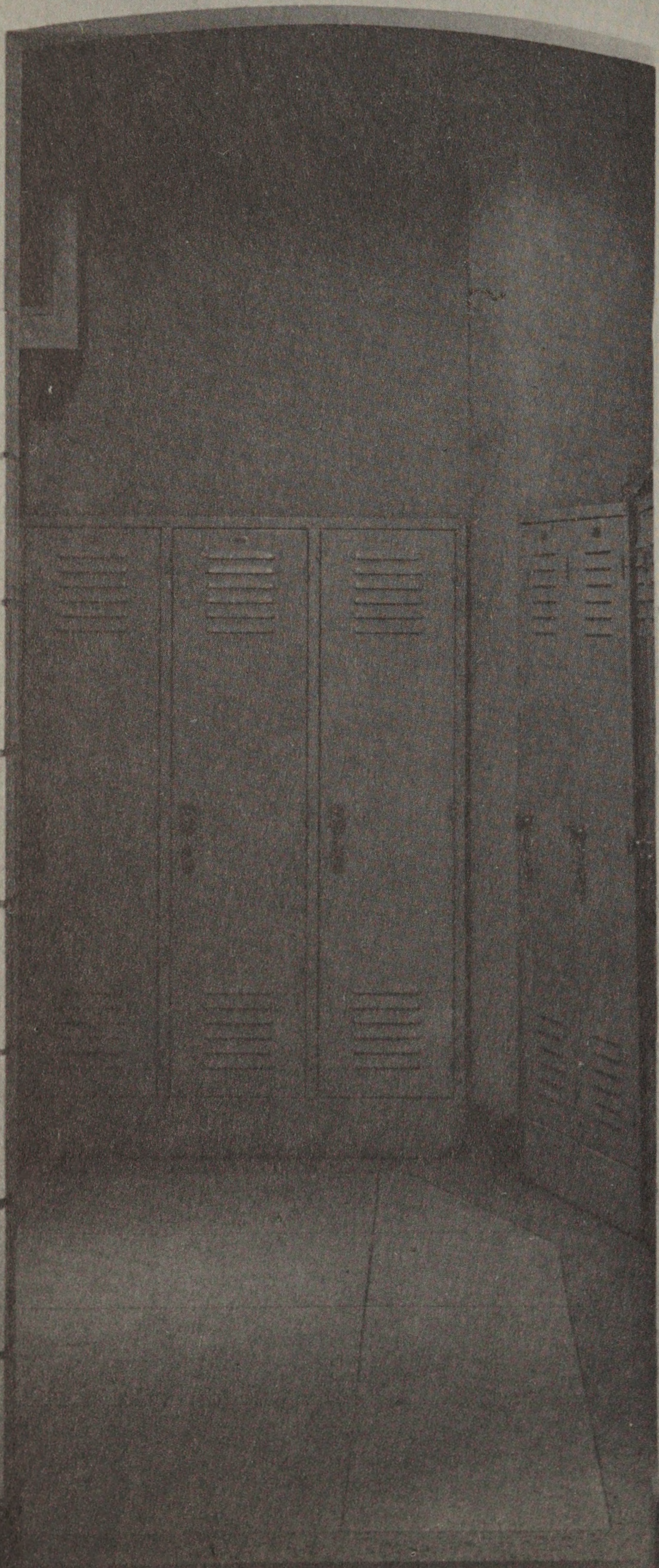


# 51

PORTFOLIO

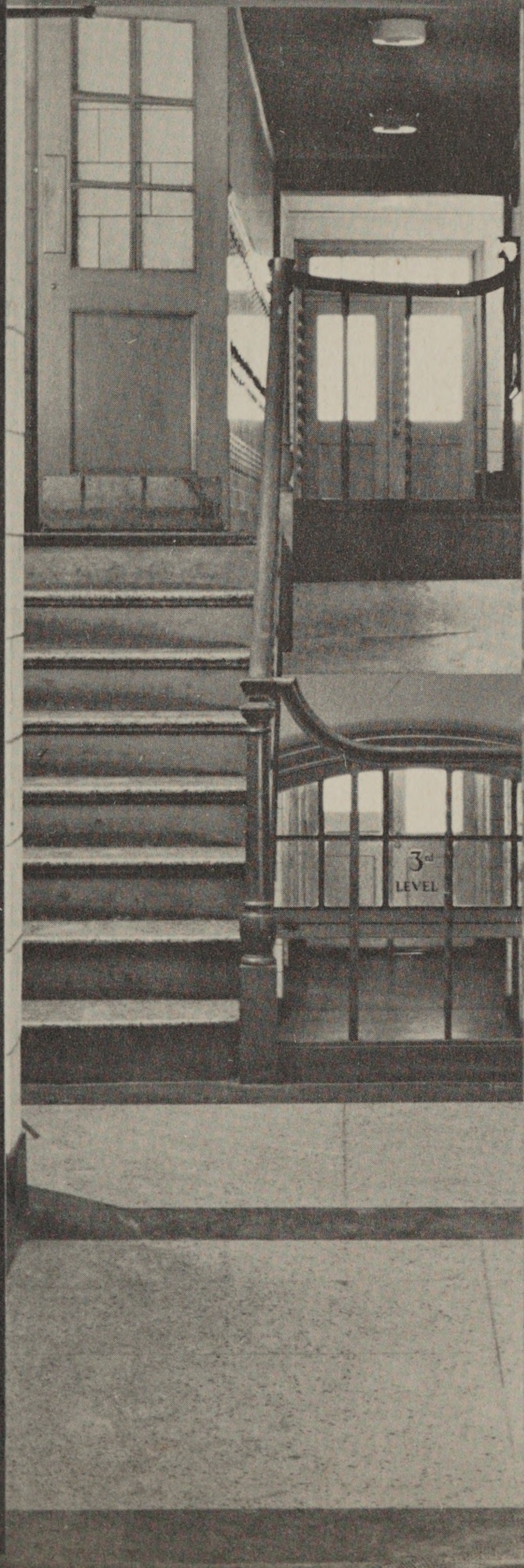








3<sup>rd</sup>  
LEVEL











**we, the class of 1951,**

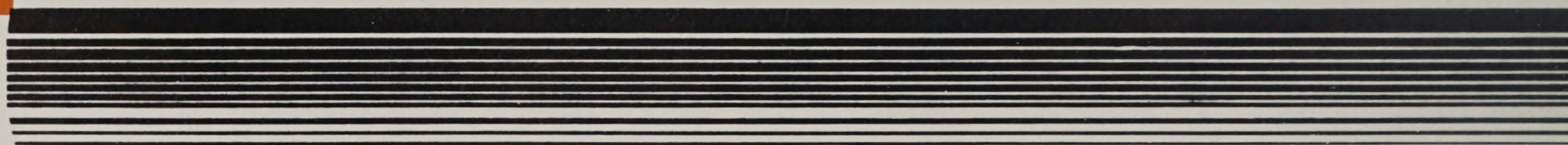
dedicate this book to the memory of STEPHEN OLNEY METCALF, 1857-1950.

*“This house is founded upon an elder’s confidence that youth must forever profit by association with beauty, and with the sure knowledge that where beauty and usefulness go hand in hand, in the presence of the growing mind and the waking spirit, that mind and that spirit must be eternally better for the encounter.”* S. O. METCALF





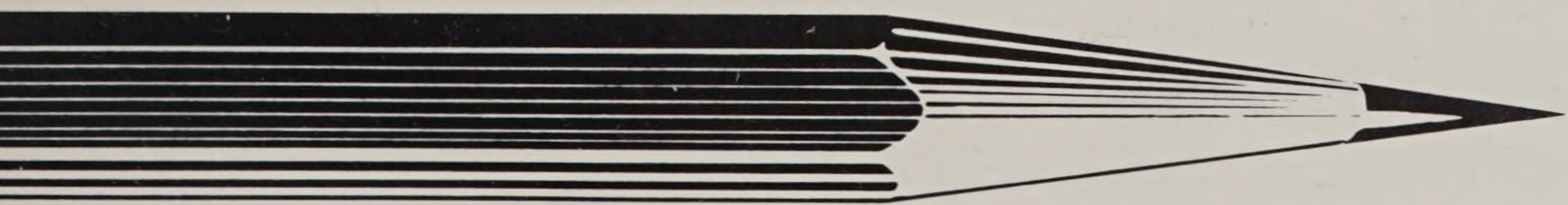
**PORTFOLIO**





5

1



*RHODE  
ISLAND  
SCHOOL  
OF DESIGN*





## **PRESIDENT MAX W. SULLIVAN,**

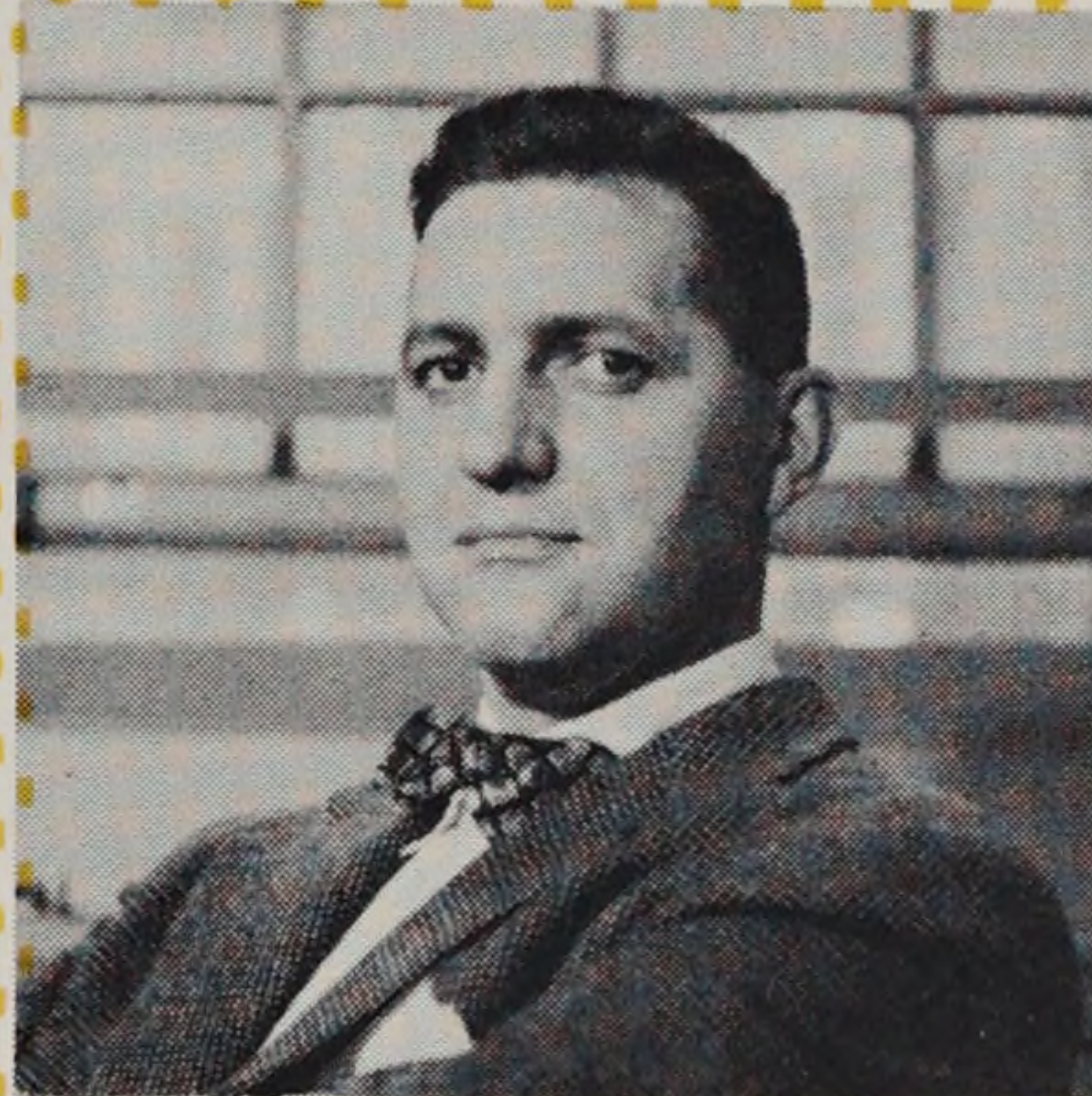
whose devotion and service to Rhode Island School of Design have  
contributed so greatly to the advancement of professional education.





# ADMINISTRATION

FREDERICK C.  
FERRY, JR.  
Director of Admissions,  
Public Relations



WILLIAM E.  
BALCH  
Acting Dean



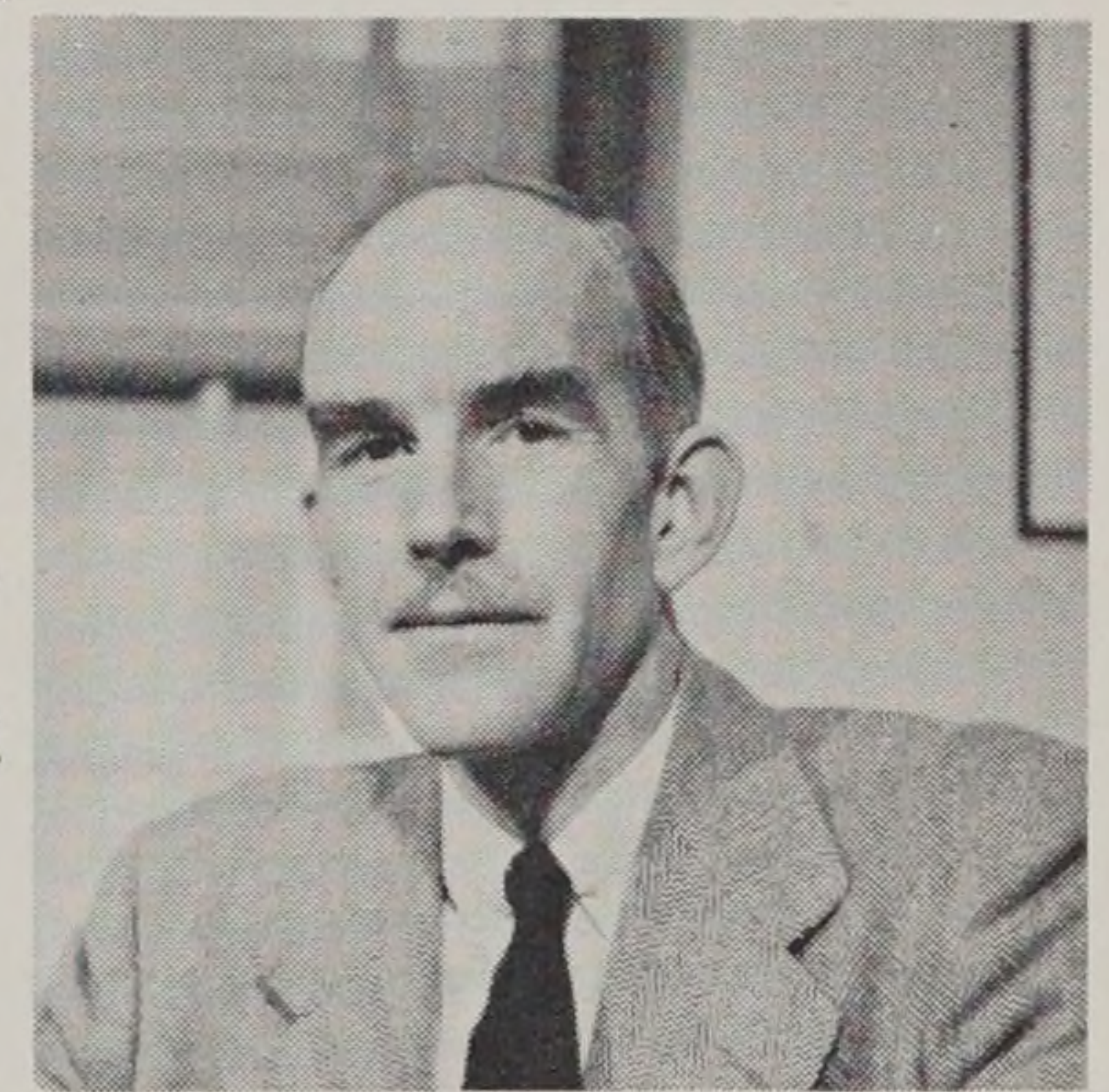
GORDON C.  
ALLEN  
Director of  
Student Activities



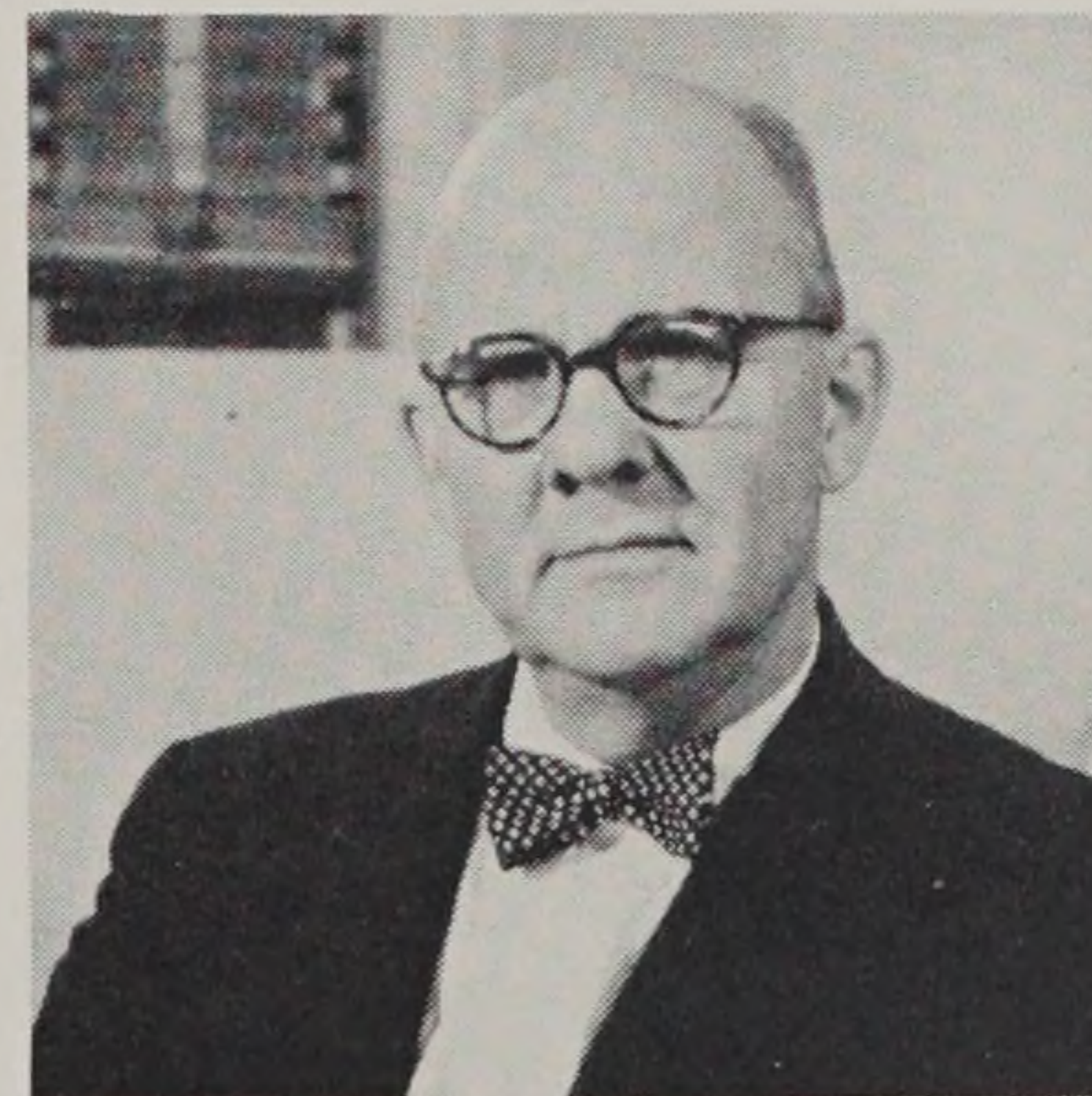
E. DEAN  
FARNSWORTH  
Superintendent of  
Building and Grounds



GEORGE L.  
BRADLEY  
Registrar,  
Director of Placement



ARTHUR J.  
FREY  
Comptroller,  
Assistant Treasurer



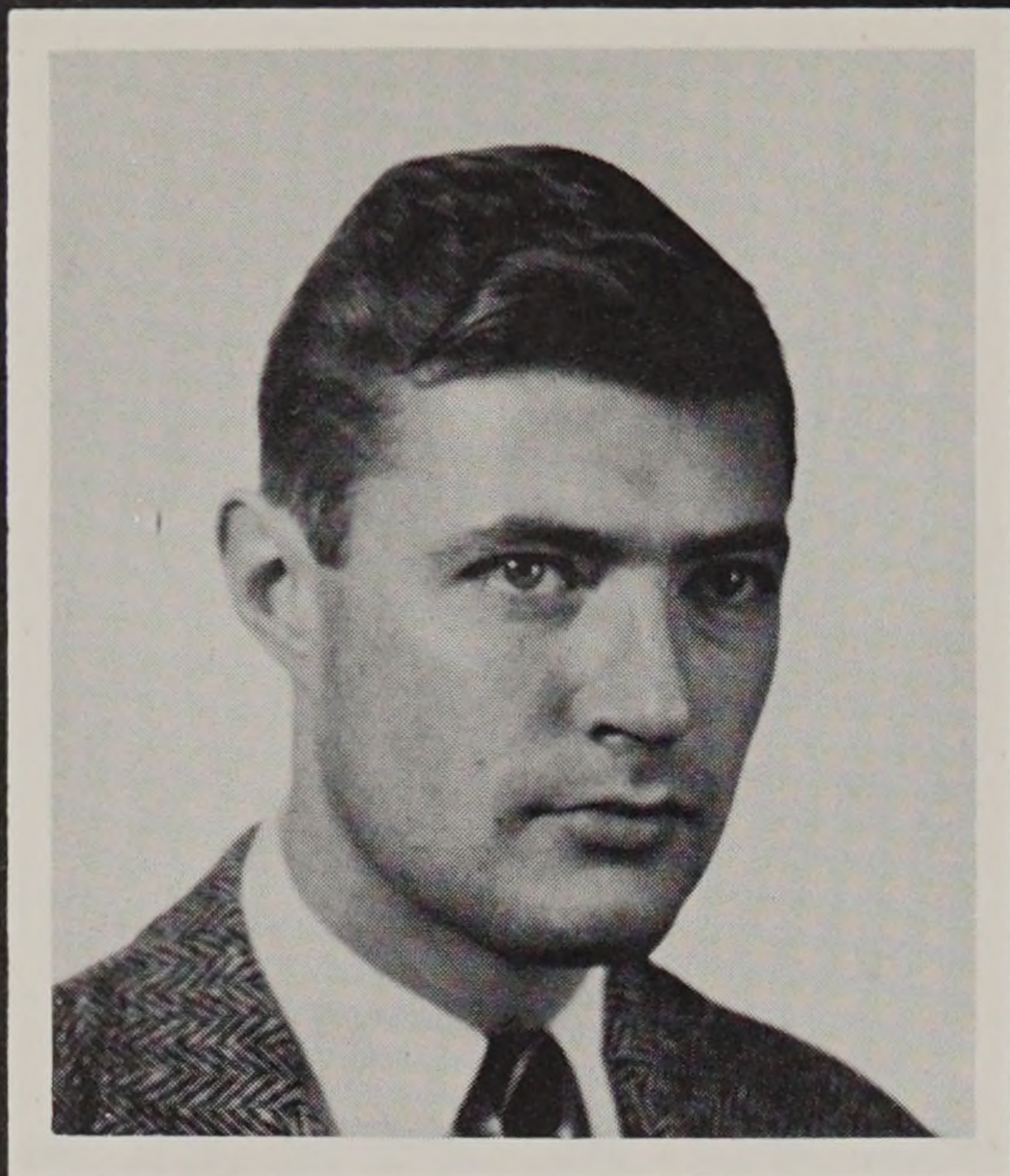
WILLIAM N.  
GORRIE  
Store Manager



ALBERT E.  
SIMONSON  
Consultant on  
Education







**RONALD CAMPBELL**  
*Art Editor*



**GEORGE MILLIKEN**  
*Editor-in-Chief*



**JANICE COHEN**  
*Copy Editor*



**PAUL LA VIOLETTE**  
*Advertising Manager*

## **EDITORIAL STAFF**



**RALPH RICKETTS**  
*Photography Editor*



# contents

1	DEDICATION
4	ADMINISTRATION STAFF
6	EDITORIAL STAFF
8	FRESHMAN FOUNDATION
11	FINE ARTS <ul style="list-style-type: none"><li>painting</li><li>illustration</li><li>sculpture</li><li>ceramics</li></ul>
16	PRODUCT DEVELOPMENT <ul style="list-style-type: none"><li>industrial design</li><li>advertising design</li><li>fashion illustration</li></ul>
20	TEXTILES AND CLOTHING <ul style="list-style-type: none"><li>textile design</li><li>chemistry and color</li><li>textile manufacturing</li><li>apparel design</li></ul>
25	PLANNING <ul style="list-style-type: none"><li>interior design</li><li>architecture</li><li>landscape architecture</li></ul>
29	MECHANICAL DESIGN
31	TEACHER EDUCATION
33	ACADEMICS
34	CLASS OF 1951
85	CLUBS AND ACTIVITIES <ul style="list-style-type: none"><li>student council</li><li>athletic association</li><li>ski club</li><li>take-a-break</li><li>risd theatre</li><li>le bal masque</li><li>glee club</li><li>camera club</li><li>society of mechanical design</li><li>textile club</li><li>spectrum</li><li>architectural society</li></ul>
100	DORMITORIES
102	WE POINT WITH PRIDE
105	ACKNOWLEDGMENTS
106	ADVERTISING





Stephen W. Macomber Charles A. Dunn, Jr.

SAMUEL F. HERSHEY  
chairman

Edward H. Lafarge

C. Warren Luther, Jr.

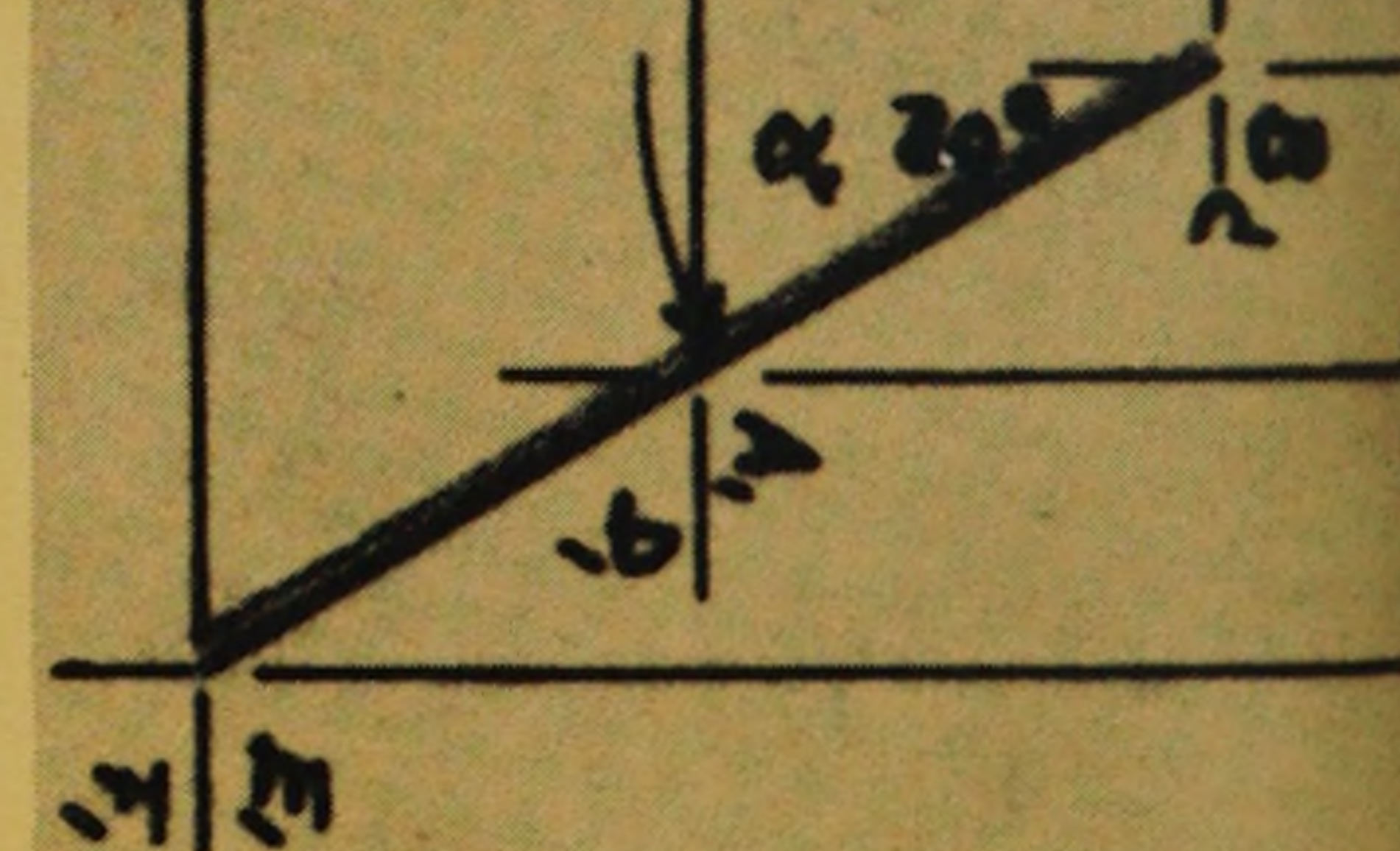
Edna W. Lawrence

Garabed Der Hohannesian

# FRESHMAN FOUNDATION

**T**HIS is a college, yet it is something more, for here, not only an intellectual background is acquired, but in each individual is instilled a realization of purpose.

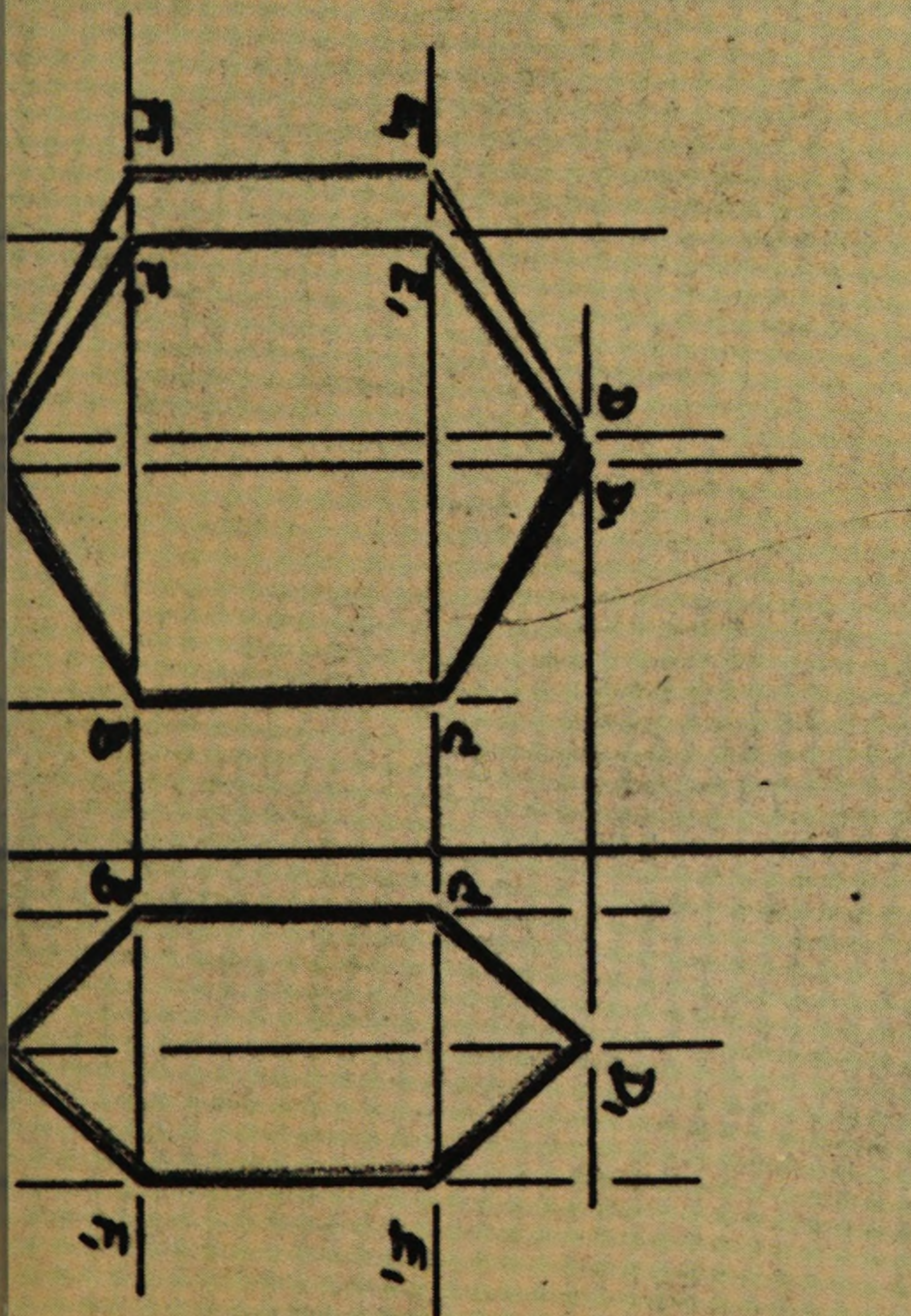
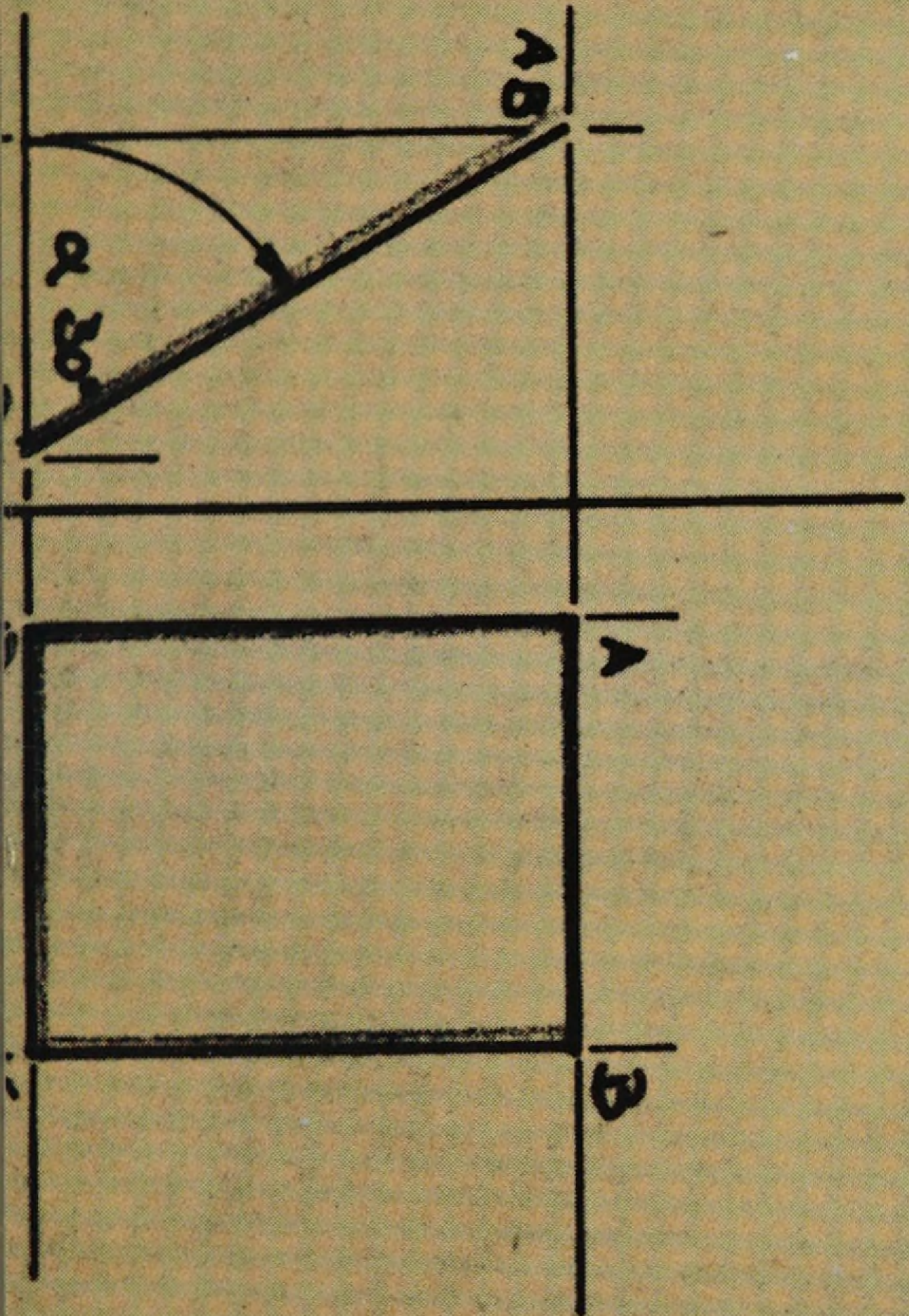
Purpose might well be considered one of the underlying motives of this school; thus we make it the theme of Portfolio '51.





THE Freshman Foundation course proposes to lead the student to a greater understanding and awareness of the fundamental elements of design. Although each is given the opportunity to work creatively and according to his own intuitive instincts, he does so with the class as a whole.

SAME PLANE AS



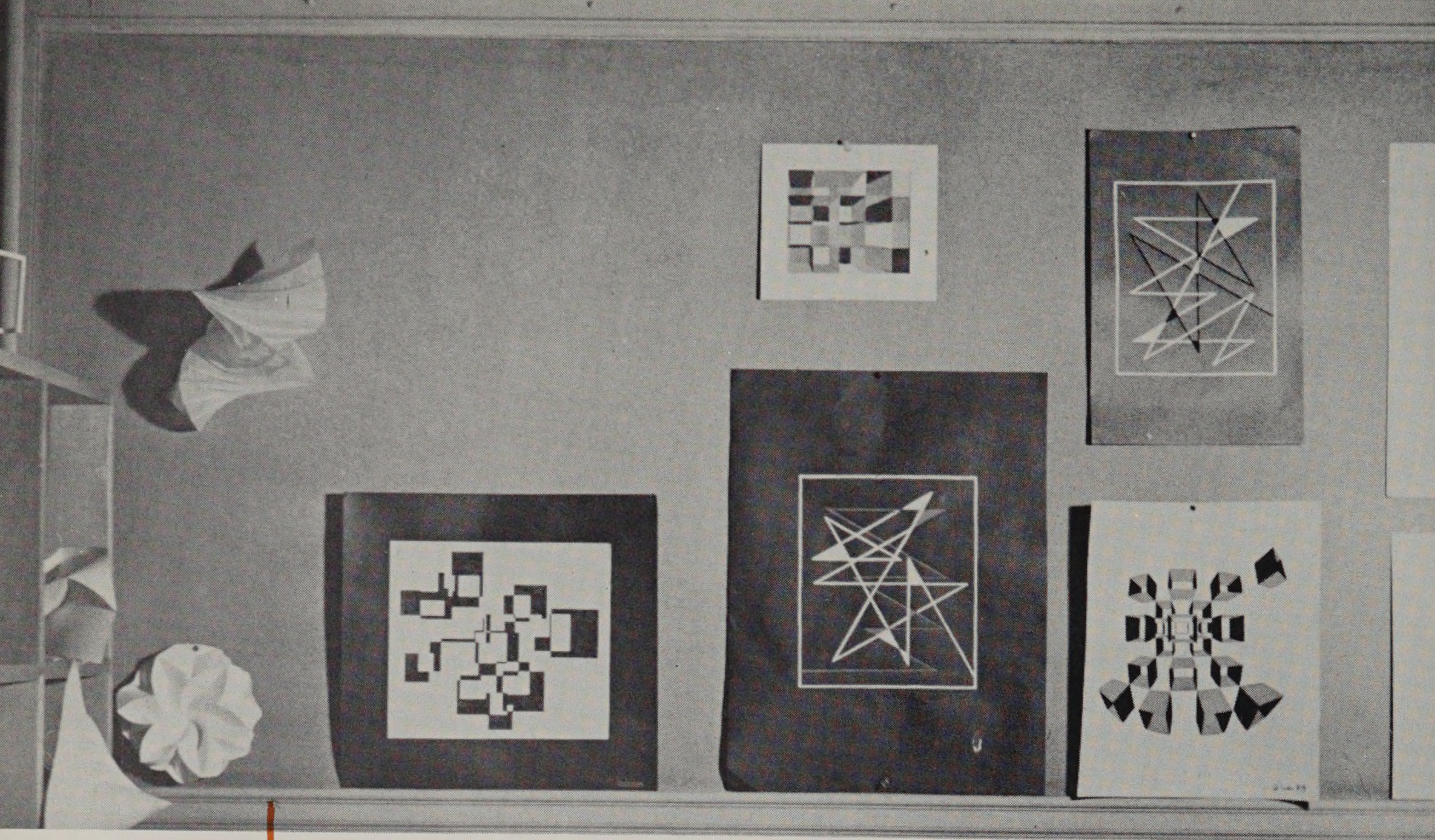
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THE SIDE II V

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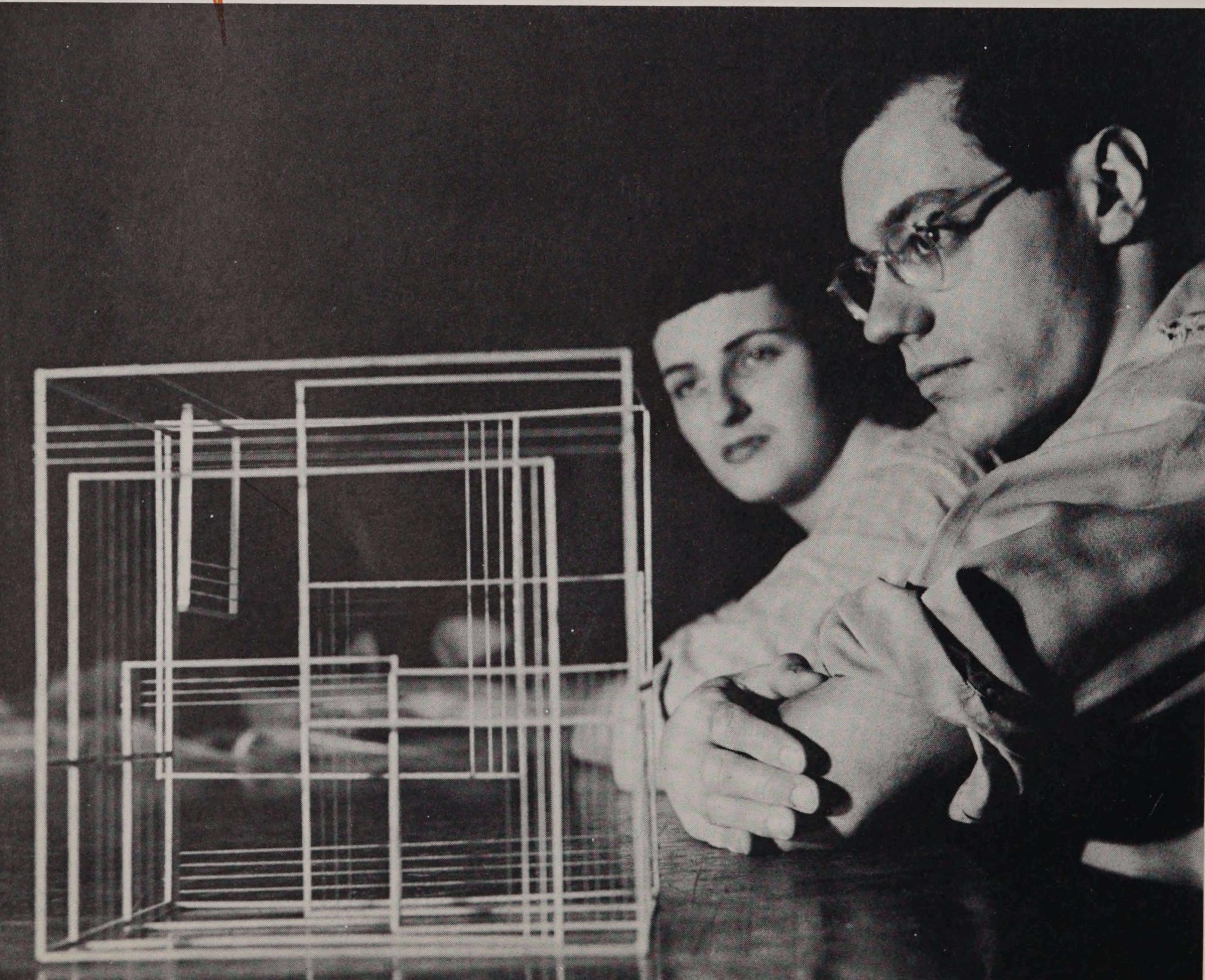
RICKETTS







THE student learns individually and with his classmates principles which he is to carry with him through the rest of his school and professional years. The theories of form, spacial relationships, structure, color and texture are applied practically until, at the conclusion of the year, the once-green freshman emerges with newly crystallized concepts of these ideas. From that time on he is a part of a smaller group in which a more individual purpose prevails.





# FINE ARTS



Gordon F. Peers

Gilbert A. Franklin

Lyle N. Perkins

JOHN R. FRAZIER  
chairman

Waldemar Raemisch

Harve Stein





## *Painting*

**A** SOPHOMORE, beginning his course in the department of Painting, is not simply given a canvas, oils, and brushes and told to paint. With instruction, he is helped to develop skills in the use of the tools and materials of the draughtsman and the painter; by exercise, he increases those sensibilities which are the basis of distinguished work in Fine Arts; by studying the techniques of the masters of the past, he learns to relate this accumulated technical and historical knowledge to his own work. Although he searches the works of centuries ago, he is encouraged to develop a contemporary point-of-view toward subject matter and treatment. With the guidance and stimulation of instructors, the student explores the possibilities of color and paint, gains a knowledge of the principles of drawing and a reasonable skill in performance. Composition, anatomy, and life drawing are all correlated to assist him in the attainment of his ideals. Limitations are few as one progresses, for individuality is not suppressed, and the student grows along with his work toward the ultimate achievement of perfection in performance.



THE Illustration major is primarily concerned with those elements of drawing, painting, composition and design that will apply the principles of art to the requirements of trade and production. An effort is made to convey the fact that Illustration and the illustrative arts are an important part of everyday life and that their work belongs to the people in the fullest sense. The immense and potentially interested audience of the illustrator is fully recognized and explored, and the student is trained to keep that challenge in mind as well as the limitations and applications of production techniques.

## *Illustration*





# Sculpture

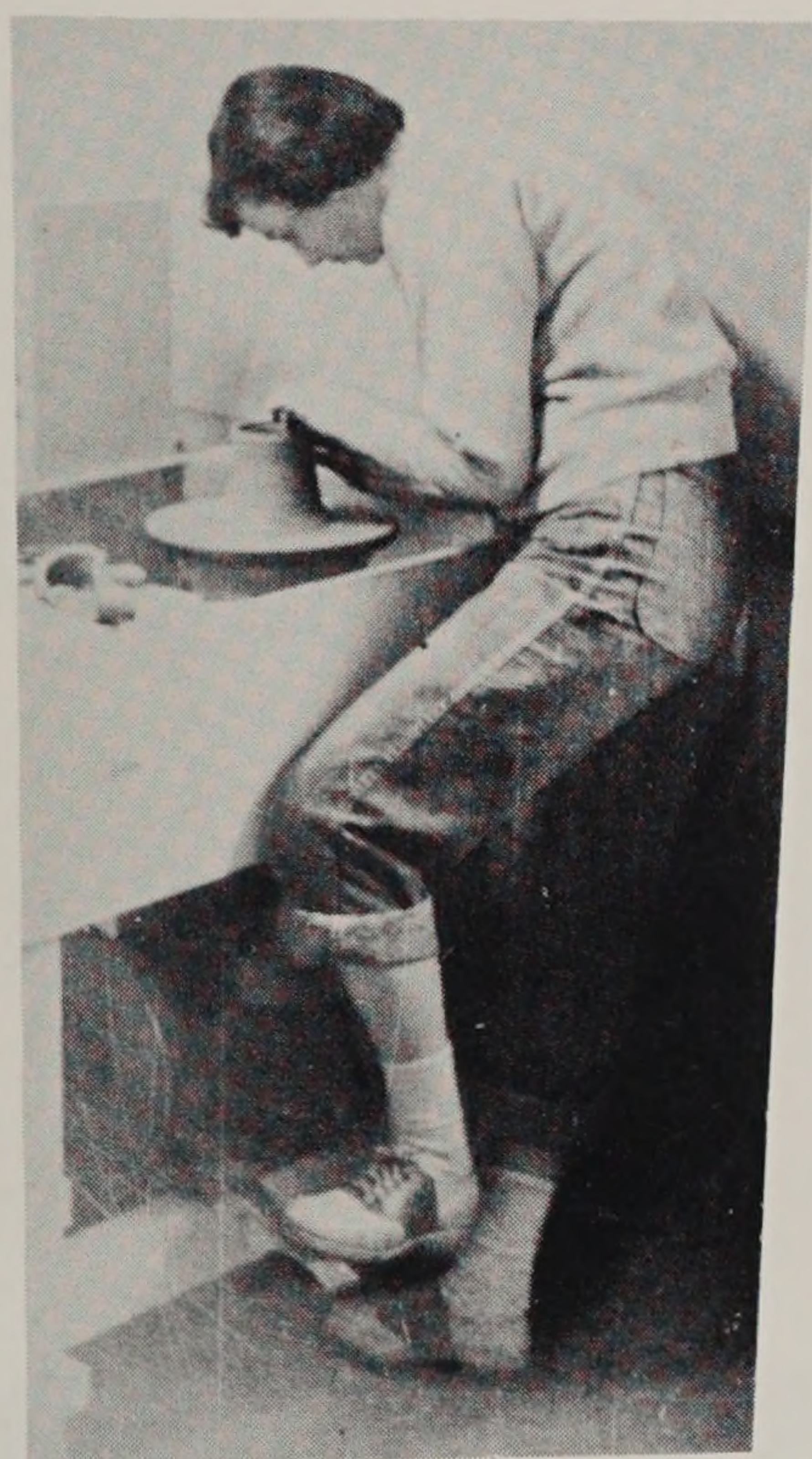


THE Sculpture curriculum is designed to give a flexible and working knowledge of the arts which long practice and tradition have proven essential to the education of the student. The three year course develops the students' ability and acumen gradually, with efforts toward professional workmanship throughout. The student develops ability to design from his conceived sculptural image by full knowledge of the nature and the character of the material with which he is working. With this training it is hoped that each student will gain that inner understanding which will enable him to realize an active relationship with the world, wherein he may commute his ideas to others through his mature facility of expression.



# Ceramics

INSTRUCTION and guidance in ceramic processes, glazes, chemical formulae, and experimentation combine to lead the student in this department to the stage in which he can be considered a ceramic designer for industry, for himself, or for an instructorship in the field.



One finds a challenge in this course to progress from the old concepts of applied surface decoration toward an understanding of inherent design. Imbued with a respect for his material, the student potter is helped to adapt ceramic design for mass-production, yet still allow his creations to retain a fine-arts feel rather than to become sterile and polluted by industry. Students who complete this course emerge with a realization of all three-dimensional design, capable of entering numerous other aspects of the field.







**JOHN E. ALCOTT**  
*chairman*

# **PRODUCT DEVELOPMENT**



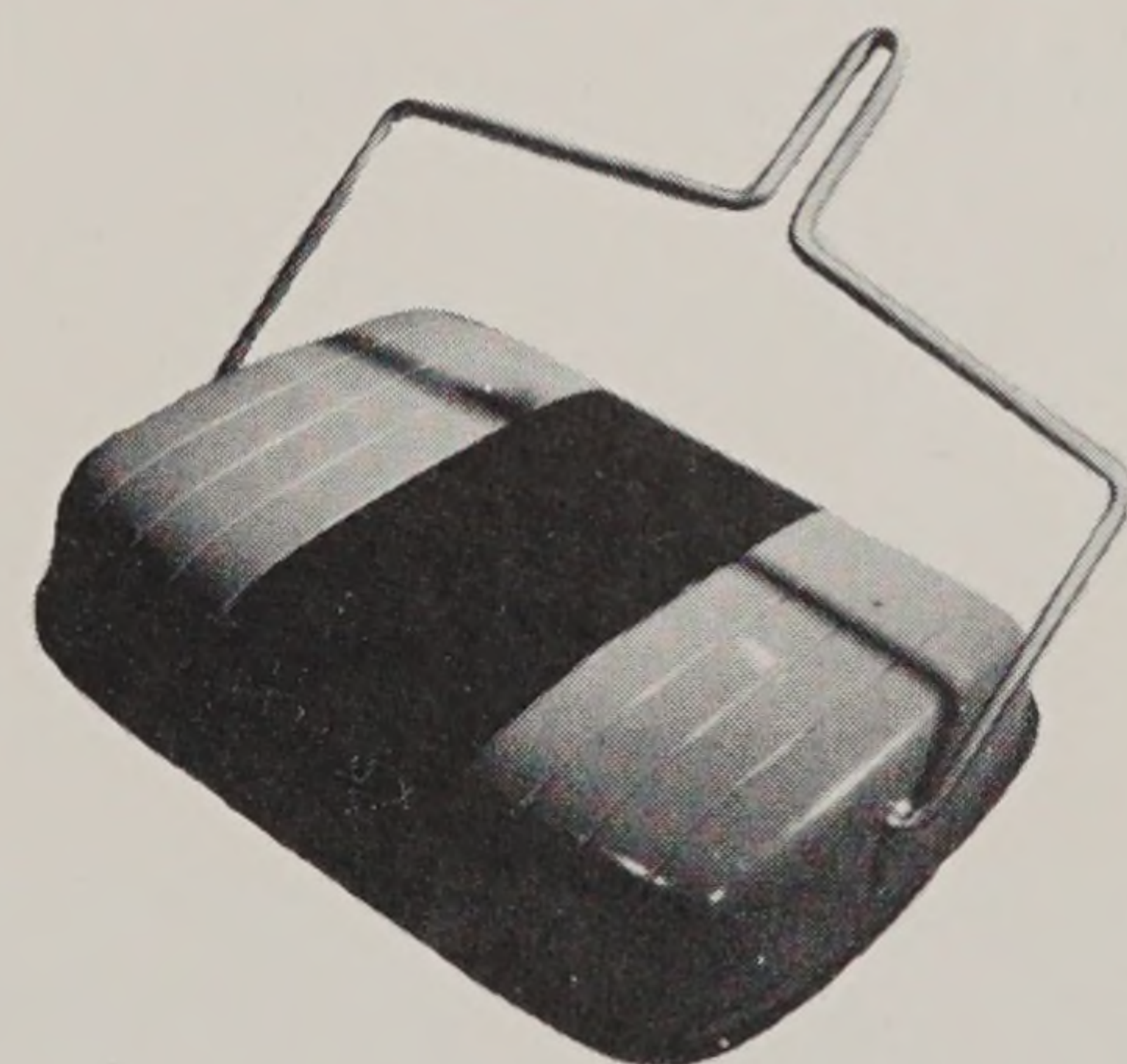
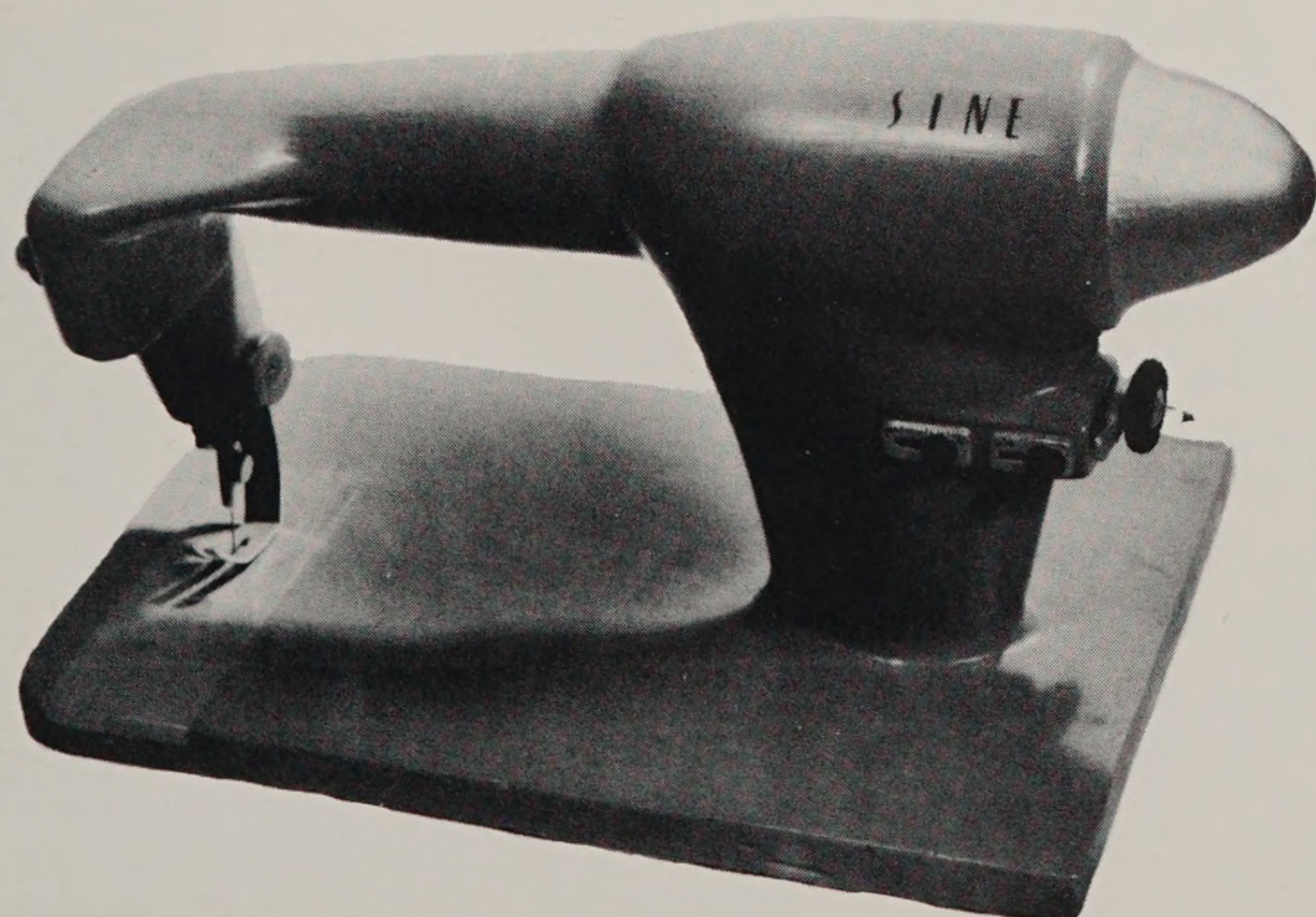


WITH a need for beauty in everyday living the student of Industrial Design is prepared to interpret the functions of useful things in terms of visual appeal. The achievement of this end for himself and for the public necessitates not only talent, but technique. Nothing can create this talent, but through constructive teaching the student is able to circumvent many avoidable errors. With a definite concern for the consumer market, the student here is made conscious of three-dimensional form both in its practical and aesthetic aspects. It is here that he first combines theory and practice; as a designer he will become the liason between engineer and consumer.

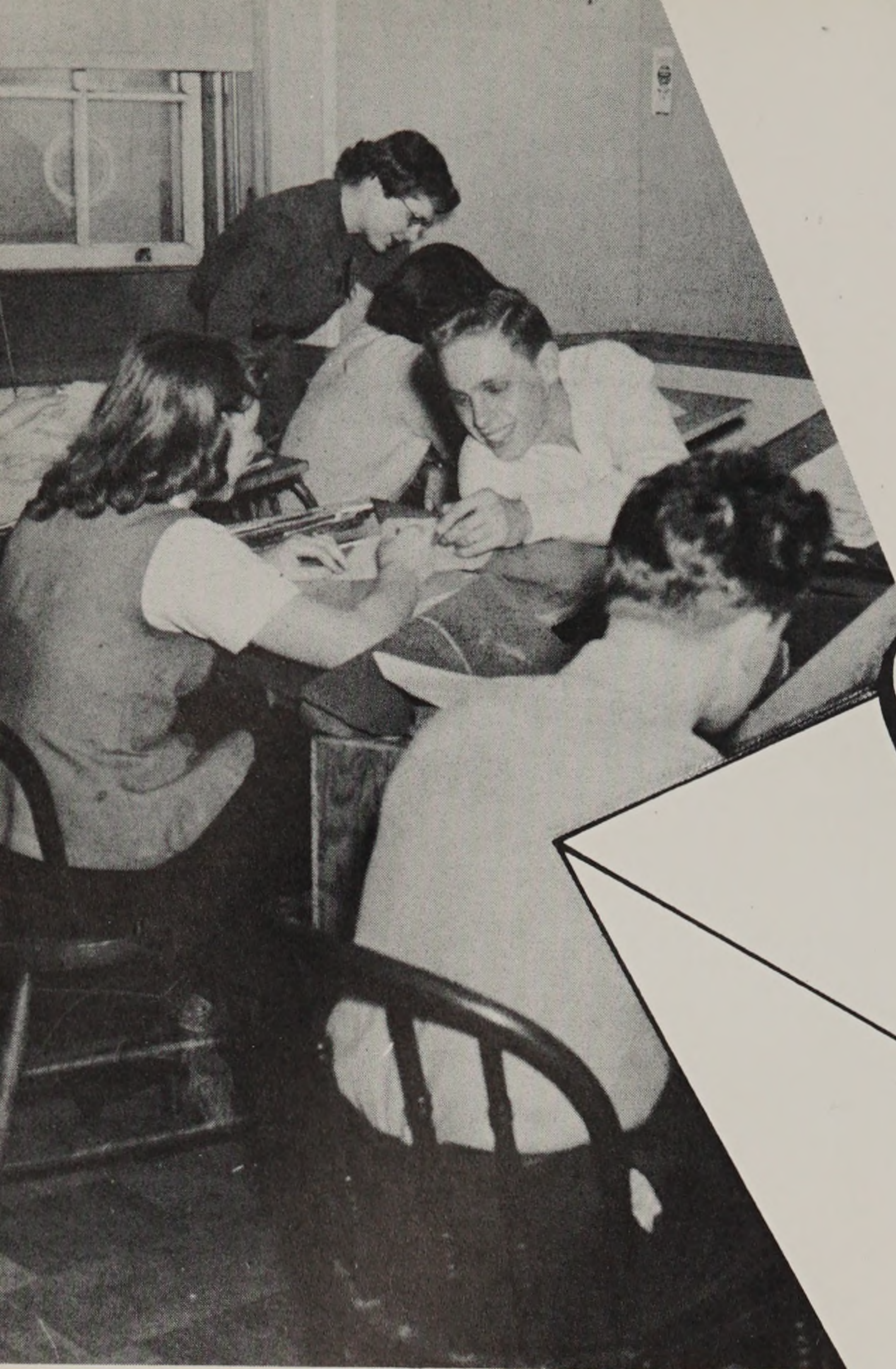


Robert E. Redmann

# Industrial Design







Melvin V. Chever



a b c  
t u v w

h

## *Advertising Design*

THE advertising designer is basically a salesman; graphically he must convince consumers of the desirability of one product over another. For three years the student of this department is guided through courses dealing with production problems, graphic arts processes, drawing, and typography with the ultimate goal of attaining the necessary skill and point-of-view to sell. Those who have the stamina to complete this intensive training successfully emerge as competent individuals, capable of entering professional practice and of handling the challenges of the field. It is hoped that some of these 1950 graduates "will be among the top advertising designers of 1970."







James D. Herbert

## *Fashion Illustration*



THE world of fashion is an ever changing one, and it is the duty of the advertiser in this field to present attractively each new mode to the public. To capture the vitality of a live model and transfer it to paper and paint with all the smartness of a Paris creation — to show truthfully a costume and yet surround it with a certain amount of glamor—all this the fashion illustrator must learn to do effectively. Courses in drawing, figure construction, and advertising aid the student to acquire a keen sense of design, perception, and style, which, plus skill in execution are necessary for success in this highly competitive field.

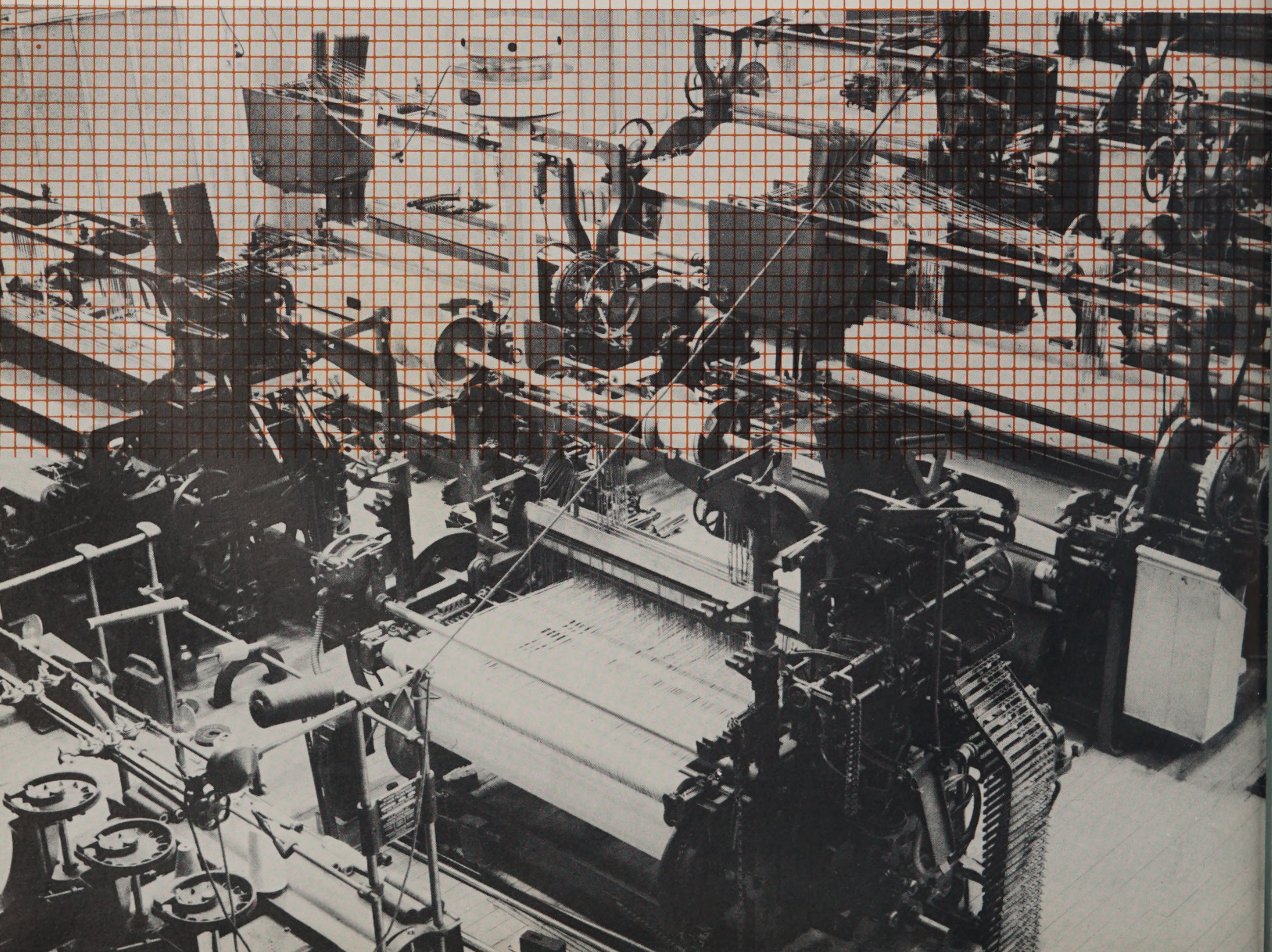






WILLIAM D. FALES  
*chairman*

# TEXTILES AND CLOTHING





## *Textile Design*

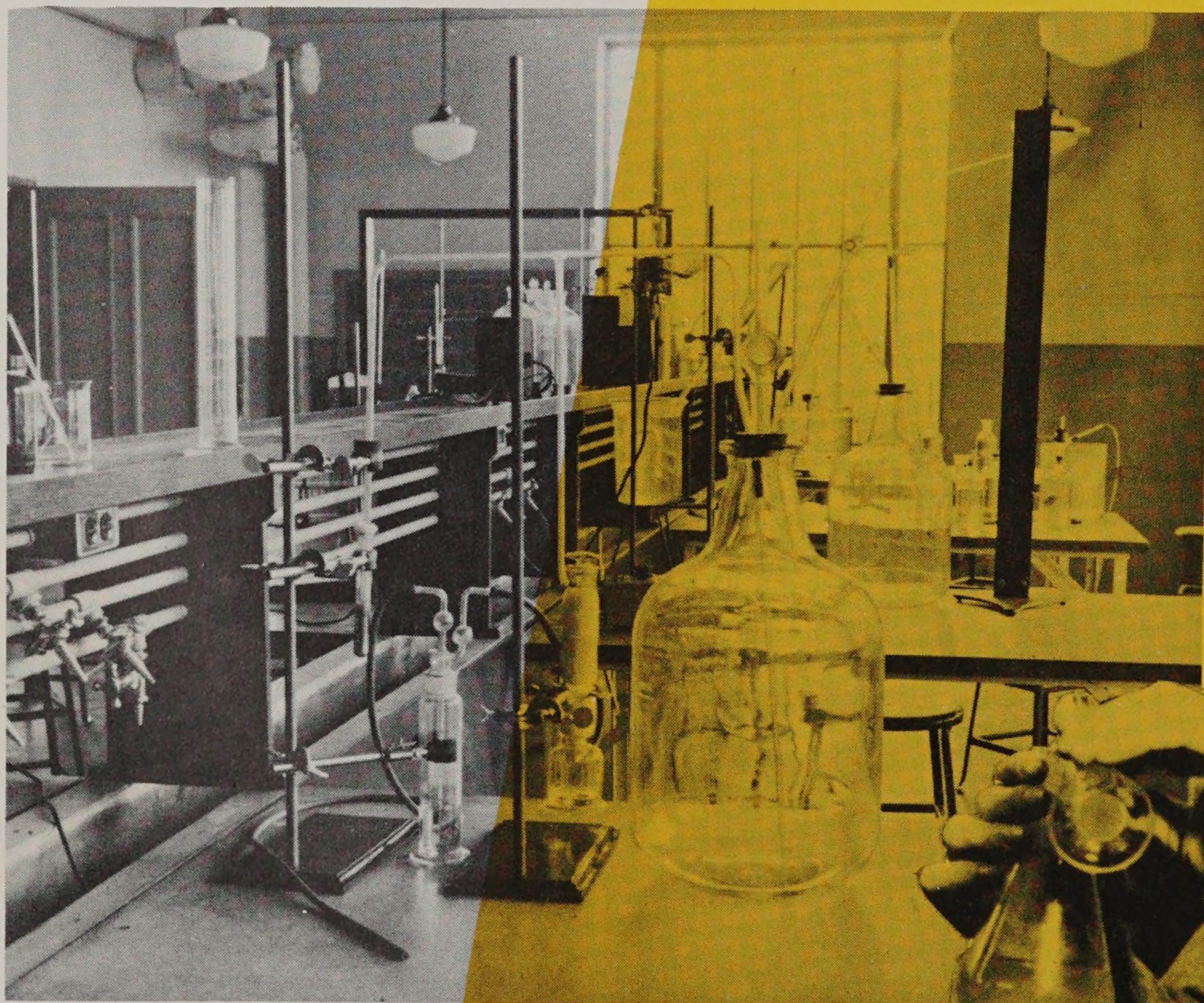
THE thorough grounding the student of this department receives in fine arts plus the opportunity to see both woven and printed ideas carried into the finished fabric is the finest training one can undergo in preparation for obtaining success in the textile design field. As did the weavers of the past, the students at first create fabrics on hand looms with practically no restrictions as to media. Then, since mass production is the best method of today, he learns to adapt his designs to power machines without losing the original feeling. The underlying purpose of this course is to make textile designers who are not only artists, but practical men who know and respect the limitations and potentialities of the power loom—men who can make the machine work for them.





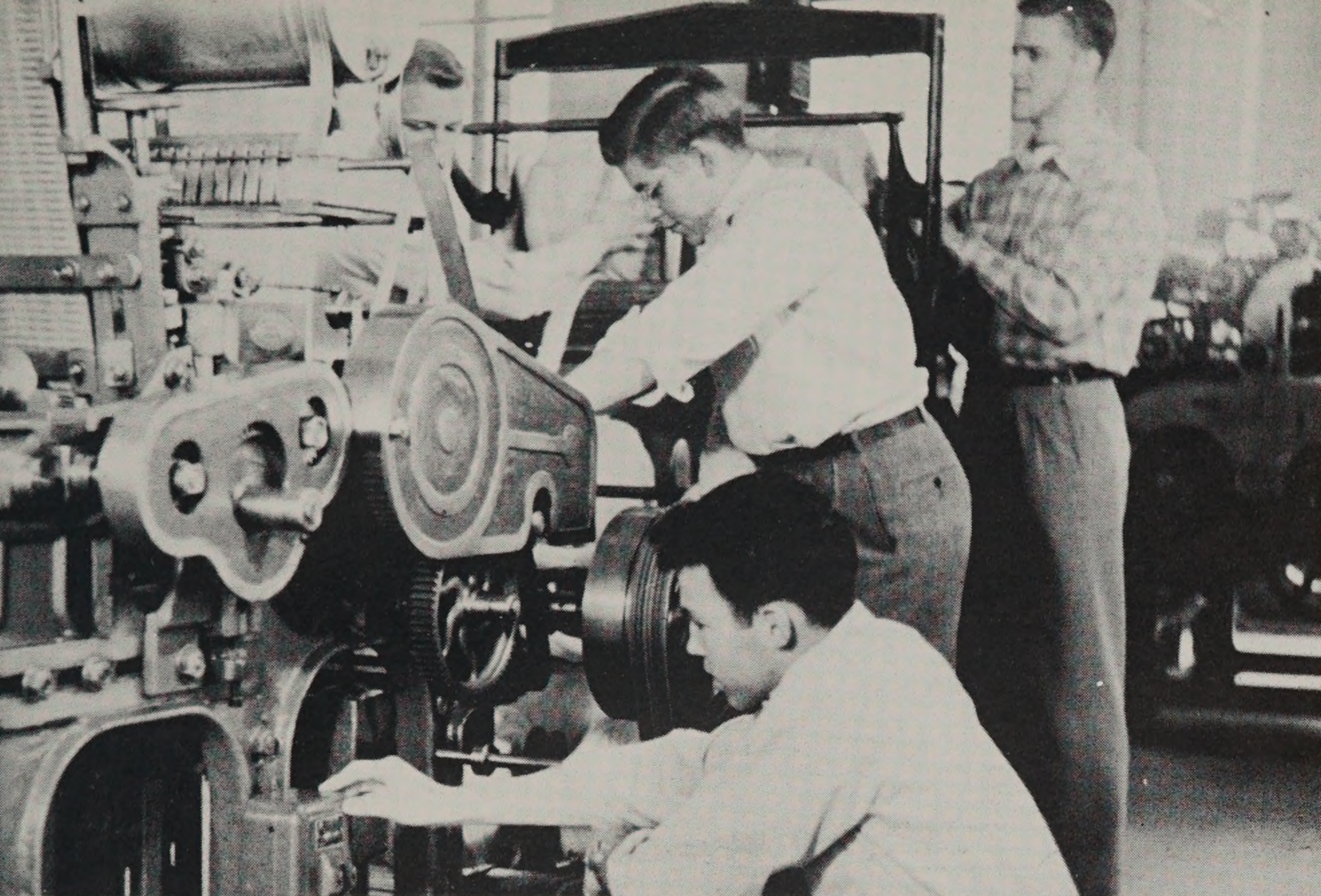
ONE of the most difficult courses in the textile curriculum, requiring a brilliant mind in the field of research, is the Textile Chemistry and Coloring major. Since they scientifically control all the processes that go into the manufacture of fabrics, the graduates of this department must have a thorough knowledge of both cloth development and yarn manufacturing in addition to the training they receive in chemical dyeing, printing, and finishing. An extensive grounding in textile, organic and inorganic chemistry as well as courses in management, costing and industrial relations provide the students with a well-rounded, balanced major which equips them for jobs in research, in charge of quality control, as skilled analysts, and other positions of responsibility in the industry.

## *Chemistry and Color*

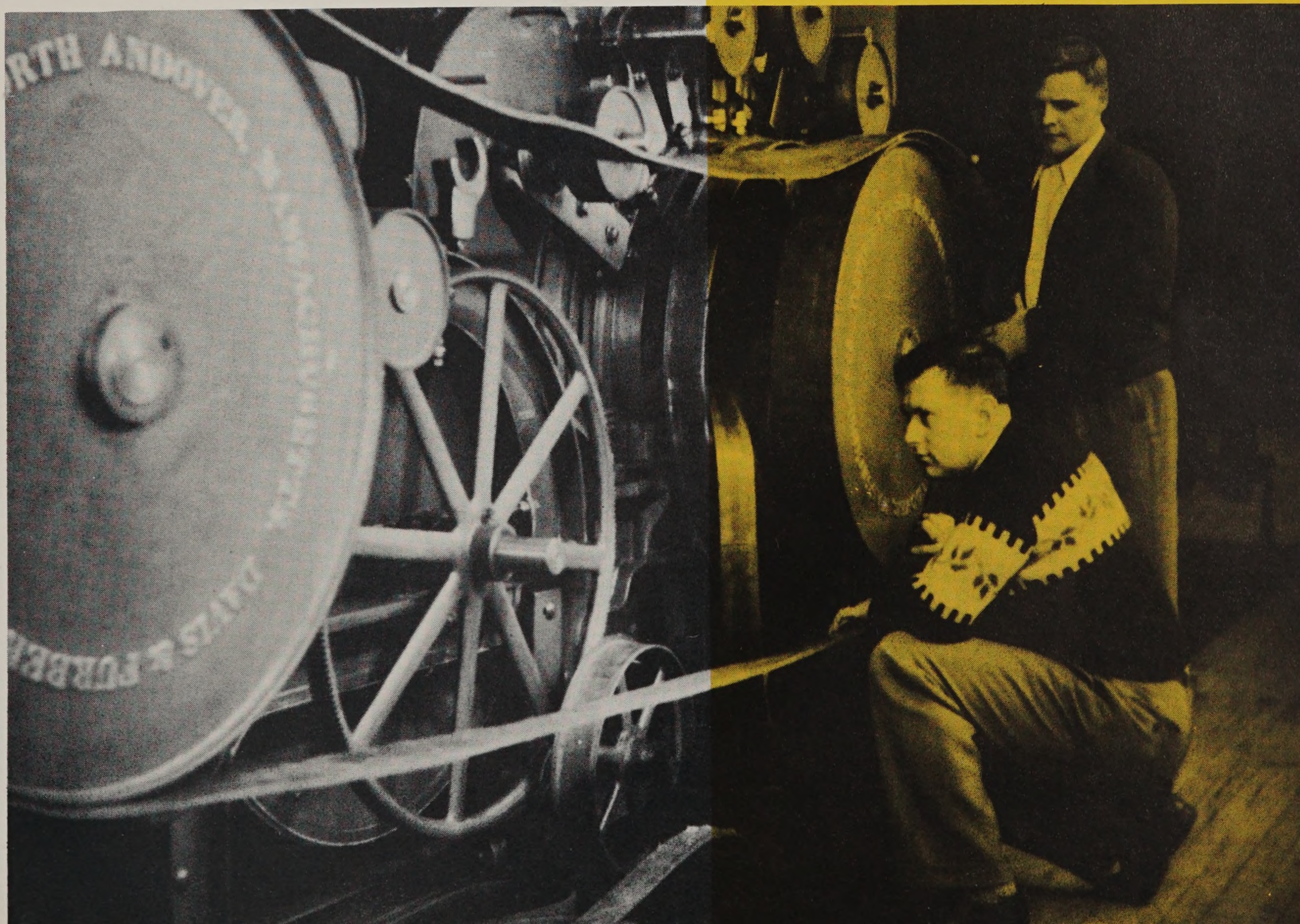




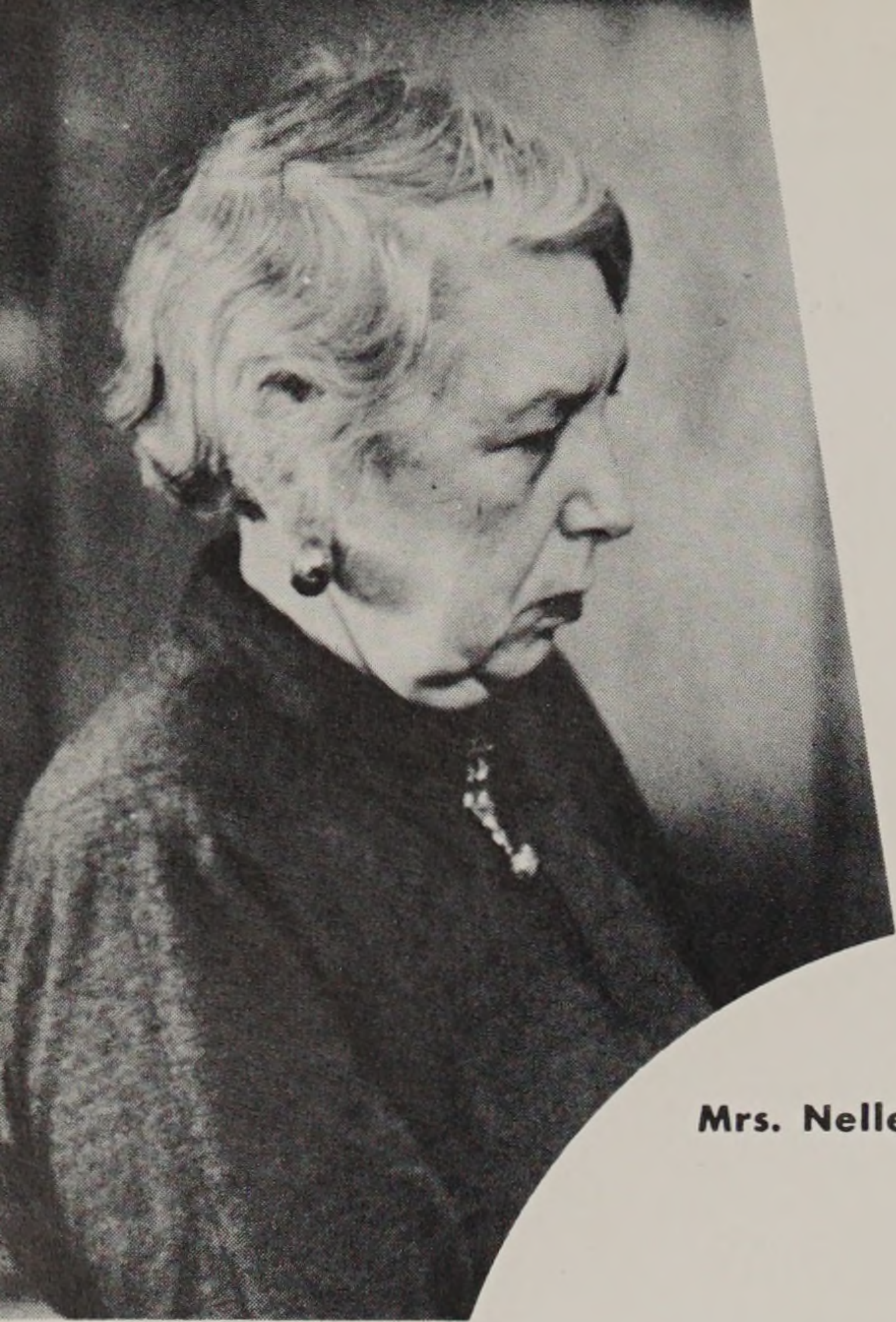
# Textile Manufacturing



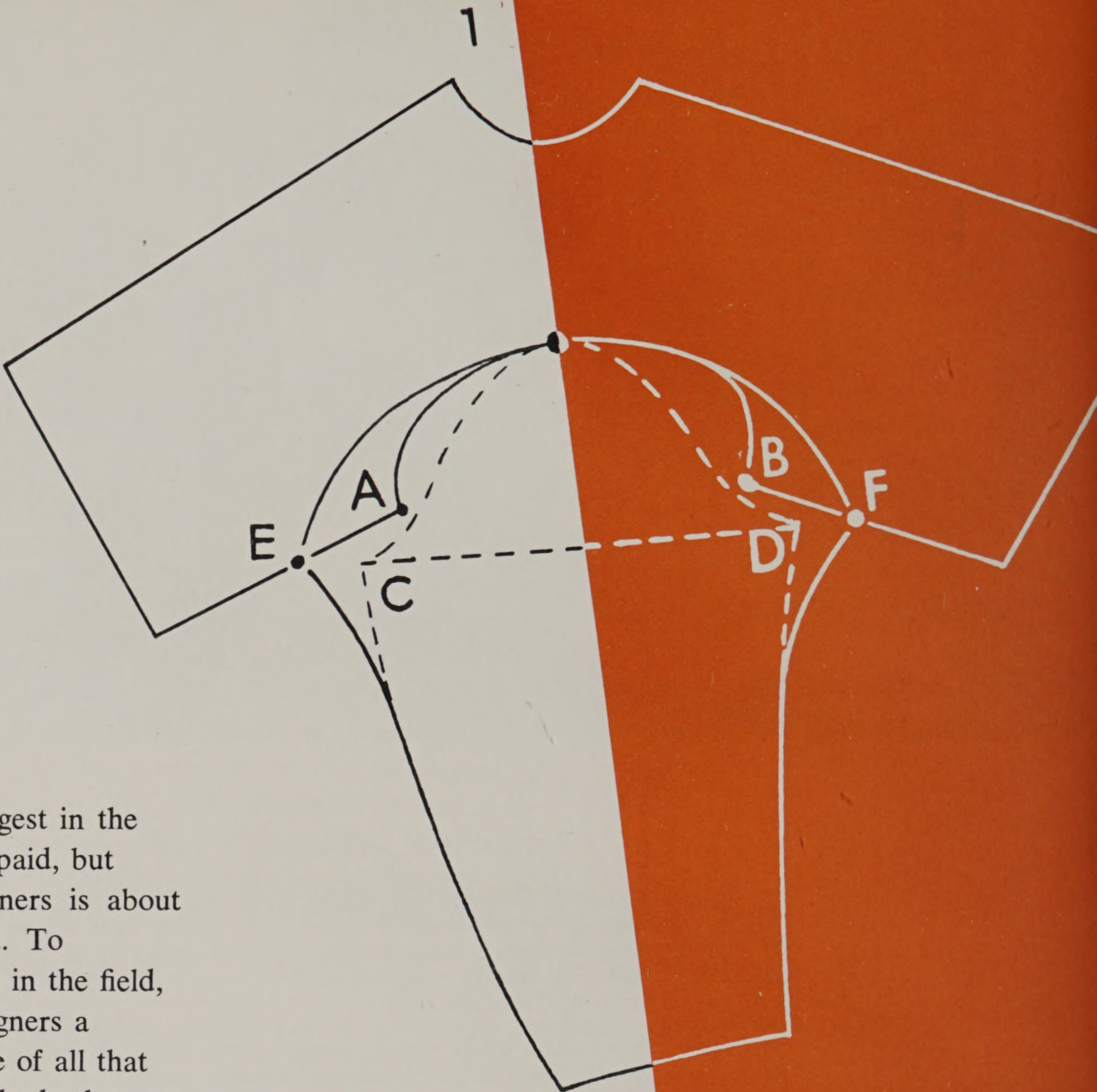
MUCH must be learned and many skills acquired before an individual is qualified to enter the textile field in an engineering capacity. Thus, the textile manufacturing curriculum provides its majors with just such necessary requirements. The advantage of thorough instruction coupled with access to modern manufacturing and testing devices imparts practical and technical information which would require long years to obtain in the actual field. The study of academic subjects such as calculus, psychology and personnel management adds to the student's mental training and equips him with an accredited degree, an enviable possession among textile college graduates. He can therefore look to the future confidently, knowing that his exceptional training will enable him to assume a position of leadership in a great and ever-growing industry.







Mrs. Nelle W. Link



THE clothing industry is the second largest in the United States and one of the highest paid, but since the average age of responsible designers is about fifty-six, it is evident that new talent is needed. To qualify its majors for positions of leadership in the field, this department gives these prospective designers a thorough foundation and an accurate picture of all that takes place in the industry, employing methods that are used directly in the trade. Long and earnest hours are spent on the sixth floor of the Auditorium Building considering the various levels of production, from the low price mass-produced designs to the exclusive, expensive creations. Thus the student finds that upon graduation he is prepared to enter almost any phase of the apparel design field.

## *Apparel Design*



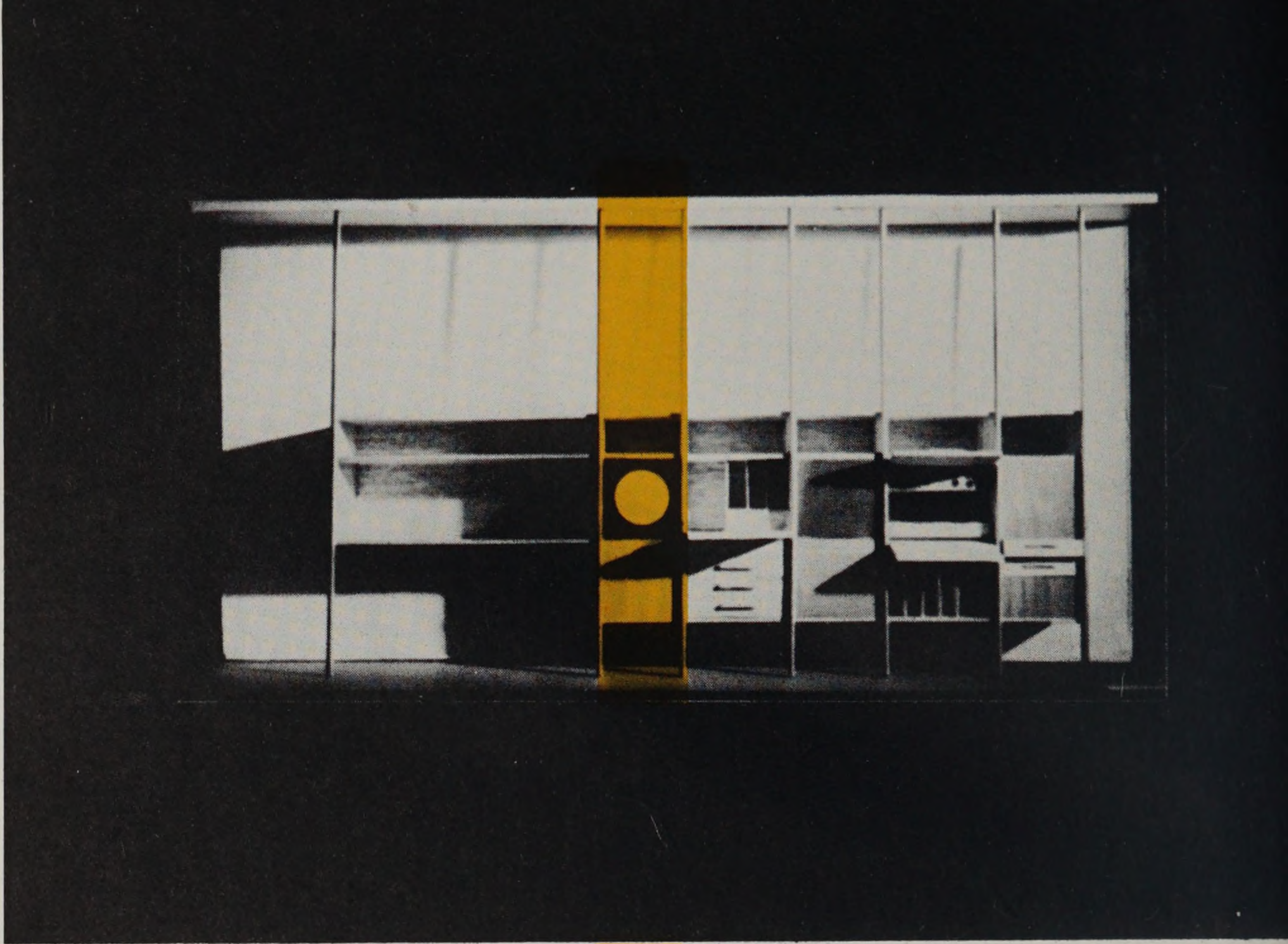
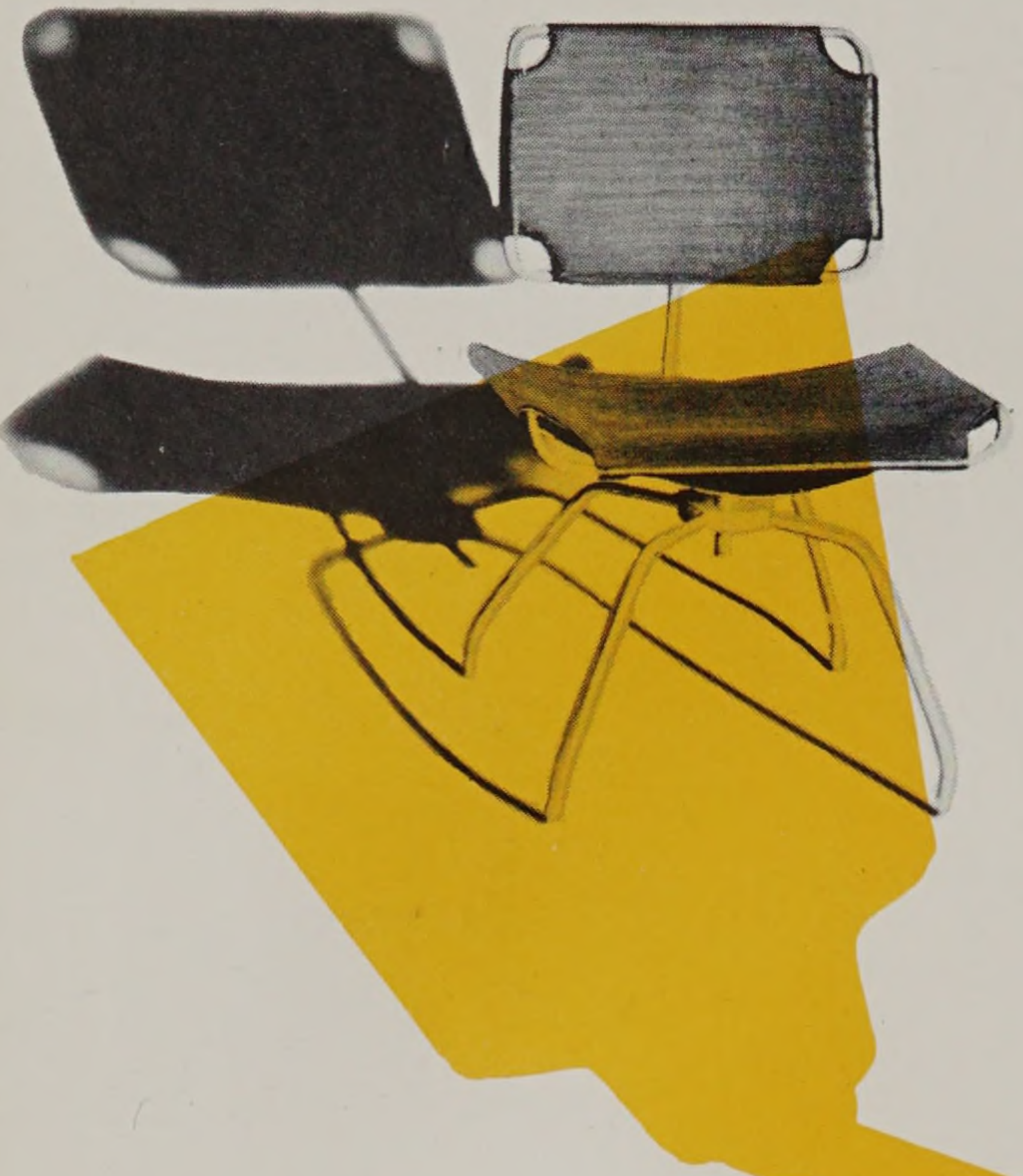


# PLANNING



J. CAROL FULKERSON *chairman*





*Interior*

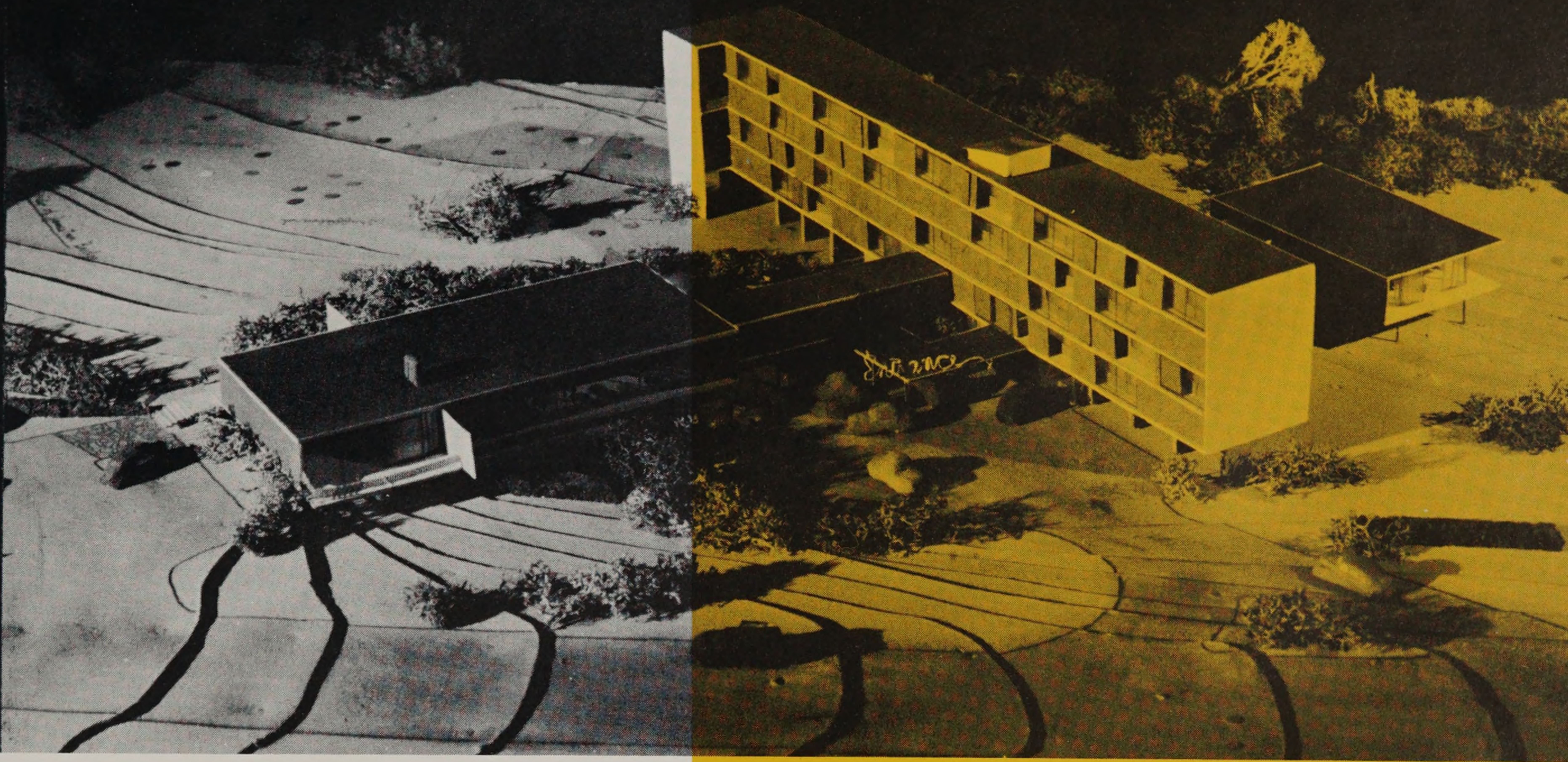
*Design*

INTERIOR DESIGN in R. I. S. D. may no longer be associated with the field of interior decoration. The emphasis is on creative design. A thorough study of the principles of modern architecture, construction and technology of materials prepares the student for the complex task of planning the homes, public and business enterprises of the future. A newly created Seminar, within this department, in which design and production are closely interrelated, provides the opportunity for the student to observe the growth of an idea from drawing board to actuality.



Ernest H. Lichtblau





## *Architecture*

**M**ARBLE walls and Colonial windows do not make a school of architecture, but the freedom of thought and ideas that is allowed each student forms an atmosphere in which, by its influential force, one can create according to his individual concepts. The understanding one gains in this department of the form and purpose of buildings instills in these designers the desire and the ability to make of architecture a beautiful living thing, both in function and appearance.







## *Landscape Architecture*



THE modern Landscape Architect, through cooperative planning with other specialists in many fields, works to design a better environment for living. Landscape Architecture is a field which has seen little real design development since the late nineteenth century. Today, technical training in architecture, road construction, drainage, land forms, plant materials and horticulture is coupled with such social sciences as history, economics, psychology and city planning. Two dimensional design on paper based on the understanding of the client's needs is translated into three dimensional reality. Now no longer an isolated "art", Landscape Architecture has been integrated with the other phases of planning and has received a new and exciting impetus.





RUDOLPH E. GRIFFIN *chairman*

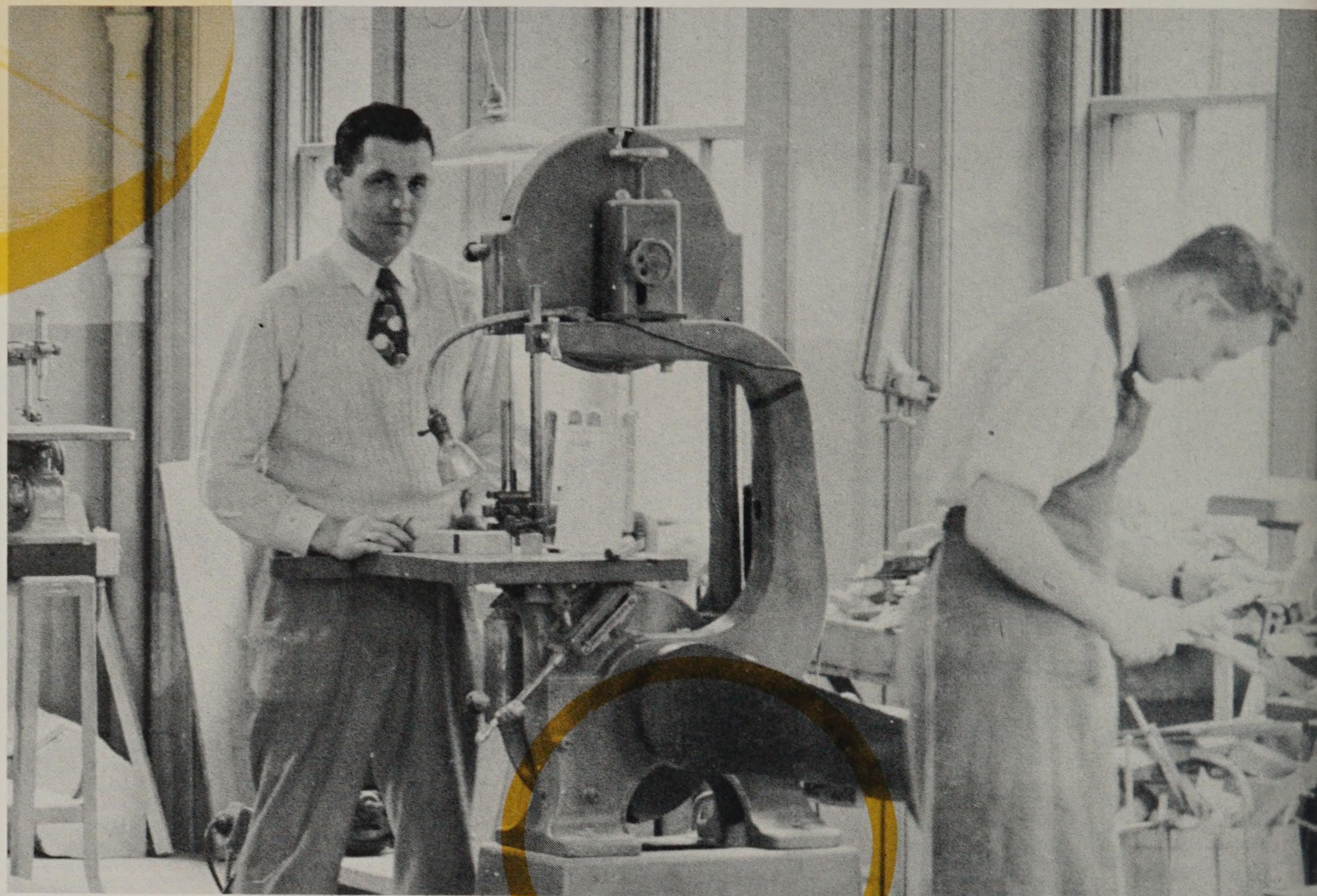
# MECHANICAL DESIGN

DIETZGEN



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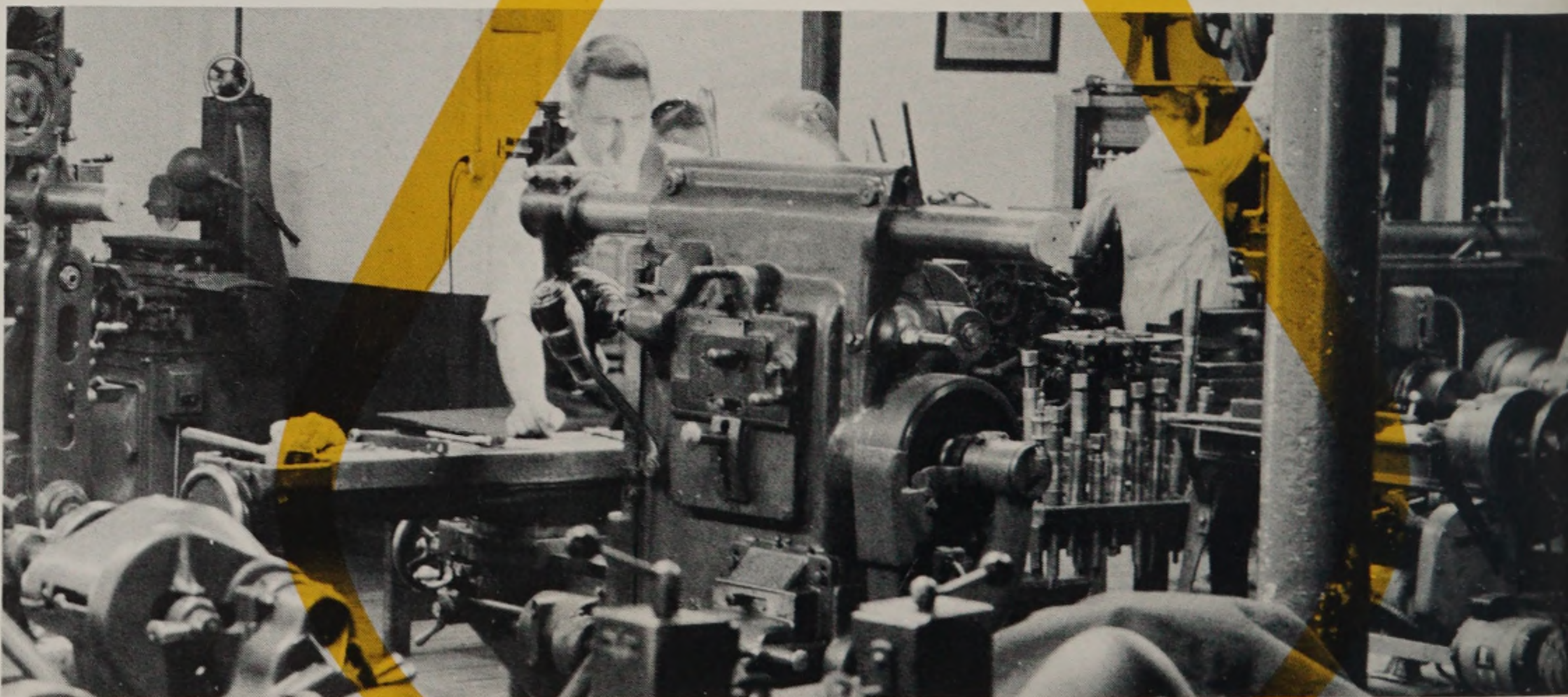
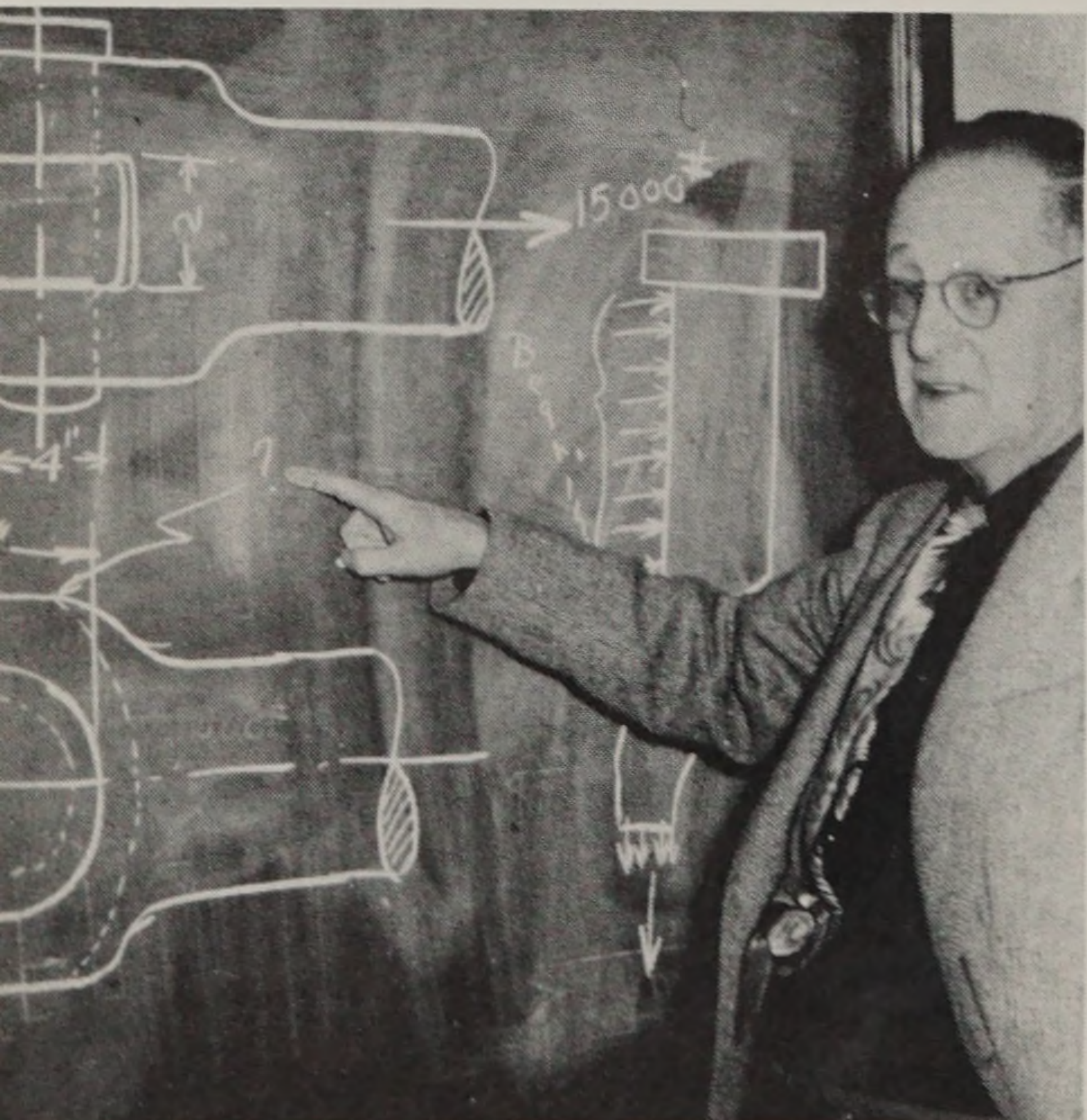




**T**ENACITY and clear thinking characterize the students of machine design as they plot the rotations, loci, and reciprocations of the basic mechanisms, and later combine these elements for a specific purpose. For the movements thus developed, adequate strength of members must be assured through proper calculation and knowledge of materials.

Methods of production and manufacture are acquired through the operation of power equipment and the use of hand tools in the working of both wood and metal. Thus develops the practice required to build a successful career in machine design.

Originally keyed to the local machine tool industries, the mechanical program now places qualified men in varied technical fields that include the armament, electrical manufacturing and aircraft industries.







# TEACHER EDUCATION

Not merely to instruct children how to draw, but to instill in them the realization that art is a way of life and that it permeates the whole of school curriculum — this is the goal of the major in the Teacher Education department.

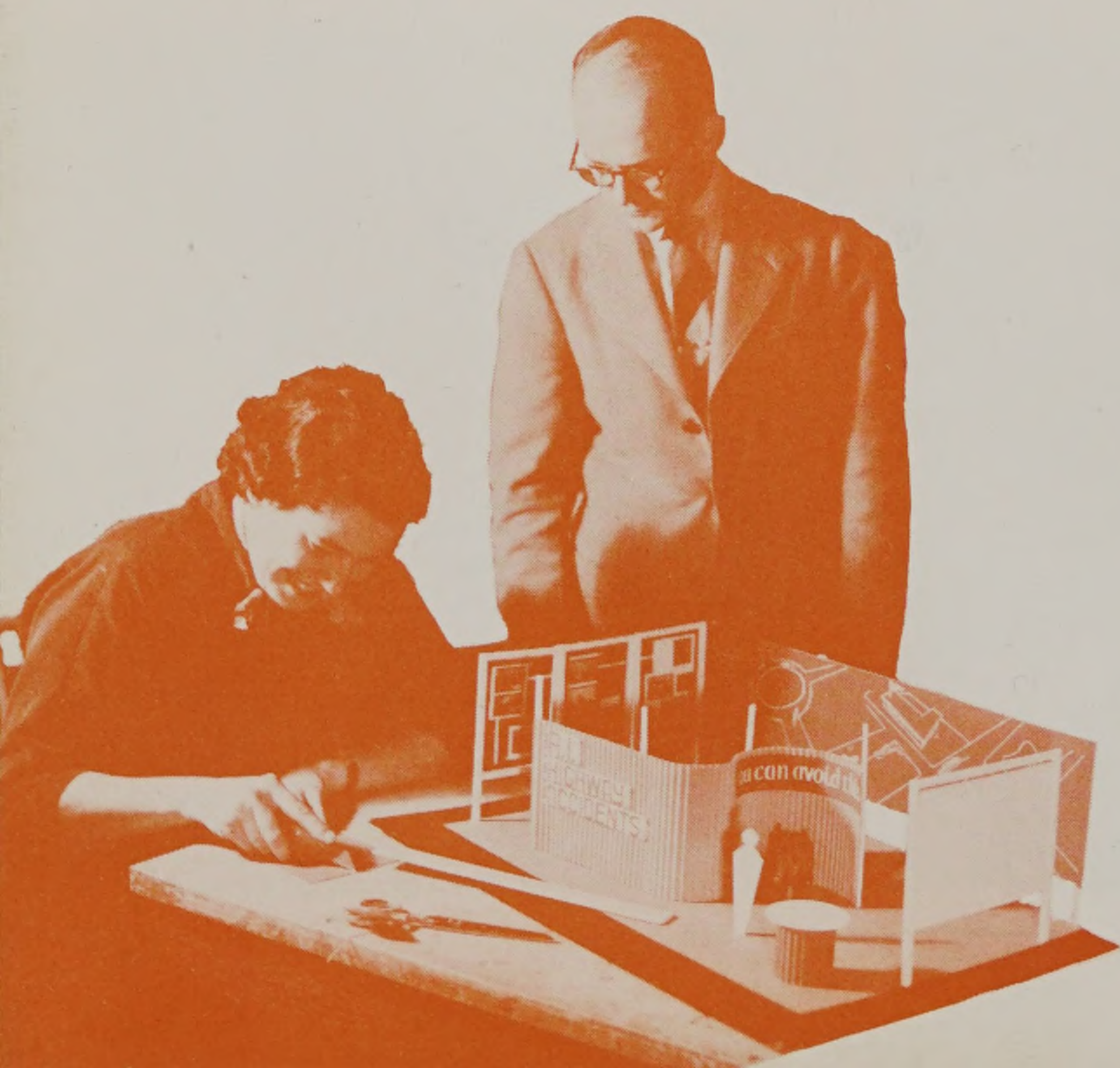


**MRS. FRANK R. VON STORCH**  
*chairman*





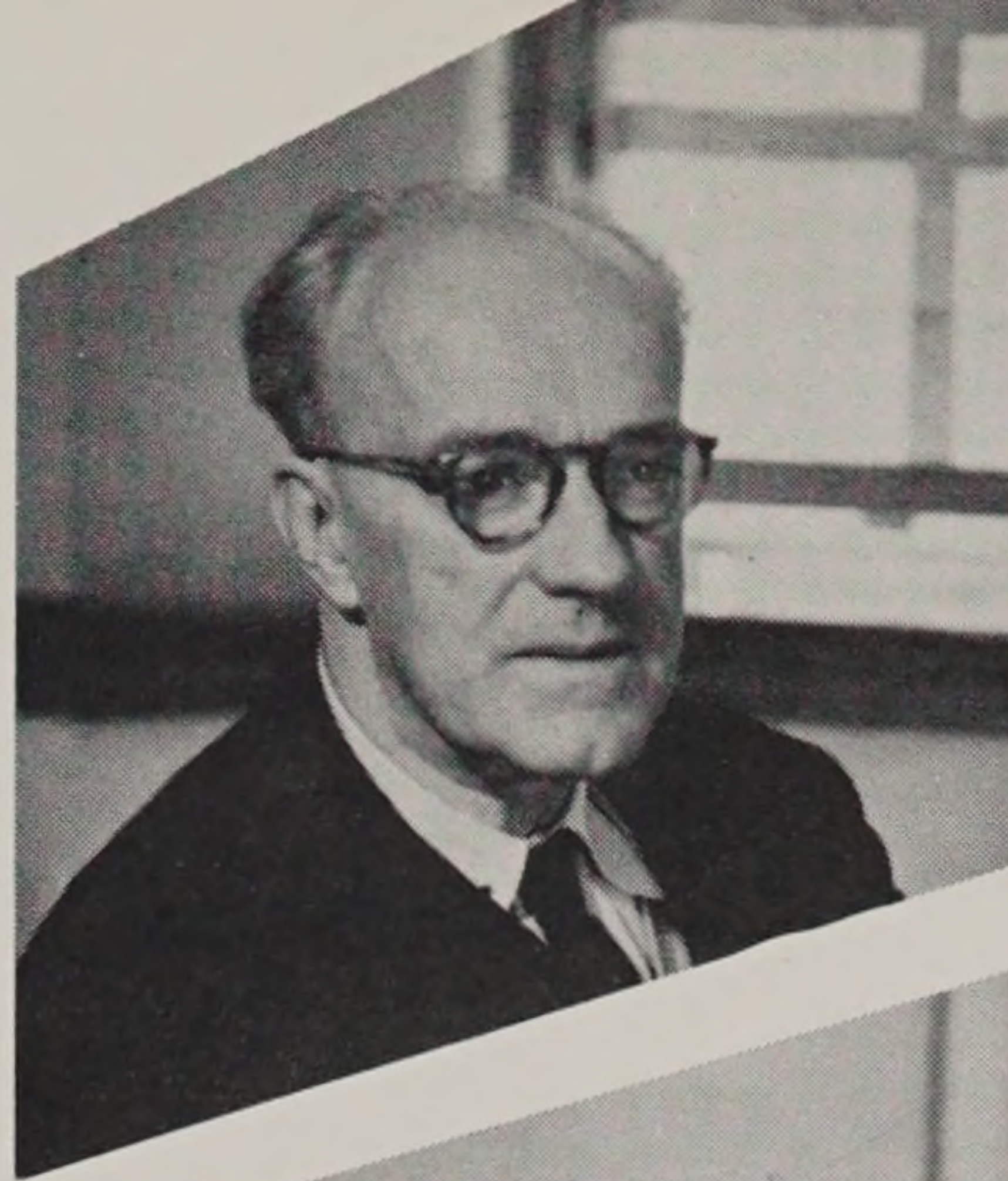
THESE prospective teachers spend four years majoring in some other subject, a fact which broadens their scope and adds greatly to their dignity, for it puts them on a professional status in some art field other than teaching. The last year is full of courses such as educational psychology, philosophy, sociology and history of education, preparing the student for a career of guiding the thoughts and attitudes of youthful minds.



TO make the classroom as interesting and stimulating as possible for their students the majors of this course are trained to become adept at planning exhibitions, arranging bulletin boards, and designing libraries and playgrounds. These schemes are made manifest in skillfully executed small scale models.



ON DECEMBER 2, 1949, Rhode Island School of Design became a senior college member of the New England Association of Colleges and Secondary Schools and a member of the American Council on Education. It also has been added to the approved list of accredited schools by the U. S. Air Force, the Marine Corps, and the U. S. Navy. The school accepts these appointments with pride, since it is one of the few institutions of its type in the country to receive such honors. All this is made possible by the fact that each student is required to take a group of subjects known as Academics. To many this is not an advantage, but an ordeal that one must necessarily endure. However, at the termination of these courses, one suddenly becomes aware of a greater knowledge within himself. He realizes that he has acquired a design education as well as a design training, that he is not only a craftsman with trained hands, but also a rational individual with a trained mind, that he is an entity who can think as well as do, and who can make a valuable contribution to his community as well as to his profession.



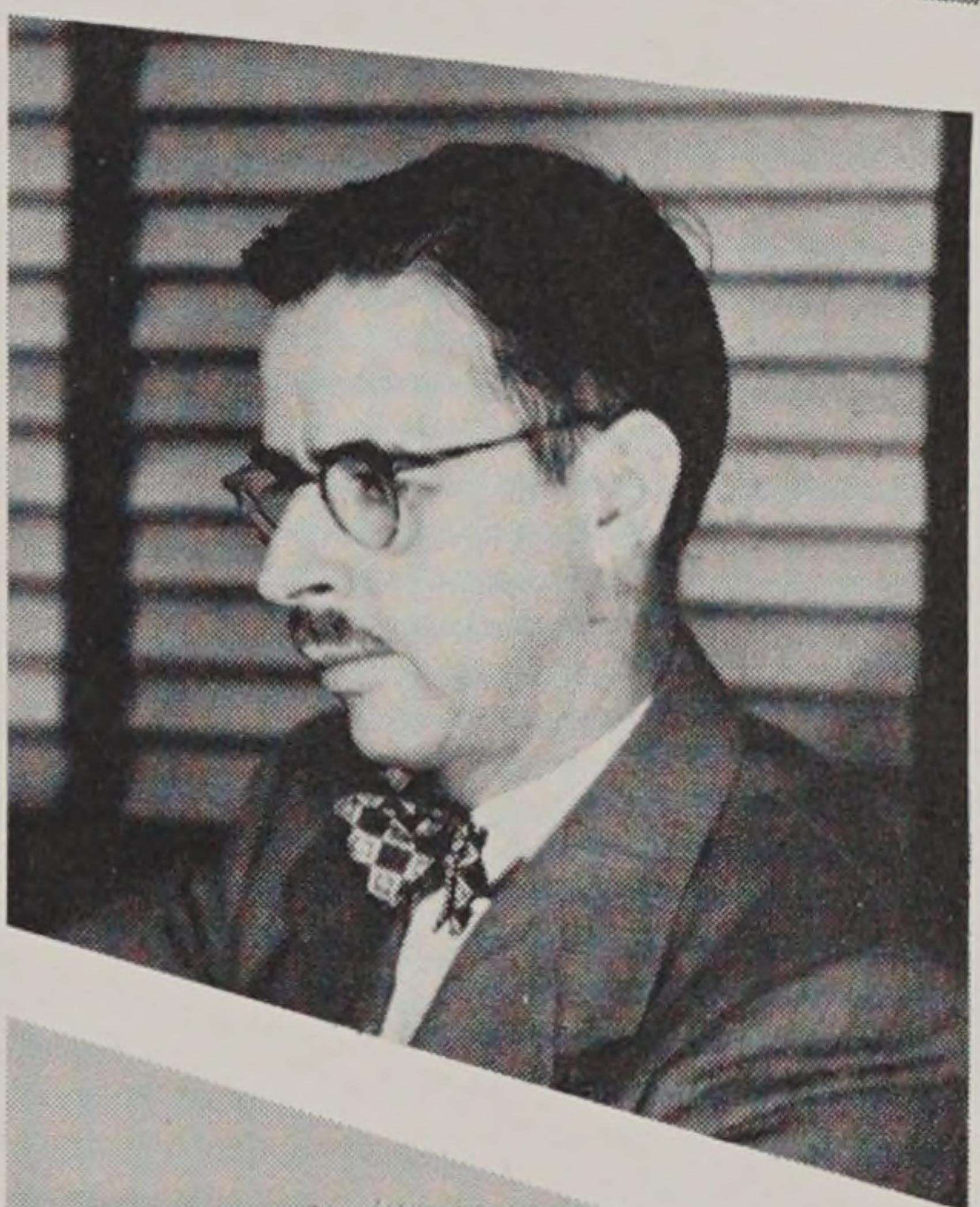
**John Alford**  
art history



**Edwin I. Lamont**  
english



**Edward S. Brackett, Jr.**  
economics



**Francis J. Deignan**  
psychology



**Donald W. Hurd**  
mathematics and  
physics

**ACADEMICS**



**F**OR us college has been  
a way of life for four years;  
it will be a way of thought for many  
more. It has been a source of friend-  
ship, a stimulus for learning, and a trainer  
of talents. We shall not again be a part of a  
community in which all are united by a single  
purpose — that of moulding the pattern for the  
future. The youngness and the freshness of college  
we will not meet again. But since knowledge is only  
the means and action the end, we leave Rhode Island  
School of Design with diplomas and hopes, anxious for  
the chance to try ourselves; but we know that someday we shall  
look back as did Prince Karl to “Golden Days”.

## CLASS OF 1951



### CLASS OFFICERS

PAUL LA VIOLETTE . . . . .	President
JEAN SCULLY . . . . .	Secretary
ROBERT GORTON . . . . .	Vice President
ROBERT GOODWIN . . . . .	Treasurer





# Bachelor of Fine Arts





**WILLIAM J. ABELL**  
 Providence, Rhode Island  
*Advertising Design*



**DONALD ALMQUIST**  
 Weymouth, Massachusetts  
*Illustration*

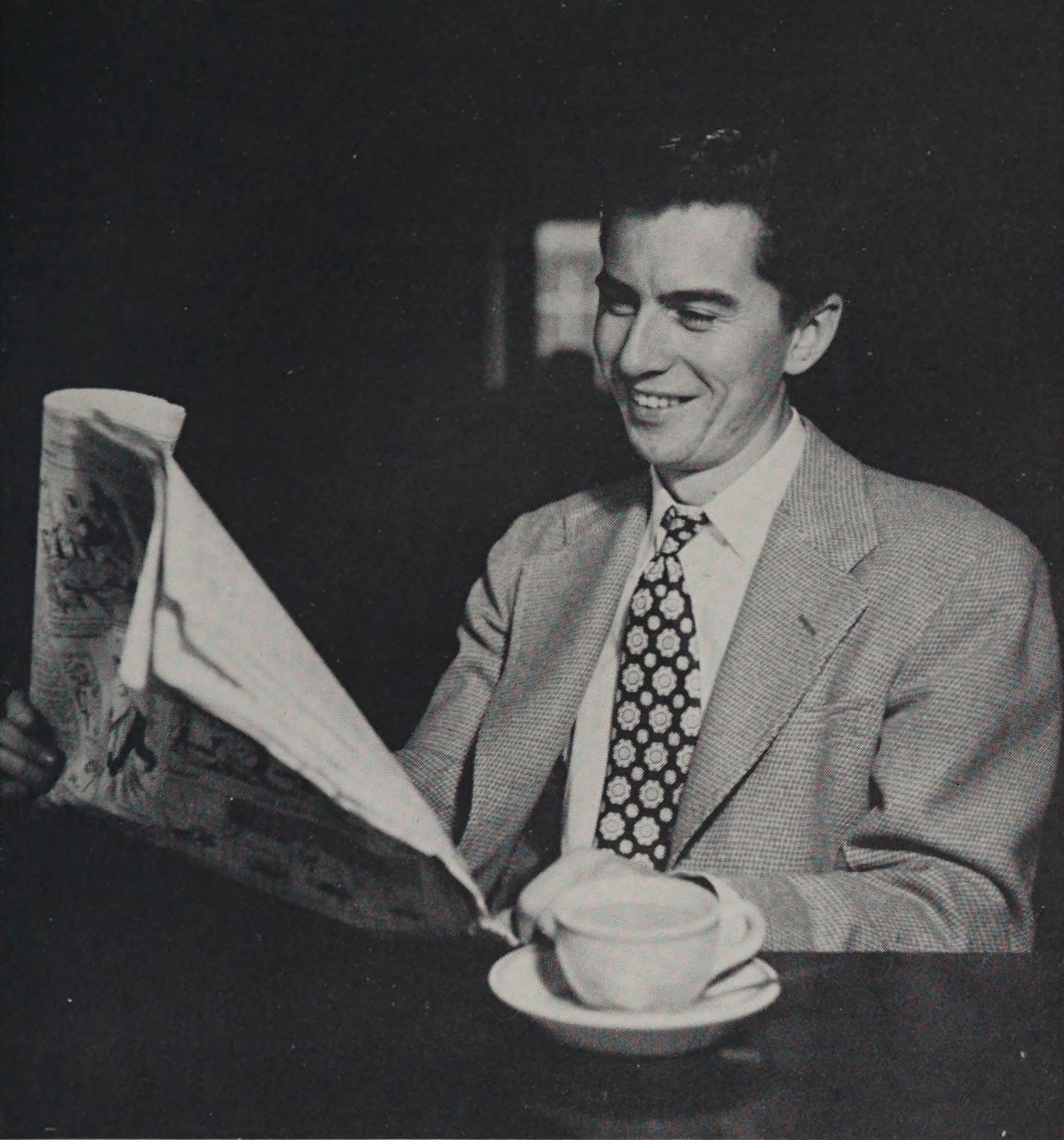


**CAMILLE JEANETTE AQUINO**  
 Glen Ridge, New Jersey  
*Apparel Design*  
 Dramatic Club 2  
 Ski Club 2, 3, 4



**CAROL GAY ASHLEY**  
 Attleboro, Massachusetts  
*Painting*





**WILLIAM ASHMAN**  
East Providence, Rhode Island  
*Illustration*



**ELIZABETH FISK ATWOOD**  
Rutland, Vermont  
*Textile Design*  
Class Secretary 3  
Textile Club 4  
N. E. Textile Foundation Scholarship 1, 2, 3, 4

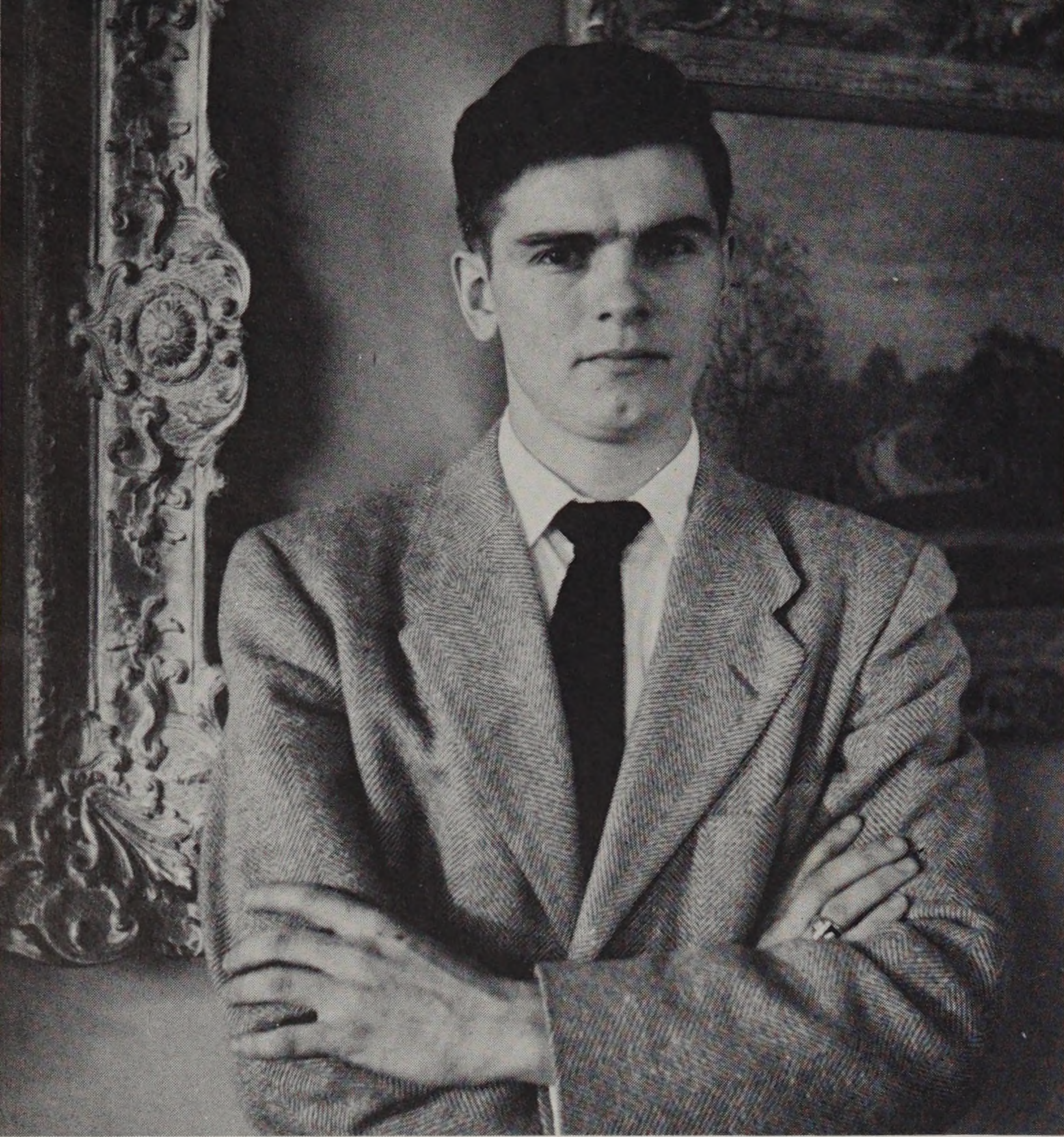


**THEODORA WINTERBOTHAM BADGER**  
Boston, Massachusetts  
*Textile Design*

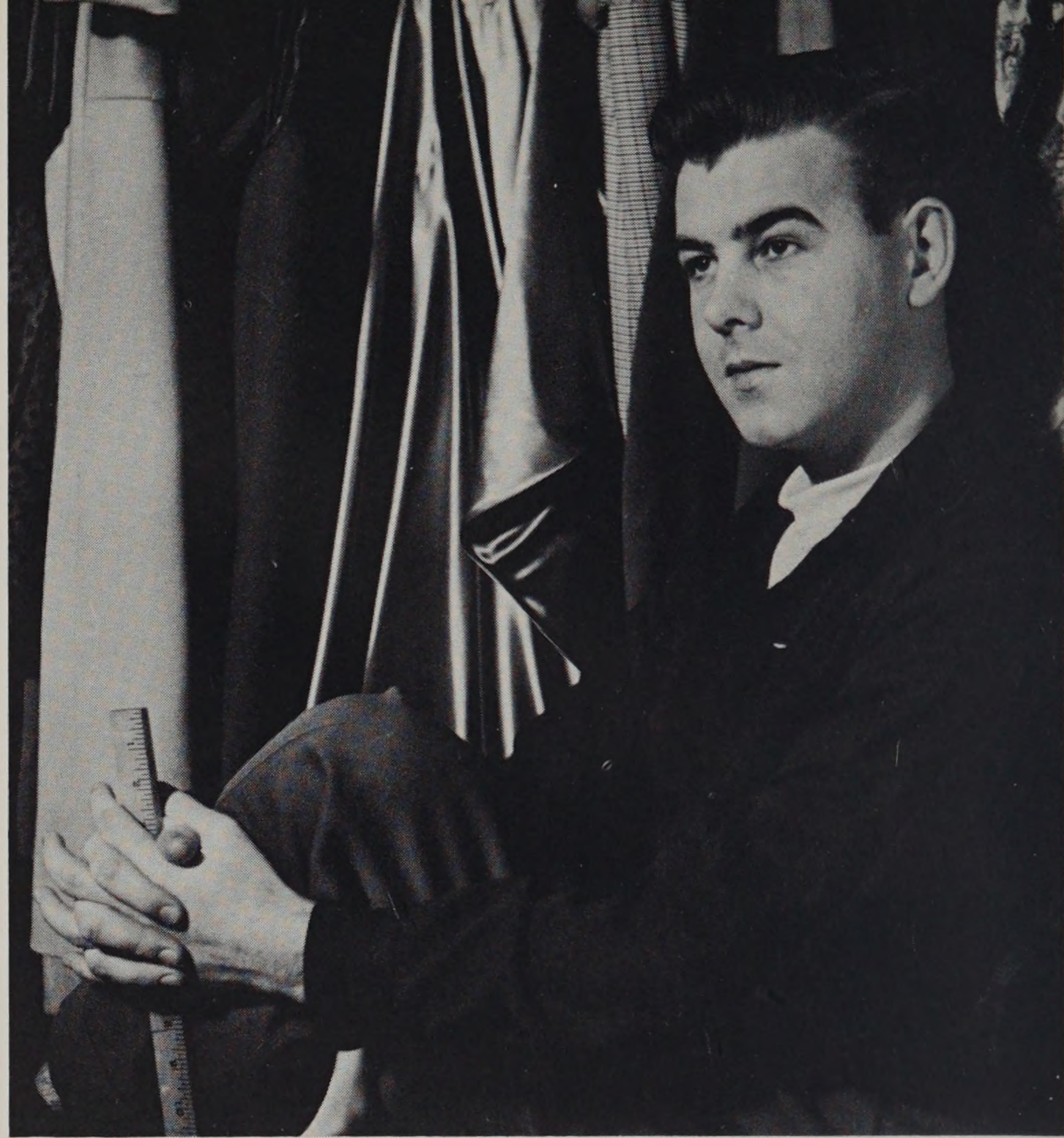


**BERNICE BAKER**  
Carbondale, Pennsylvania  
*Advertising Design*





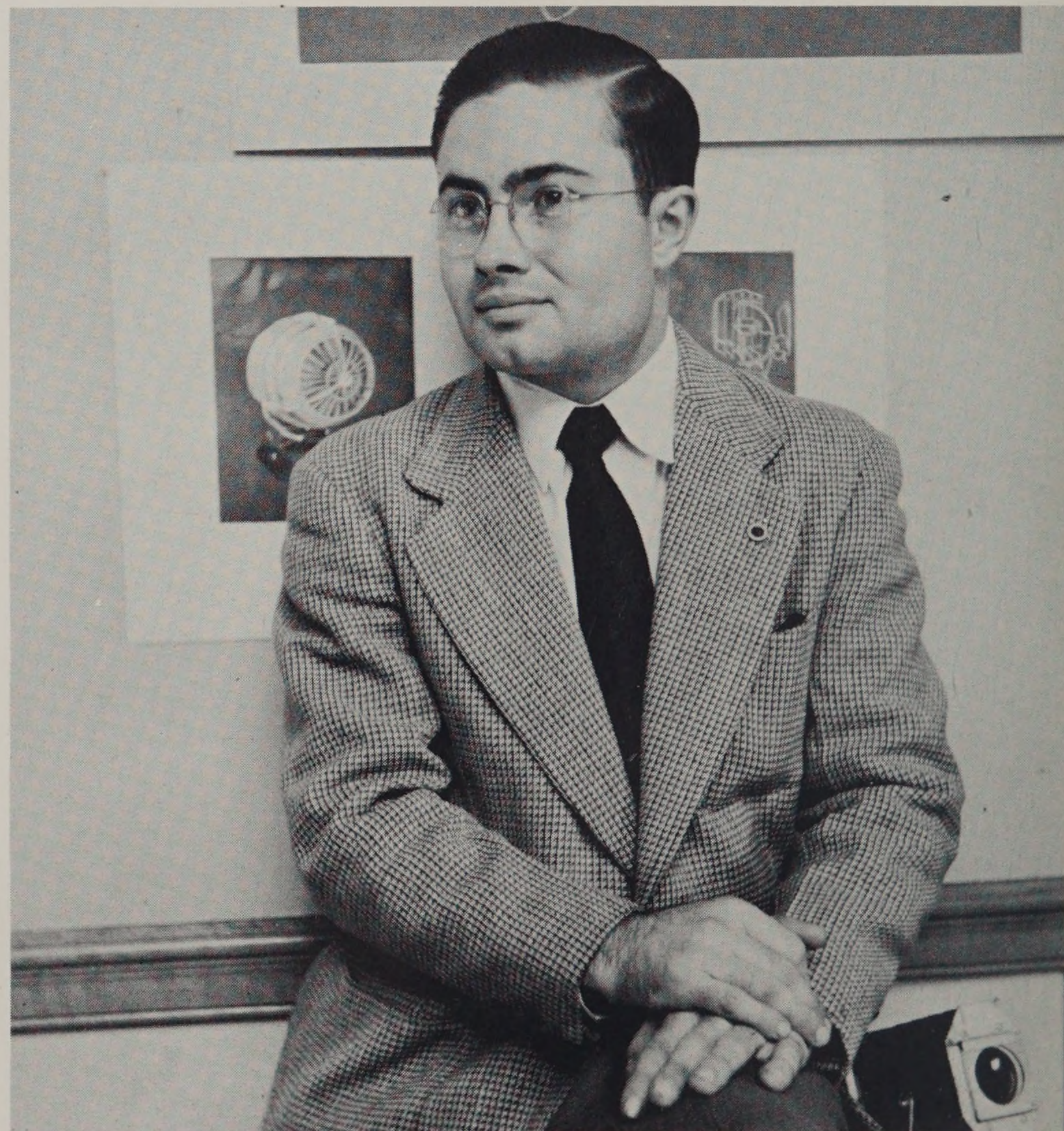
**JOSEPH LOUIS BERTELLI**  
 Springfield, Massachusetts  
*Illustration*



**ROBERT C. BECKETT**  
 Providence, Rhode Island  
*Apparel Design*  
 Athletic Association 1



**DONALD JOHN BEHNK**  
 Rush, New York  
*Industrial Design*  
 Ski Club 2  
 Student Council 2  
 Portfolio 1951



**LEWIS WILLIAM BENNETT**  
 Grafton, Massachusetts  
*Industrial Design*  
 Dramatic 1, 2, 3, 4  
 R. I. Intercollegiate Drama Board 4  
 Student Council 3, 4





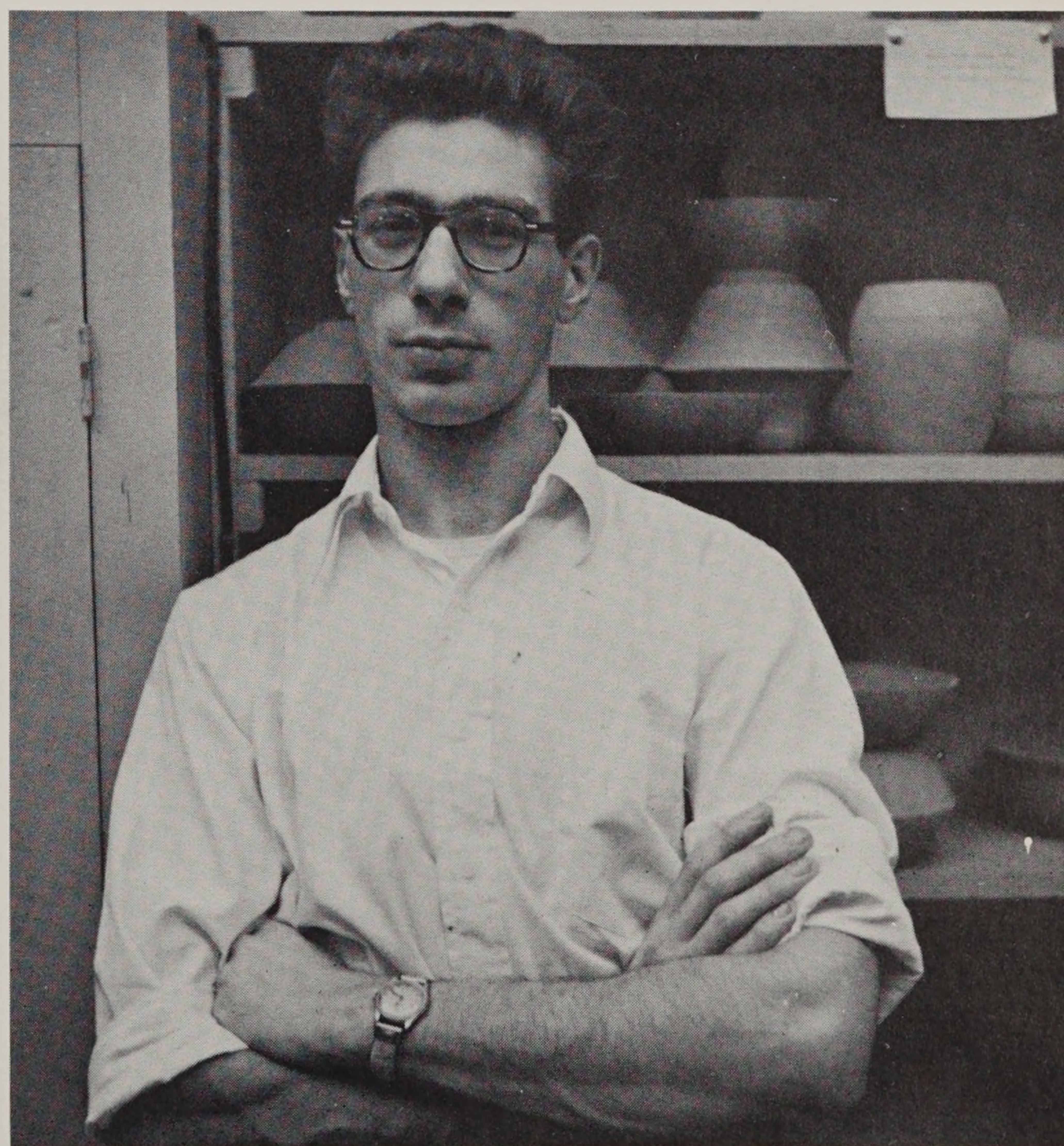
**MARTHA BERNSTEIN**  
 Maplewood, New Jersey  
*Painting*  
 Dramatic Club 4  
 Student Council 3



**WILEY SMITH BLACK**  
 Ulmers, South Carolina  
*Painting*

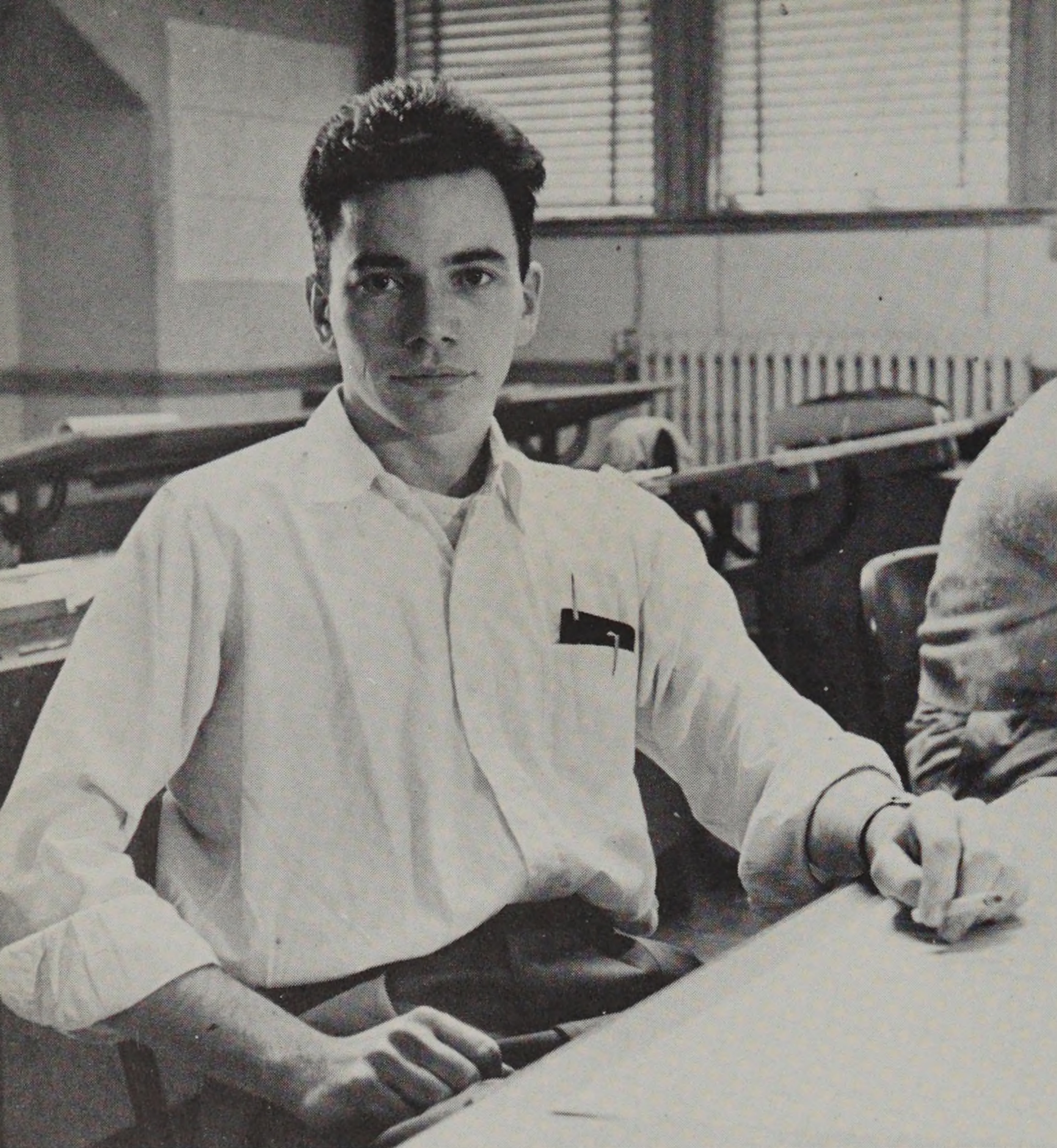


**JILL G. BOLAS**  
 Providence, Rhode Island  
*Painting*



**RAYMOND J. BOYKO**  
 Hinsdale, New Hampshire  
*Ceramics*  
 Camera Club 3, 4





**THOMPSON B. BOYS**  
 Wellington, Kansas  
*Industrial Design*  
 Dramatic Club 2



**JOHN G. BRYAN**  
 Camillus, New York  
*Illustration*



**JOHN STEWART BUDD**  
 Nutley, New Jersey  
*Industrial Design*

Class President 2  
 Ski Club 1, 2, 3  
 Portfolio 1948, 1949  
 1950, 1951

Student Council 2, 3, 4  
 Treasurer 3  
 President 4  
 Athletic Association 1, 2



**ROSEMARY BUEHLER**  
 Lawrence, Kansas  
*Painting*





**JOAN BUTTRICK**  
Concord, Massachusetts  
Textile Design



**DOROTHY A. BYFORD**  
Winchester, Massachusetts  
Painting  
Athletic Association 1  
Dramatic Club 1, 2  
Glee Club 1  
Portfolio 1950  
Treasurer 2, President 3 of Congdon Dormitory



**RONALD NEIL CAMPBELL**  
Morristown, New Jersey  
Advertising Design  
Portfolio 1951, Art Editor



**PETER LESLIE CLARKE**  
Stamford, Connecticut  
Advertising Design





**WILLIAM E. CLAYTON**  
 Madisonville, Kentucky  
*Advertising Design*  
 Student Council 1  
 Portfolio 1941



**ROBERT JAMES COE**  
 New Haven, Connecticut  
*Painting*



**BARBARA OLIVE COFFIN**  
 Seekonk, Massachusetts  
*Textile Design*  
 Textile Club 3, 4  
 Student Council 3



**JANICE LEE COHEN**  
 Worcester, Massachusetts  
*Advertising Design*  
 Athletic Association 2  
 Dramatic Club 2  
 Student Council 3, 4  
 Portfolio 1951, Copy Editor





**DIANE COLMAN**  
Huntington, Michigan  
*Illustration*  
Dramatic Club 1, 2, 4  
Treasurer 2  
Officer, Dormitory Council 2  
Congdon Dormitory Officer 2



**JANICE E. CRAIG**  
West Warwick, Rhode Island  
*Textile Design*  
Class Treasurer 3  
Textile Club 3, 4  
Secretary 4  
Student Council 2, 3, 4  
Secretary 4  
N. E. Textile Foundation Scholarship 1, 2, 3, 4

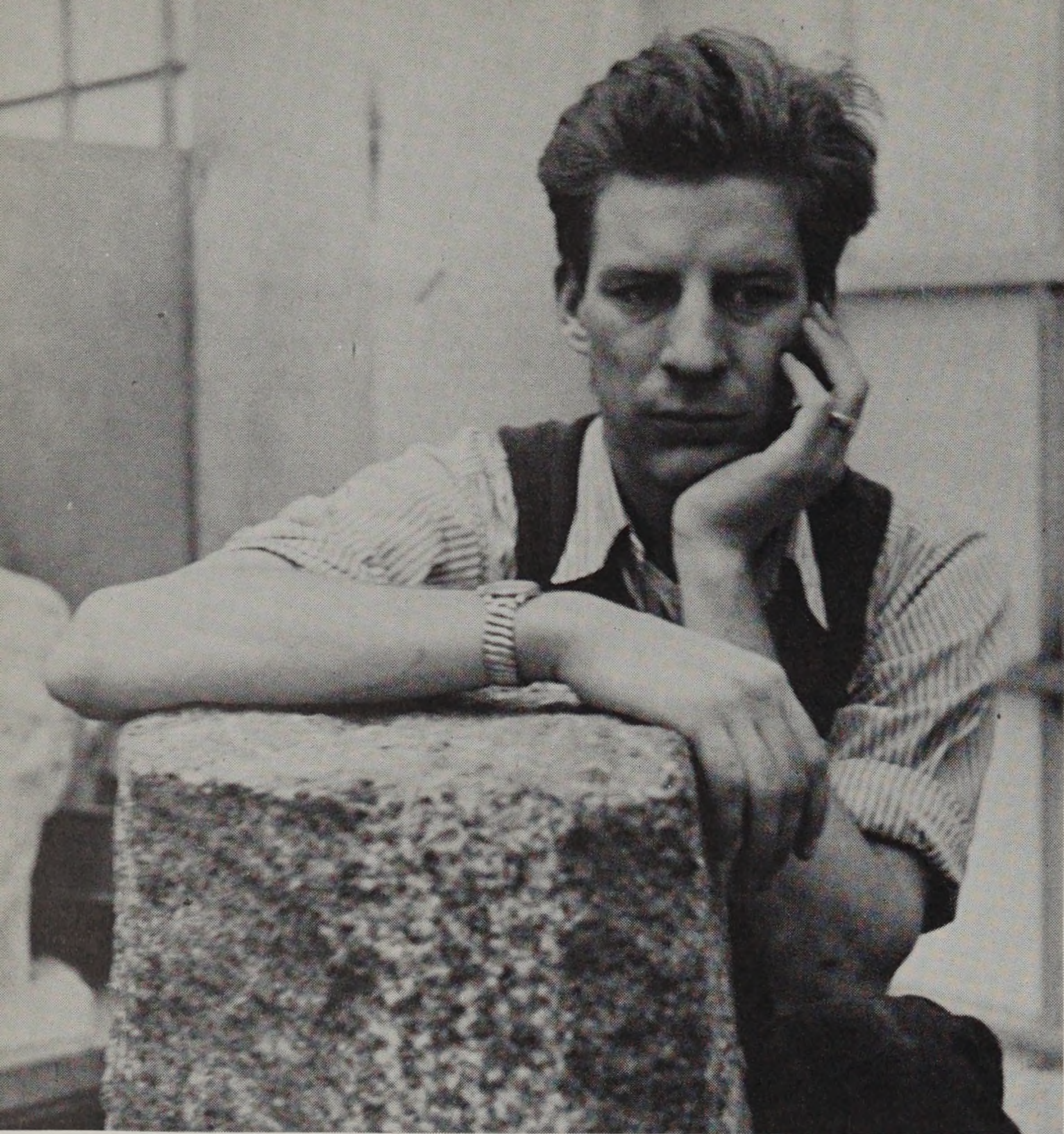


**WILLIAM CROVELLO**  
Jamaica, Long Island, New York  
*Illustration*  
Ski Club 1, 2, 3, 4  
Camera Club 4



**GLADYS M. DANIELS**  
Pittston, Pennsylvania  
*Textile Design*  
Textile Club 3, 4  
R.I.S.D. Scholarship 3, 4





**PHILIP H. DARLING**  
Providence, Rhode Island  
*Sculpture*



**ANTHONY DATTORRO**  
Providence, Rhode Island  
*Painting*



**HELEN S. DAY**  
Charleston, South Carolina  
*Painting*

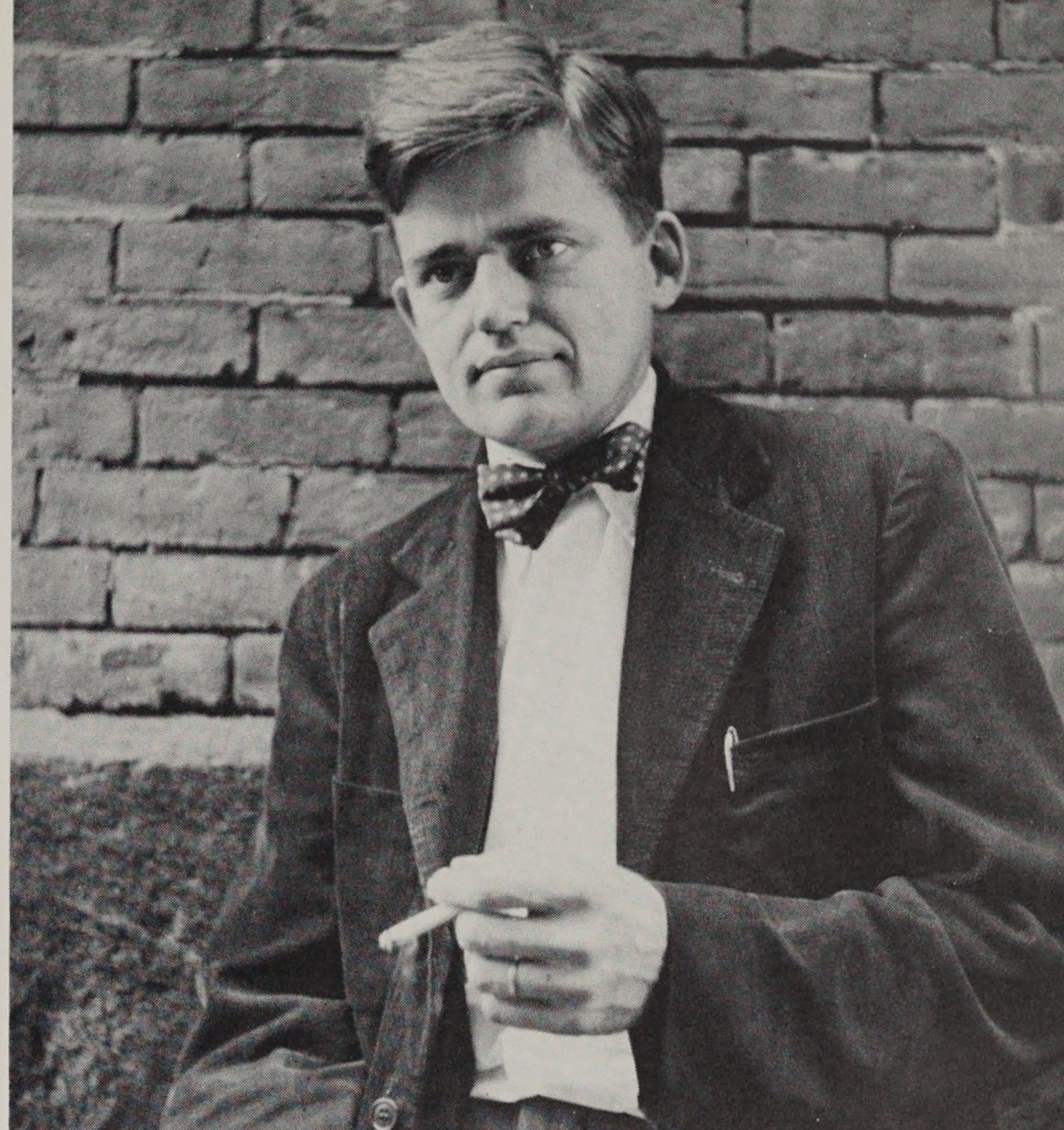


**BETTY A. DE LIGUORI**  
Middletown, Rhode Island  
*Advertising Design*  
Student Council 2, 3





**PHYLLIS M. COOKE DE MERCADO**  
 Cross Roads, Jamaica, British West Indies  
*Apparel Design*  
 Athletic Association 1  
 Dramatic Club 1, 2



**ROBERT J. DOHERTY, JR.**  
 Providence, Rhode Island  
*Advertising Design*



**NATALIE J. DUGAN**  
 South Attleboro, Massachusetts  
*Apparel Design*

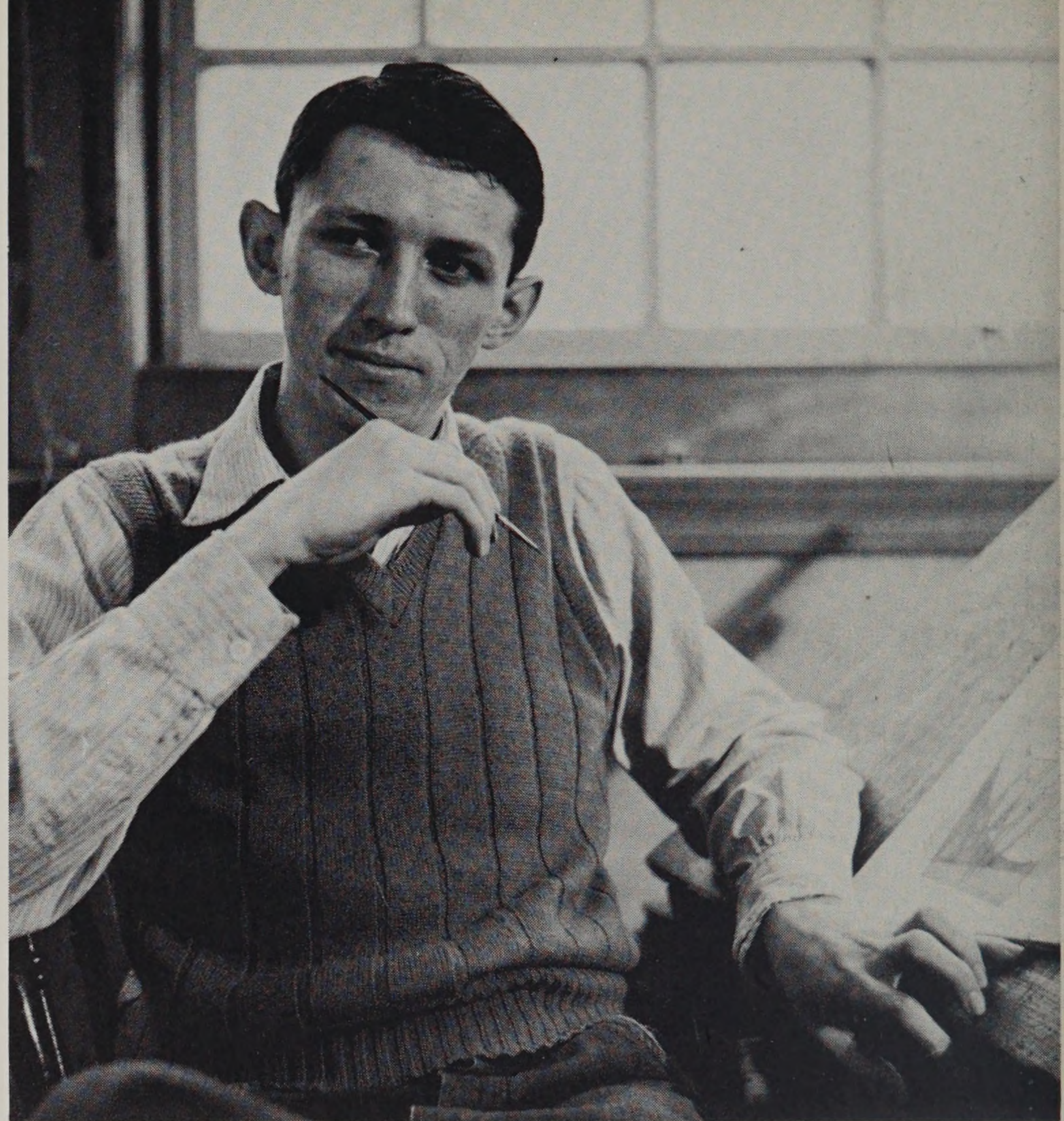


**BILL S. DUNLAP**  
 Concord, Tennessee  
*Interior Design*  
 Glee Club 1, 3





**MARY JONES DUNN**  
Westminster, Massachusetts  
*Advertising Design*



**DONALD JOSEPH DUSSAULT**  
Providence, Rhode Island  
*Illustration*  
Portfolio 1951



**NORMA BARBARA EASTWOOD**  
Pawtucket, Rhode Island  
*Fashion Illustration*

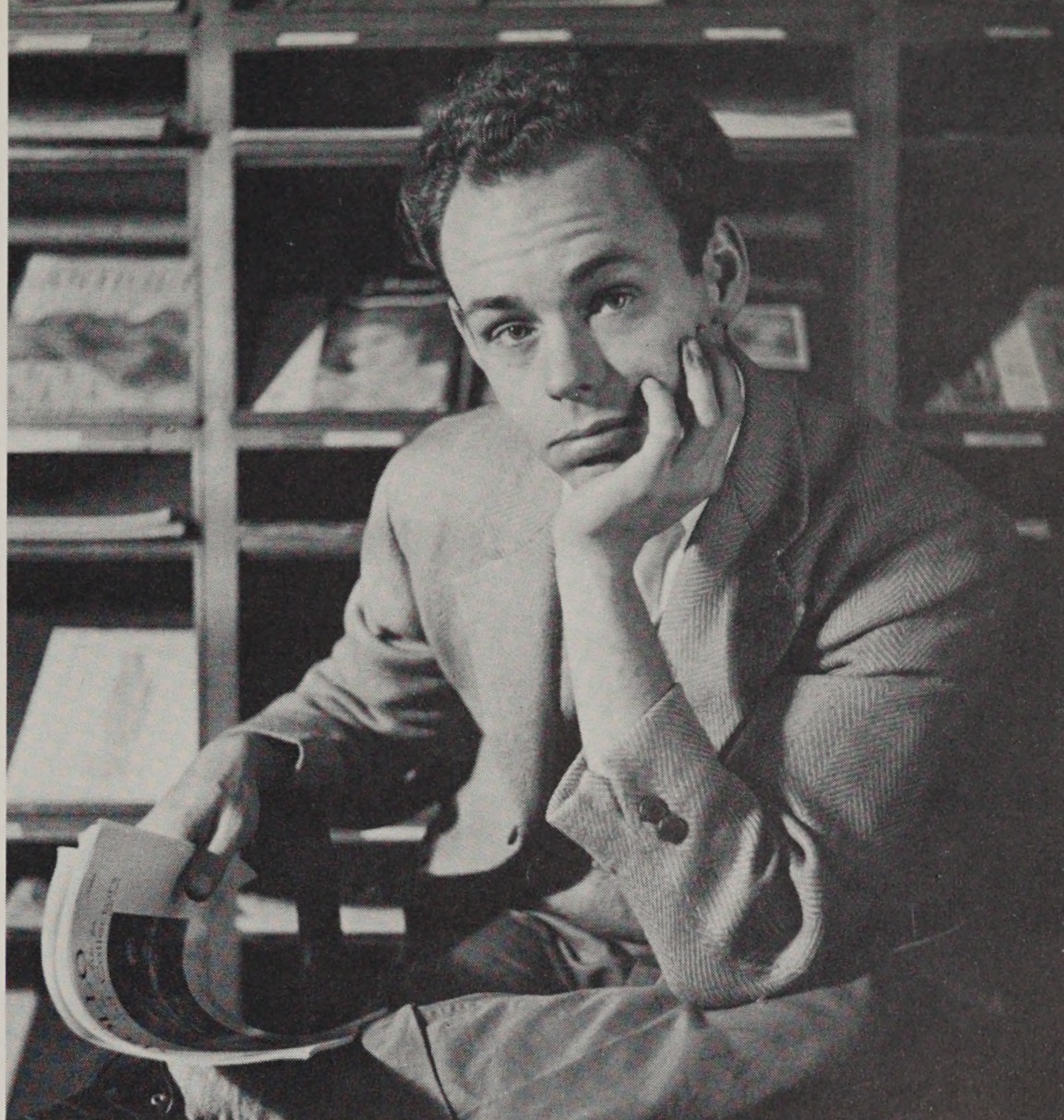


**WILLIAM FRANKLIN ELLIS**  
Putnam, Connecticut  
*Advertising Design*  
Class Vice-President 3  
Student Council 3





**MICHAEL GEORGE ERAMIAN**  
Providence, Rhode Island  
*Advertising Design*



**ELLIOTT CARROLL FLAGG, JR.**  
Woodmont, Connecticut  
*Illustration*  
Camera Club 4



**ROBERT ORIN FLETCHER**  
Bradford, Connecticut  
*Industrial Design*



**RICHARD D. FRANCIS**  
Springfield, Massachusetts  
*Illustration*





**LILY A. GANTZ**  
Yonkers, New York  
*Sculpture*  
Ski Club 3  
Portfolio, 1951  
Congdon Dormitory President 2



**PHILIP LINCOLN GARLAND, JR.**  
Scarborough, New York  
*Industrial Design*



**DEANE L. GILMOUR**  
Bay Shore, Long Island, New York  
*Apparel Design*  
Ski Club 1  
Dormitory Council Treasurer 3  
Prospect Dormitory President 3  
Treasurer 2



**JOAN GITLOW**  
Providence, Rhode Island  
*Painting*  
Scholarship 3, 4





**ROBERT T. GORTON**

**Utica, New York**

**Industrial Design**

Class President 1  
Class Vice-President 4  
Ski Club 1, 2, 3, 4

Film Society Officer 3, 4  
Student Council 1, 2, 3, 4  
Treasurer 2



**CONSTANCE EDITH GRANT**

**Cranston, Rhode Island**

**Advertising Design**

Portfolio 1951  
Camera Club 4



**JANICE STRUNZ GRANT**

**South Glastonbury, Connecticut**

**Industrial Design**

Alumni Scholarship 4  
Assistant, Waterman Dormitory 1, 2  
Assistant, Congdon Dormitory 3, 4



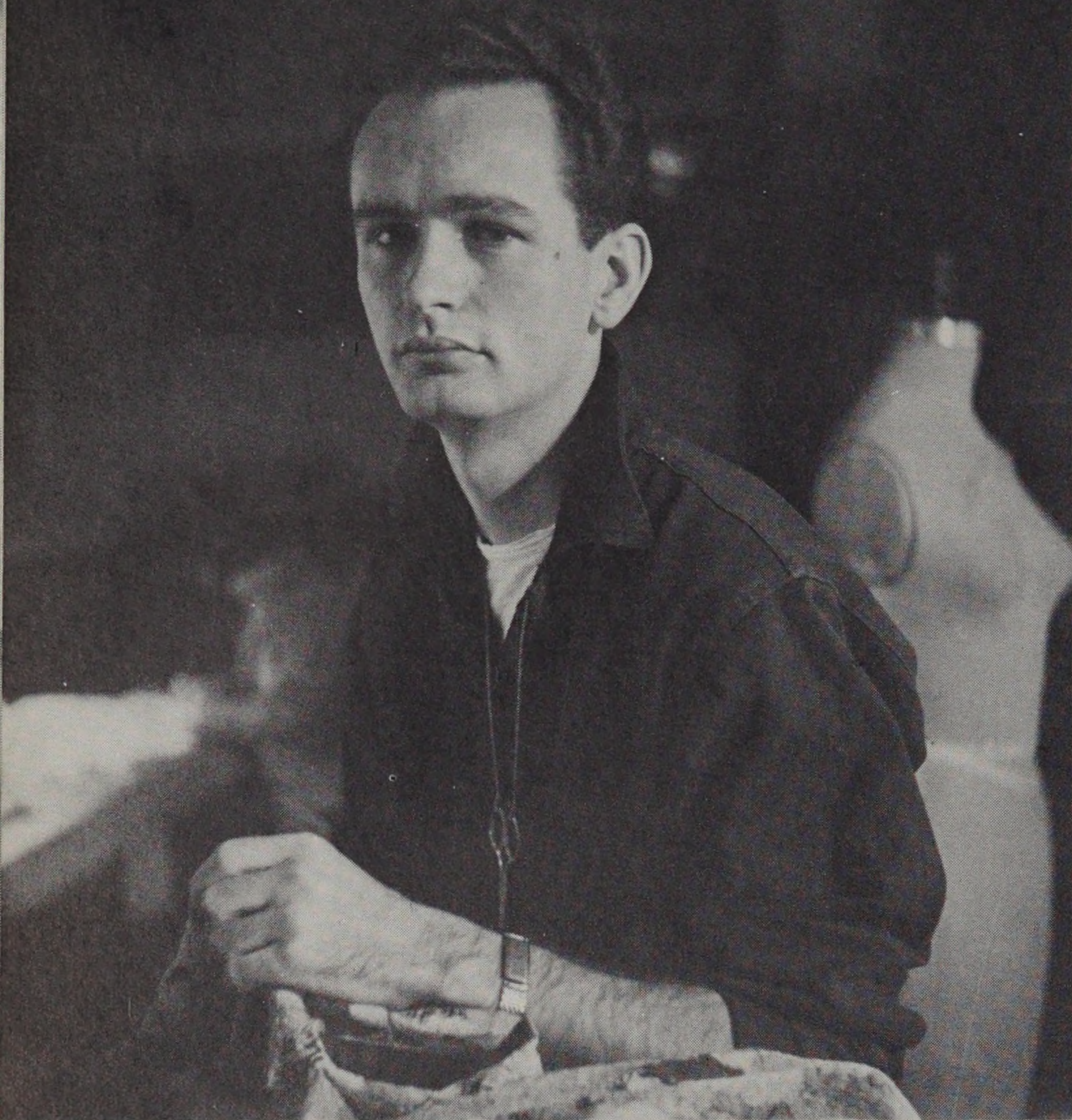
**ELEANOR FRANCES GREENE**

**Fayetteville, New York**

**Fashion Illustration**

Prospect Dormitory Officer 4





**ROBERT E. GRIMSLEY**

**Manmouth, Illinois**

**Apparel Design**

Student Council 3, 4

Dramatic Club 3, 4

Portfolio 1950



**CAROLYN MAE HARRIS**

**Saylesville, Rhode Island**

**Interior Design**

Glee Club 3

State Scholarship 1, 2, 3, 4

R.I.S.D. Scholarship 4



**IRVING B. HAYNES**

**Proctor, Vermont**

**Painting**

Ski Club 1, 2, 3

Film Society Pianist 3, 4

Glee Club Accompanist 3, 4

Camera Club 4



**PAUL ROBERT HENDRICKSON**

**Arlington, Massachusetts**

**Painting**

Dramatic Club 1

Glee Club 1, 2

Scholarship 1, 2, 3

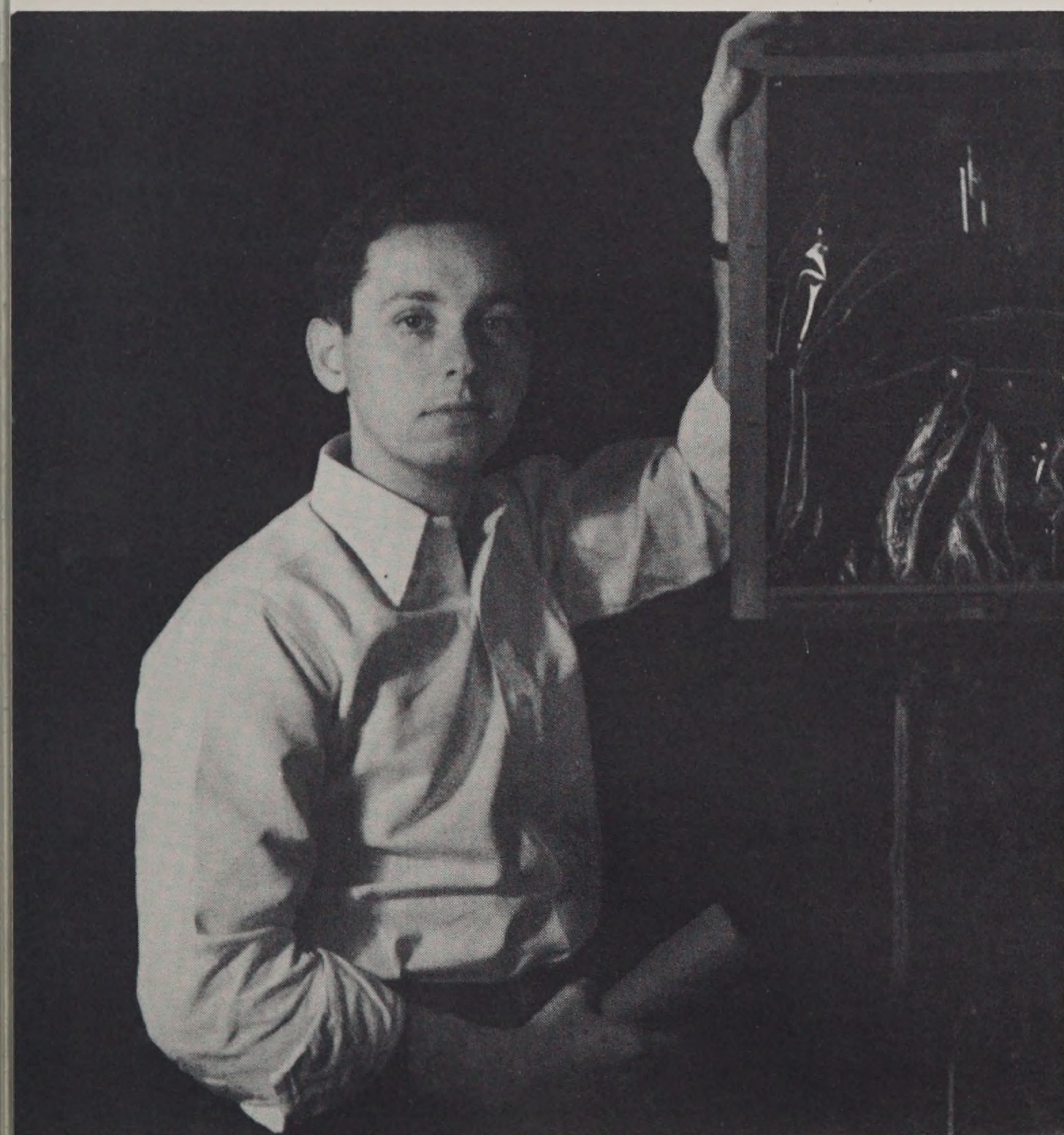




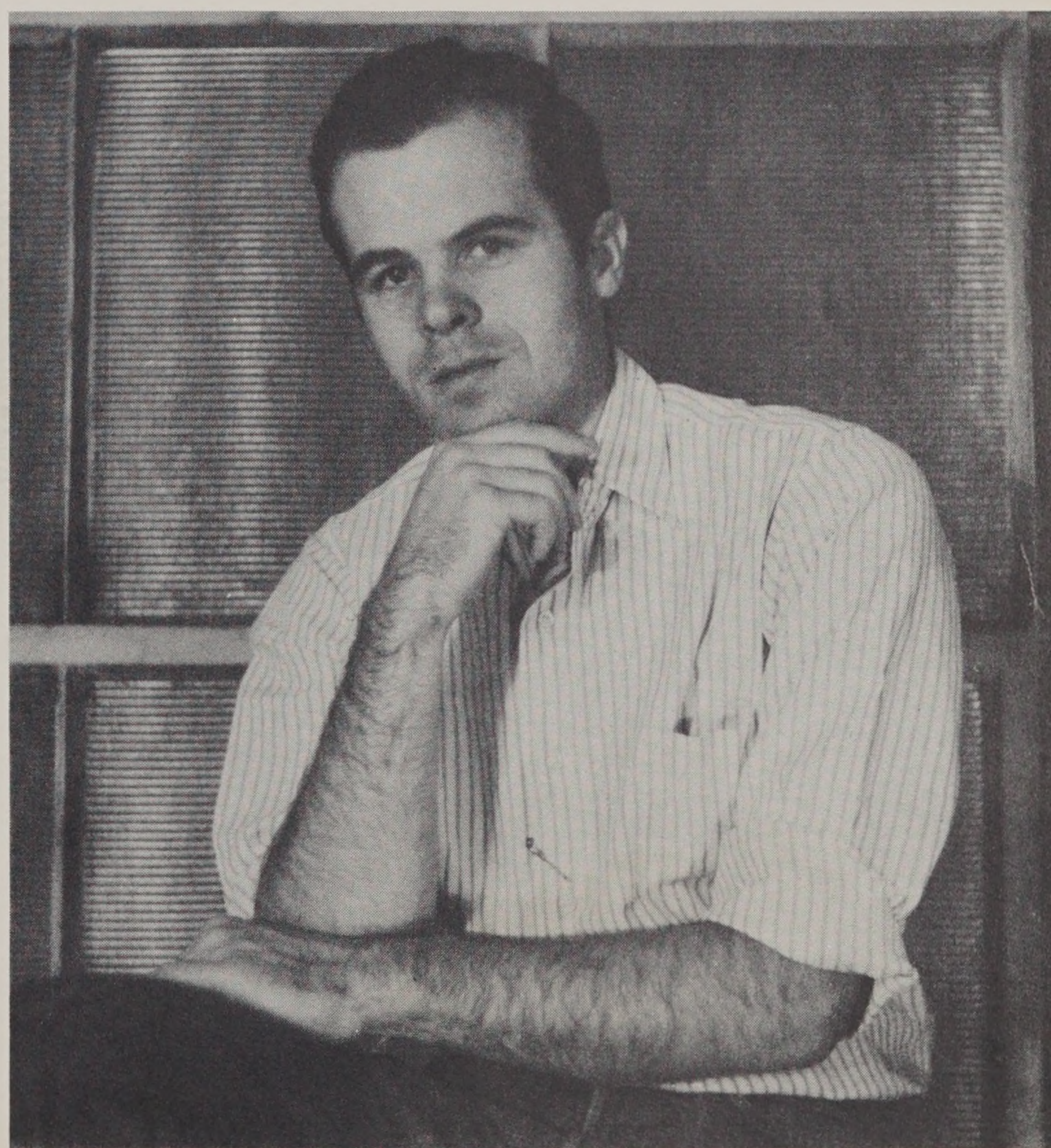
**JACK HIRSH**  
Dorchester, Massachusetts  
*Illustration*  
Student Council 3  
Scholarship 4



**BETTY GRAHAM IMPAGLIAZZO**  
Cranston, Rhode Island  
*Advertising Design*  
State Scholarship 1, 2, 3, 4



**RICHARD W. JONES**  
Roselle Park, New Jersey  
*Advertising Design*  
Dramatic Club 2, 3, 4  
Secretary 3  
President 4  
Camera Club 4

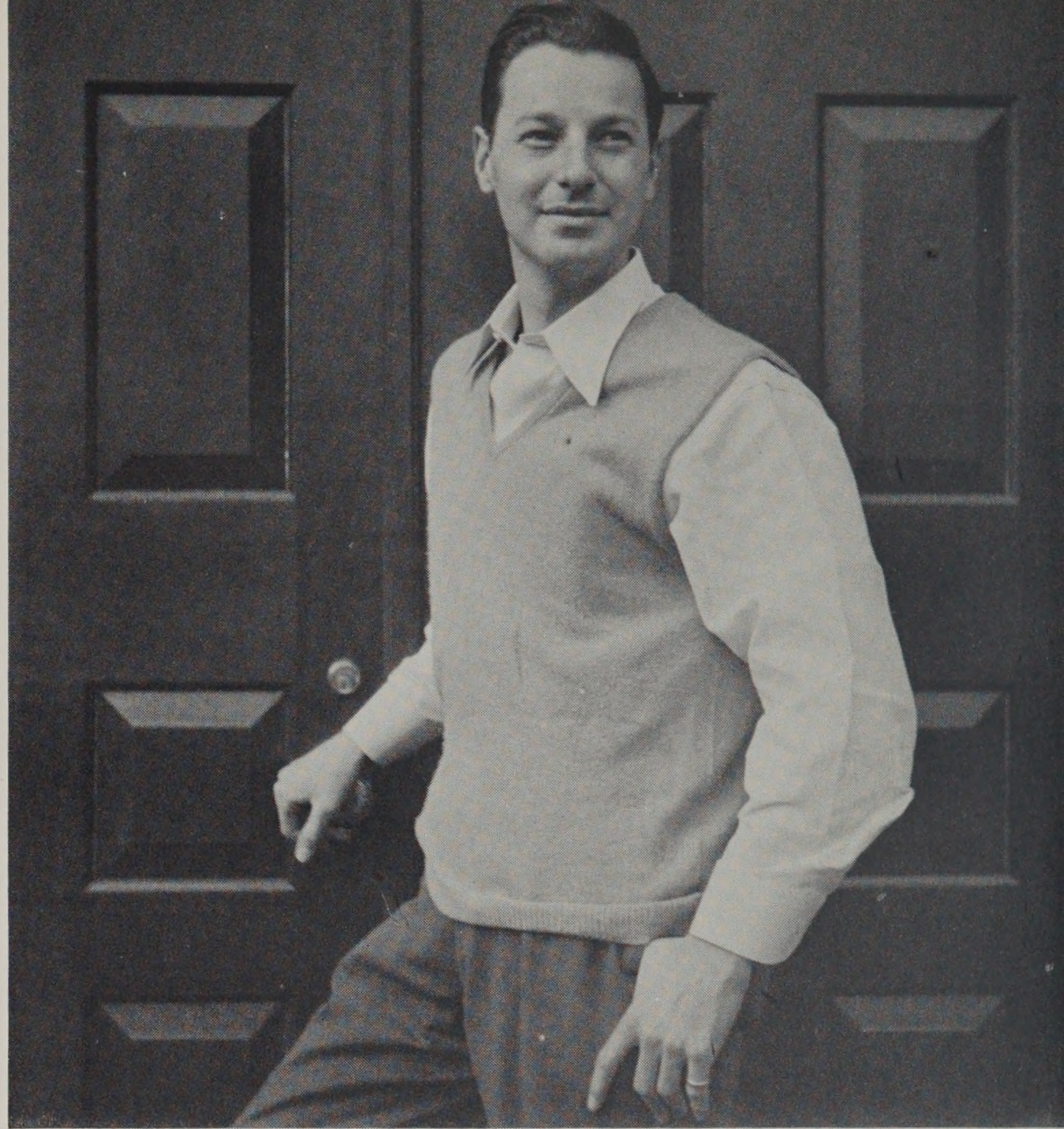


**ROBERT JOSEPH JORDAN**  
Wakefield, Rhode Island  
*Sculpture*  
Dramatic Club 2, 3, 4  
Glee Club 1, 2, 3

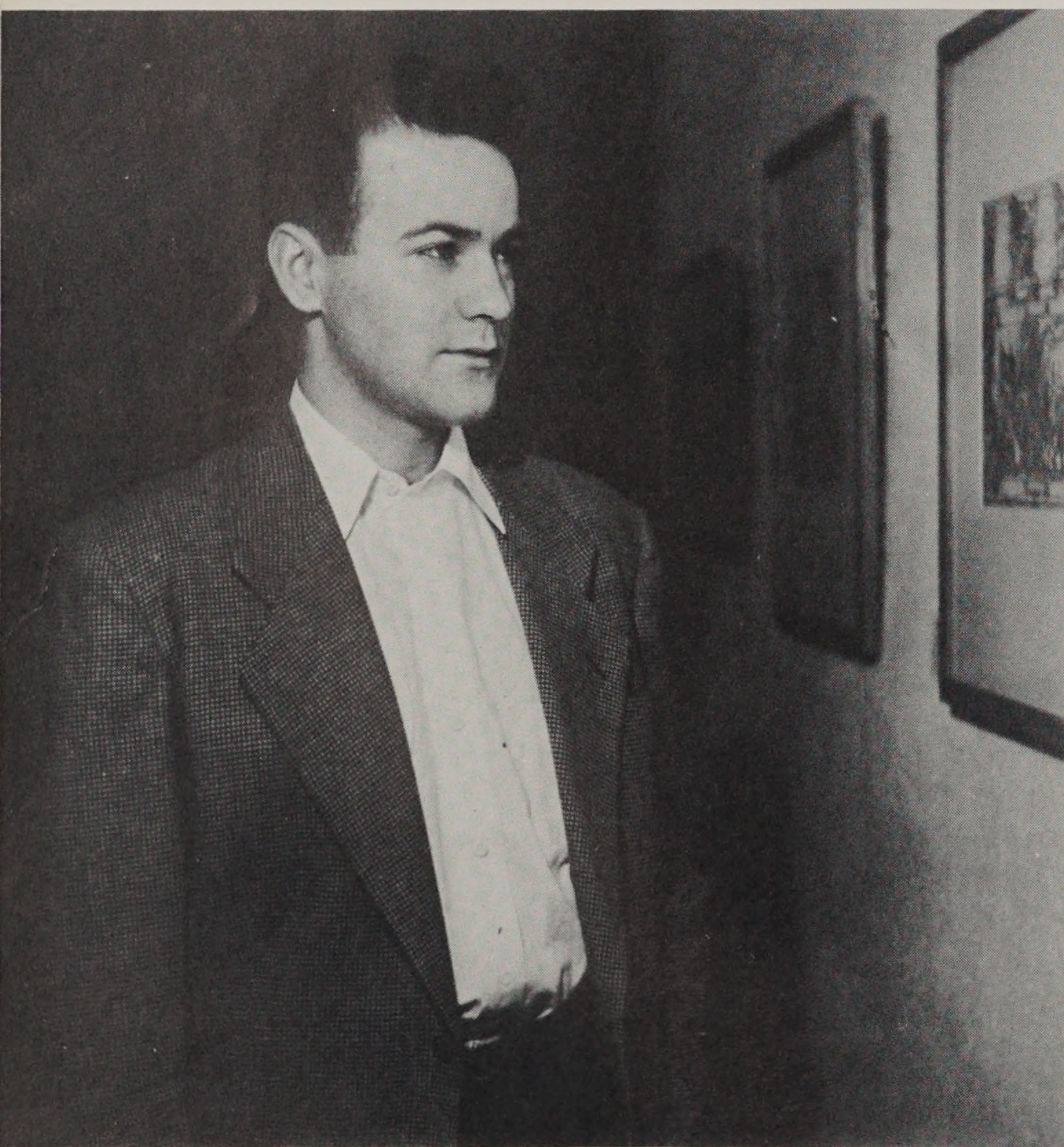




**JAMES KENNETH KANSAS**  
 Cranston, Rhode Island  
*Illustration*  
 Athletics 1, 2, 3, 4



**PHILIP ANDREW KAUFMAN**  
 Coventry, Rhode Island  
*Interior Design*



**RAYMOND M. KEANE**  
 Greenfield, Massachusetts  
*Illustration*  
 Camera Club 4



**RICHARD KERNER**  
 Jackson Heights, New York  
*Advertising Design*  
 Dramatic Club 1, 2  
 Portfolio 1948





**EVELYN LOUISE KNIGHT**  
 Grimsby Beach, Ontario, Canada  
*Interior Design*  
 Dramatic Club 1, 3, 4  
 Glee Club 1, 2



**STRATIS P. KOSTAS**  
 New Bedford, Massachusetts  
*Advertising Design*



**FRANK KRAUTCUK, JR.**  
 Springfield, Massachusetts  
*Illustration*  
 Scholarship 1, 2, 3, 4  
 Camera Club 3, 4



**LOUISE LIGUORE**  
 Westerly, Rhode Island  
*Apparel Design*





**JOAN McMECHEN LUCE**  
 Fort Lauderdale, Florida  
*Painting*  
 Student Council 4



**JOHN JOSEPH MASLEN**  
 Stratford, Connecticut  
*Advertising Design*

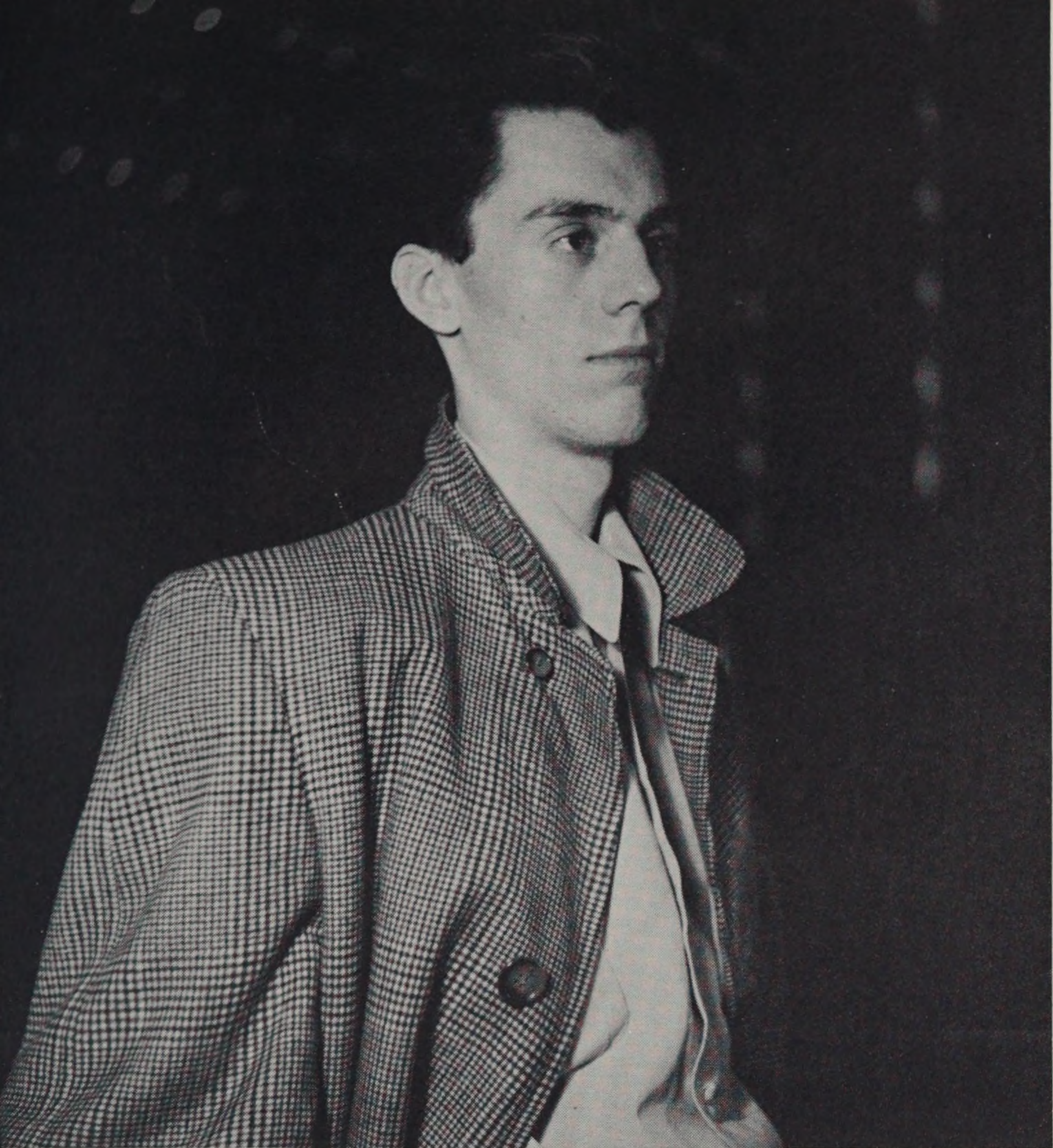


**GEORGE SUMMERS MAVER**  
 Quincy, Massachusetts  
*Advertising Design*  
 Athletic Association 1, 2, 3, 4



**SYLVIA MAYNARD**  
 Concord, New Hampshire  
*Textile Design*  
 N. E. Textile Foundation Scholarship 1, 2, 3, 4  
 Benefit Dormitory Secretary 2

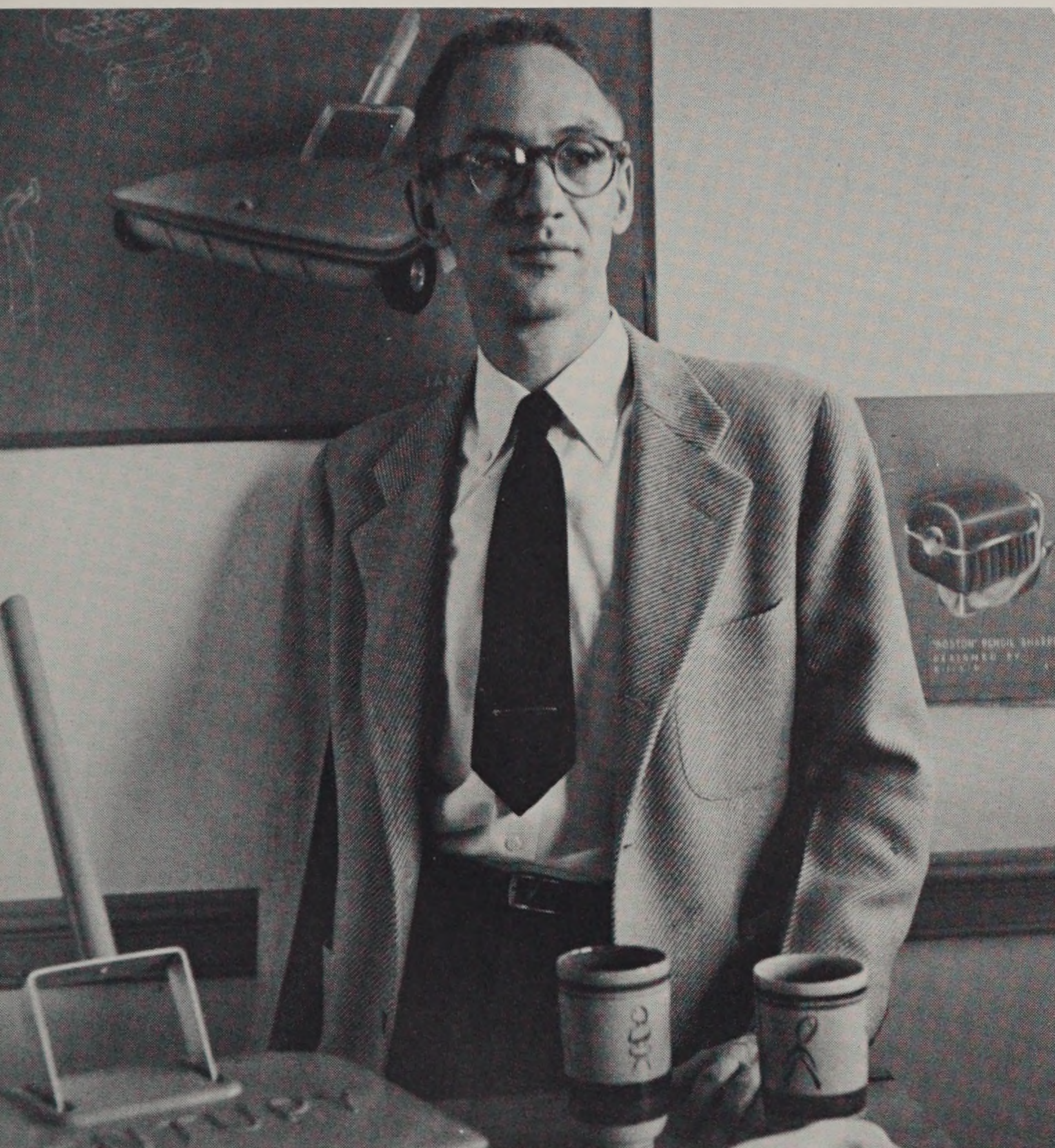




**ROBERT FRANKLIN METZ**  
 Birmingham, Michigan  
*Interior Design*  
 Dramatic Club 1, 2, 3, 4



**ROLAND MICHAUD**  
 Providence, Rhode Island  
*Illustration*  
 Athletic Association 1, 2, 3, 4



**JAMES SCUDDAY MILLER**  
 Nashville, Tennessee  
*Industrial Design*  
 Dramatic Club 4  
 Portfolio 1950



**GEORGE GREENE MILLIKEN**  
 Old Lyme, Connecticut  
*Advertising Design*  
 Ski Club 2  
 Dramatic Club 2  
 Editor-in-Chief, Portfolio 1951  
 Athletic Association 2, 3  
 Student Council 4





**MARY MORTON**  
Watertown, Massachusetts  
*Illustration*



**RICHARD A. NATHAN**  
Springfield, Massachusetts  
*Advertising Design*  
Dramatic Club 1, 2, 3, 4  
Portfolio 1951  
R.I.S.D. Scholarship 4  
Camera Club 3, 4



**LEILA NICHOLS**  
East Providence, Rhode Island  
*Textile Design*  
Ski Club 1  
Textile Club 4  
Scholarship 1, 3, 4



**WARREN R. OAKLEY**  
Providence, Rhode Island  
*Interior Design*





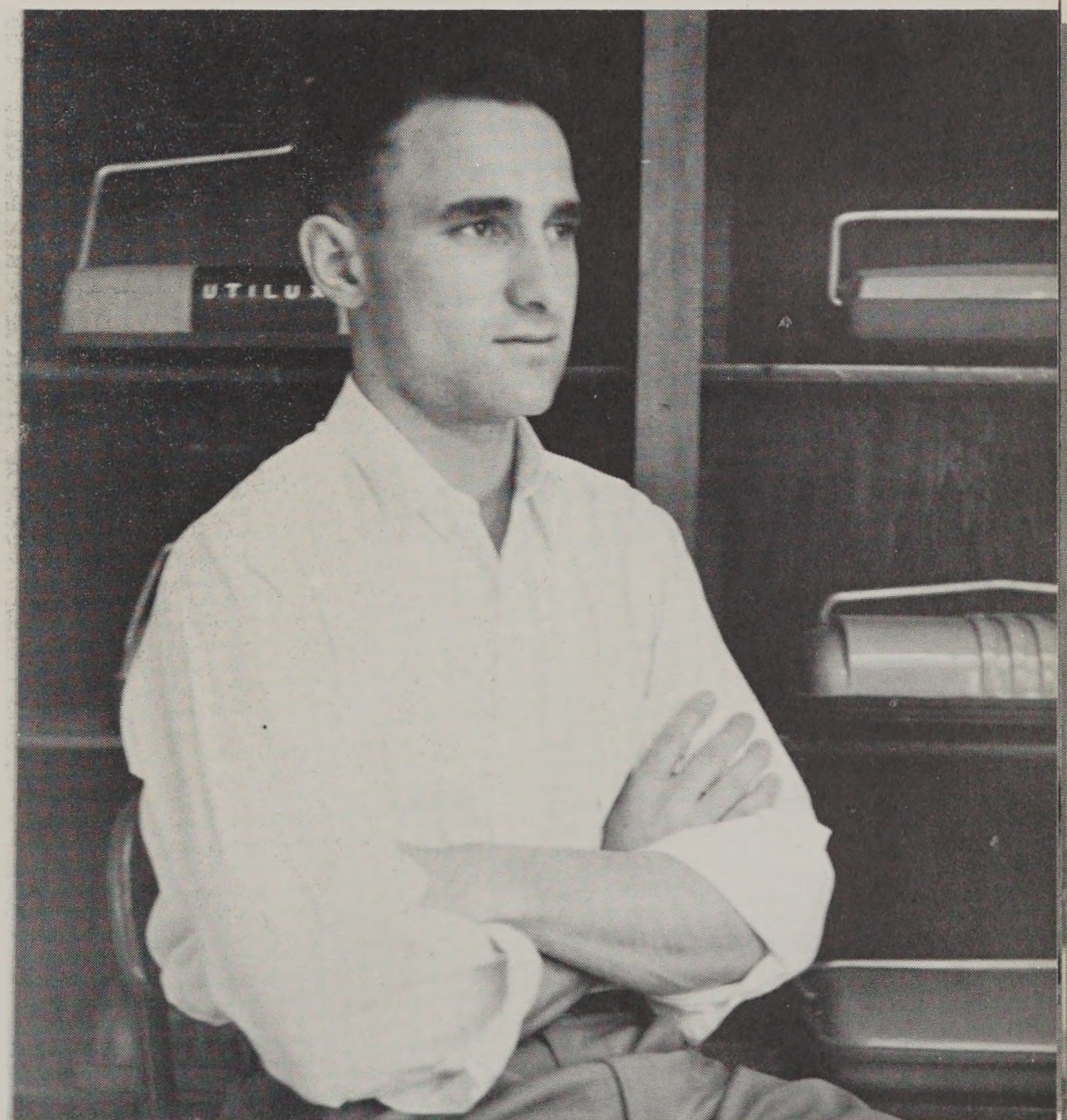
**CHARLES OKERBLOM**  
Cranston, Rhode Island  
*Illustration*  
Athletic Association 1, 2, 3  
Camera Club 4



**ROBERT O'LEARY**  
Providence, Rhode Island  
*Advertising Design*  
Scholarship 4



**ROBERT PAILTHORPE**  
Providence, Rhode Island  
*Illustration*



**DONALD N. PARKS**  
Meriden, Connecticut  
*Industrial Design*





**ELIZABETH ANN PATTERSON**  
 Spring Lake, New Jersey  
*Textile Design*  
 Glee Club 1, 2, 3, 4  
 Treasurer 4  
 Student Council 4  
 Dormitory Council Secretary 4  
 N. E. Textile Foundation Scholarship 1, 2, 3, 4



**ANNE LUCILLE PETRUNTI**  
 Winsted, Connecticut  
*Fashion Illustration*

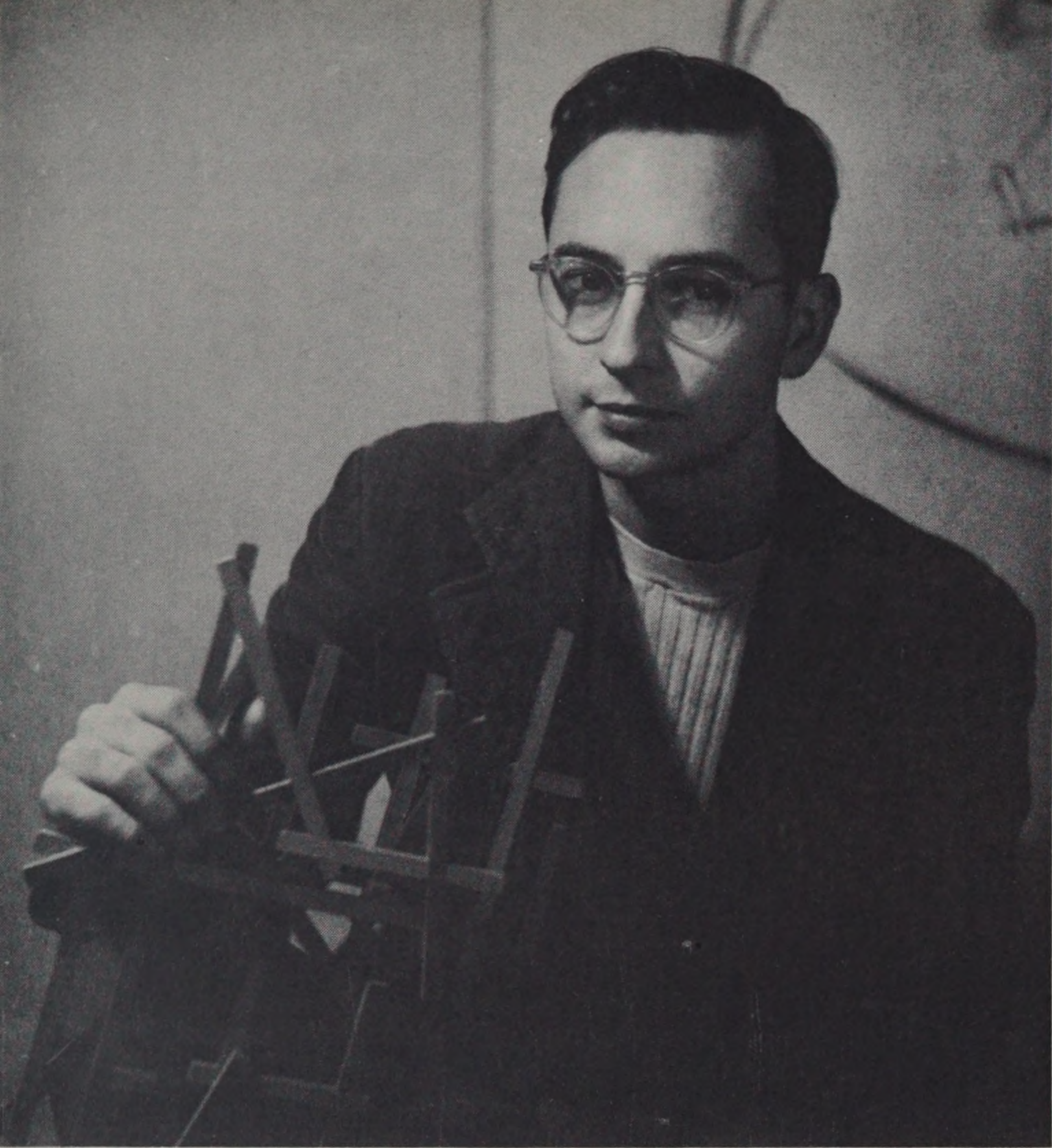


**GORDON H. PRICE**  
 Bronxville, New York  
*Illustration*



**HELEN D. REENSTIERNA**  
 Arlington, Massachusetts  
*Sculpture*  
 Dramatic Club 3





**RALPH EDWARD RICKETTS**

Jacksonville, Florida

*Sculpture*

Dramatic Club 1, 2  
Student Council 3, 4  
Portfolio 1951, Photography Editor  
Camera Club 3, 4  
President 3, 4



**JOAN R. ROUSLIN**

Providence, Rhode Island

*Painting*

Ski Club 1, 2  
Treasurer 1  
Dramatic Club 1  
Student Council 3  
Scholarship 3, 4

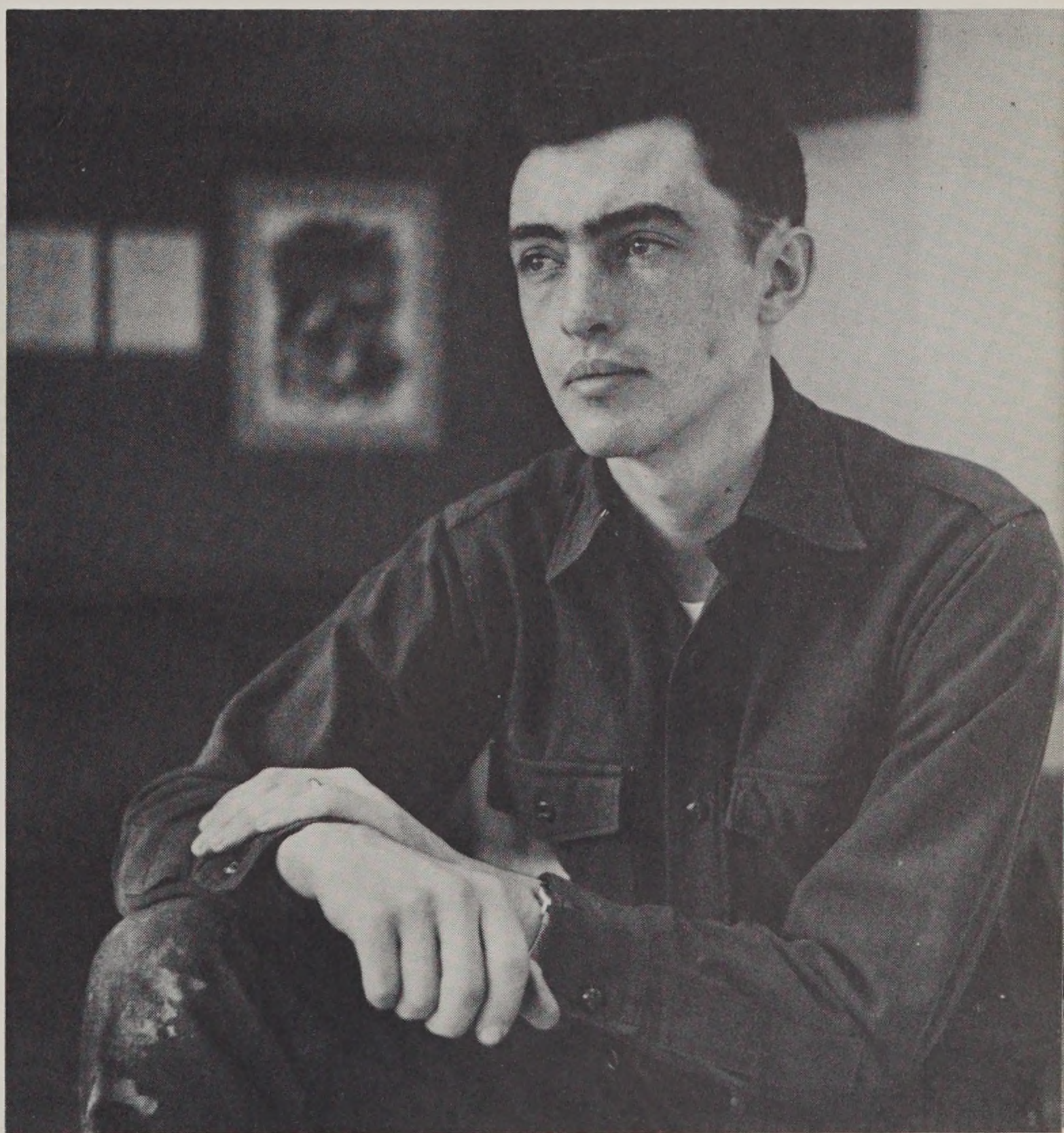


**AGNES SALAKIAN**

Providence, Rhode Island

*Apparel Design*

Dramatic Club 3, 4



**PETER C. SALMON**

Oaklawn, Rhode Island

*Illustration*





**ROBERT P. SANTO**  
 Sierra Madre, California  
*Painting*  
 Athletic Association 1, 2, 3, 4



**SARKIS SARKISIAN**  
 Providence, Rhode Island  
*Industrial Design*



**BETTY SCHEIBELER**  
 Cristobal, Canal Zone  
*Painting*  
 Athletic Association 1



**JEAN MARY SCULLY**  
 East Greenwich, Rhode Island  
*Apparel Design*  
 Class Secretary 4  
 Student Council 4  
 State Scholarship 3, 4





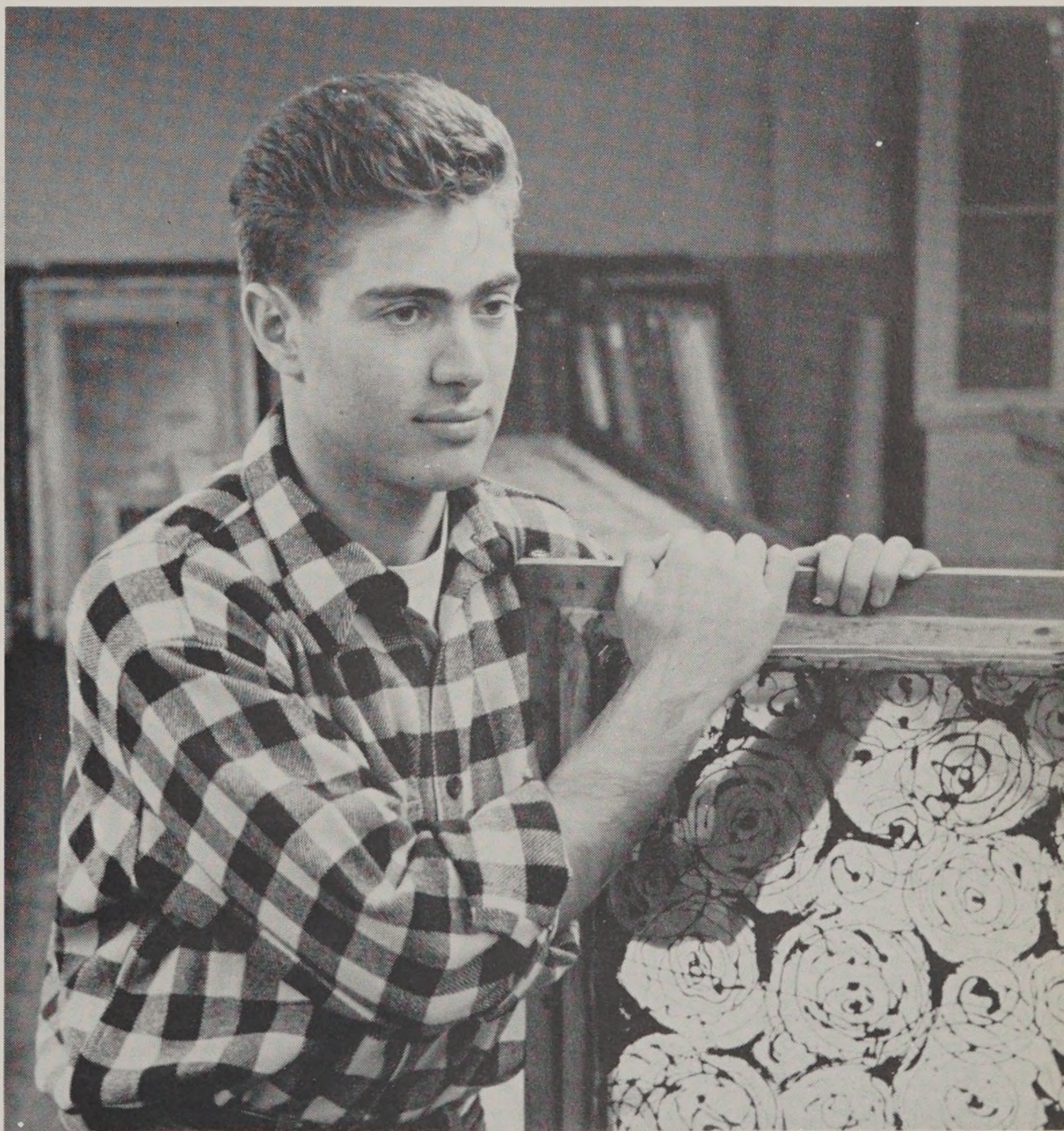
**DORIS M. SEGRELLA**  
 Providence, Rhode Island  
*Apparel Design*  
 Ski Club 1, 2, 3, 4  
 Glee Club 1, 2, 3, 4  
 State Scholarship 1, 2, 3, 4



**GERALD F. SMITH**  
 Shoreham, Vermont  
*Apparel Design*  
 Dramatic Club 1, 2, 3  
 President 2  
 Student Council 3

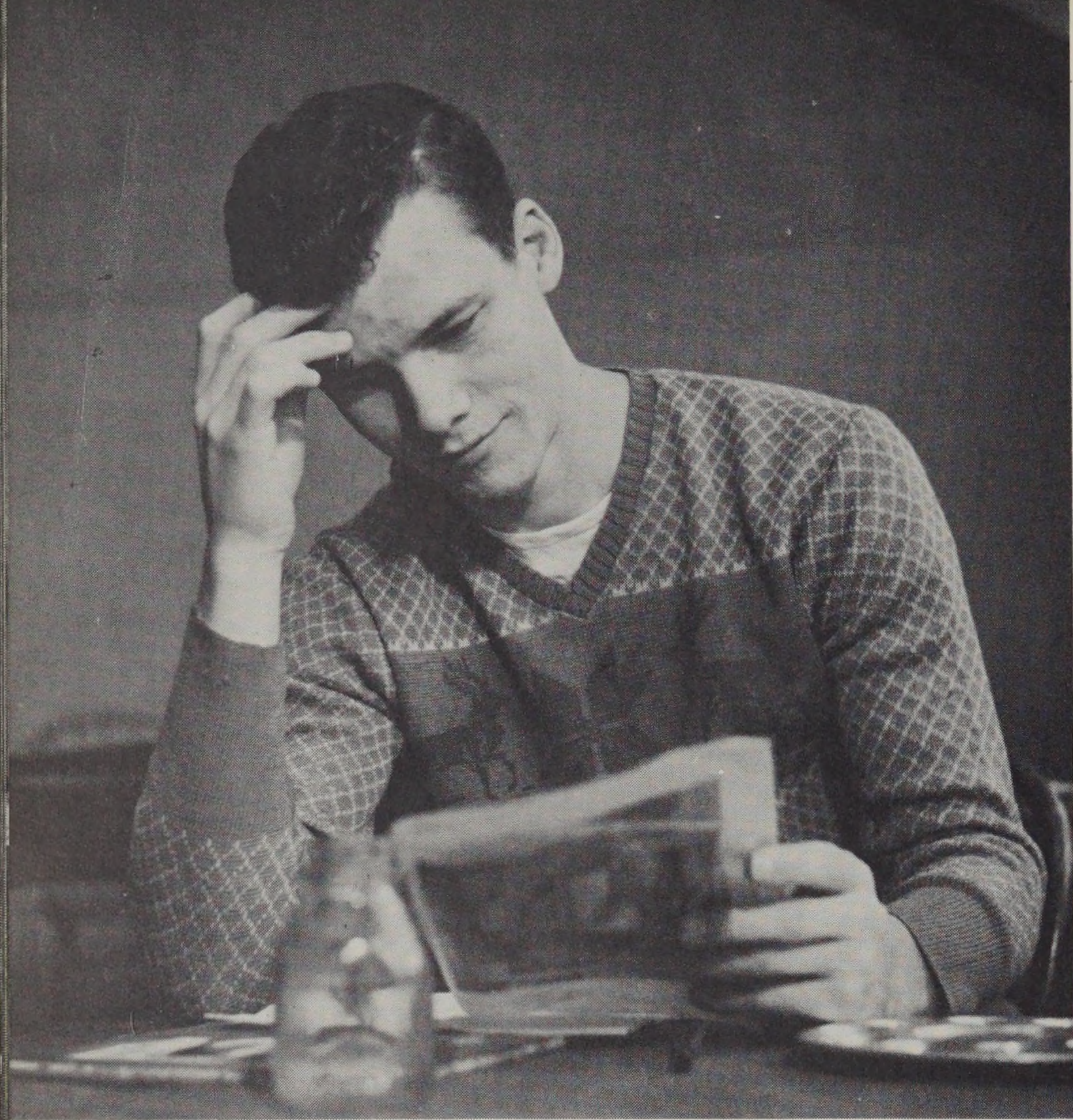


**GUNNAR LEE SPENCER**  
 Miami, Florida  
*Painting*



**MICHAEL JOSEPH STANG**  
 Lawrence, Long Island, New York  
*Textile Design*  
 Athletic Association 2, 3, 4  
 Ski Club 2, 3, 4  
 Textile Club 4  
 Student Council 2





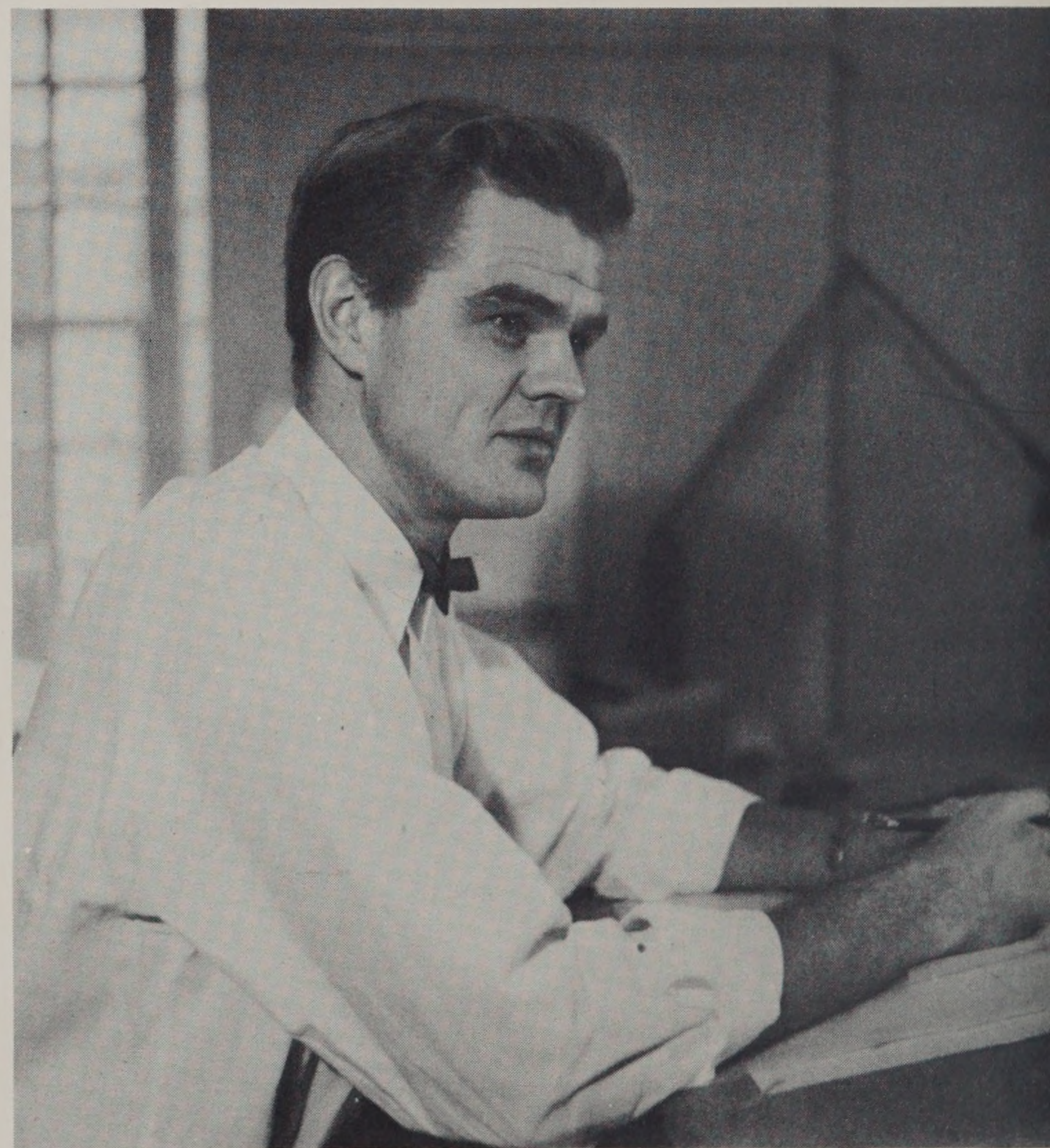
**JOHN MORY STANNARD**  
 Branford, Connecticut  
*Illustration*  
 Athletic Association 1, 2, 3, 4  
 Ski Club 4



**JOHN A. STEPHENS**  
 Bristol, Connecticut  
*Industrial Design*  
 Ski Club 2



**EMILY PRESTON STICKNEY**  
 Lancaster, Massachusetts  
*Fashion Illustration*  
 Portfolio 1951  
 R. I. S. D. Scholarship 2, 3, 4



**DONALD THOMAS SULLIVAN**  
 Groton, Connecticut  
*Interior Design*

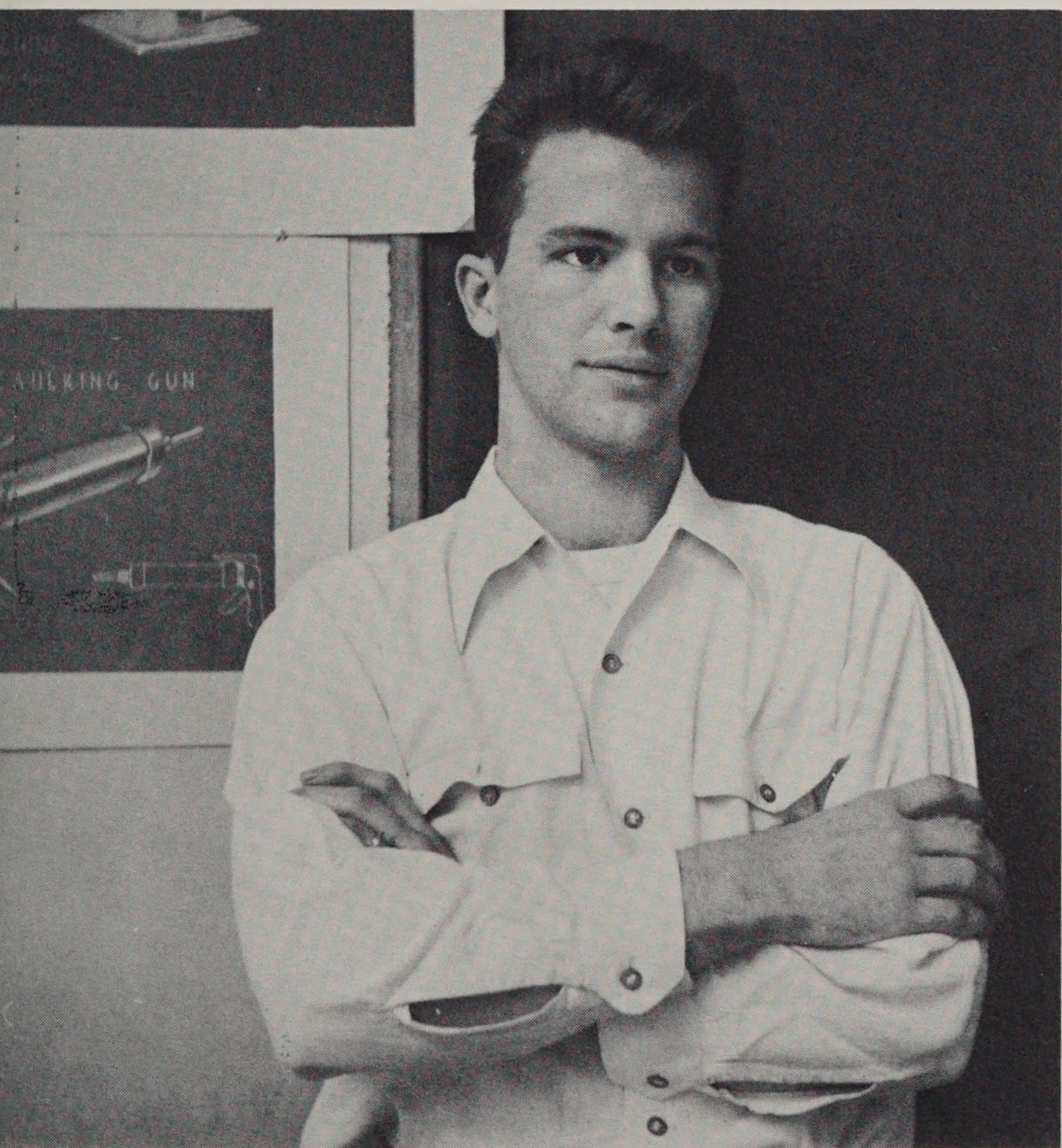




**JOHN E. SULLIVAN**  
Taunton, Massachusetts  
*Apparel Design*



**ELLEN THORNTON**  
Dearborn, Michigan  
*Apparel Design*



**JAMES A. TILLER**  
Atlanta, Georgia  
*Industrial Design*  
Student Council 3



**EDWARD PETER TOGNERI**  
Providence, Rhode Island  
*Painting*





**ALFREDA MURIEL UTZ**

Canterbury, Connecticut

*Textile Design*

Athletic Association 3, 4

Glee Club 2

Textile Club 4

Ashland Scholarship 1

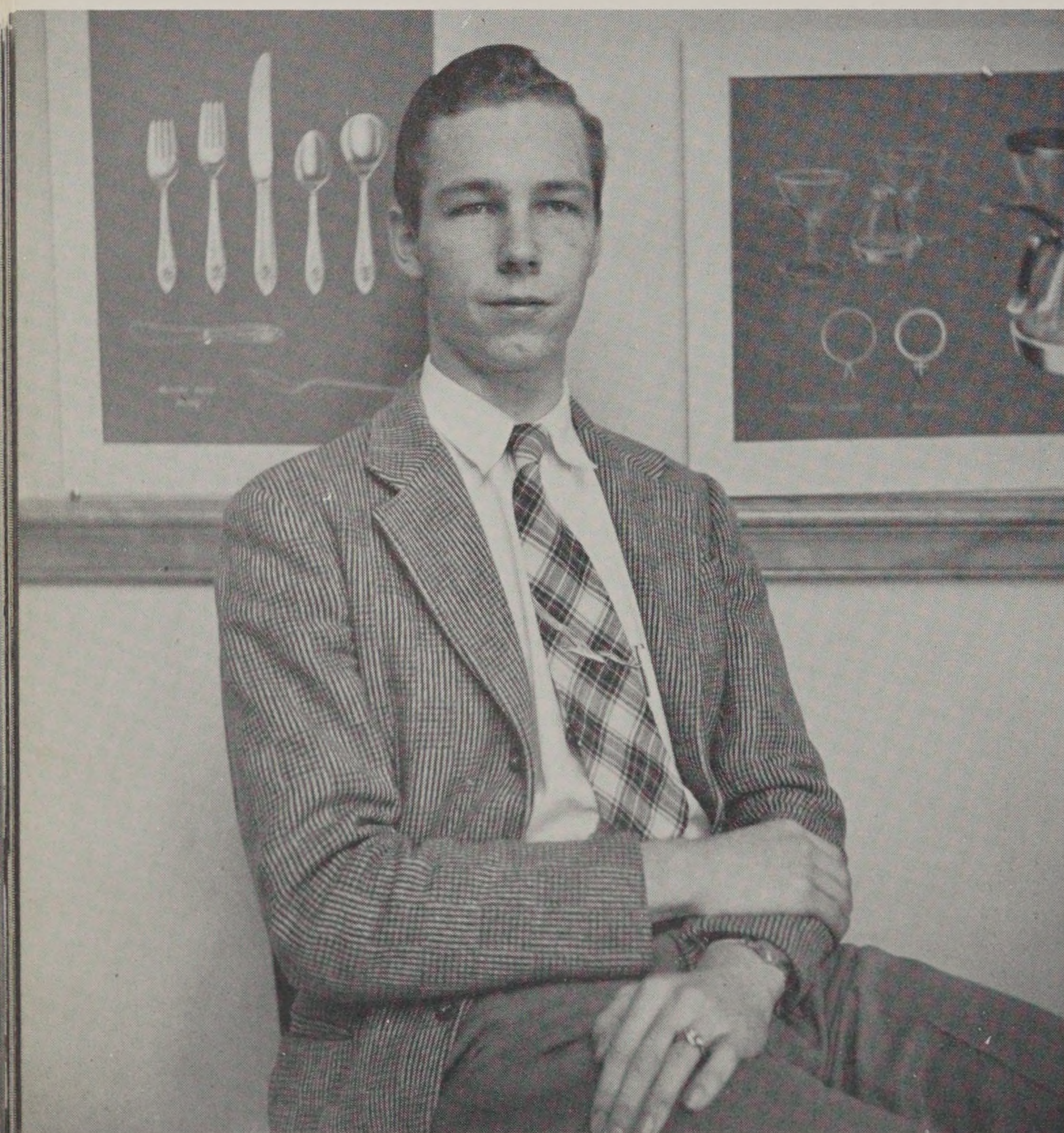
N. E. Textile Foundation Scholarship 2, 3, 4



**MARIO J. VINCENTI**

New Britain, Connecticut

*Painting*



**ALFRED WINCHESTER WAKEMAN**

Bethany, Connecticut

*Industrial Design*

Ski Club 1, 2

Glee Club 2



**DOROTHY CAROL WATSON**

Providence, Rhode Island

*Fashion Illustration*

State Scholarship 1, 2, 3, 4

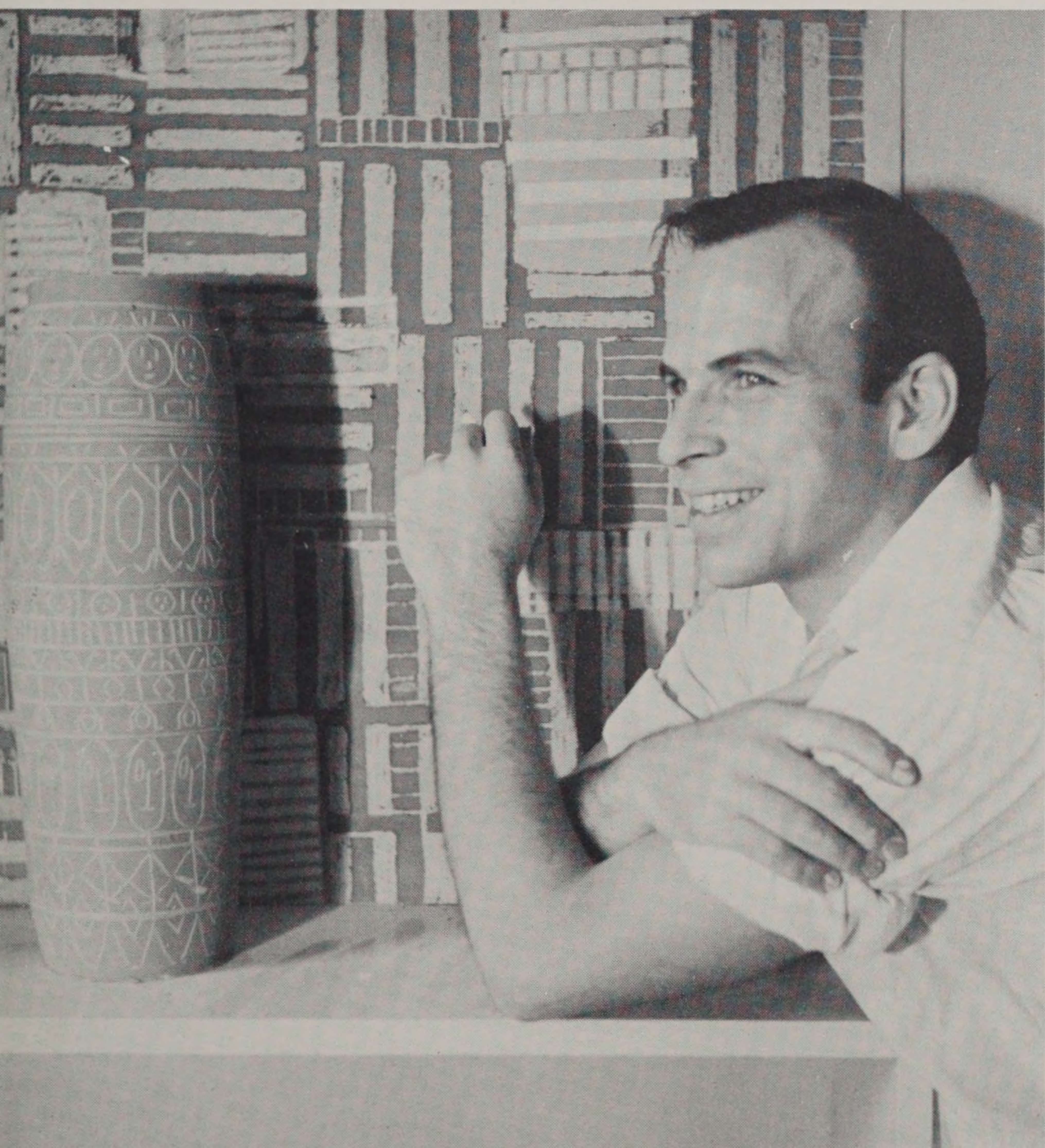




**ELBERT WEINBERG**  
Hartford, Connecticut  
*Sculpture*  
Scholarship 2, 3, 4



**DANIEL DOUGHTY WHITE**  
Westtown, Pennsylvania  
*Illustration*  
Athletic Association 1  
Camera Club 3, 4



**ROBERT WOODBURY**  
Pembroke, New Hampshire  
*Ceramics*



**HELEN MILDRED WSZOL**  
Pawtucket, Rhode Island  
*Fashion Illustration*





# Bachelor of Science





**WILLIAM EDWARD ALDRICH**  
 Cranston, Rhode Island  
*Textile Chemistry and Coloring*  
 Textile Club 3, 4



**WALTER I. ASHLAND, JR.**  
 Wellesley Hills, Massachusetts  
*Landscape Architecture*



**PHYLLIS M. BALSER**  
 Pawtucket, Rhode Island  
*Art Education*



**ROBERT H. BECKER**  
 Apponaug, Rhode Island  
*Mechanical Design*  
 Society of Mechanical Design 3, 4  
 Vice President 3





**STANLEY EDWARD BERENBERG**

Port Chester, New York

*Textile Chemistry and Coloring*

Athletic Association 1, 2, 3, 4

Vice President 3

Textile Club 3, 4

N. E. Textile Foundation Scholarship 1, 2, 3, 4



**JOHN GERARD BLEZARD**

East Providence, Rhode Island

*Textile Engineering*

Textile Club 3, 4



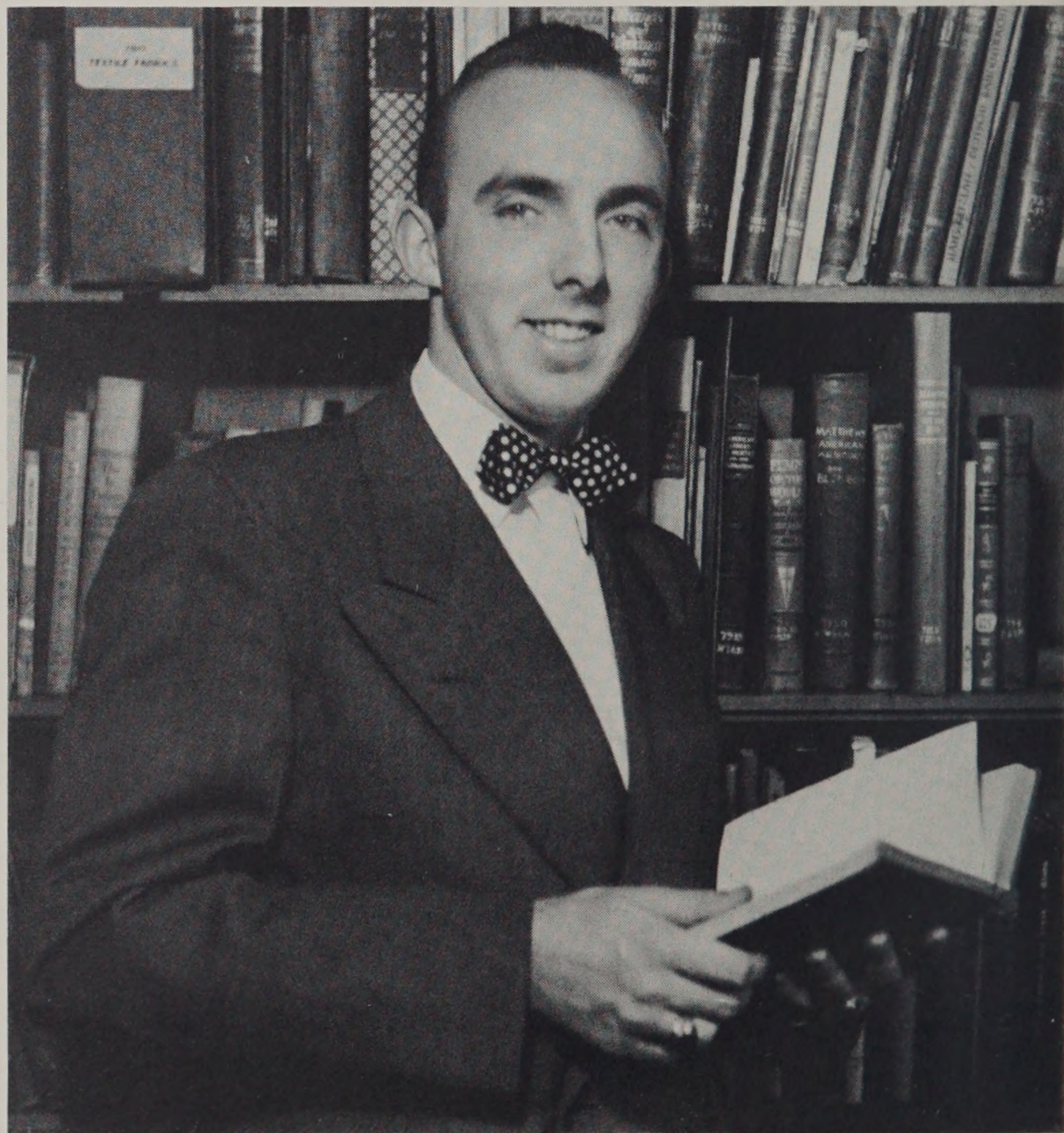
**BASIL JAMES BOLES**

Montgomery, Alabama

*Architecture*

Athletic Association 5

Glee Club 5



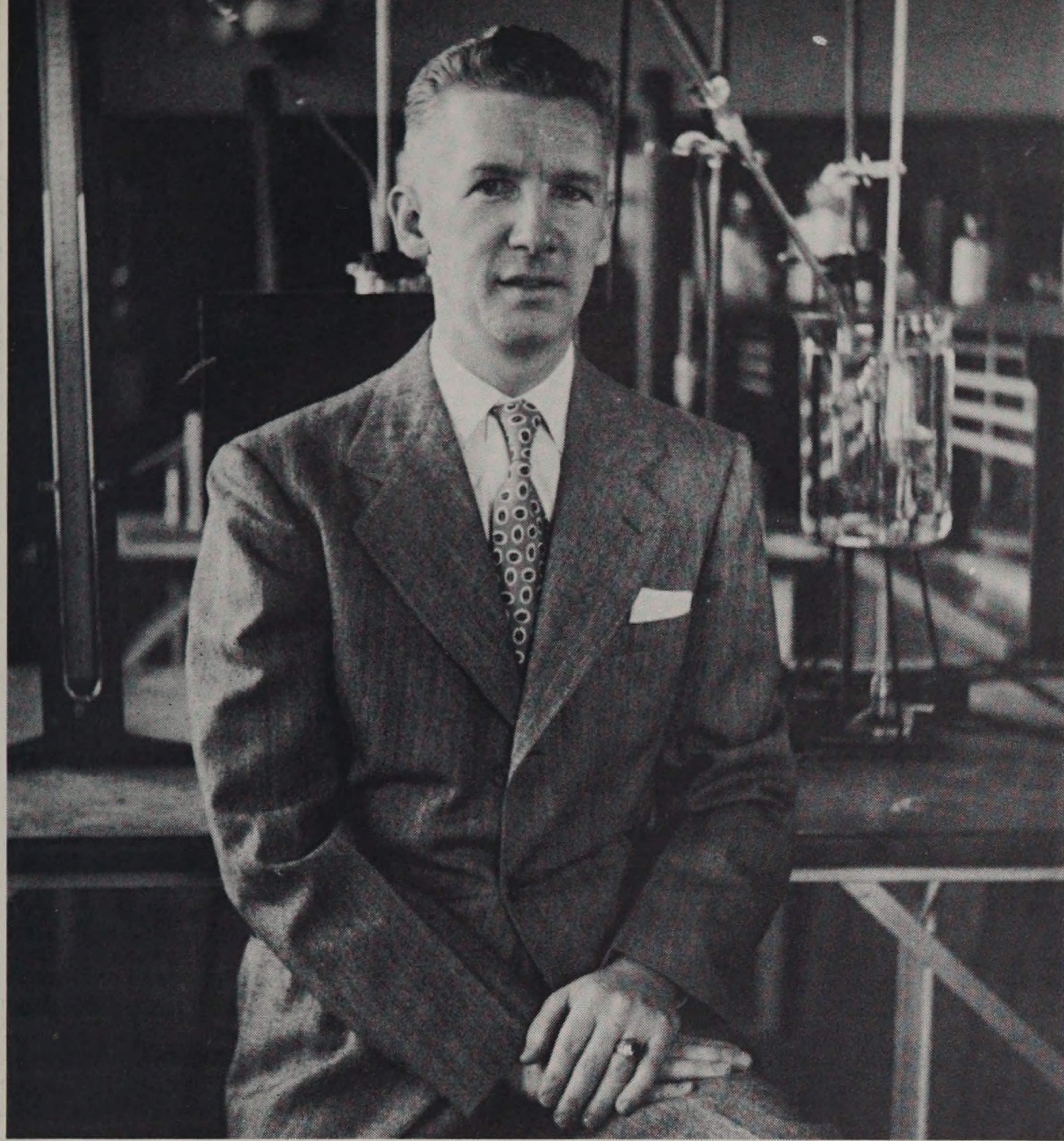
**JAMES B. BOLTON**

Edgewood, Rhode Island

*Mechanical Design*

Society of Mechanical Design 3, 4





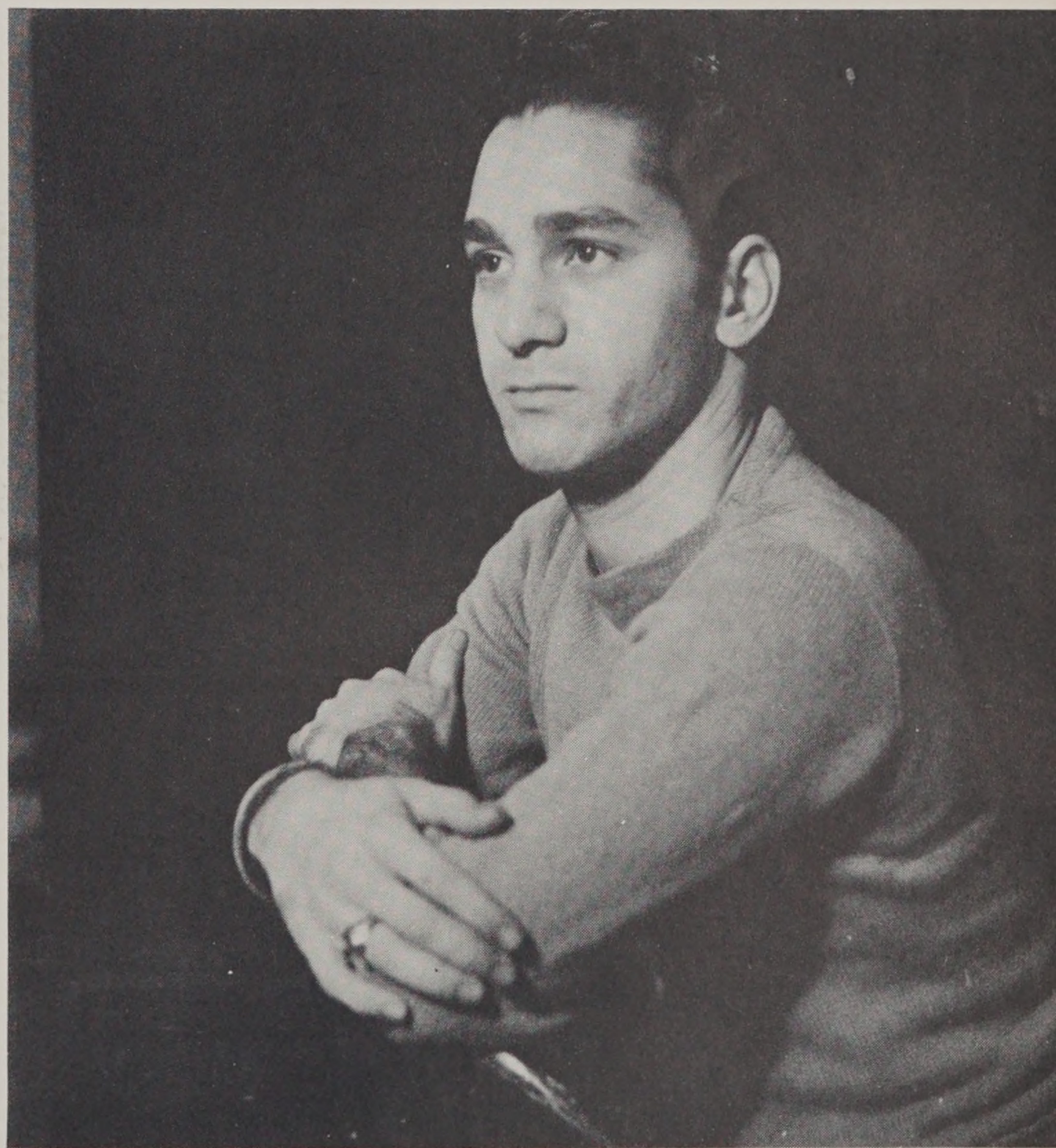
**WILLIAM J. BRODERICK**  
 Pawtucket, Rhode Island  
*Textile Chemistry and Coloring*  
 Athletic Association 1, 2  
 Textile Club 3, 4



**LEO VINCENT CHABOT**  
 Johnston, Rhode Island  
*Mechanical Design*  
 Society of Mechanical Design 3, 4



**MARK CHOOKAZIAN**  
 Bronx, New York  
*Textile Chemistry and Coloring*  
 Athletic Association 1, 2, 3, 4  
 Textile Club  
 President 3  
 Treasurer 4  
 N. E. Textile Foundation  
 Scholarship 3, 4  
 Portfolio 1950, 1951  
 Student Council 1, 3



**JOSEPH CARL CICHELLI**  
 Providence, Rhode Island  
*Architecture*





**EVERETT A. CLARKSON**  
Newport, Rhode Island  
*Mechanical Design*



**ROBERT GROVE CURTIS**  
Oakland Beach, Rhode Island  
*Textile Chemistry and Coloring*  
Textile Club 3, 4  
N. E. Textile Foundation Scholarship 1, 2, 3, 4  
Student Council 4



**PHILLIP ALLEN DARGIE**  
Pawtucket, Rhode Island  
*Textile Engineering*  
Athletic Association 1, 2  
Textile Club 3, 4  
N. E. Textile Foundation Scholarship 1, 2, 3, 4  
Radeke Scholarship 1

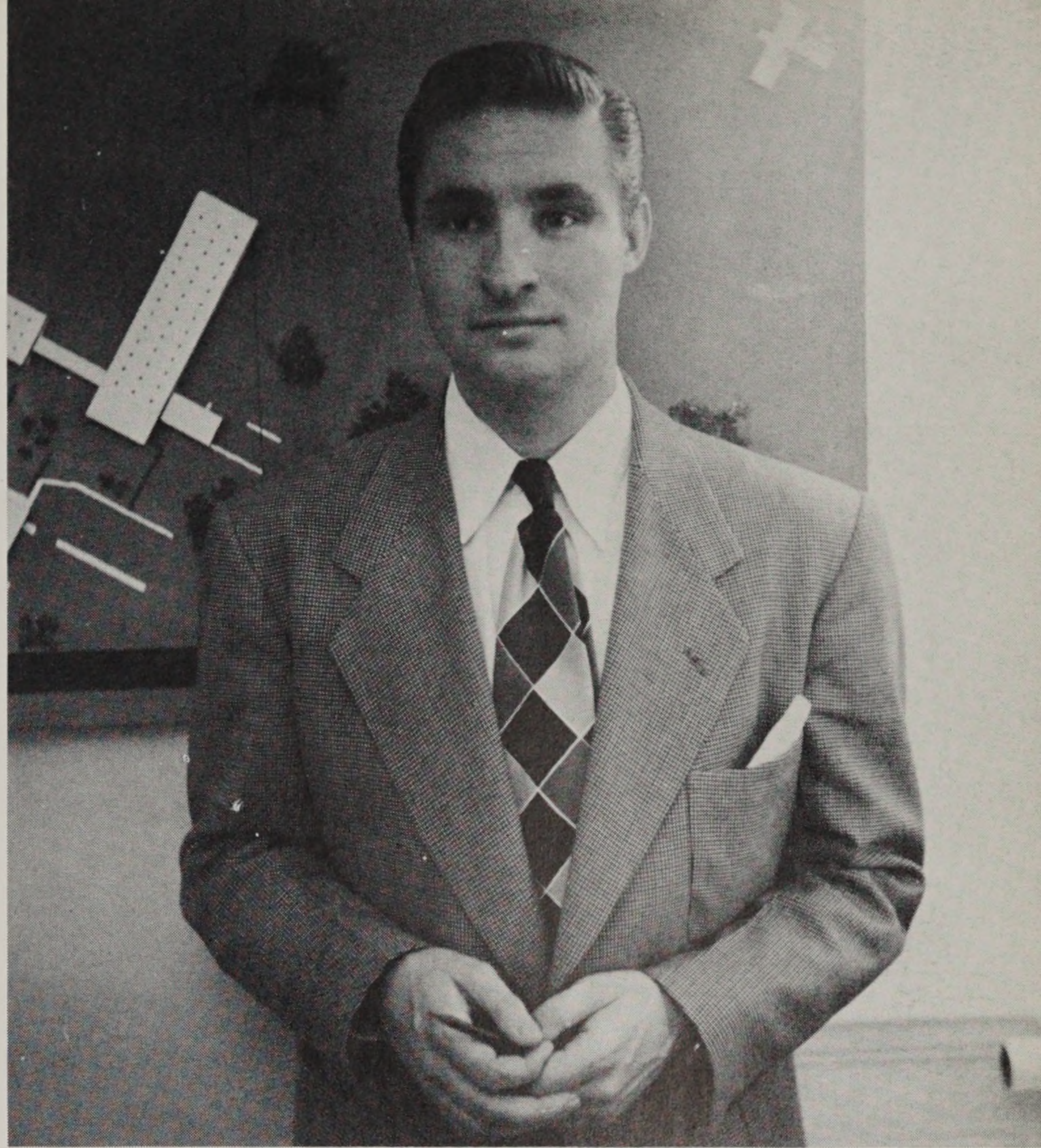


**MARCEL G. DION**  
Woonsocket, Rhode Island  
*Mechanical Design*  
Athletic Association 1, 2, 3, 4  
Society of Mechanical Design 3, 4





**GERARD RAYMOND DUFRESNE**  
 Manville, Rhode Island  
*Textile Engineering*  
 Athletic Association 1, 2, 3  
 Textile Club 3, 4



**CHARLES DVORAK, JR.**  
 New Bedford, Massachusetts  
*Architecture*  
 Glee Club 3, 4

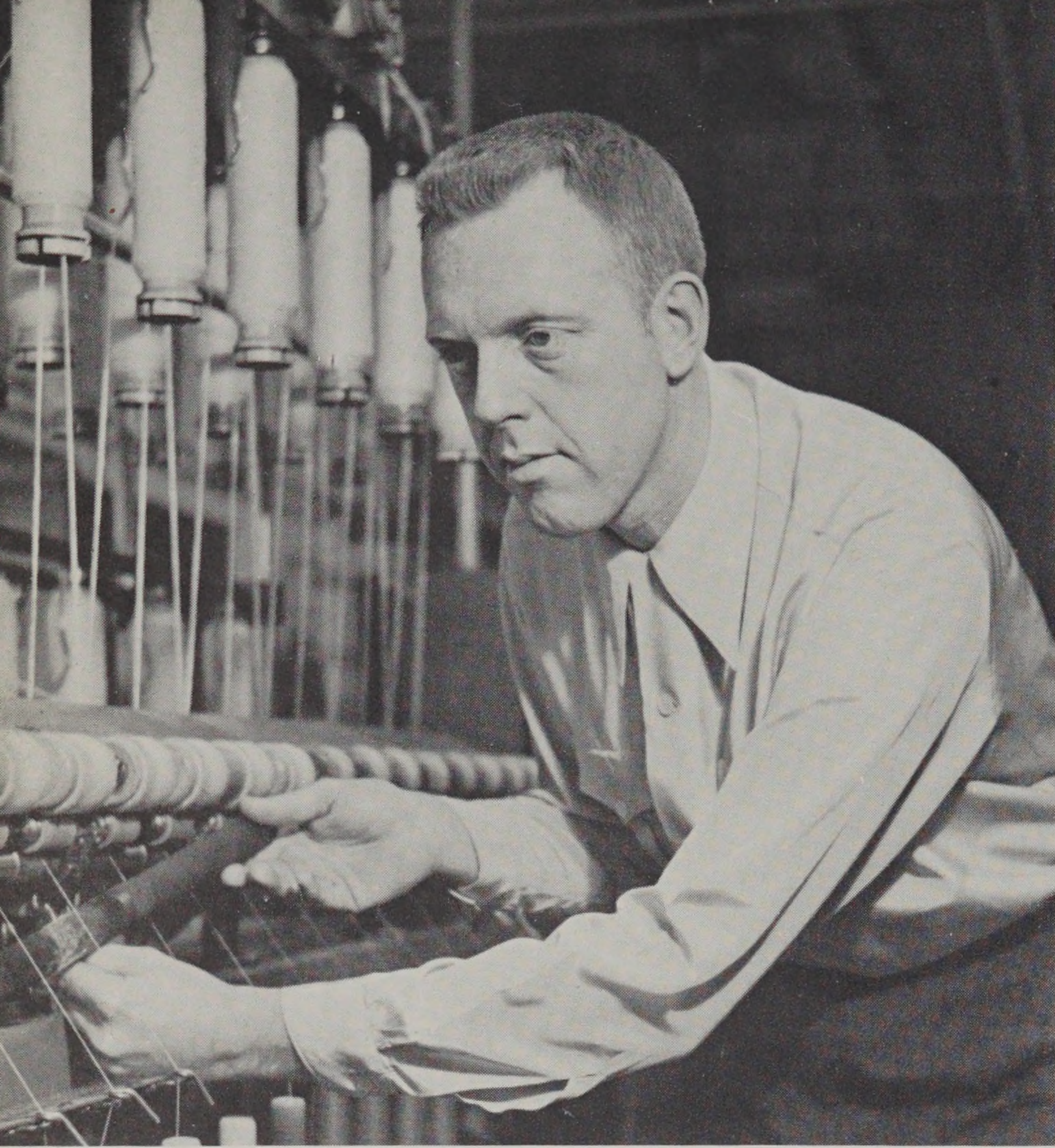


**HUGH EDGAR**  
 Pawtucket, Rhode Island  
*Mechanical Design*



**JERRY ERAMIAN**  
 Providence, Rhode Island  
*Architecture*





**DAVID MIJAMIN GASKILL**  
 Saylesville, Rhode Island  
*Textile Engineering*

Athletic Association 1, 2      Textile Club 3, 4  
 Student 4      Vice President 3  
                                  President 4



**JAMES D. GIAMBAZI**  
 Woonsocket, Rhode Island  
*Mechanical Design*

Athletic Association 1, 2, 3  
 Ski Club 3, 4  
 Society of Mechanical Design 3, 4



**JAY GOLDFARB**  
 Philadelphia, Pennsylvania  
*Textile Engineering*

Athletic Association 1, 2, 3, 4  
 Textile Club 3, 4  
 Student Council 3  
 R.I.S.D. Scholarship 2, 3, 4



**GORDON ALLEN GOODNOW**  
 Pawtucket, Rhode Island  
*Mechanical Design*

Society of Mechanical Design 3, 4





**ROBERT F. GOODWIN**  
Waterville, Maine  
*Textile Chemistry and Coloring*  
Class Treasurer 4

Athletic Association 1, 2, 3, 4      Student Council 3  
Textile Club 3, 4      Portfolio 1950, 1951



**RUTH M. HARRINGTON**  
Providence, Rhode Island  
*Art Education*



**WILLIAM C. HECKERT**  
Centredale, Rhode Island  
*Architecture*



**ALFRED W. HICCOX**  
Pawtucket, Rhode Island  
*Mechanical Design*  
Athletic Association 1, 2, 3, 4  
Ski Club 3, 4  
Society of Mechanical Design 3, 4  
Student Council 4





**GEORGE HODOSH**  
Providence, Rhode Island  
*Architecture*



**DONALD ANTHONY MITCHELL JASINSKI**  
Chicopee, Massachusetts  
*Architecture*  
Ski Club 1, 2  
Treasurer 1  
Dramatic Club 1

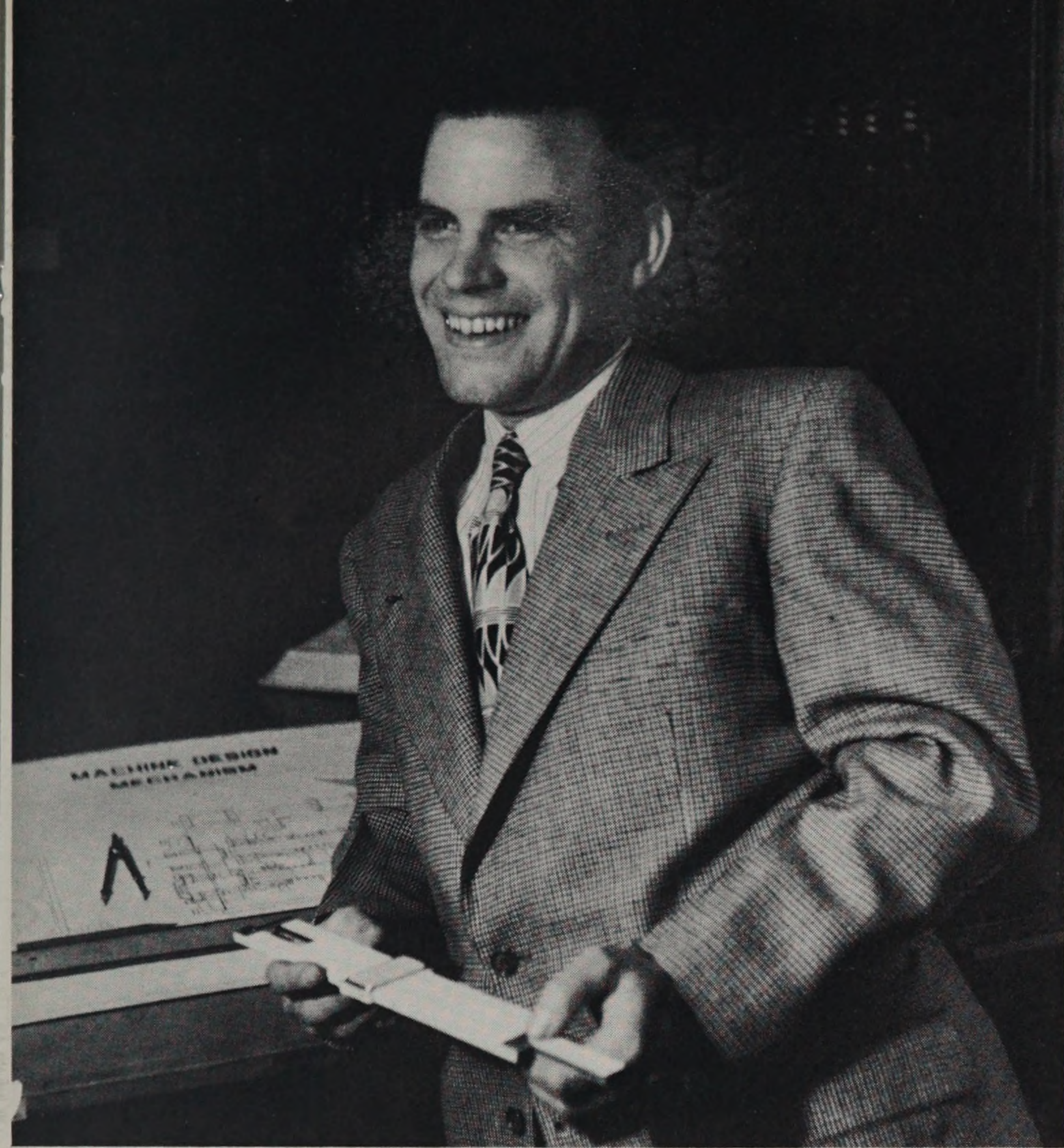


**CONRAD J. JOHNSON**  
Cranston, Rhode Island  
*Textile Engineering*  
Athletic Association 1, 2  
Textile Club 3, 4

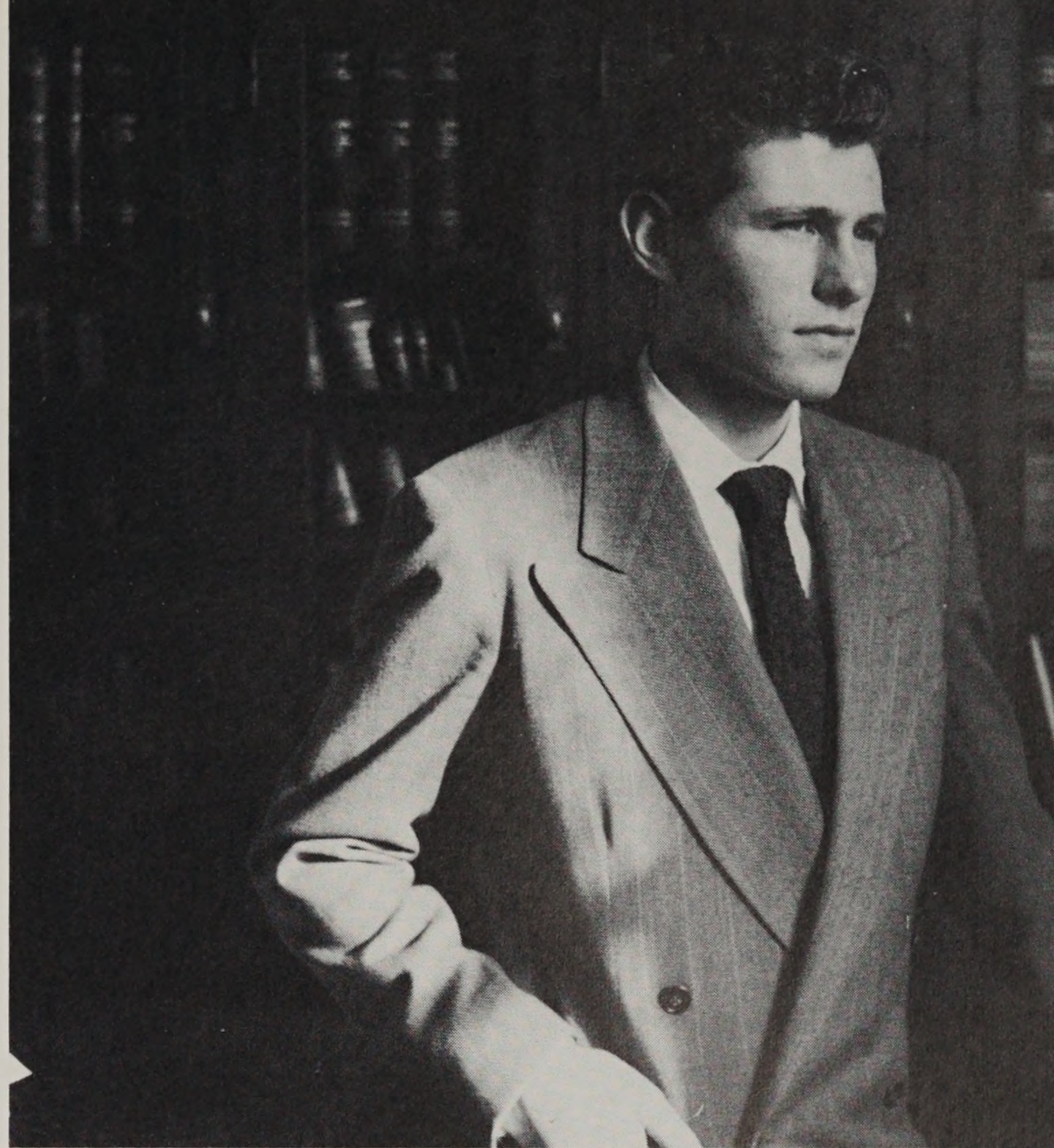


**GERALD D. KASEN**  
Irvington, New Jersey  
*Textile Chemistry and Coloring*  
Athletic Association 1, 2, 3  
Glee Club 3, 4  
Textile Club 3, 4  
Portfolio 1951





**WILLIAM B. KENNEDY**  
 Providence, Rhode Island  
*Mechanical Design*  
 Society of Mechanical Design 3, 4



**VICTOR H. KOLTUN**  
 Richmond Hill, New York  
*Textile Chemistry and Coloring*  
 Athletic Association 1, 2, 3, 4  
 Textile Club 3, 4

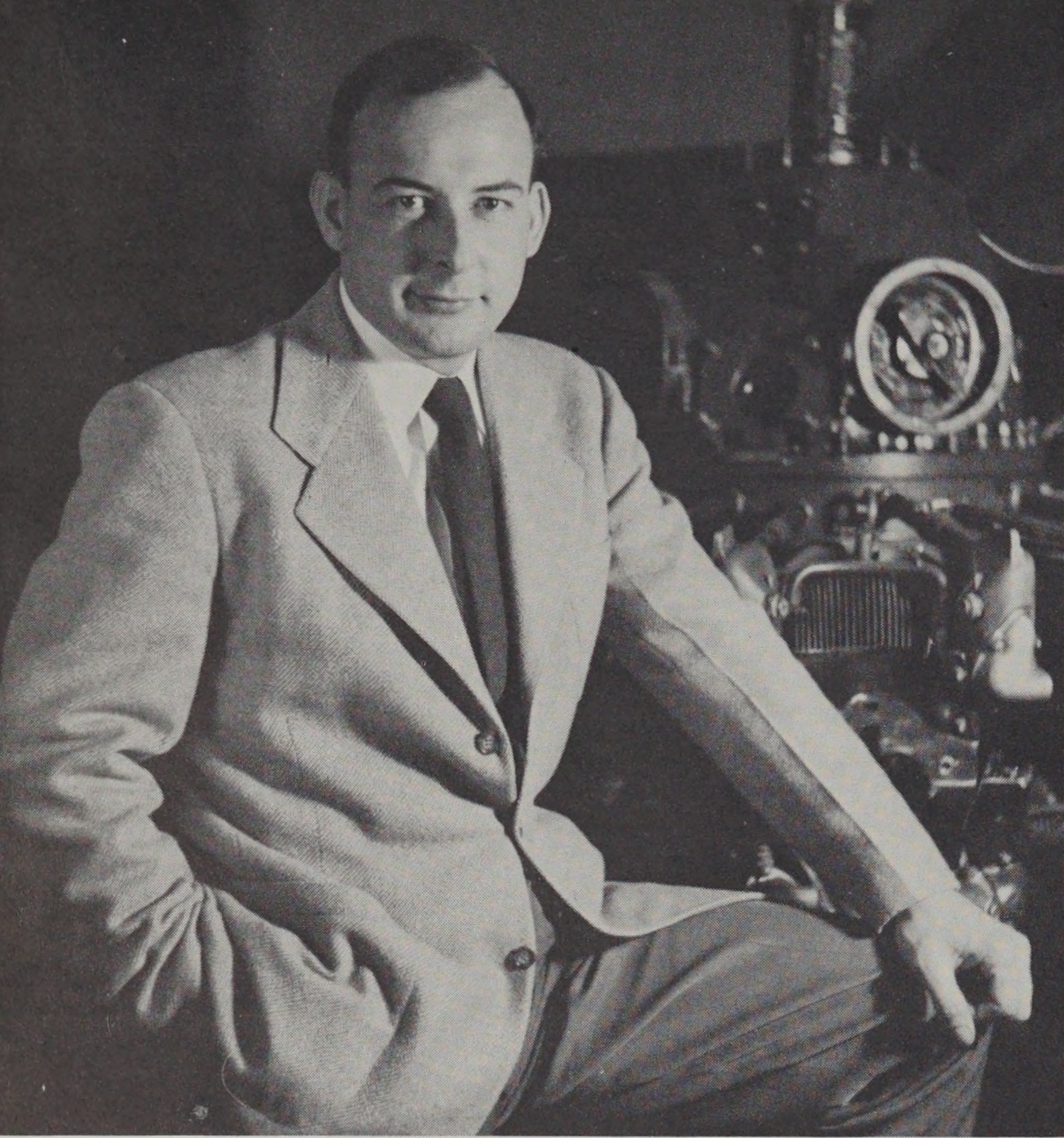


**PAUL RICHARD LANDRY**  
 Woonsocket, Rhode Island  
*Mechanical Design*  
 Athletic Association 1, 2  
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**JOHN D. LATIMER**  
 Taunton, Massachusetts  
*Architecture*





**PAUL ARTHUR LAVIOLETTE, JR.**

**Cranston, Rhode Island**

***Mechanical Design***

Class President 3, 4

Ski Club 1, 2, 3, 4

Society of Mechanical Design 3, 4

Portfolio 1951



**ROBERT B. LAWTON**

**Ashton, Rhode Island**

***Mechanical Design***

Class Vice President 2

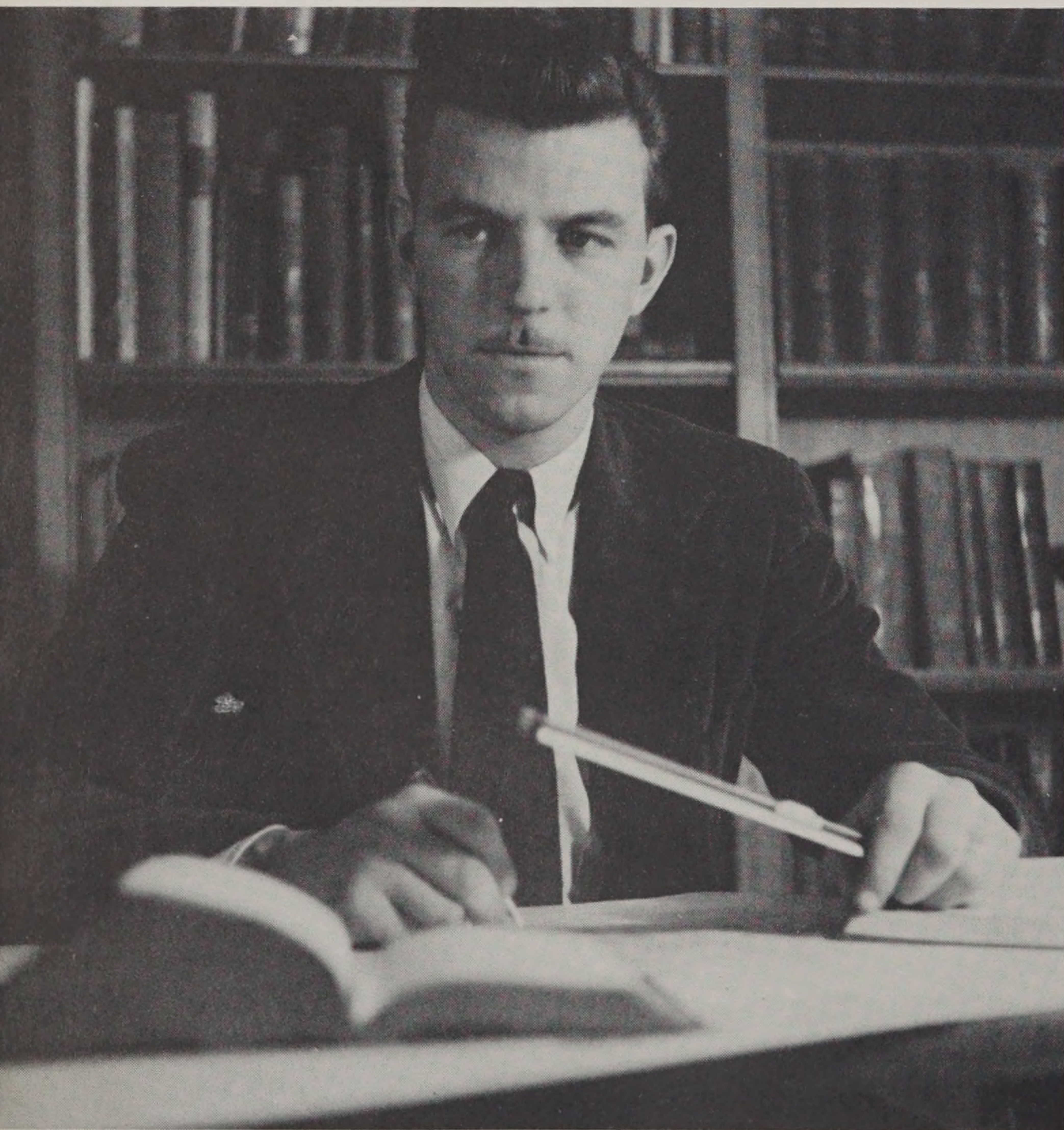
Athletic Association 1, 2, 3, 4

Society of Mechanical Design 3, 4

Ski Club 1, 2, 3, 4

Treasurer 2

President 3, 4



**KENNETH LEONARD LINDQUIST**

**Uxbridge, Massachusetts**

***Mechanical Design***

Athletic Association 1, 2

Society of Mechanical Design 3, 4



**JOHN A. MALTAS**

**Bridgeport, Connecticut**

***Mechanical Design***

Athletic Association 1, 2, 3

Society of Mechanical Design 3, 4





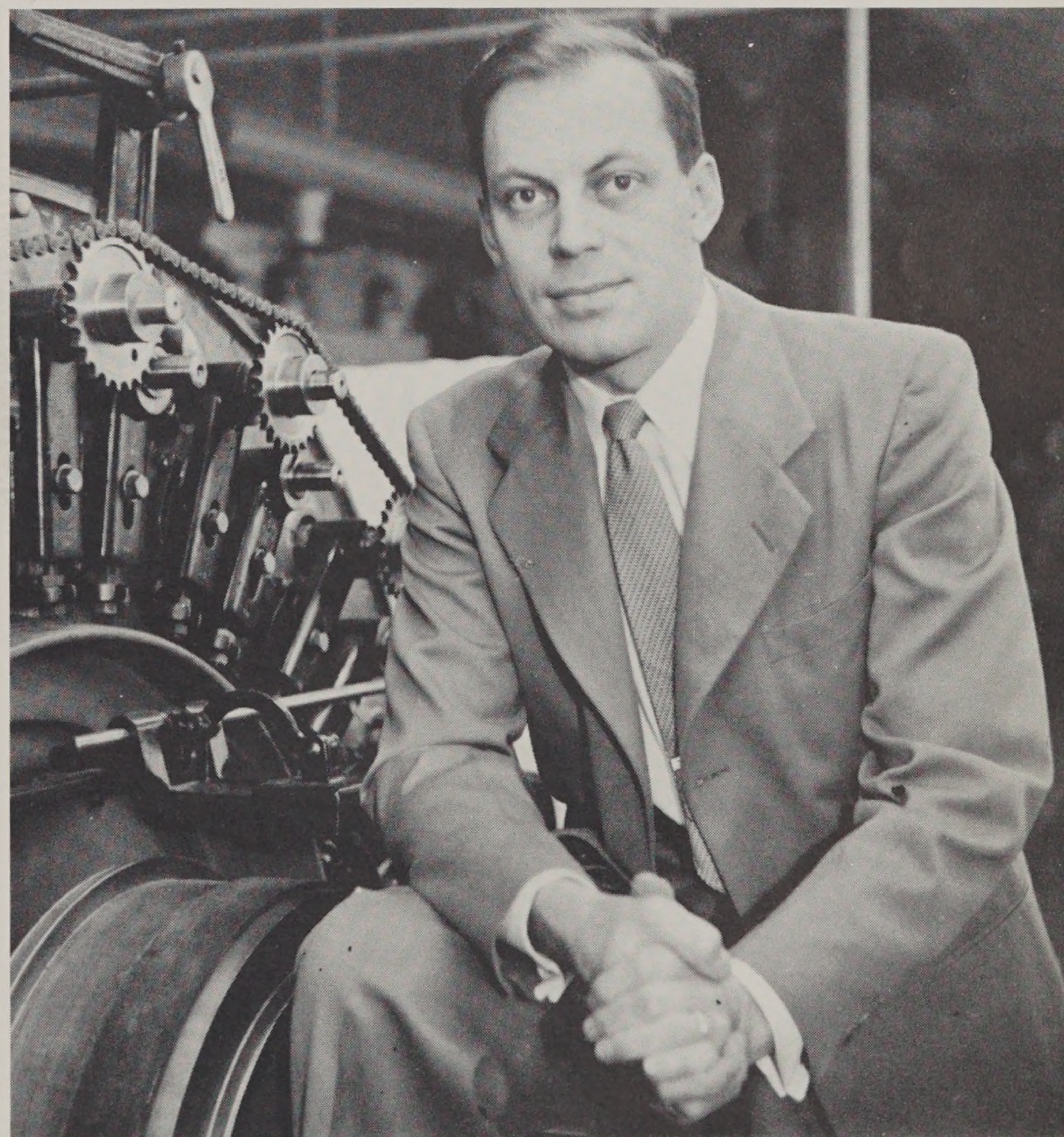
**PAUL H. MASSELIN**  
**Cranston, Rhode Island**  
**Mechanical Design**  
 Society of Mechanical Design 3, 4  
 Secretary 3  
 Student Council 1



**WILLIAM J. MILES**  
**Adams, Massachusetts**  
**Textile Engineering**  
 Athletic Association 1, 2, 3, 4  
 Ski Club 1, 4  
 Dramatic Club 3  
 Portfolio 1951  
 Adams High School Scholarship 1, 2, 3  
 Glee Club 3, 4  
 Textile Club 3, 4  
 Student Council 1, 4  
 Berkshire Fine Spinning Textile  
 Scholarship 1, 2, 3, 4



**LAWRENCE E. MOODY**  
**Pawtucket, Rhode Island**  
**Textile Engineering**  
 Athletic Association 1, 2, 3  
 Textile Club 3, 4



**BERNARD FELIX NAREL**  
**Cranston, Rhode Island**  
**Textile Engineering**  
 Athletic Association 2, 3  
 Textile Club 3, 4





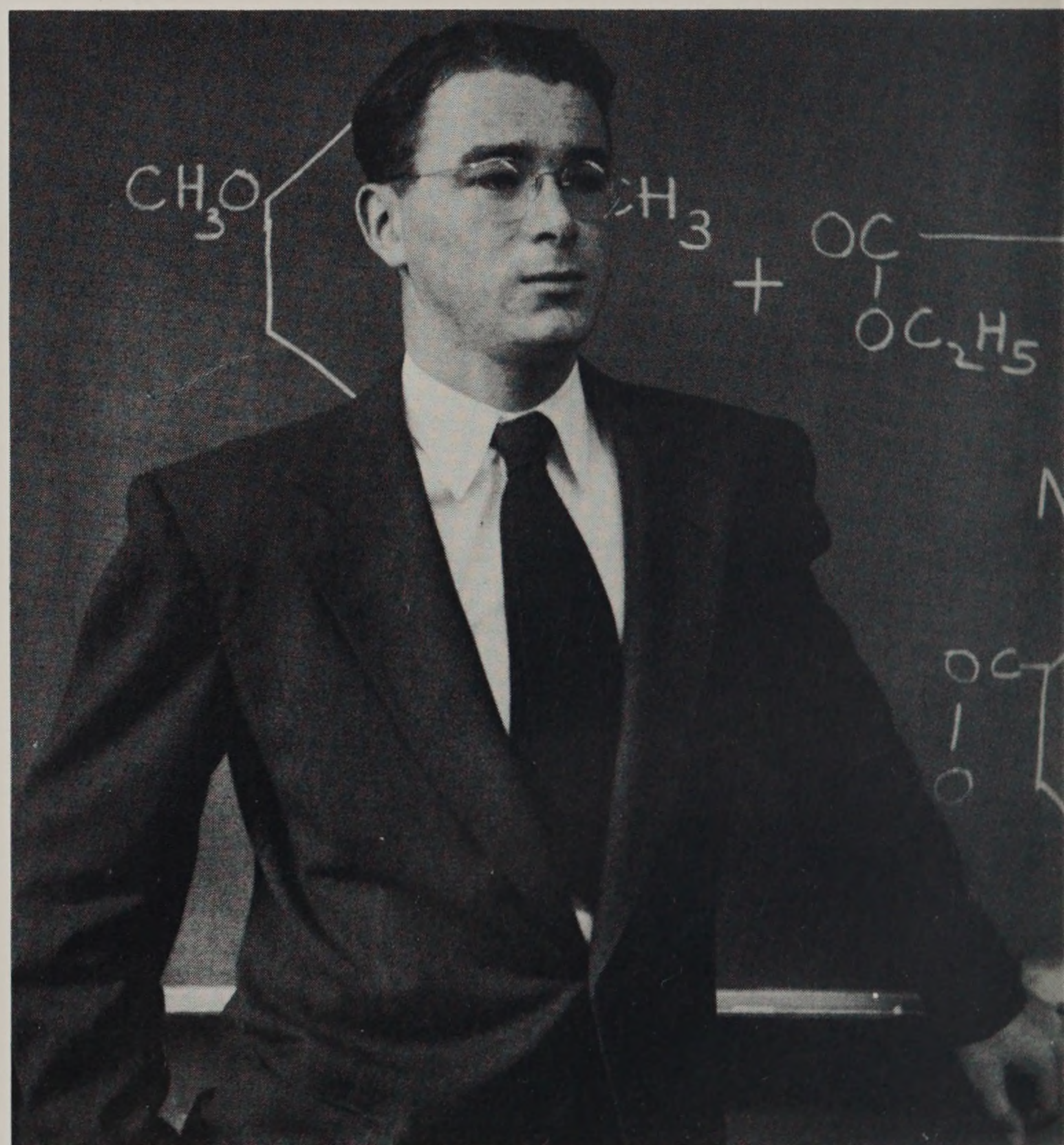
**ARTHUR FRANCIS NEWELL**  
Weymouth, Massachusetts  
*Mechanical Design*  
Athletic Association 2, 3  
Society of Mechanical Design 3, 4



**GEORGE FRANCIS NURNBERGER**  
Providence, Rhode Island  
*Textile Chemistry and Coloring*  
Textile Club 3, 4

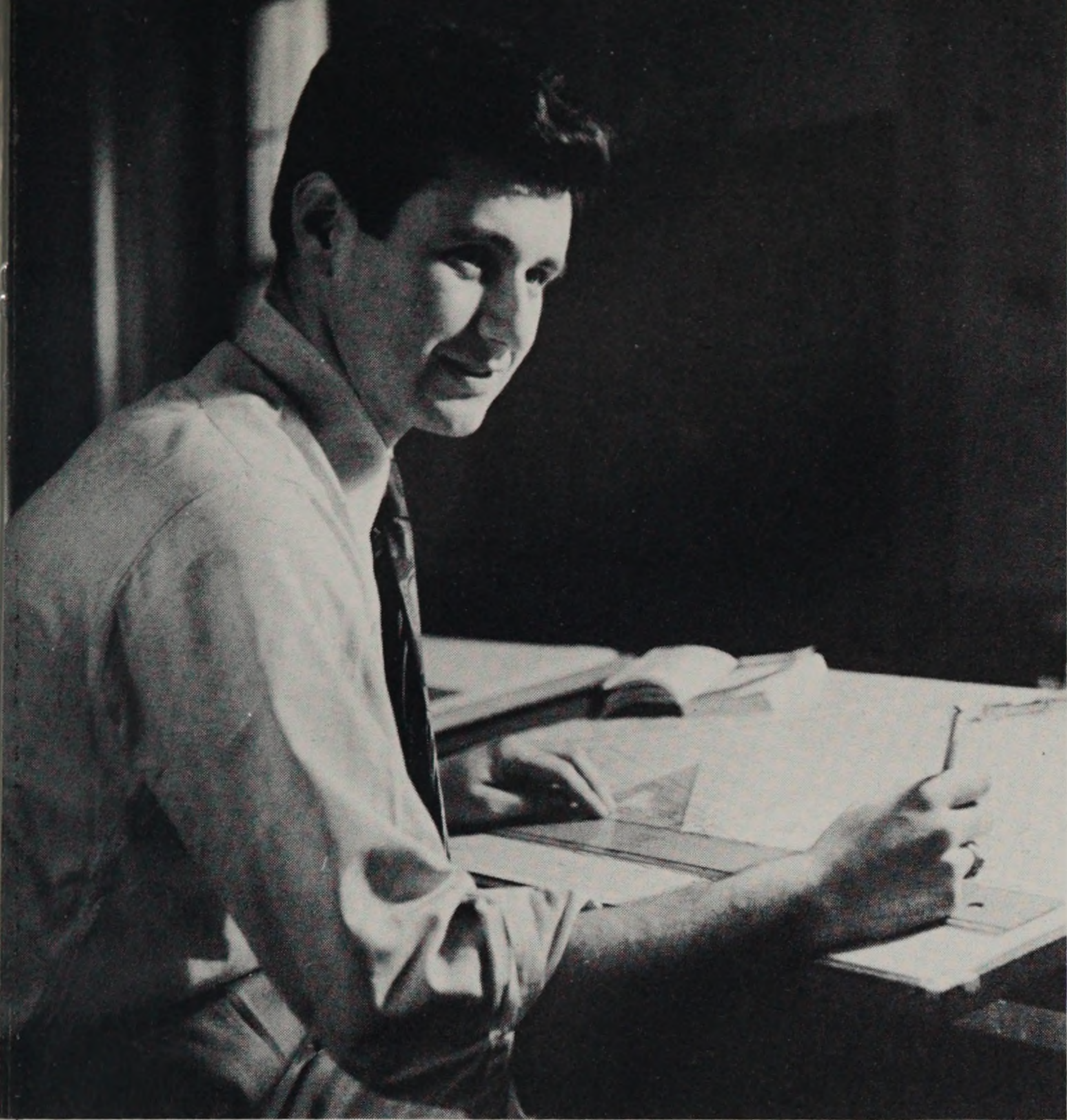


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Society of Mechanical Design 3, 4  
President 3  
Student Council 3



**ARTHUR JAMES PENDLETON**  
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*Textile Chemistry and Coloring*  
Athletic Association 3, 4  
Textile Club 3, 4  
N. E. Textile Foundation Scholarship 1, 2, 3, 4





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*Mechanical Design*  
 Ski Club 4  
 Society of Mechanical Design 3, 4



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*Architecture*

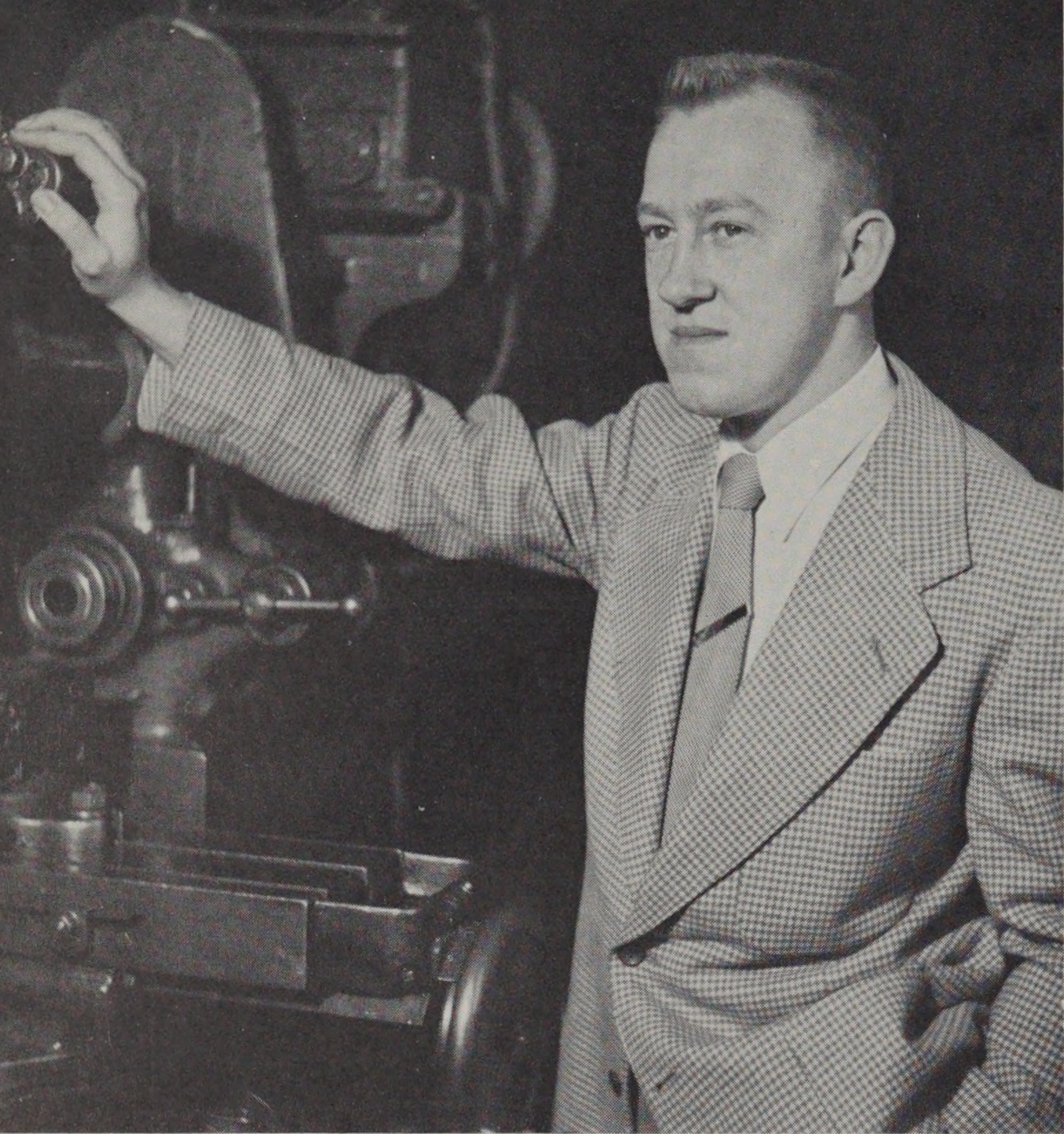


**HARRY E. PRICE**  
*Textile Engineering*  
 Athletic Association 2, 3  
 Textile Club 3, 4



**WALTER JAMES ROMAINE**  
 Blackstone, Massachusetts  
*Textile Chemistry and Coloring*  
 Textile Club 3, 4





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 Ski Club 3, 4  
 Society of Mechanical Design 3, 4



**ALEXANDER ROTHENBERG**  
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 Textile Club 3, 4  
 Camera Club 4



**JOHN PAUL SEPE**  
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*Mechanical Design*  
 Athletic Association 2, 3, 4  
 Society of Mechanical Design 3, 4

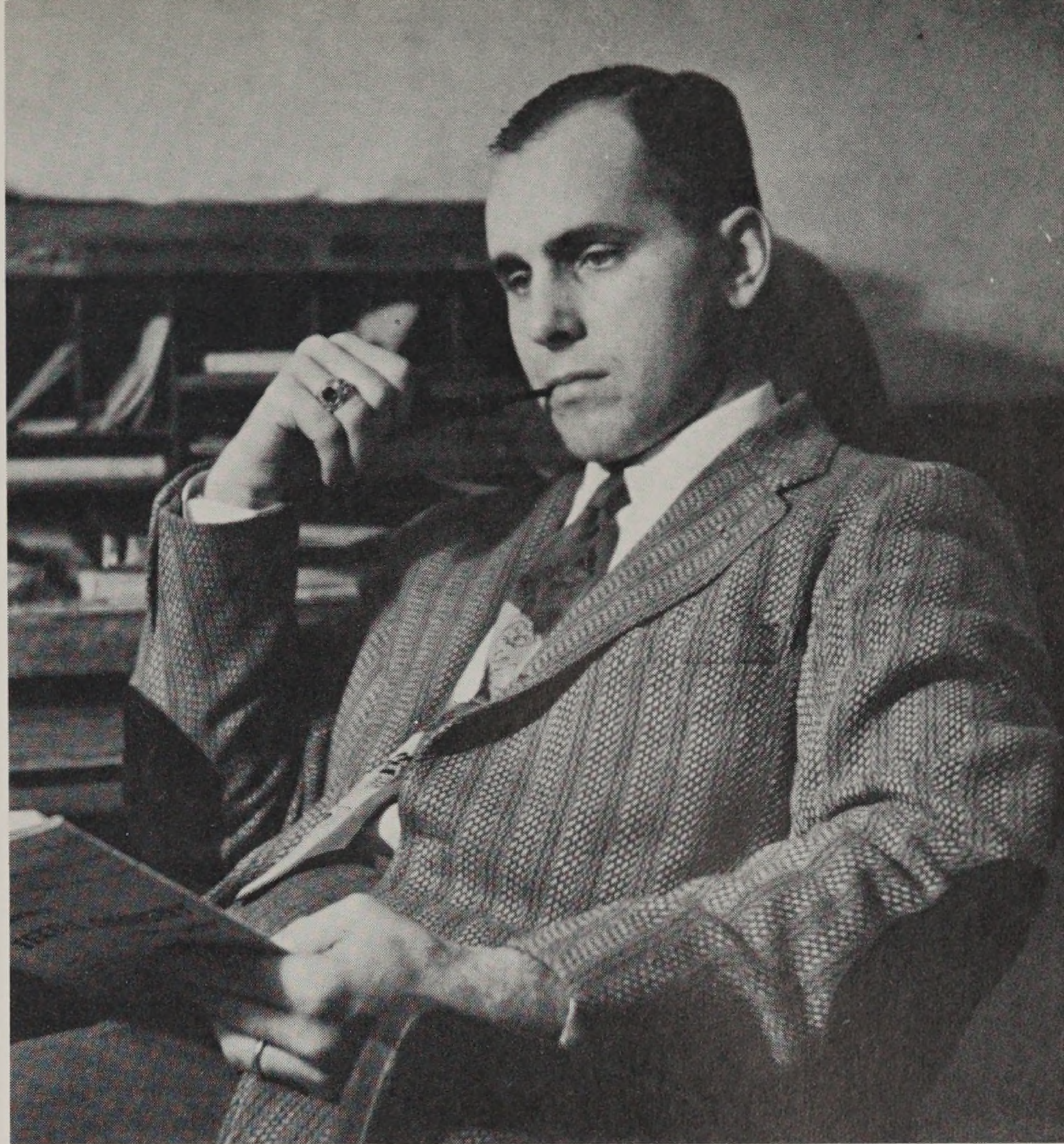


**SALLY SIMONDS**  
**Edgewood, Rhode Island**  
*Art Education*





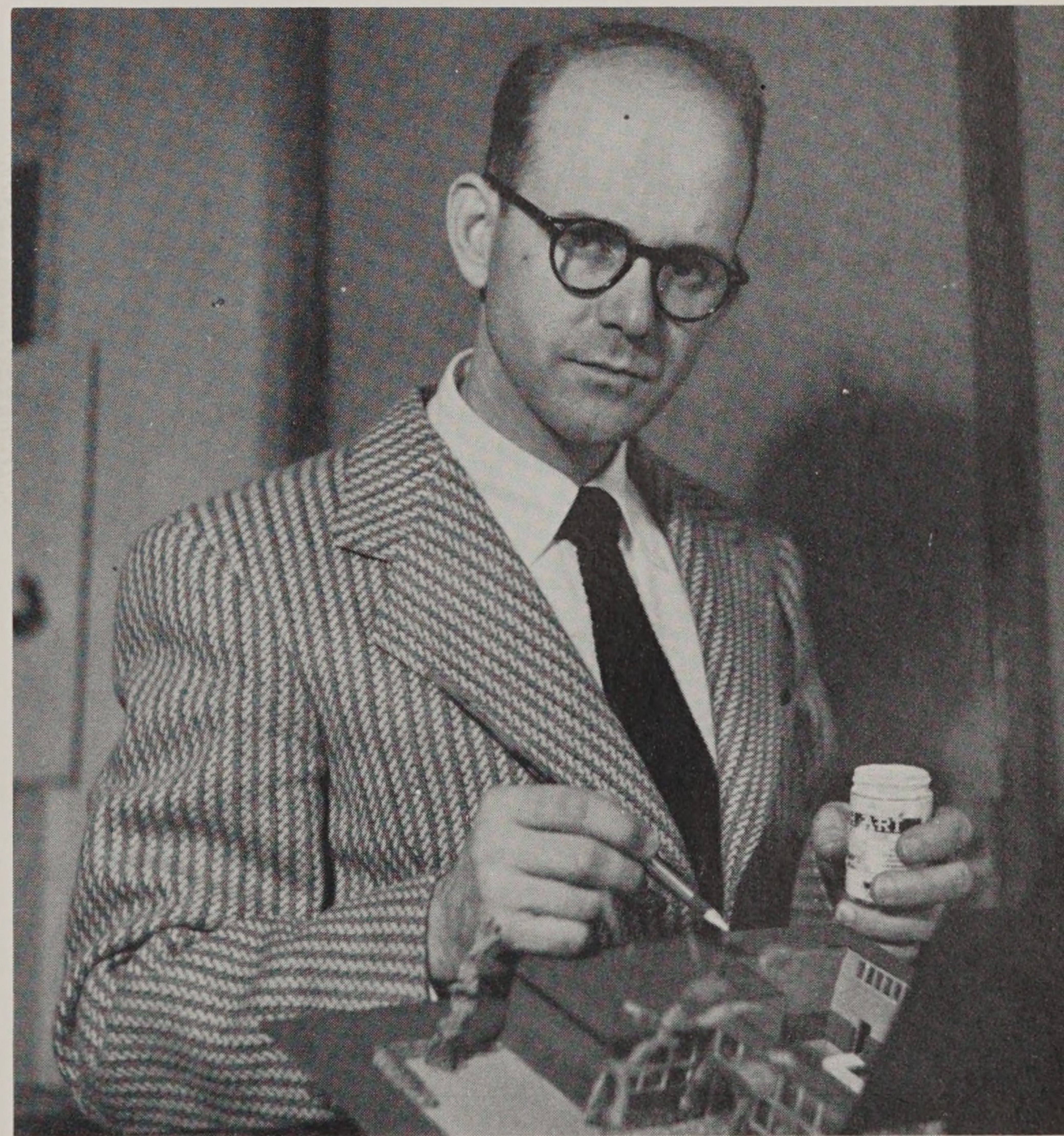
**THOMAS SLUITER**  
Oaklawn, Rhode Island  
*Architecture*



**ROY L. SPELMAN**  
Rumford, Rhode Island  
*Textile Engineering*  
Textile Club 3, 4

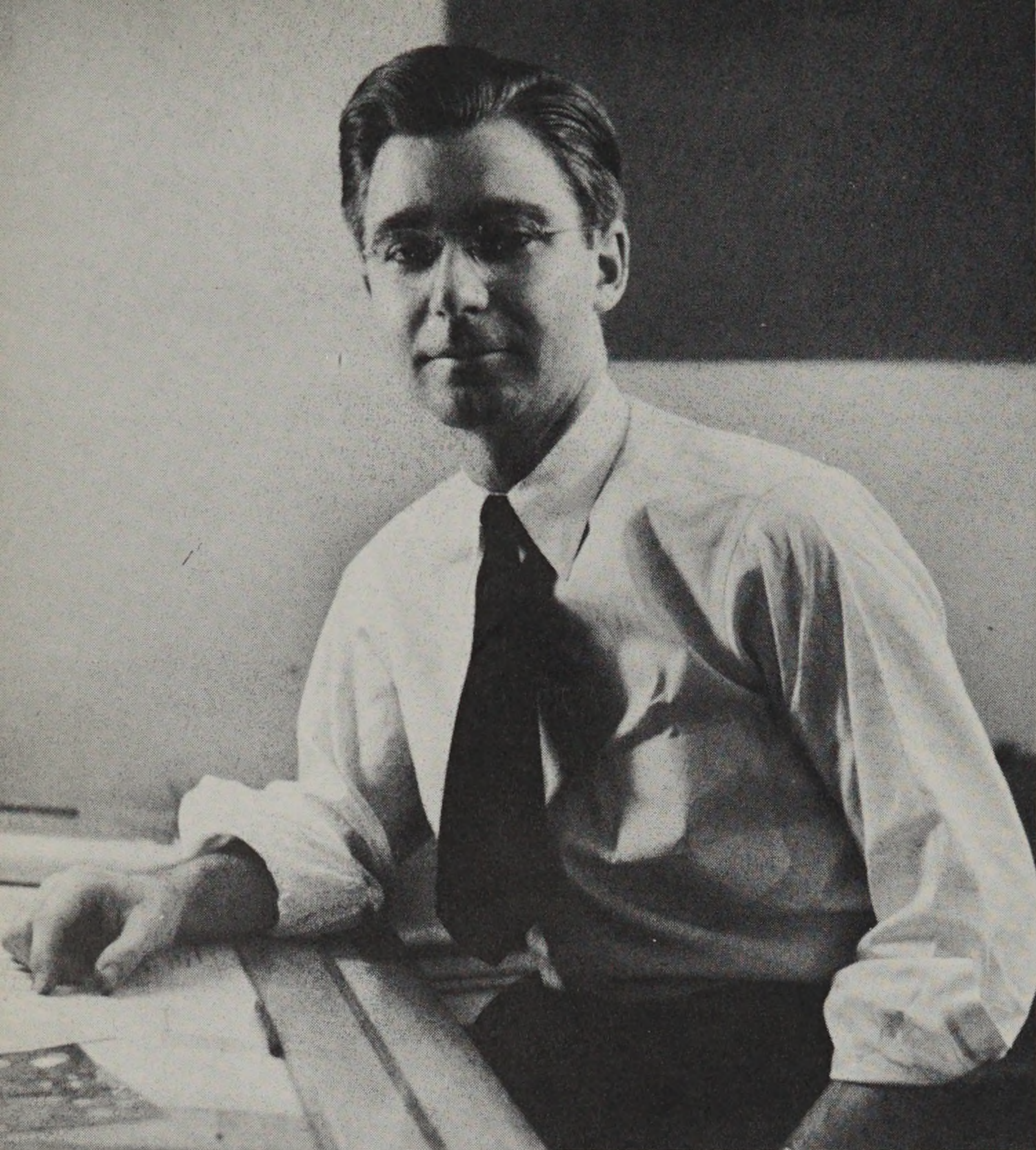


**RALPH W. SPENCER**  
Harrisville, Rhode Island  
*Textile Engineering*  
Textile Club 3, 4

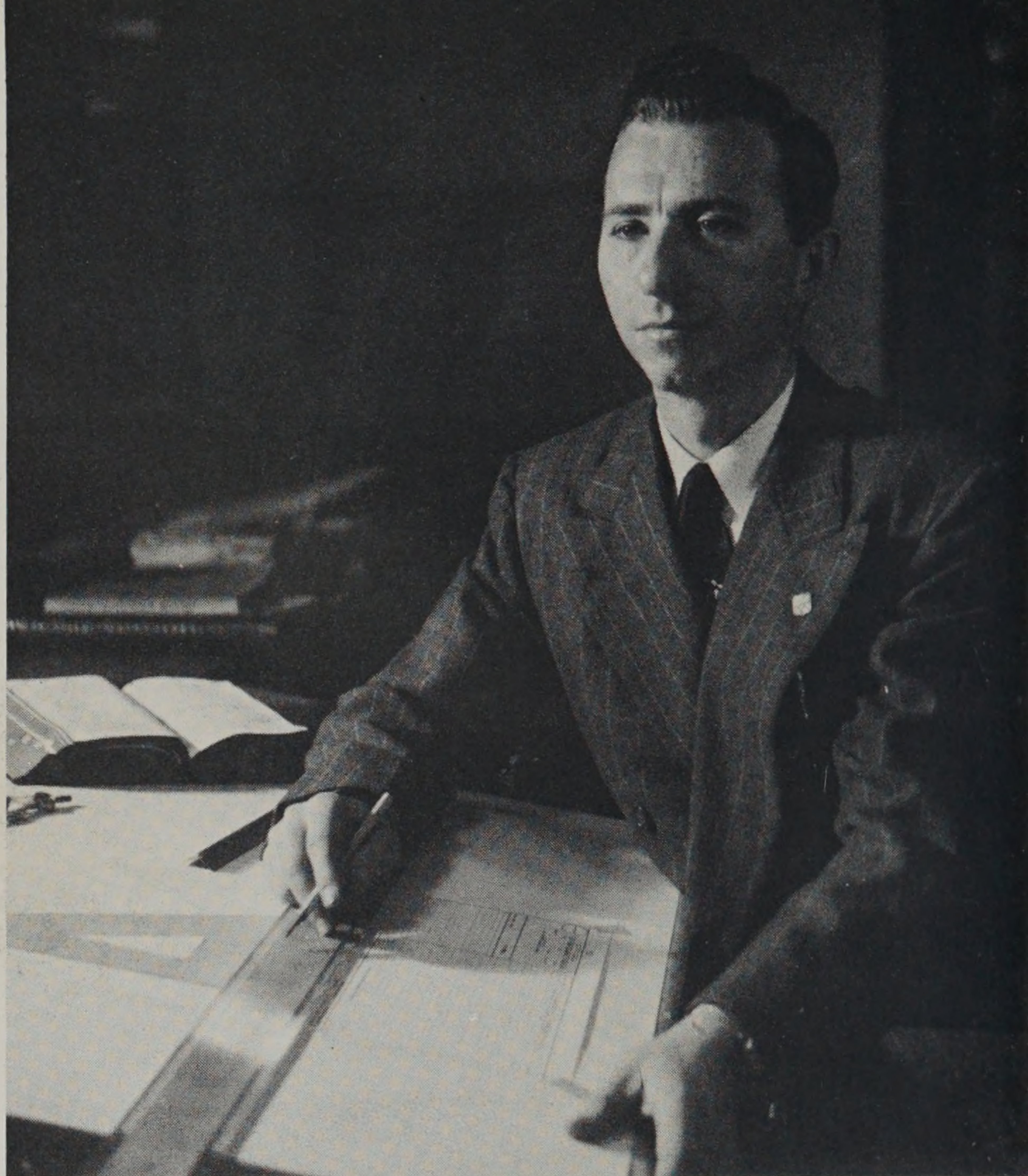


**EDMOND G. ST. LAURENT**  
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*Art Education*  
Student Council 4, 5





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*Architecture*



**JAMES MORRIS THATCHER**  
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*Mechanical Design*  
 Student Council 3



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*Textile Engineering*  
 Textile Club 3, 4



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*Mechanical Design*  
 Society of Mechanical Design 3, 4





**DONALD BARTLETT TOWNE**

Bridgeport, Connecticut

*Mechanical Design*

Athletic Association 2, 3, 4

Ski Club 2, 3, 4

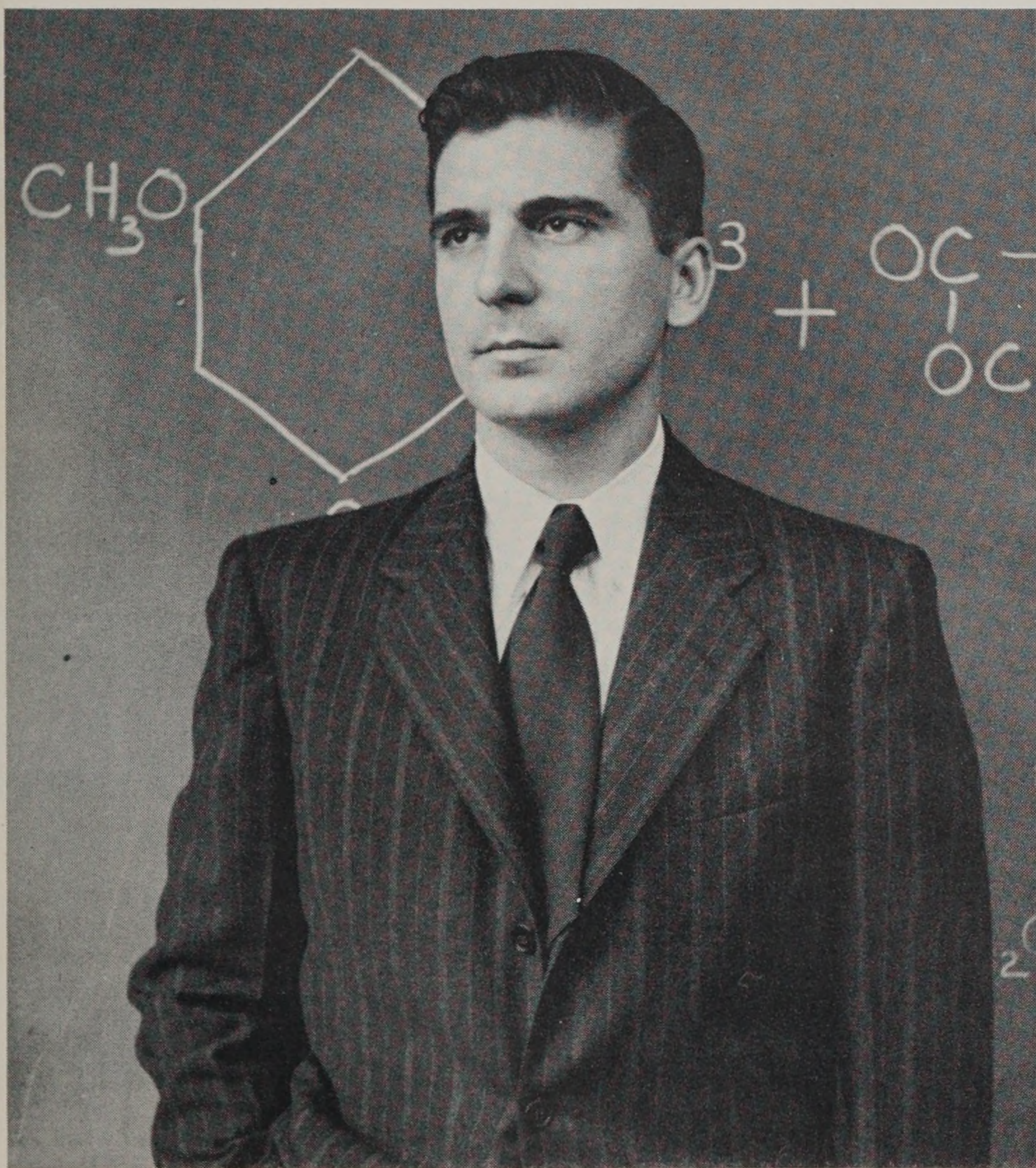
Society of Mechanical Design 3, 4



**MARY H. TRESSLAR**

Grosse Pointe, Michigan

*Landscape Architecture*



**RAYMOND JOHN TUCCI**

Pawtucket, Rhode Island

*Textile Chemistry and Coloring*

Textile Club 3, 4



**VARTAN VARTANIAN**

Pawtucket, Rhode Island

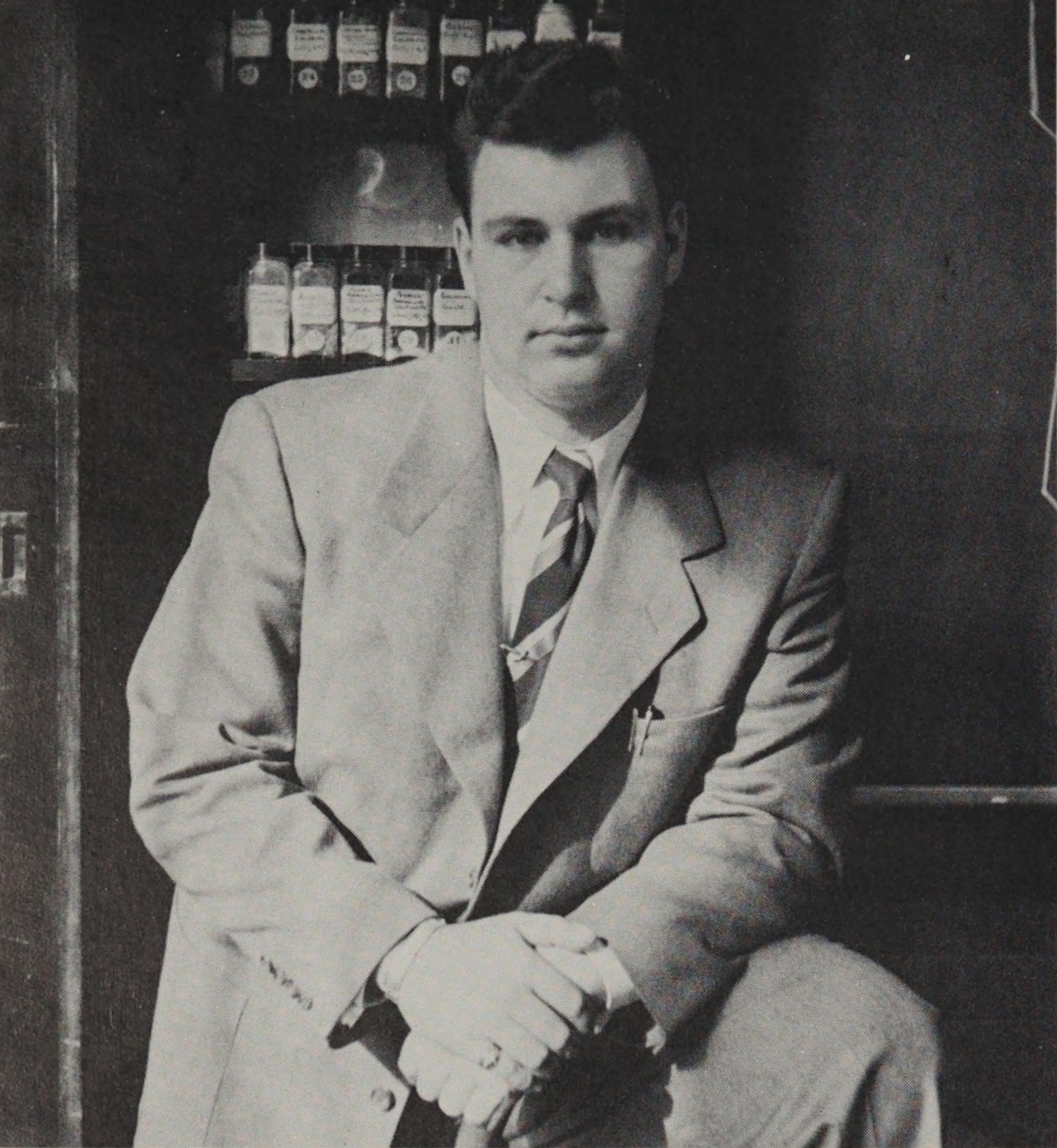
*Mechanical Design*

Athletic Association

Ski Club 2, 3, 4

Society of Mechanical Design 3, 4

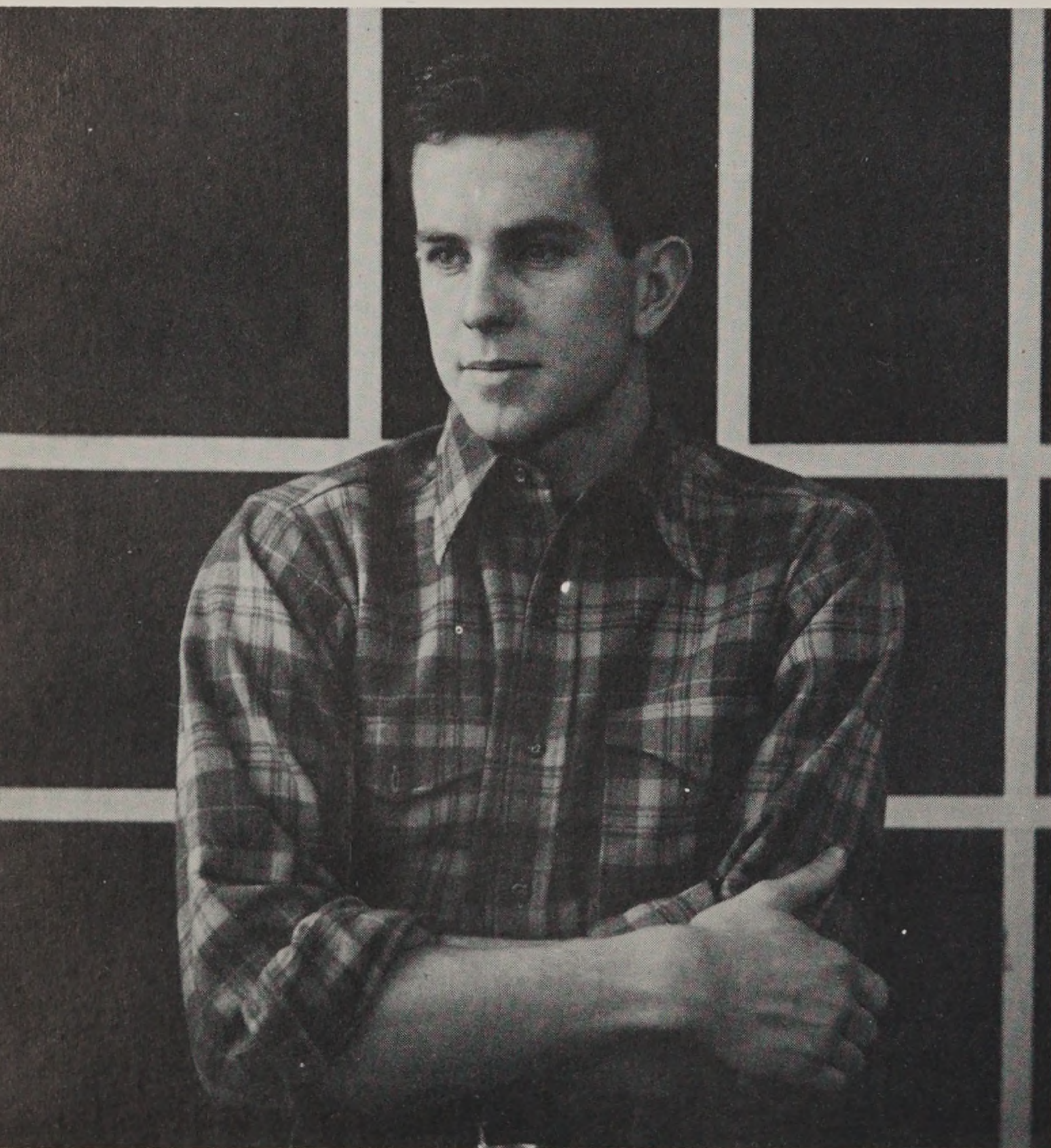




**LEONARD WEISSBEIN**  
 Brooklyn, New York  
*Textile Chemistry and Coloring*  
 Textile Club 3, 4  
 N. E. Textile Foundation Scholarship 1, 2, 3, 4



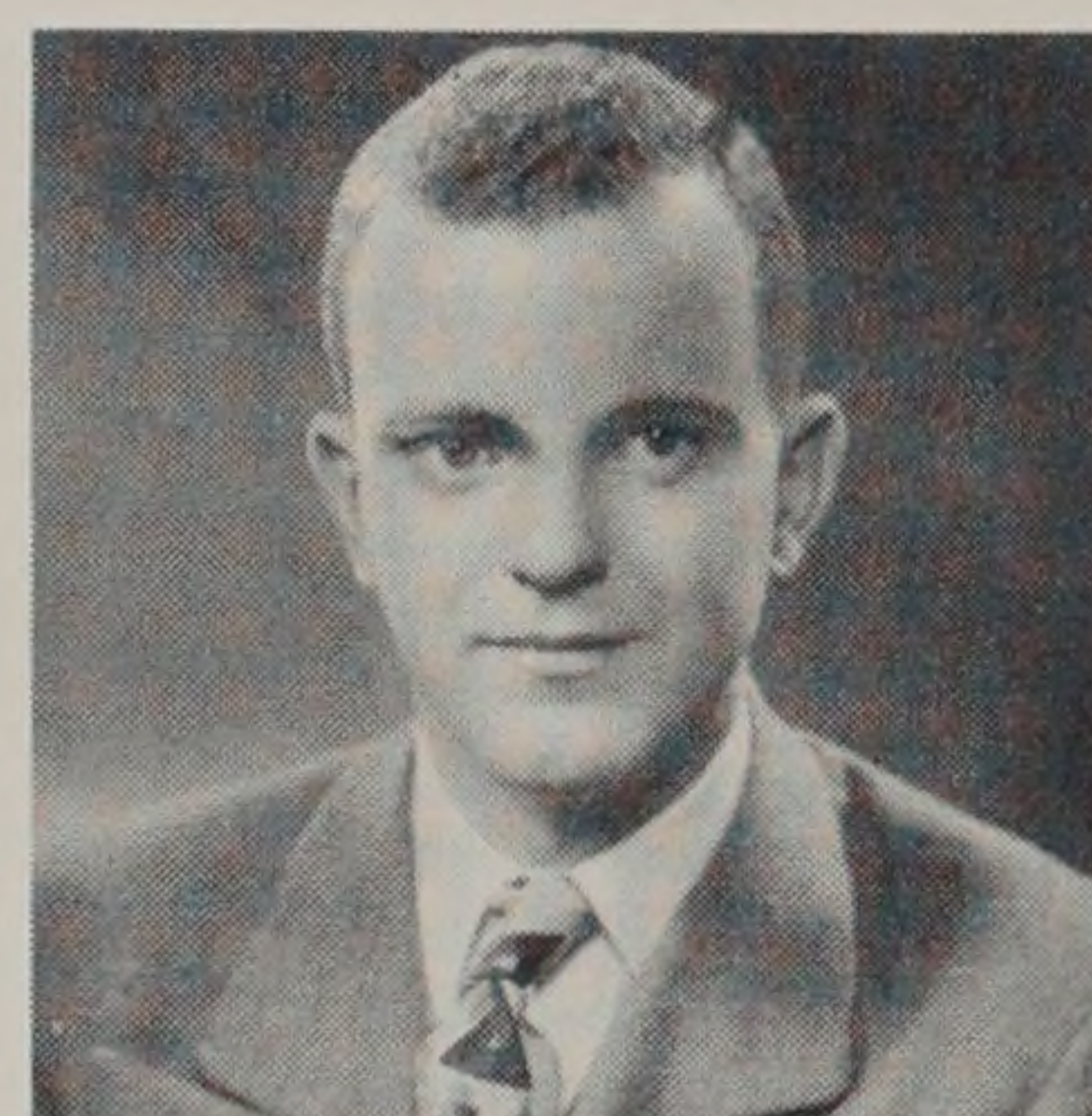
**WILLIAM W. WILLIAMS**  
 Newport, Rhode Island  
*Mechanical Design*



**ERNEST KIRWAN**  
 Pawtucket, Rhode Island  
*Interior Design*  
 Portfolio '51  
 Athletic Association  
 Camera Club 4  
 Architectural Society 4



**JOHN E. ALCOTT, JR.**



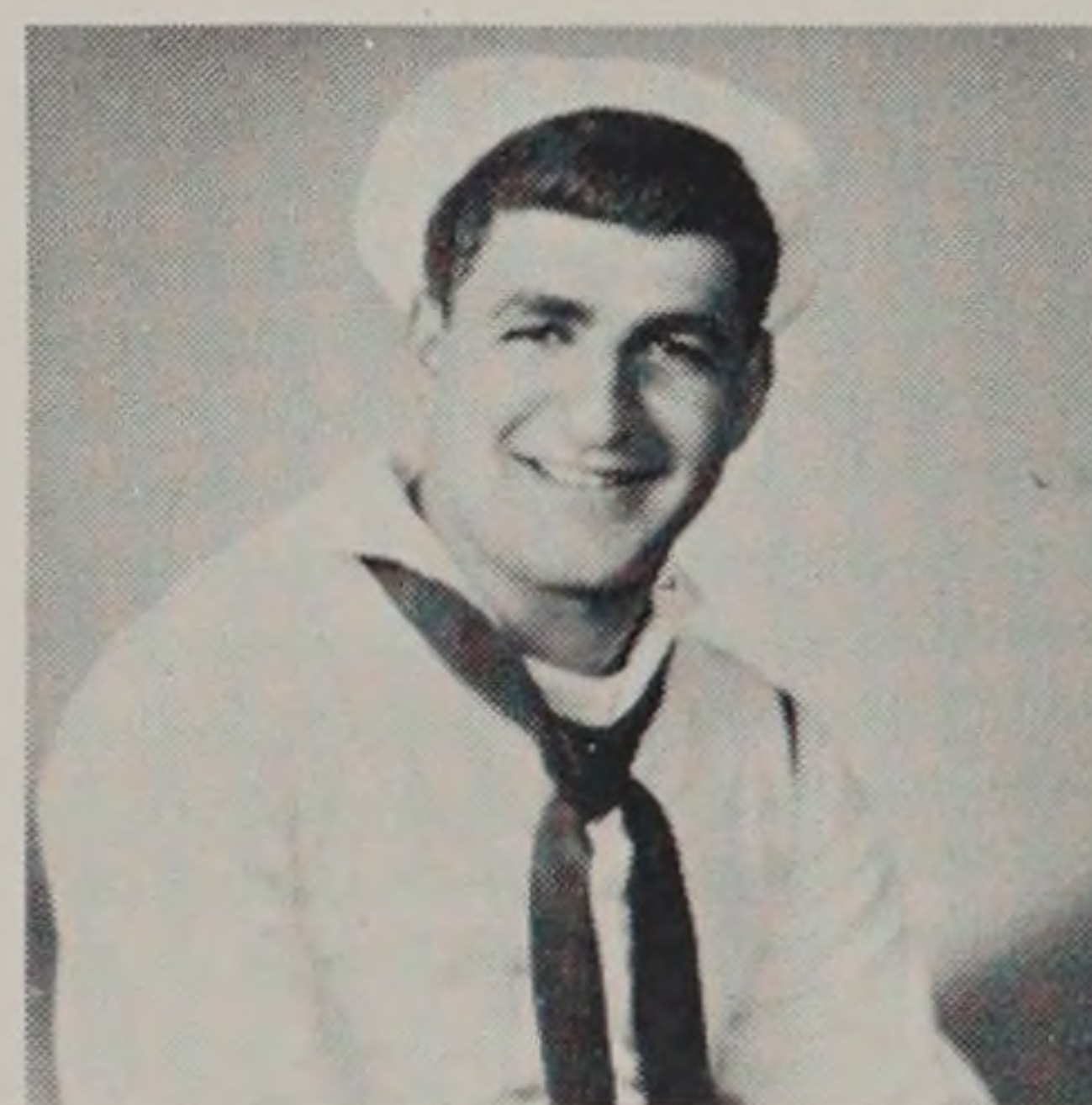
**EDMOND W. JARRET**



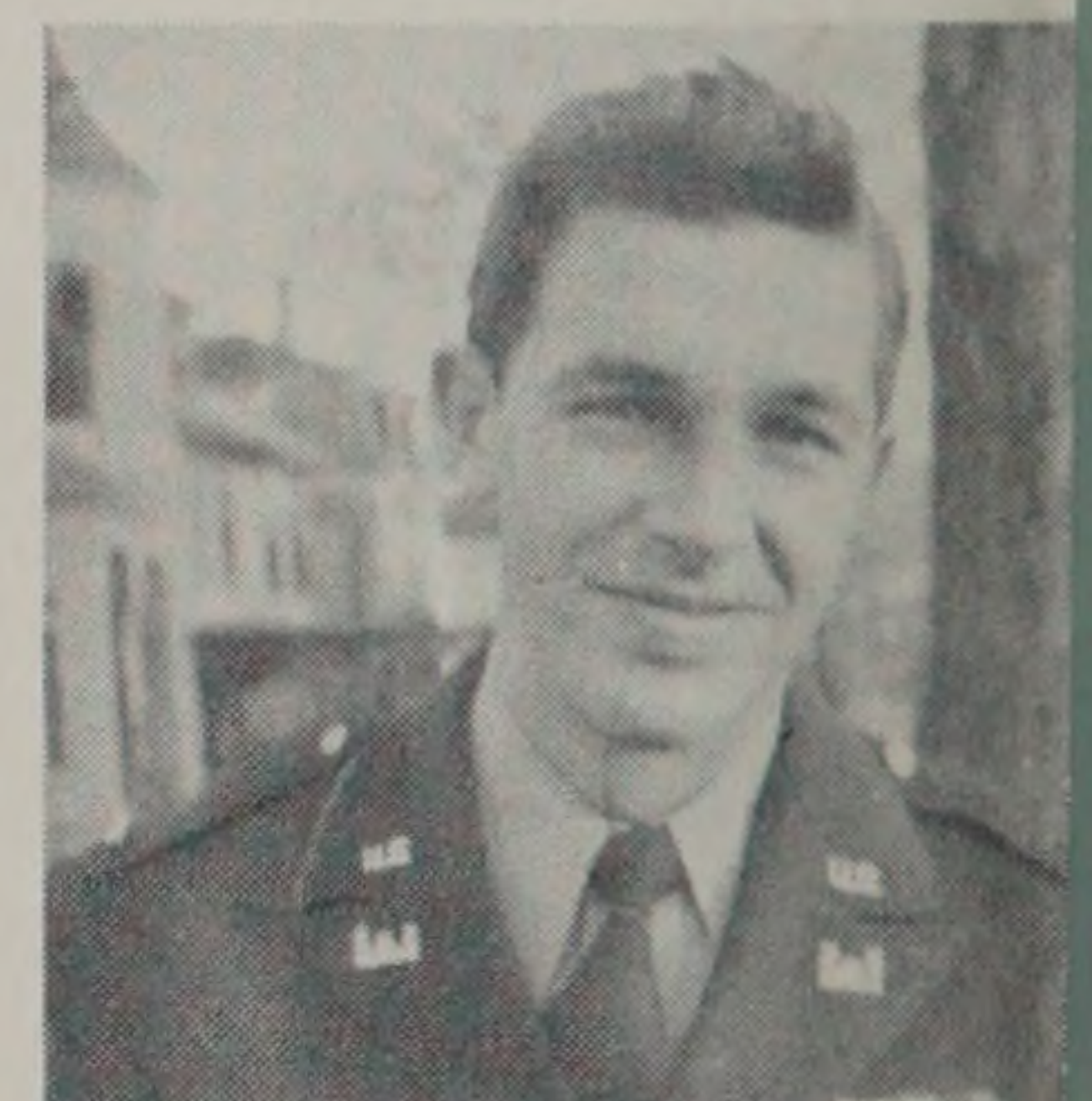
**HERBERT M. PLANKA**

no picture

**WILLIAM C. BASSETT**



**THOMAS THOMASIAN**



**RAY WHEELER**

**IN SERVICE**  
 from the class of '51




**CLUBS AND ACTIVITIES**

**CLUBS AND ACTIVITIES**


**CLUBS AND ACTIVITIES**









**JACK BUDD**  
president



**JERRY SMALL**  
vice-president



**JANICE CRAIG**  
secretary



**NAT THAYER**  
treasurer



## *Student Council*

The student council is the main liasson between students and faculty, organizing and supervising social, athletic, and cultural activities by and for the student body. By sponsoring such events as Take-a-break weekend, and various clubs, it has done much to promote and maintain school spirit. Through its efforts and support, the Athletic Association acquired the old Bank Building as a much needed recreational area. To help create interest and support in the organization, the student council now awards keys to those members who have not missed more than three meetings as an indication of their service to the student body.





THE Athletic Association has become one of the most active organizations in the school, continuing to promote interest in both indoor and outdoor activities, and helping the student to enjoy to the fullest that phase of his college life. The association made one of its greatest gains within this past year — the acquisition of the old Bank Building which has been converted to a gym for the exclusive use of all its members. There one can find facilities for basketball, handball, volleyball, ping-pong, and pool; even showers are available. Hockey, swimming, softball, golf, tennis, and badminton are still under the successful guidance of the Athletic Association.





## *Ski Club*

**T**he Ski Club has become one of the largest and most popular student activities at R.I.S.D., largely because of its varied program for both the skier and non-skier.

Its main purpose is in bringing the healthful recreation of skiing to the student body through movies, lectures, and organized ski trips.

The big events this year were the trips to Stowe, Vermont at Christmas (at which there was a noticeable lack of that white stuff) and the mid-semester trek to Cannon Mountain. The latter trip will be remembered as one of the biggest trips in the history of the club as over forty members spent a weekend skiing on the slopes and trails of Cannon Mt., North Conway, and North Woodstock.





THE one weekend of the year when throwing one's work aside and forgetting deadlines is sanctioned by the administration (it should happen more often)! Take-a-break of '51 started Friday night with a formal dinner and dance at the Narragansett Hotel, where Marge Nyberg was crowned queen of the weekend. Saturday noon, early risers saw the hockey team valiantly lose 6 to 5 to Rhode Island State, after which many participated themselves in the public skating in the arena. The Varicose Varieties started Saturday night's activities with hilarious laughter, which afterward continued at a congenial informal dance at Rhodes Annex. That terrific Dixieland jam session in the "caf" Sunday afternoon officially drew to a close the wonderful weekend of February 9th, 10th, and 11th.

## TAKE A BREAK







# VARICOSE VARIETIES 1951

“IT’S high time we began to revel”—with this highly acceptable suggestion, accompanied by a most attractive chorus (which wouldn’t be the same without Buttsy’s eye-rolling), Varicose Varieties of ’51 got off to a wonderfully entertaining start. Pete Clarke did it again with his interpretation of a struggling artist applying for a job, and the Williams St. Wonders were wonderful as ludicrous acrobats in “long johns”. Something a little different this year was the ballet of Frankie and Johnny — serious, yet comical, and highly enjoyable.

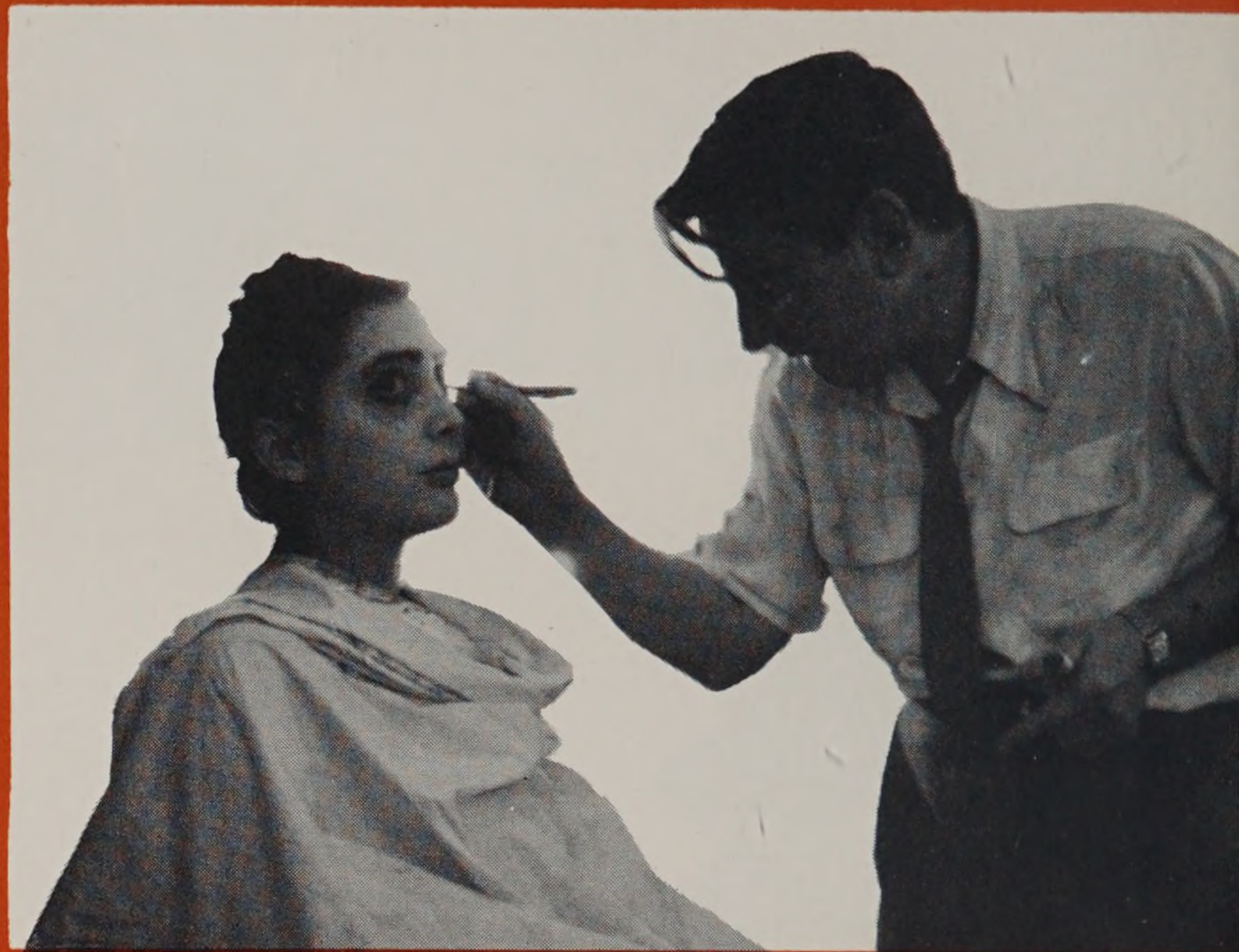




After some hesitation, Bob Black and Mike Stang finally met as John and Marcia, with some decidedly hilarious results, and poor Scotti provoked a series of laughs when she sang of “waiting for his phone call for 18 years!” The acts produced by the dorms, their own individual treatments of nursery rhymes, were all of top quality, but Congdon triumphed with their presentation of “Pandora’s Box”. Bob Engman was exceptional as Master of Ceremonies and did a beautiful job of keeping things moving and helping to make this show a memorable one in another successful Take-a-Break weekend.



# *R.I.S.D. Theatre*





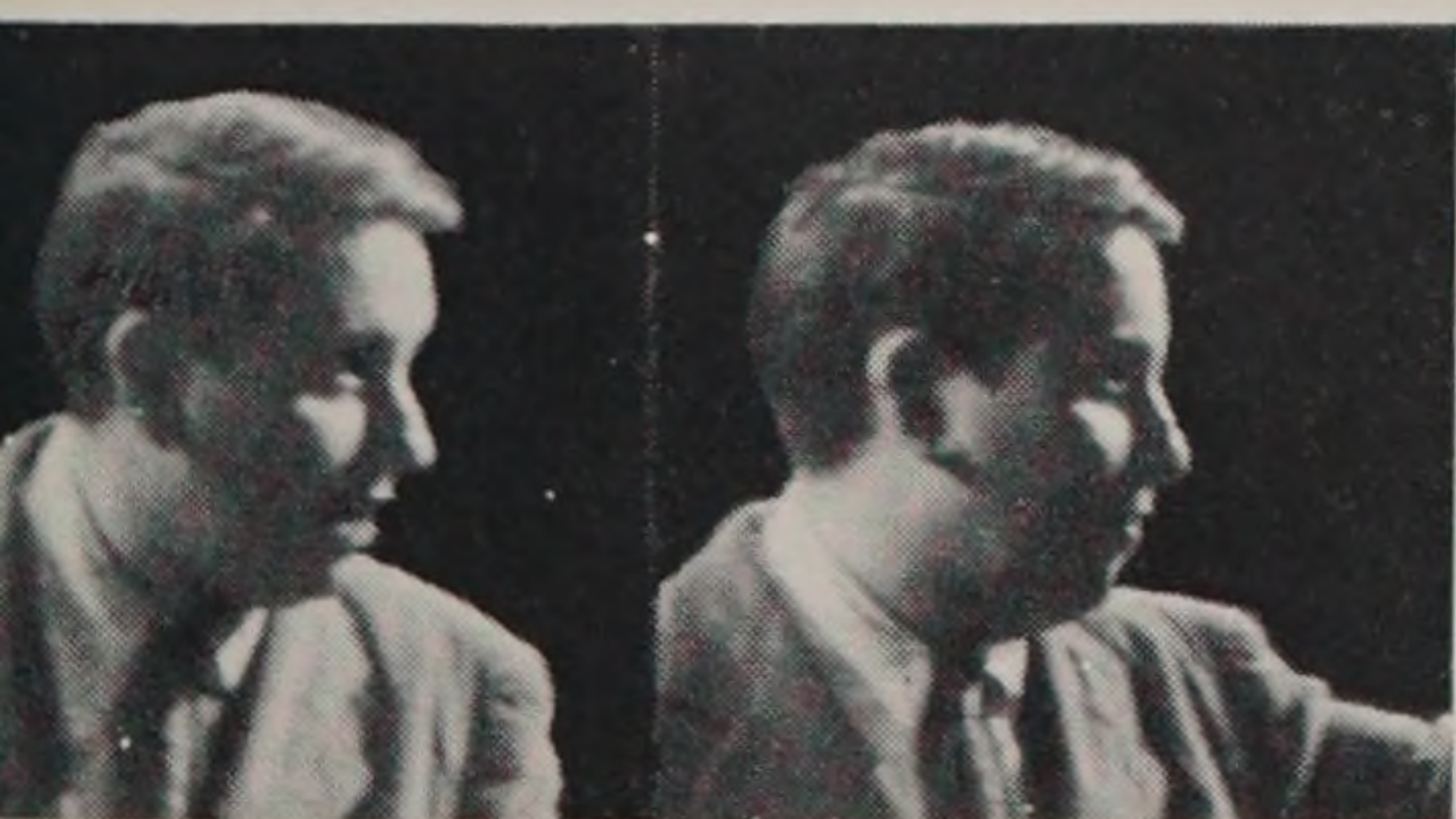


THE spell of multi-faceted "Show Biz" seems to attract more and more citizens each year to the organization that expertly assembles the memorable theatrical events presented periodically on the Auditorium stage.

There's always plenty to be done in the complex business of creating a new RISDrama and it provides a natural outlet for the untapped creative talents of everyone from scene-builder to scene-stealer. Top-notch professional supervision and an ever-present enthusiasm from all those concerned combine to produce such vivid high-spots as the fast-paced acting sparkle of the "Blithe Spirit" cast,

the stimulating novelty of the Theatre-in-the-Round plays and

the imaginative artistry of the "Liliom" sets. (Those Drama Club Socials rate rave notices, too.)





# LE BAL MASQUE







IT is a land where cannibals dance with chorus girls, cavemen converse with men from Mars, gingerbread cookies walk, rabbits talk, and inanimate objects suddenly become alive. It seems like a fantastic dream, but actually it is the Bal Masque—the dance where people become something they are not. This year the most ingenious among the costumes was a two-storied totem pole; the most laughter was evoked by a walking out-house accompanied by a Sears-Roebuck catalogue, while many were held spellbound by the beautiful resemblance of the Pharaoh and his magnificent queen to actual Egyptian stone carvings. With its walls flanked by abstract paintings and its ceiling lowered with crepe paper streamers, the “caf” was transformed into a sort of museum of modern art, and once again the Junior class presented a Bal Masque which lived up to the standard set by preceding ones.





**T**HE harmonious melodies one hears flowing from the student lounge every Wednesday evening are the product of a group of students who feel that singing too is a necessary part of college life. The primary goal of the Glee Club is the enjoyment of music by its members, and the continuance of a good singing group as part of the school. The club works with a great variety of types of music, from Mozart to Cole Porter, in order to satisfy the diverse tastes of both members and listeners. Much work and many rehearsals go into making the Christmas concert possible, a performance which clearly demonstrates the worth of the existence of a choral group.

## *Glee Club*



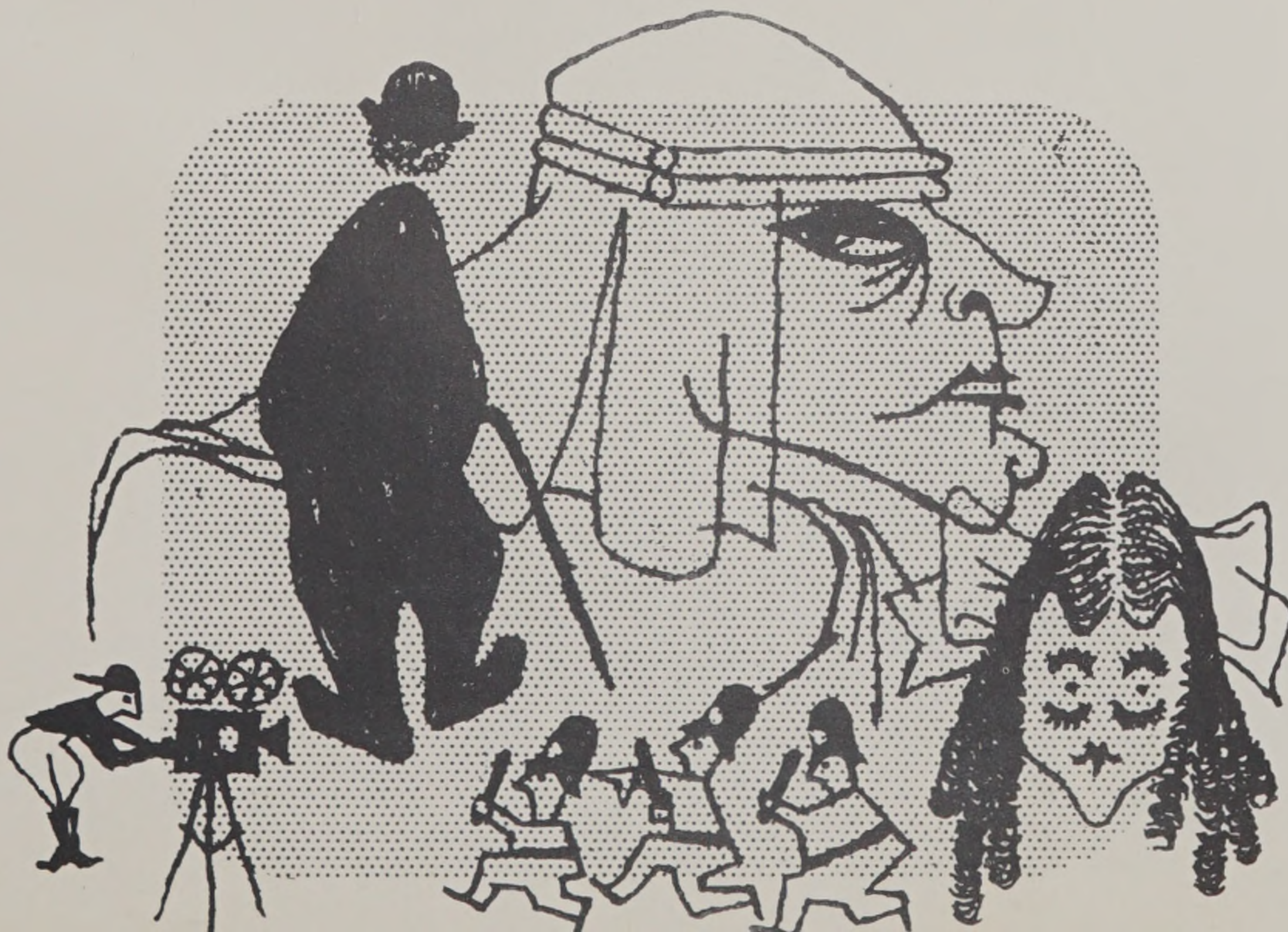




**N**EOPHYTE among extra-curricular get-togethers is the recently-chartered Photo Club. Though still officially in its first year, the shutterbugs have already established themselves on the premises as a vital, fast-growing organization. Capacity turn-outs can always be found at the stimulating lectures on techniques by local professionals, at club-sponsored photo exhibits and on camera field trips. Pride of the organization is the brand-new, fully-equipped darkroom which has contributed greatly to the high standards of camerawork evident in PORTFOLIO '51.

## *Camera Club and Film Society*

**S**INCE its introduction two years ago at RISD, the unique series of motion pictures leased from New York's Museum of Modern Art has proved to be one of the school's most popular offerings. Spanning the short but eventful history of cinematic development from the earliest years of this century up to the present day, the films are of artistic as well as historical interest. Viewing the out-dated but trend-setting efforts of Griffith, Chaplin, Eisenstein or Mack Sennett offers a stimulating glimpse at the unbounded creative possibilities of this relatively new artistic dimension.





# Society of Mechanical Design

NOW in its second year, the Society of Mechanical Design is continuing its function of better acquainting the student with modern production methods. To supplement formal technical training, engineers and specialists from industry present "the other side of the picture". This is indeed an organization founded with an eye to the future.

The Society seeks also to succor the social side by such activities as supervised stargazing through the courtesy of Brown's Professor Smiley, and the spring dinner-dance, for all members and their guests.

The Society wishes to acknowledge its thanks to Edwin Ormondroyd, whose efforts are largely responsible for its organization.



## Textile Club



GOING into its second year of existence, the Textile Club has a short but laudable history. By showing films on current textile problems, and by inviting leading men of the industry to speak, the club has provided successfully the first common meeting ground for students, alumni, faculty, and professional men. Here the student can gain additional and supplementary material to that taught in the classroom. The club also has its social activities, and one of the high spots in its curriculum this year was the highly successful Sadie Hawkins dance, where many a jug o' moonshine was a-toted by various Lil Abners and Daisy Maes, a-showing their perty knees.



# Spectrum



To inform—to coordinate—and to inspire—these were the three aims of the founders of SPECTRUM when they began to organize the new RISD student magazine. SPECTRUM is an attempt on the part of the student body to acquaint one another with the various activities of the different departments in the school, by gathering and distributing information about these activities throughout the school. In addition to these functions, SPECTRUM also serves as a vehicle for student expression in both the graphic arts and writing.

## Architectural Society

NEWLY founded by the students of Landscape Architecture, Interior Design, and Architecture, the RISD Architectural Society had by mid-term elected all ten of its student directors, and from them chosen its officers. A part of the society's program, to quicken interest and broaden student experience in their related fields of study, was initiated with a lecture on "The New Approach to City Planning" by Professor Christopher Tunnard, Director of Planning Studies at Yale University. The rapid progress of the society in organizing and programming is already producing substantial returns toward an active and valuable supplement to the design curriculum.







## DORMITORIES



**F**or a great many students at the School of Design life revolves about the dormitories. A dormitory means many things — a home away from home (and what a family!) endless activity, studies and social life, bridge games, coke and chatter, fire drills, mail call, roommates and friends, a kindly housemother — especially and above all — girls. Girls in jeans and pincurls carrying life drawings, paintings, plaster monstrosities — girls in furs and heels and perfume, looking like queens for that special date waiting (for hours) downstairs.

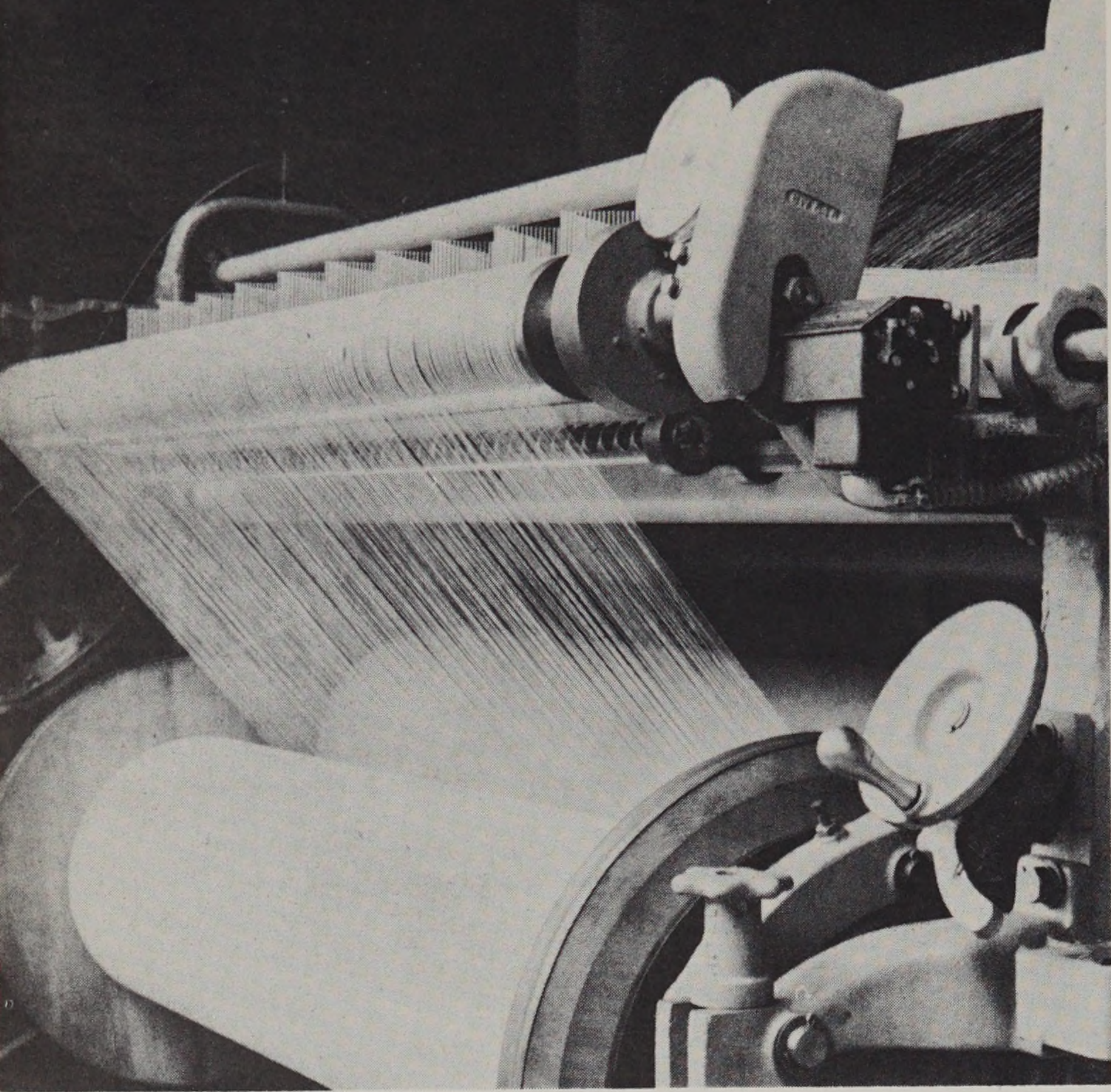
The dormitory is subject to changing moods — quiet on study nights and exam week — excited and noisy when there is a dance or dorm skit on the fire — lonesome and strangely quiet during vacations.

Amazing things happen to a house when it's inhabited by designing women.



**Mrs. Grace A. Vinall**  
*director of residence*





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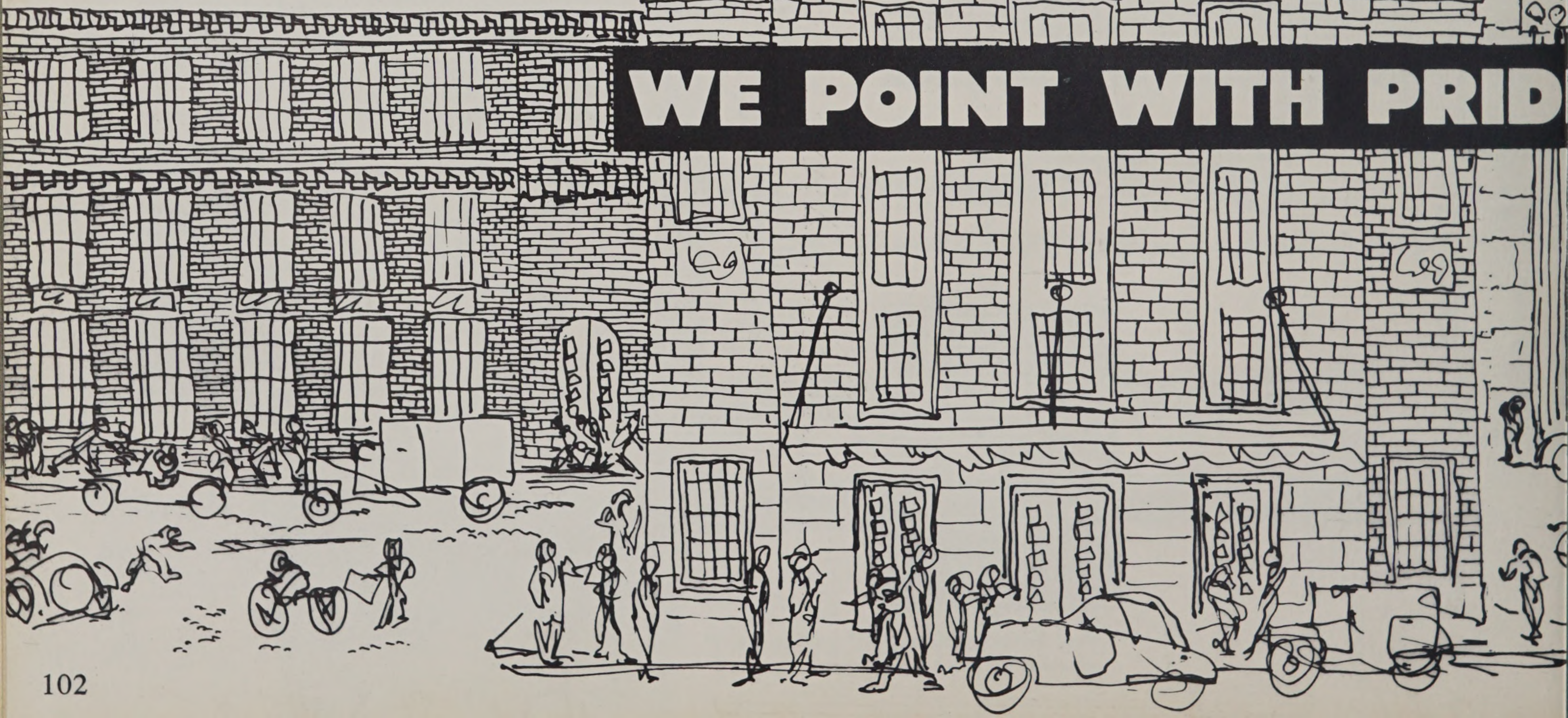


*Theatrical productions, concerts, and student functions can be presented in this auditorium where lighting, scenery, and stage facilities attain professional standards.*

**W**E point with pride because we feel that this is an opportune time to laud the great advantages offered at this, one of the best equipped schools in the country. Located within RISD's twenty-four buildings are machinery, studios, and workshops which equal and, in some cases, surpass those found in the industrial world. Thus, on the next few pages we point with pride to some of the materials which comprise the wealth of this school.



**WE POINT WITH PRIDE**







*Modern lighting and spacious workrooms characterize the newly acquired Market Square building which houses exclusively the Planning Department.*



*The College Building contains the major classrooms and studios which offer the student the maximum of convenience and lighting.*







*The library where information on multiple subjects is easily accessible to the student from the 24,500 books and the extensive clipping and photographic files.*



*An integral part of the school is the Museum of Art where students as well as the general public may view one of the most impressive collections of art objects in the State.*



**Jeanne B. MacCready**  
librarian



**Mrs. John Alford**  
acting director of the museum





*TO the many students who gave generously of their time and efforts we of the Portfolio staff wish to extend our thanks and gratitude. We feel that special thanks should be extended to Bill Harkins whose eagerness and capability made many of our photographs possible—to Dick Ireland who also contributed much of the photographic work — to Emily Stickney whose competence and efficiency aided Ralph Ricketts immeasurably in the production of the senior portraits — and to Dick Nathan whose art and photographic work helped so greatly in the completion of the book.*

*For their contributions in the copy department we wish to thank Bill Miles, Gerry Kasen, Florence Viti, Mark Chookazian, Dottie Byford, Jim Boles, Ralph Hartman, Barbara Warner, Jerry Eramian, Jay Cross, and Jack Budd.*

*In the art department thanks go to Al Weinberg, Don Dussault, Ellie Greene, Bob Pailthorpe, Ray Keene, and Peter Clarke.*

*For help with photography thanks to Charlie Arnold, Jim Whittier, Ed Howell, Bill Clayton, and Russ Santora.*

*For assistance in gathering ads, thanks to Lily Gantz, Bernie Baker, Stan Berenberg, and Bob Fletcher.*

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Machinists' Tools

Electronic Measuring  
Equipment

Johansson Gage Blocks

Cutters and Hobs

Arbors and Adapters

Screw Machine Tools

Permanent Magnet  
Chucks

Brown & Sharpe Mfg. Co.



Providence 1, R. I.

## **REMBRANDT**

**Oil and Water Colors**

**Pastels Mediums Varnishes**

**Drawing Ink**

## **ORPI**

**Oil Colors**

## **TALENS**

**Water Poster Retouch Colors**

**TALENS & SON INC.**

**360 Thomas St.,**

**Newark 5, N. J.**

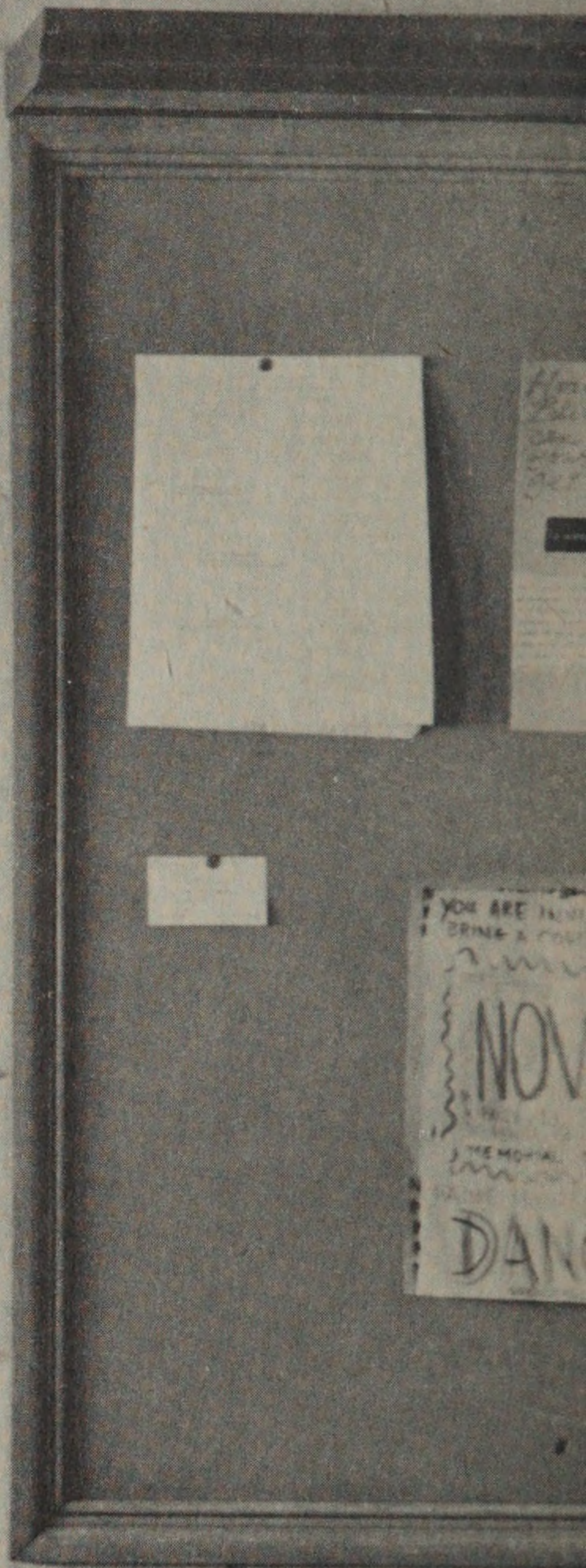
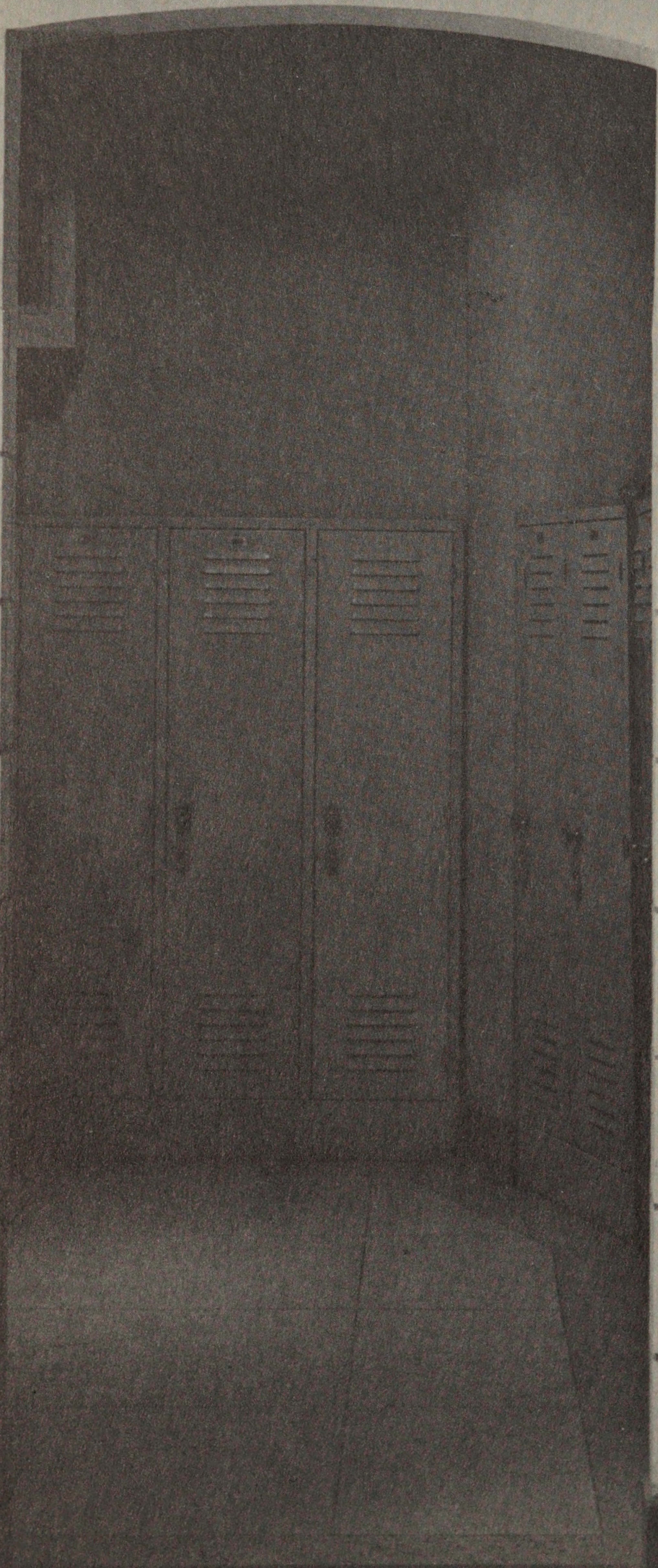


**T***his book was edited generally  
and styled graphically by  
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partial fulfillment of their  
degree projects.*













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