

Portfolio

nineteen hundred and fifty-two





dedication

WE, THE CLASS OF 1952, DEDICATE THIS BOOK
TO THE MEMORY OF

DONALD WASHBURN HURD

"A loyal and devoted member of the faculty, he will be best remembered as a strong teacher who understood youth and who set high standards of accomplishment for his students. Both teacher and students enjoyed mutual admiration and devotion."

Max W. Sullivan



PORTFOLIO 1952



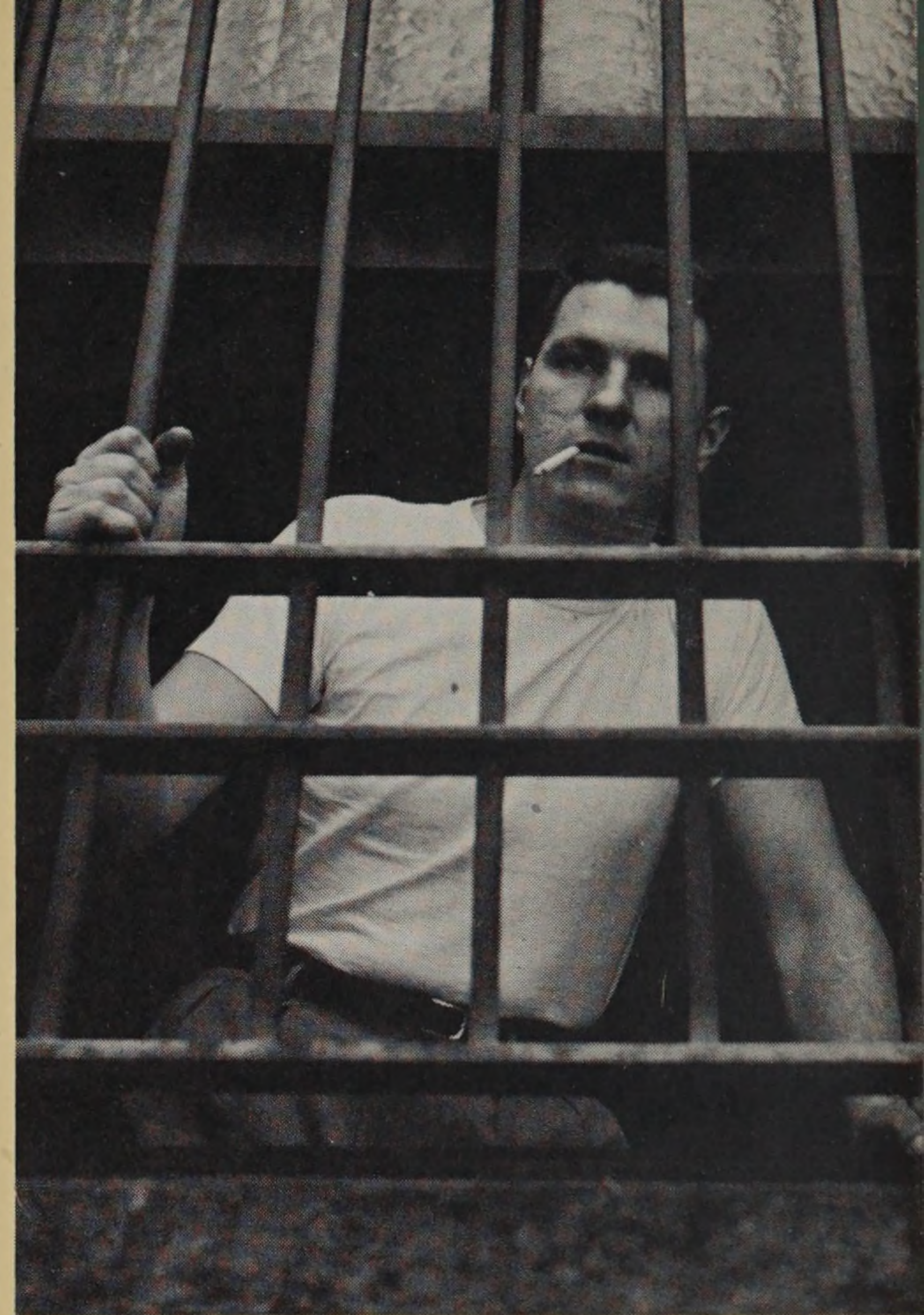
rhode island school of design, providence, r. i.



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LOUIS M. S. BEAL
Editor



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Business Manager

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ADMINISTRATION

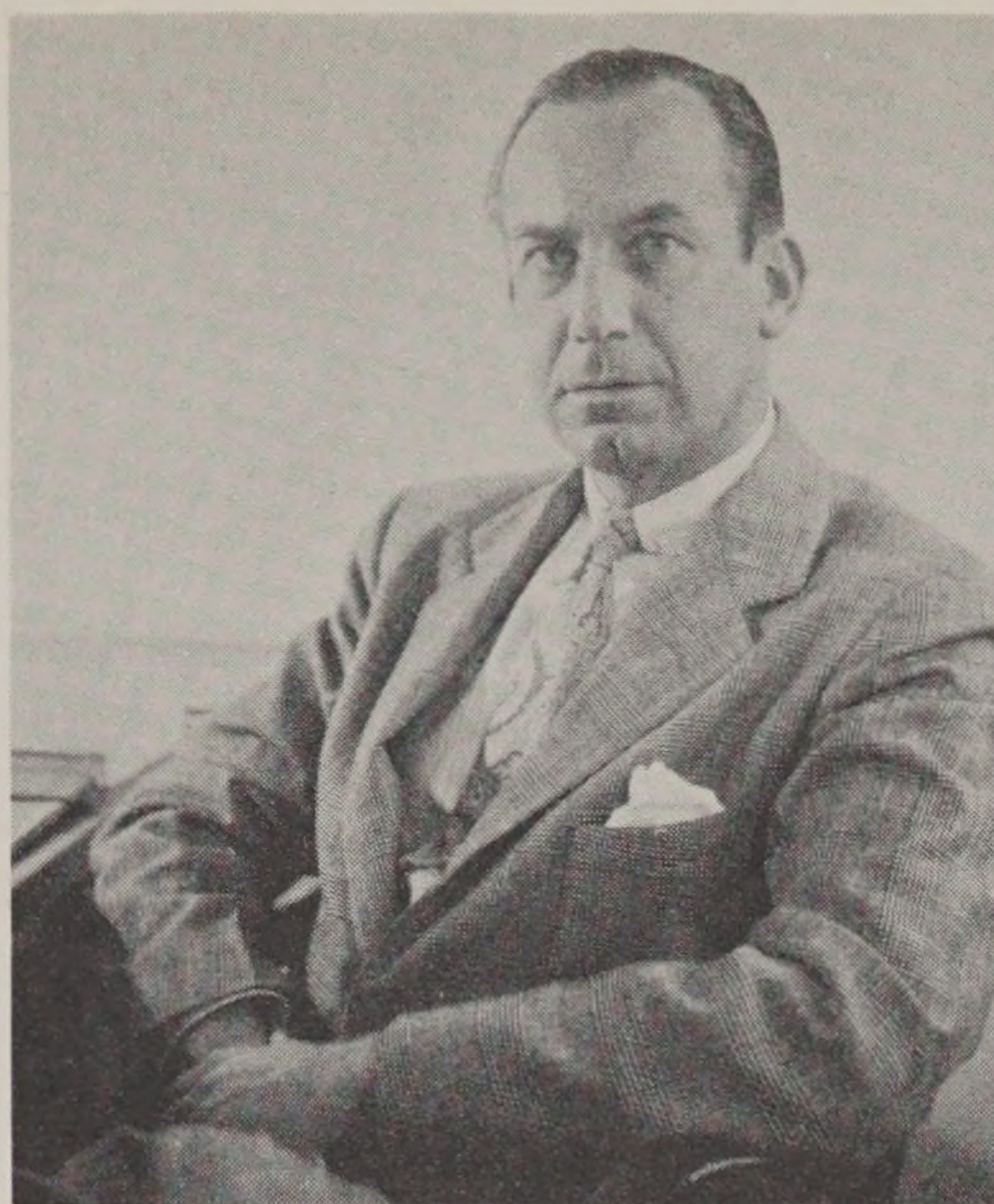


PRESIDENT MAX W. SULLIVAN

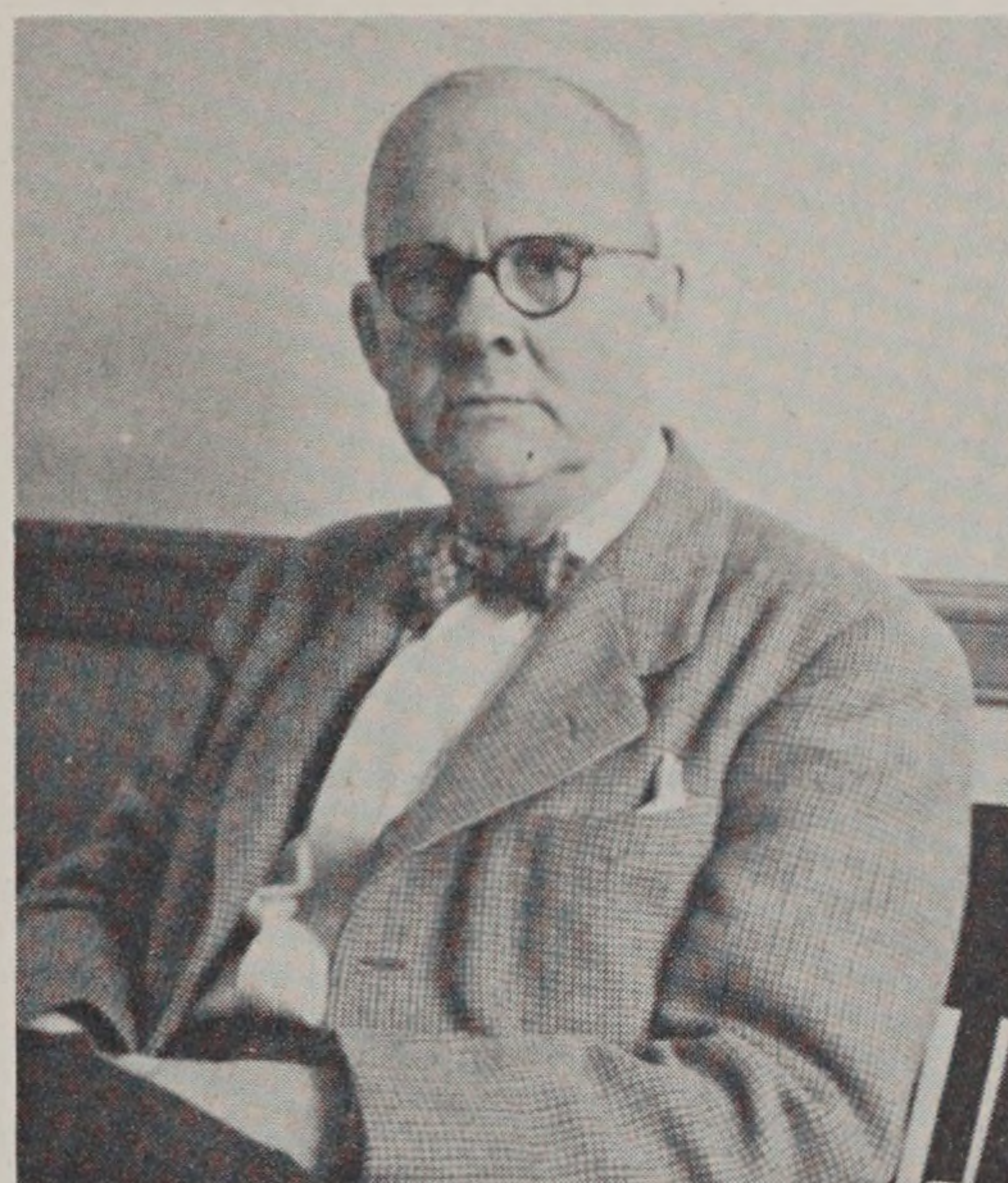
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Dean



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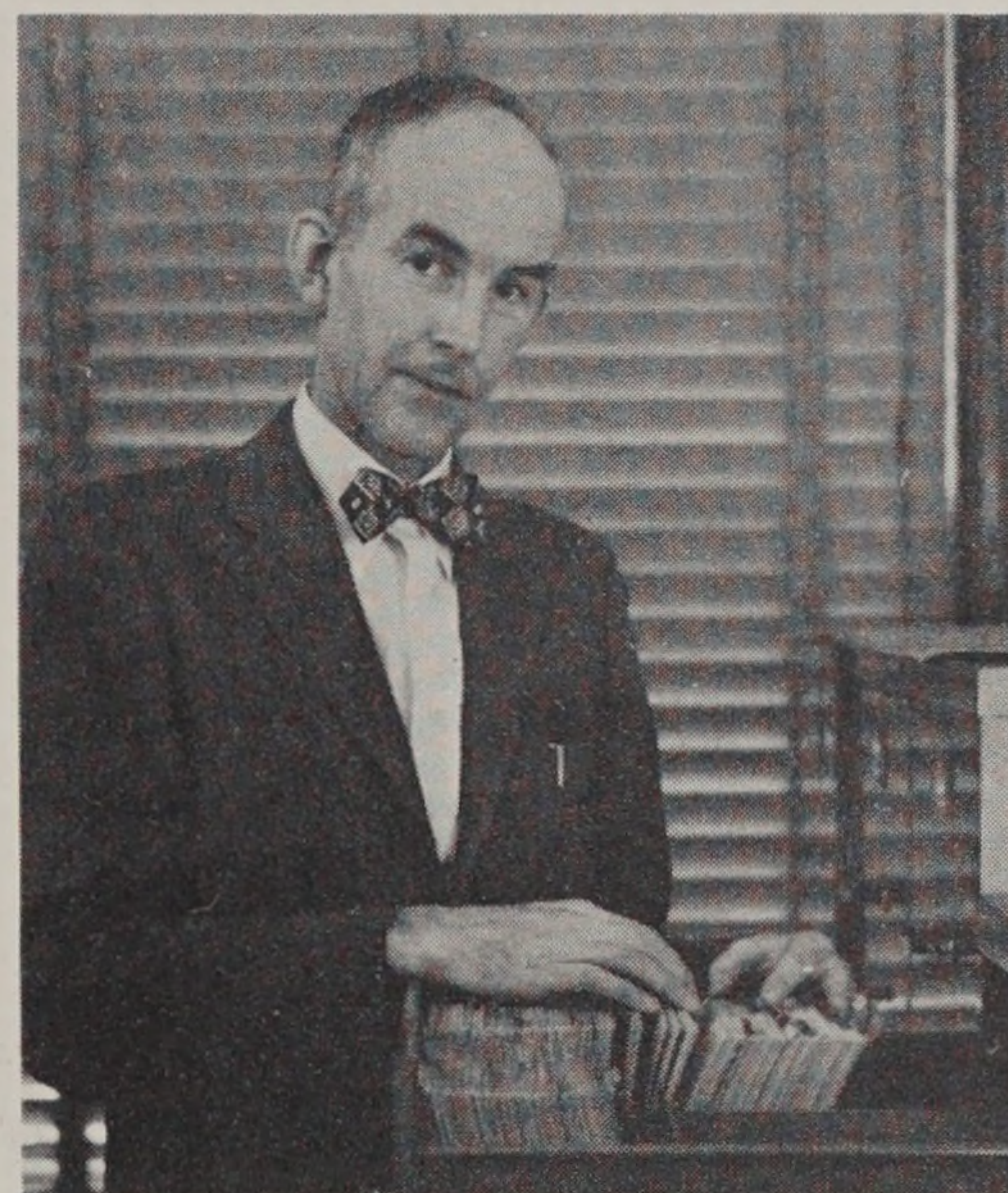
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MURIEL D. ROSÉ
Acting Director of Admissions



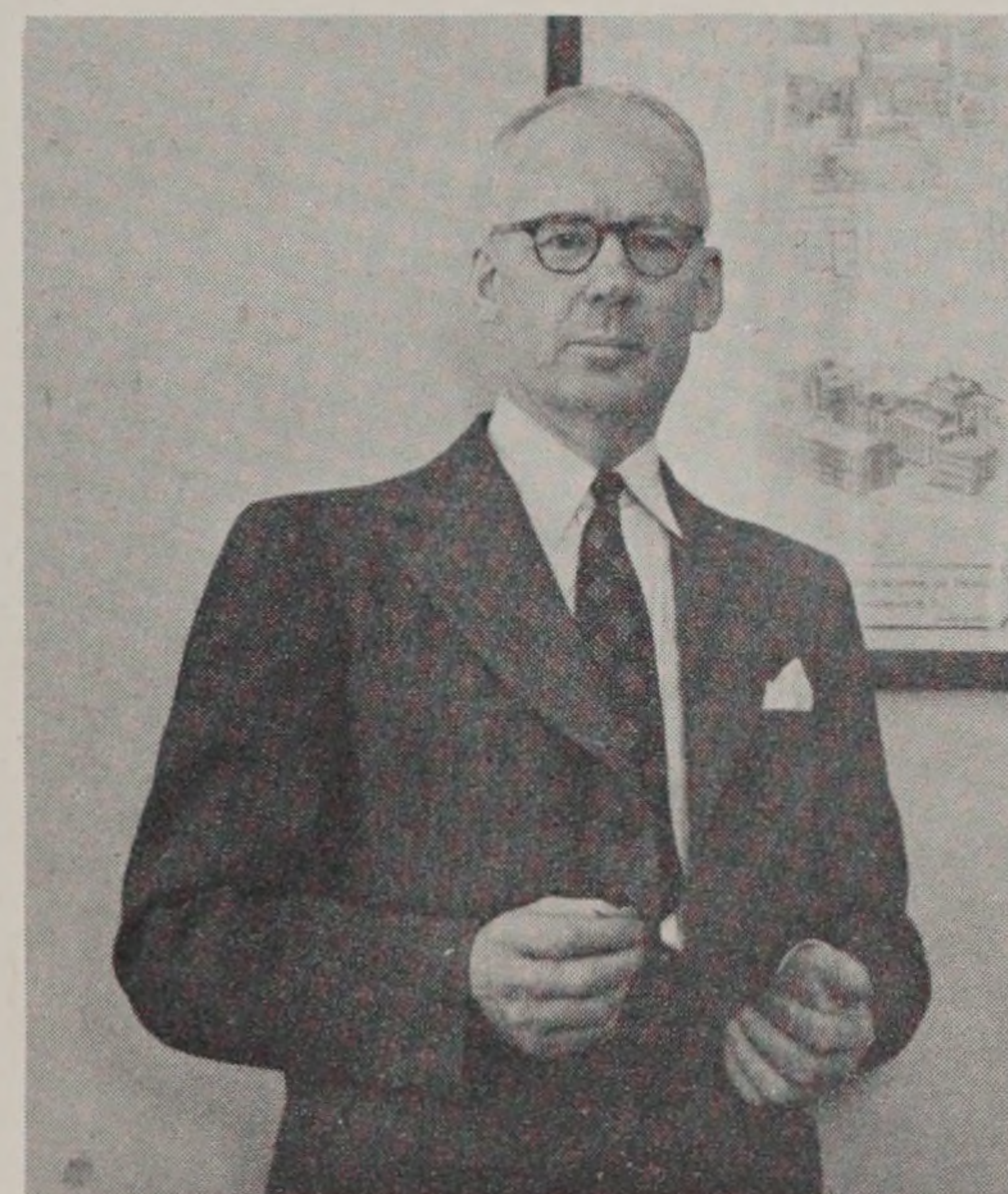
GEORGE L. BRADLEY
Registrar



GORDON C. ALLEN
Director of Student Association



E. DEAN FARNSWORTH
*Superintendent of Buildings
and Grounds*



WILLIAM N. GORRIE
Store Manager



FRESHMAN FOUNDATION



C. WARREN LUTHER, JR.

EDWARD H. LAFARGE

CHARLES A. DUNN, JR., Acting Chairman

FREDERICK R. SISSON

GARABED der HOVHANNESIAN

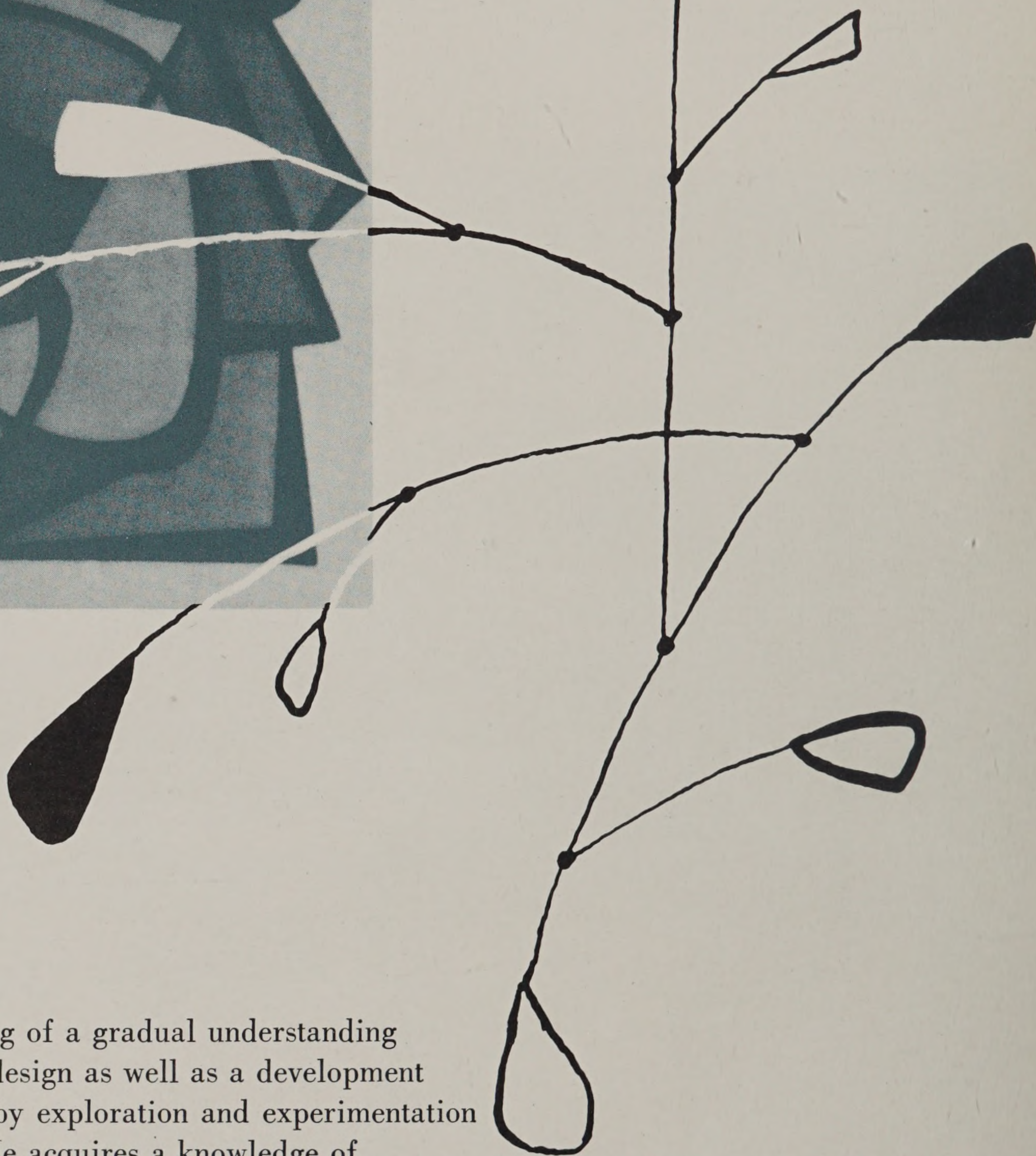
EDNA W. LAWRENCE

STEPHEN W. MACOMBER



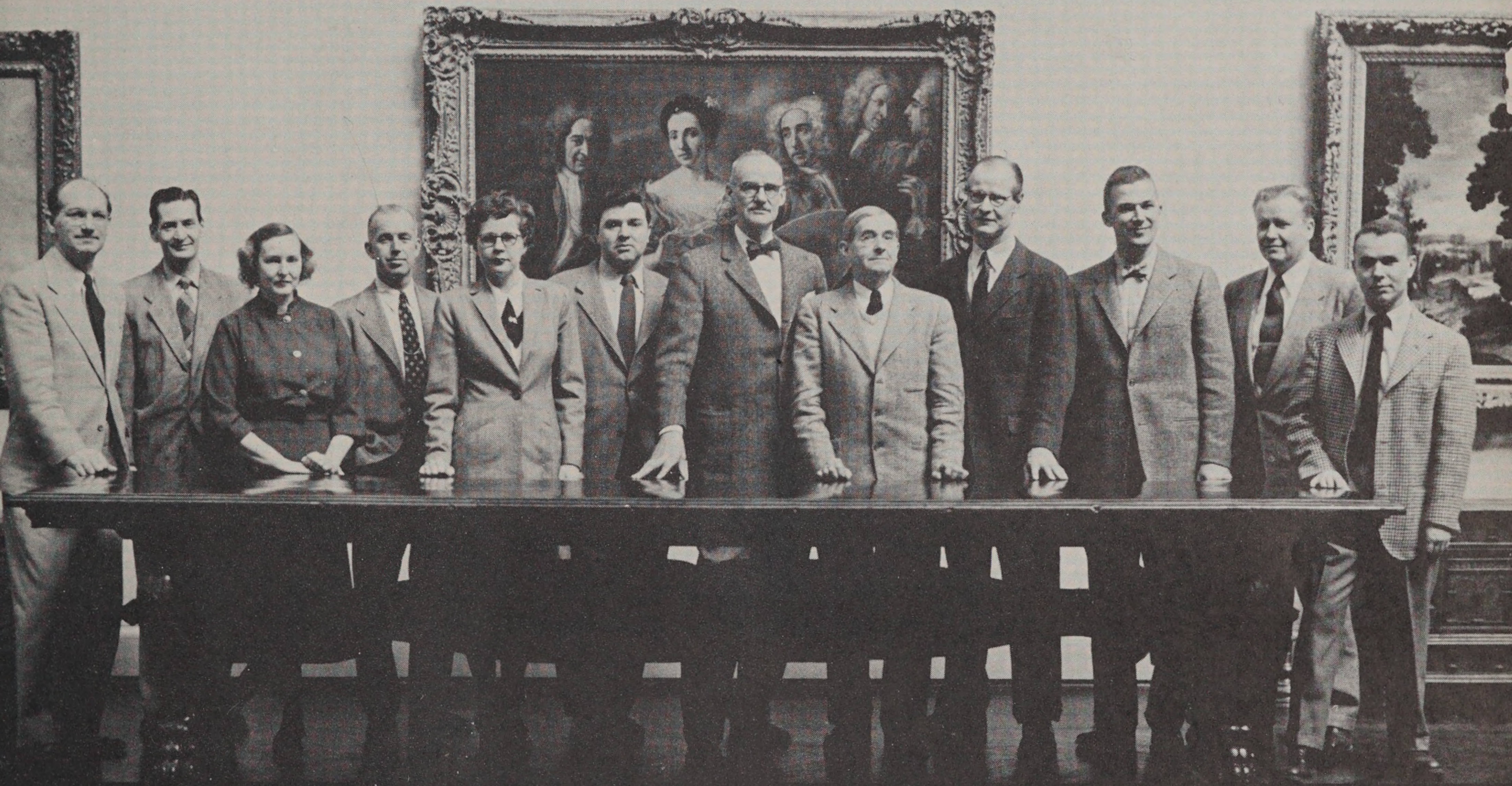
A FRESHMAN . . . It's something he has been looking forward to for years, but he discovers that instead of being a climax this is only a beginning. College is new and exciting, but he finds that he isn't as good as he thought. It's very discouraging. Finally he starts working! Life drawing, design, lettering . . . he becomes so absorbed that he forgets everything else. One day he looks back at his September self and is amazed at the change. Next fall he'll tell the new Freshmen about it. They won't believe it. He wouldn't have believed it, either.





FRESHMAN FOUNDATION is the beginning of a gradual understanding and awareness of the basic elements of design as well as a development of creative ability. The student benefits by exploration and experimentation within a broad area of the visual arts. He acquires a knowledge of color, line and texture, a feeling for form and spacial relationship, an appreciation of the patterns of nature and the opportunity to express and develop his individual ideas. From core of fundamental subjects emerges the artist-designer, more aware of and more sensitive to his mental and physical environment.

FINE ARTS



ARVE STEIN MRS. LYLE N. PERKINS GRACE L. SKEEN JOHN R. FRAZIER, Chairman JAMES F. PFEUFER MELVIN V. CHEVERS
LYLE N. PERKINS GORDON F. PEERS GILBERT A. FRANKLIN WALDEMAR RAEMISCH BERNARD E. HULT ROBERT G. HAMILTON

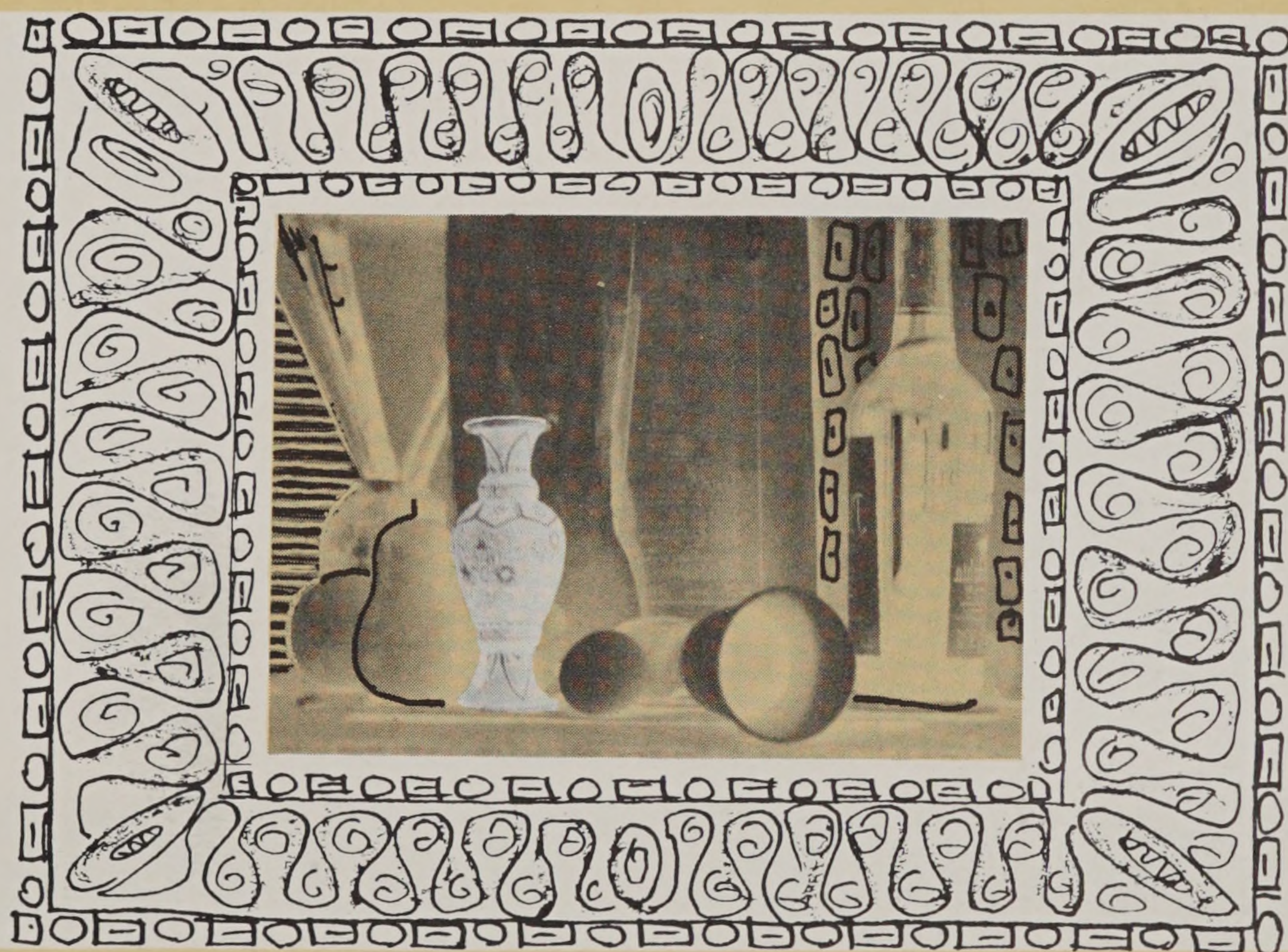
THE aim of the illustrator is to express in visual terms what the author has said in words. He must learn from the past, yet keep up with the contemporary trend. He must keep his eyes open to life around him, retain images in his mind, busy his hand with sketching. While he always considers the limitations of production, he explores new techniques and utilizes the endless possibilities of media. He strives for originality — a fresh approach — in portraying character, designing symbols, or recreating a setting which will bring words to life in the minds of his audience.

illustration



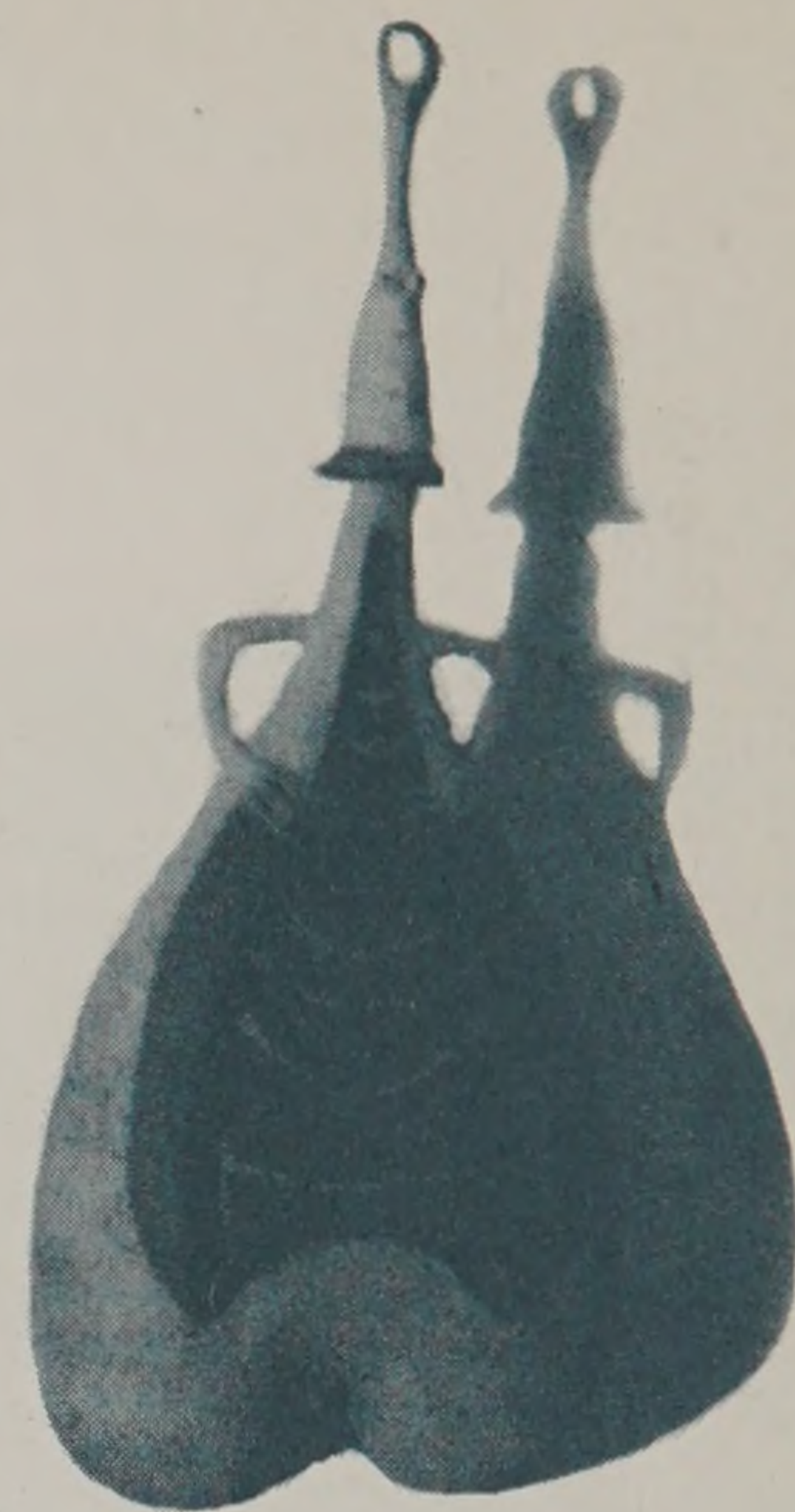


Painting



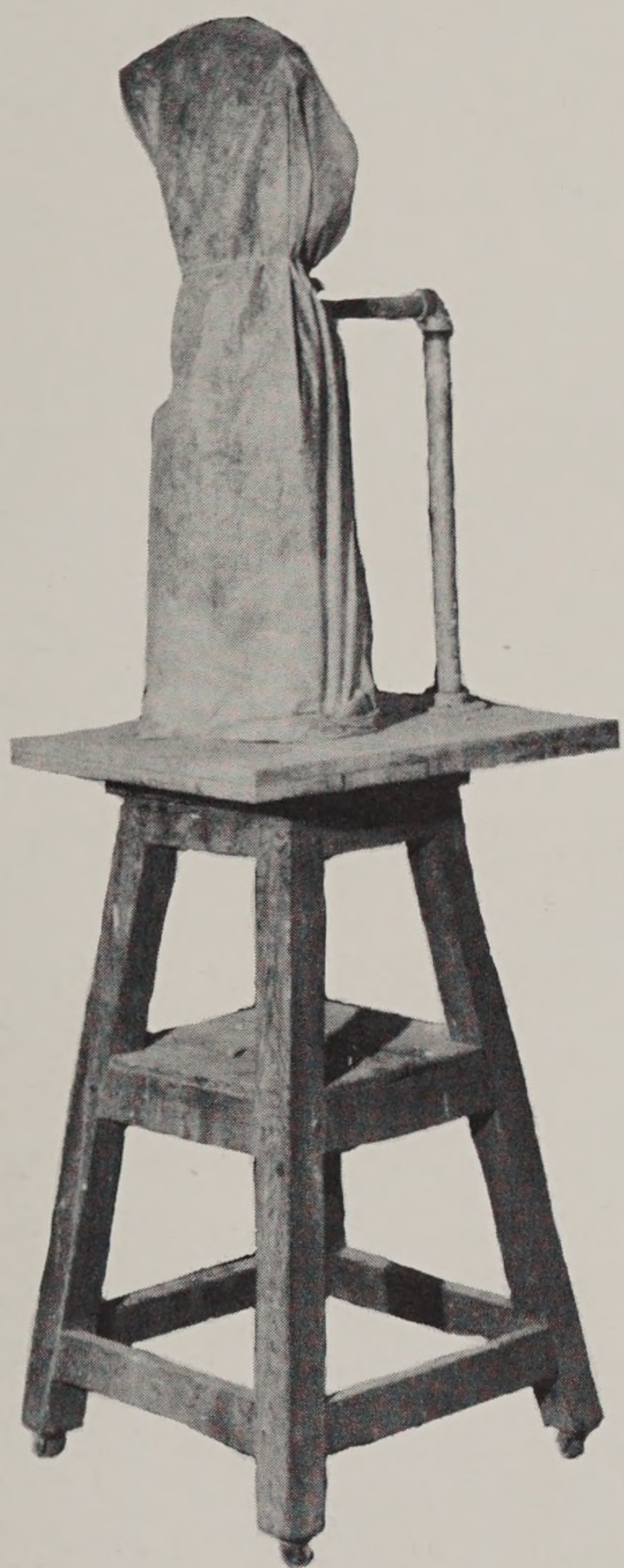
OF the arts presenting a scope limited only by the individual's capacity, painting is the most challenging, for one can use but two dimensions in which to express his experience of living. An understanding of the possibilities of color, the skillful manipulation of tools and material, the knowledge of drawing and composition, and the study of the work of masters — all are correlated to assist the painter in meeting his goal in the contemporary art world.

ceramics



THE R.I.S.D. ceramist, through instruction in courses of ceramic processes, glazes, chemical formulae, and encouraged experimentation, develops a knowledge and appreciation of art forms. He not only becomes competent in making pottery shapes but reveals a keen sense of design and a realization of the importance of understanding and control in working with his fellow beings. His close and constant association with clay gives him an earthy outlook on the essentials of life as he meets the challenge of progress.

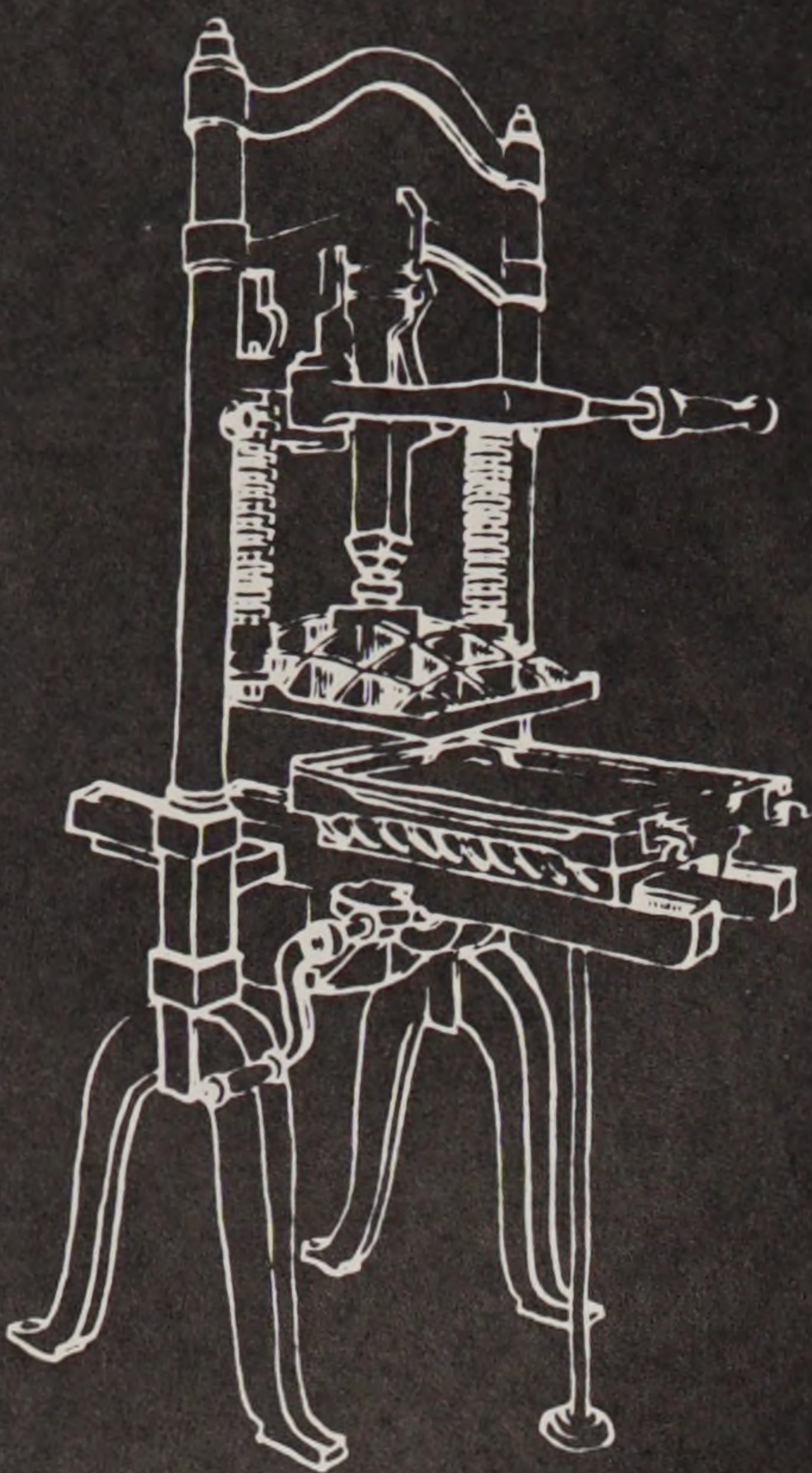




FROM shapeless beginnings there emerges in orderly fashion that called sculpture. Insensate clay and plaster slowly grow bit by bit. They become impressed with the sculptors' ideas through the appropriate use of mind and tool. Stone slowly reveals under the chisel its hidden forms. Little sketches in clay rise and fall back into the bin, adding richness and variety to the ferment of ideas. The master comes to see the results of his pupils' endeavors; he shows them what is real. They learn that sculpture is a never-ending job, that to be a good sculptor one must be a real human being.

sculpture

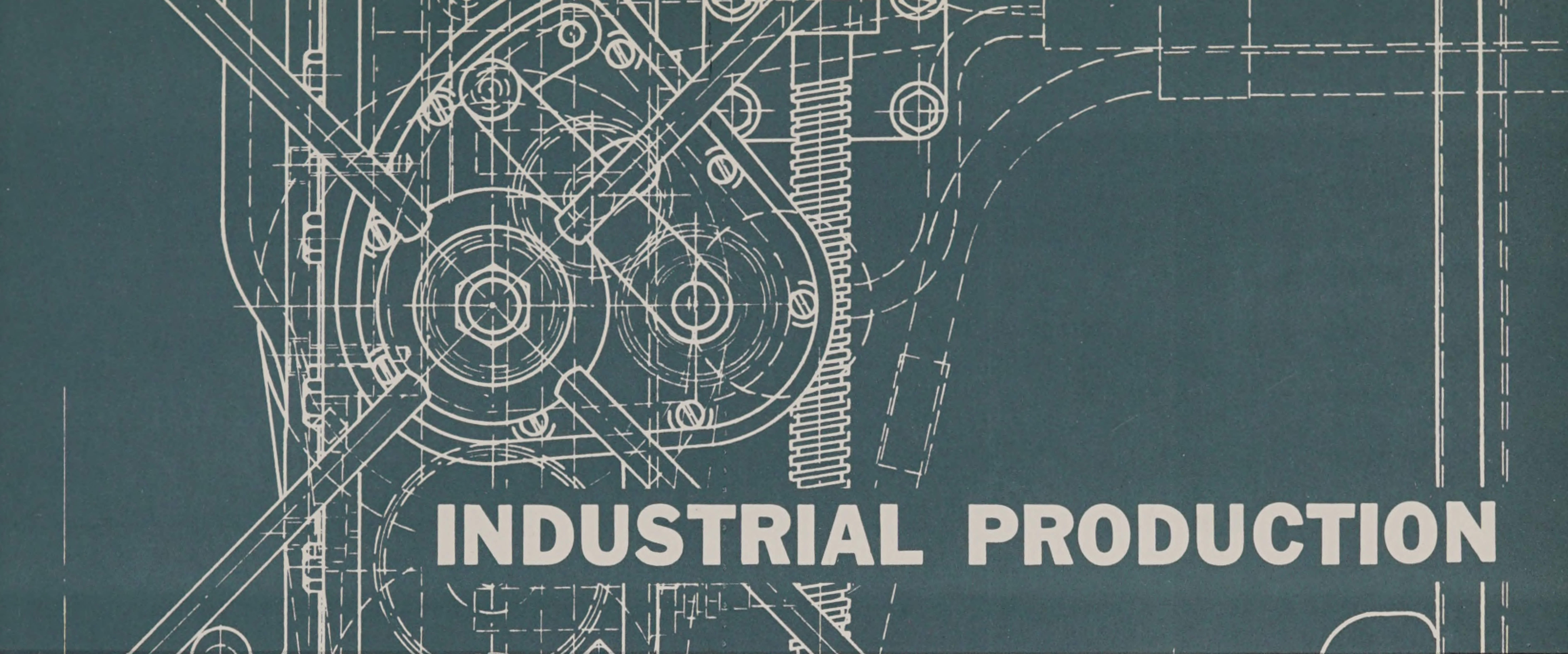




advertising design



ADVERTISING — an integral part of our economy and culture — is a varied and ever-changing field. Its purpose is to inform the public on such diverse subjects as new industrial products, latest books, plays, concerts, exhibits, charities. The artist must be able to convey a message clearly and directly through a visual image. Thus, in his four year training he develops his creative talent and technical skill, learns the methods of production, and studies the theory and psychology of selling. Advertising occupies a prominent place in the modern environment, and it is up to the designer to make it a thing of usefulness and beauty.



INDUSTRIAL PRODUCTION



JAMES BEATTIE

CHARLES M. LUNSFORD

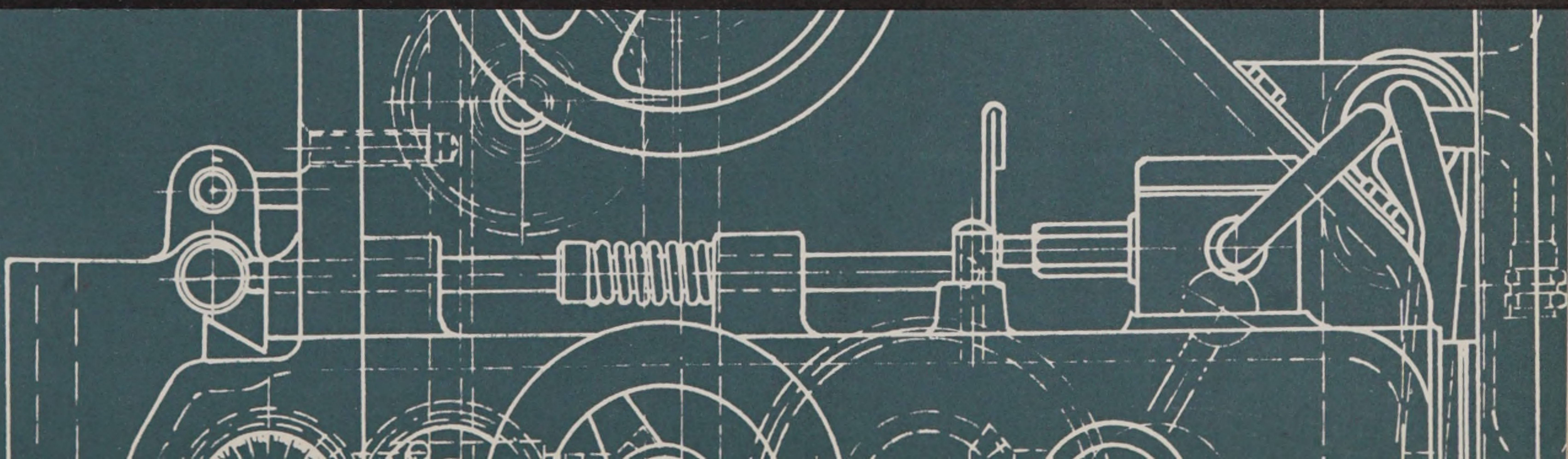
GEORGE C. WEAVER

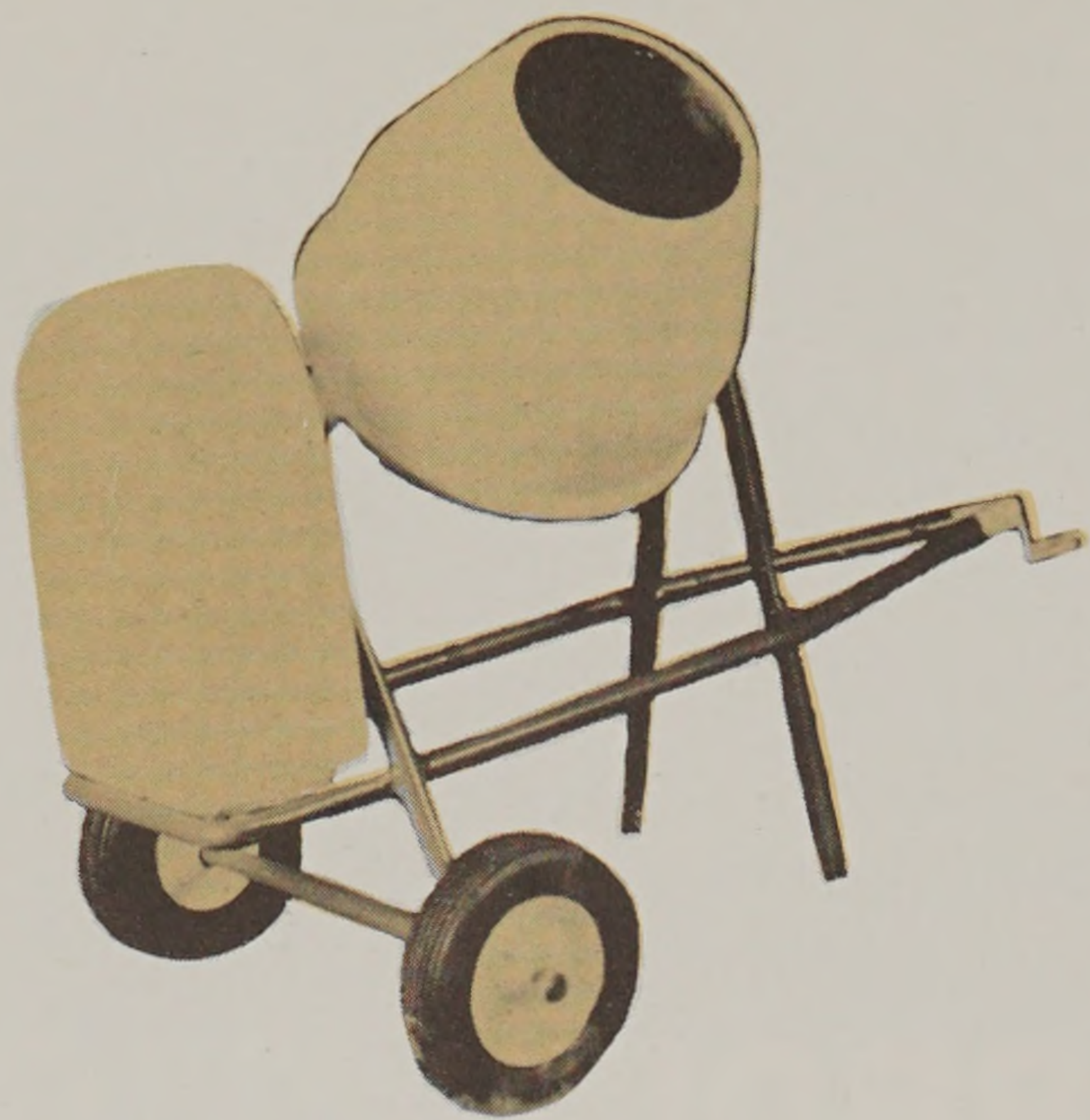
EARL L. YOUNG

ROBERT E. REDMANN

JOHN E. ALCOTT, Chairman

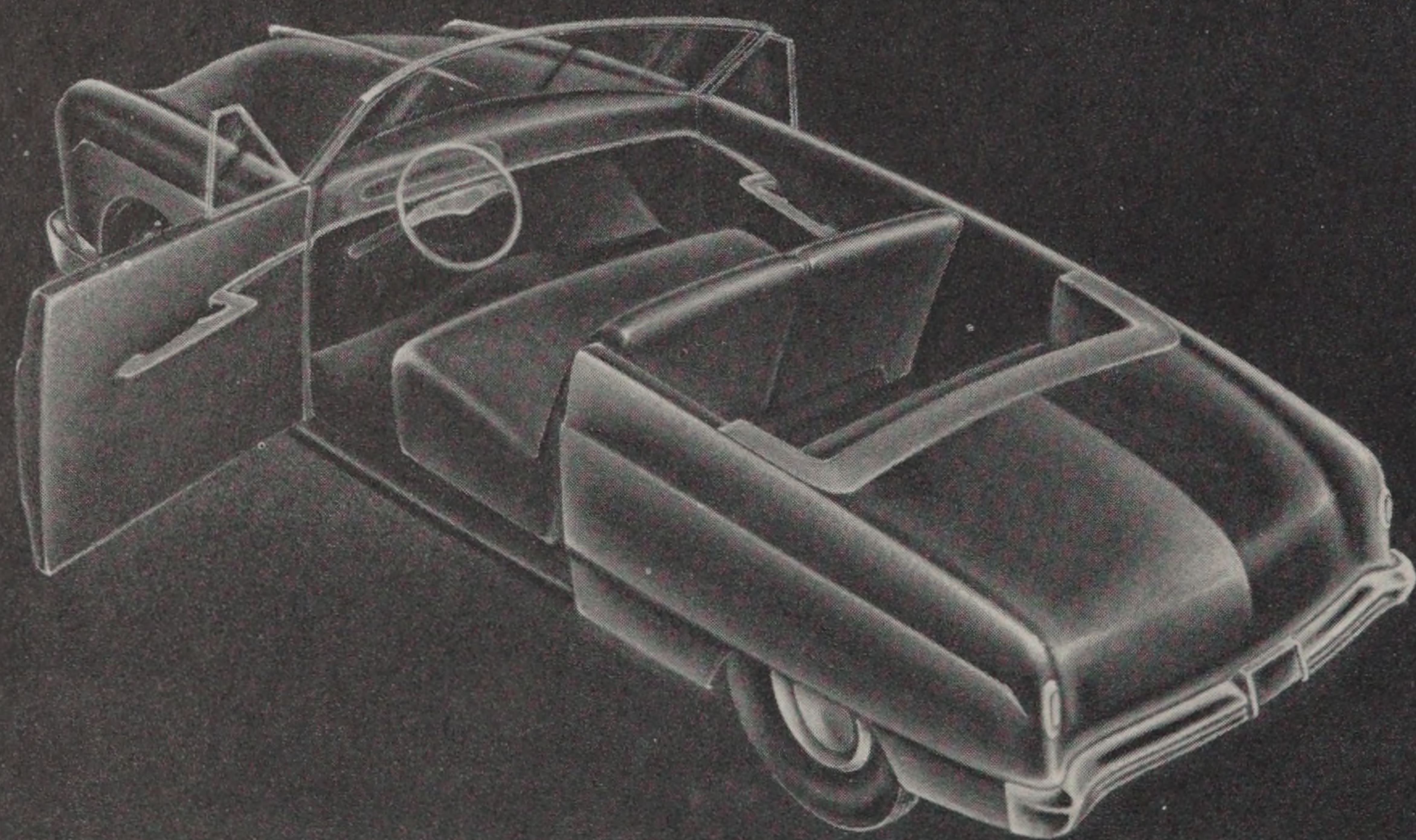
RUDOLPH E. GRIFFIN



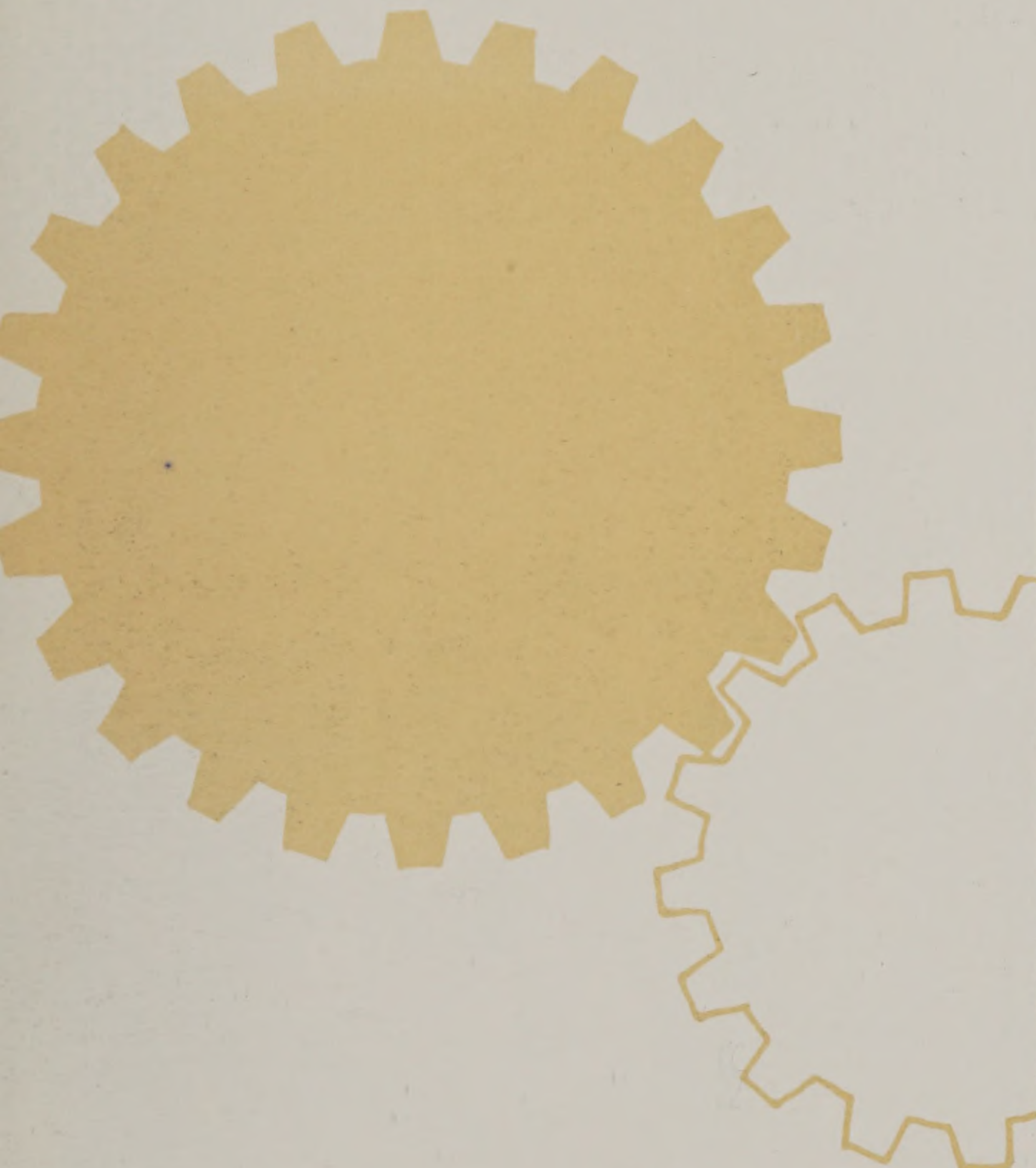


industrial design

INDUSTRIAL DESIGN as an art and a profession is barely a quarter of a century old. Yet today, nearly every consumer product and its packaging are styled by an industrial designer. When products are designed by the artist, they are seldom adaptable for mass production; but when they are designed by the engineer, as they were early in this century, the results are often unusually ugly. The successful industrial designer must combine the creative ability of the artist with the industrial know-how of the engineer to develop products that are not only attractive, but functional and economical as well. Today, thanks to designers working in industry, beautiful products are available to everyone.



THE size of a gear, the motion of a cam, the thickness of a casting, the size of a screw, the appreciation of metal fabrication, special formulas in mathematics, and a study of mechanics—all are relatively uncomplicated. Yet, it is only through the acquisition of a sound knowledge of these basic factors and the proper application of them that the student is transformed into a machine designer capable of producing the complicated machinery which has become so symbolic of today.



mechanical design

TEXTILES AND CLOTHING



ANDREW J. DOBBINS

HAROLD R. ANDERSON

GEORGE DECKEY

WILLIAM S. HUBER

CHARLES C. RINES

WILLIAM H. BRIGGS

BYRON A. WATERMAN

ELEANOR A. FAYERWEATHER

WILLIAM D. FALES, Chairman

PETRA SCHERTLER

ALEXANDER M. SIMONEAU

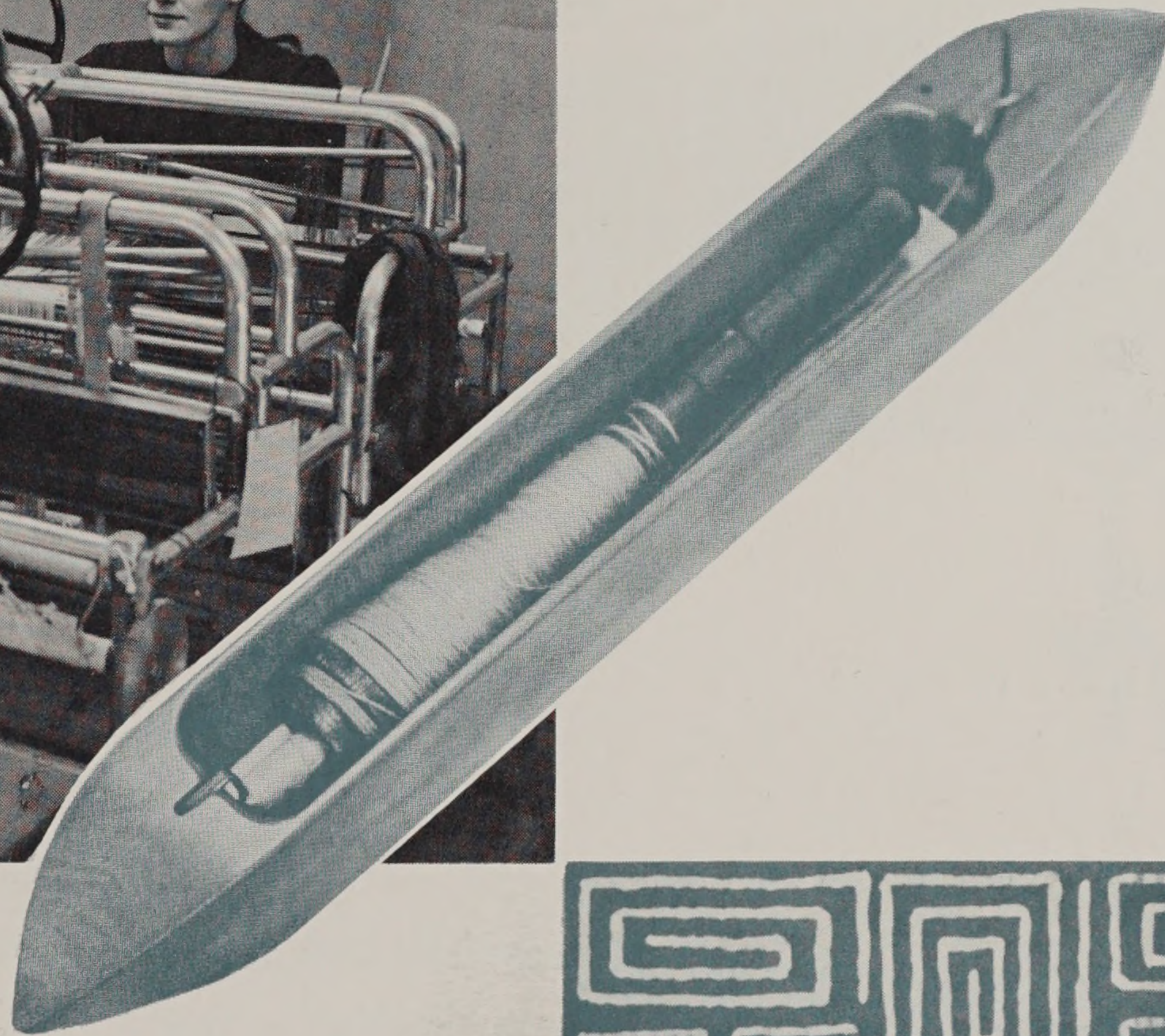
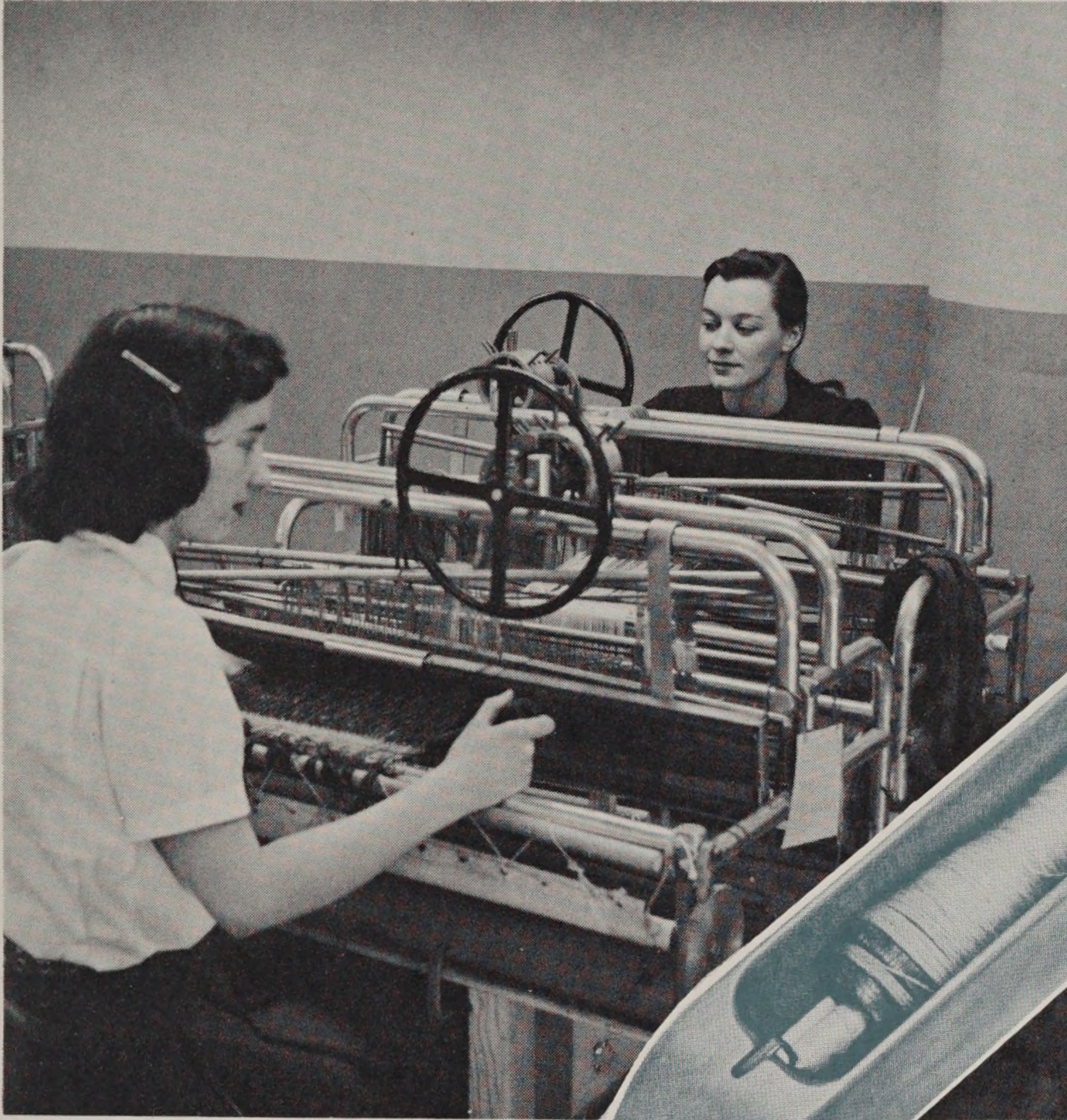
E. HOWARD HEATH

MRS. NELLE W. LINK

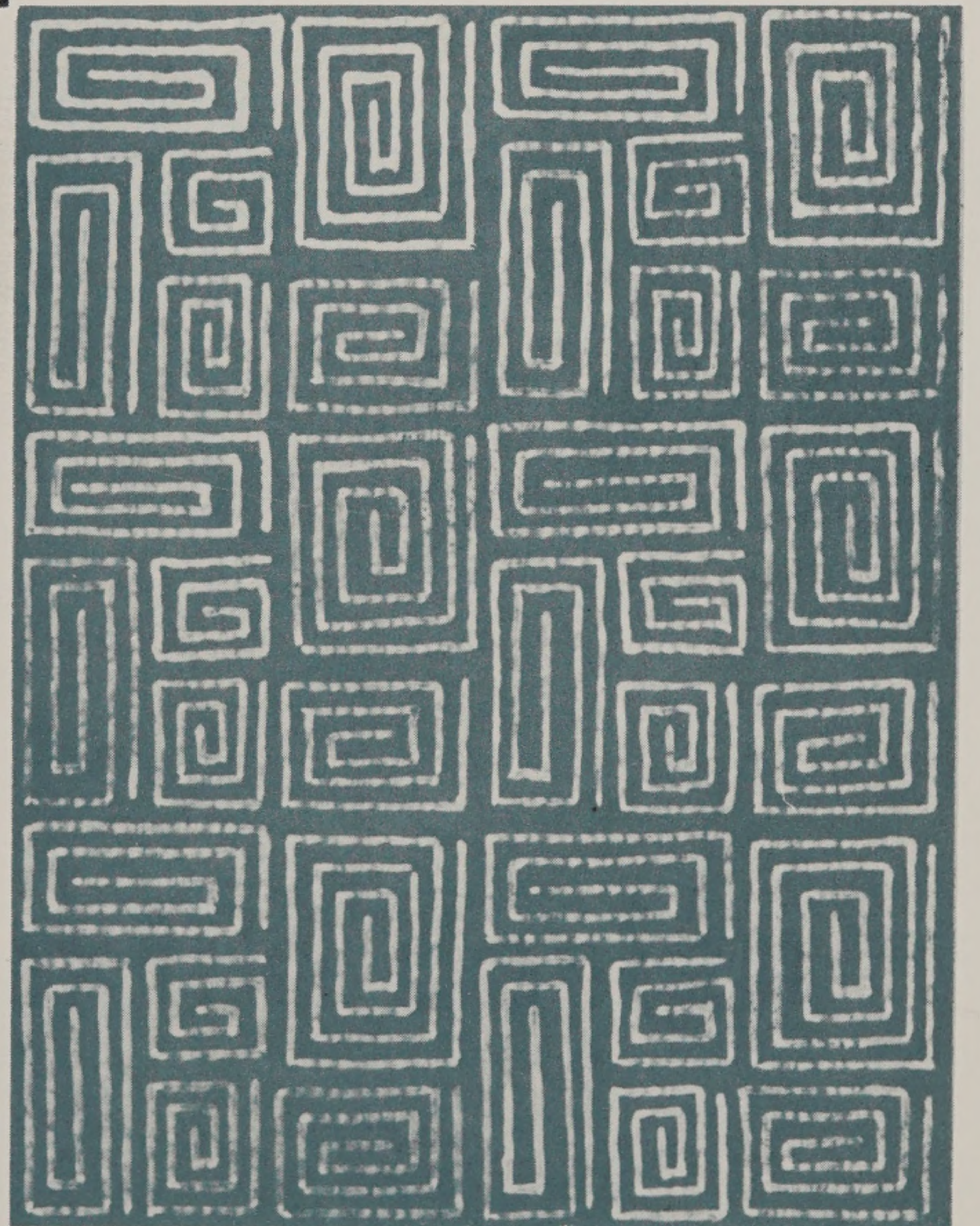
VIRGINIA L. HARVEY

HAROLD B. STURTEVANT

textile design



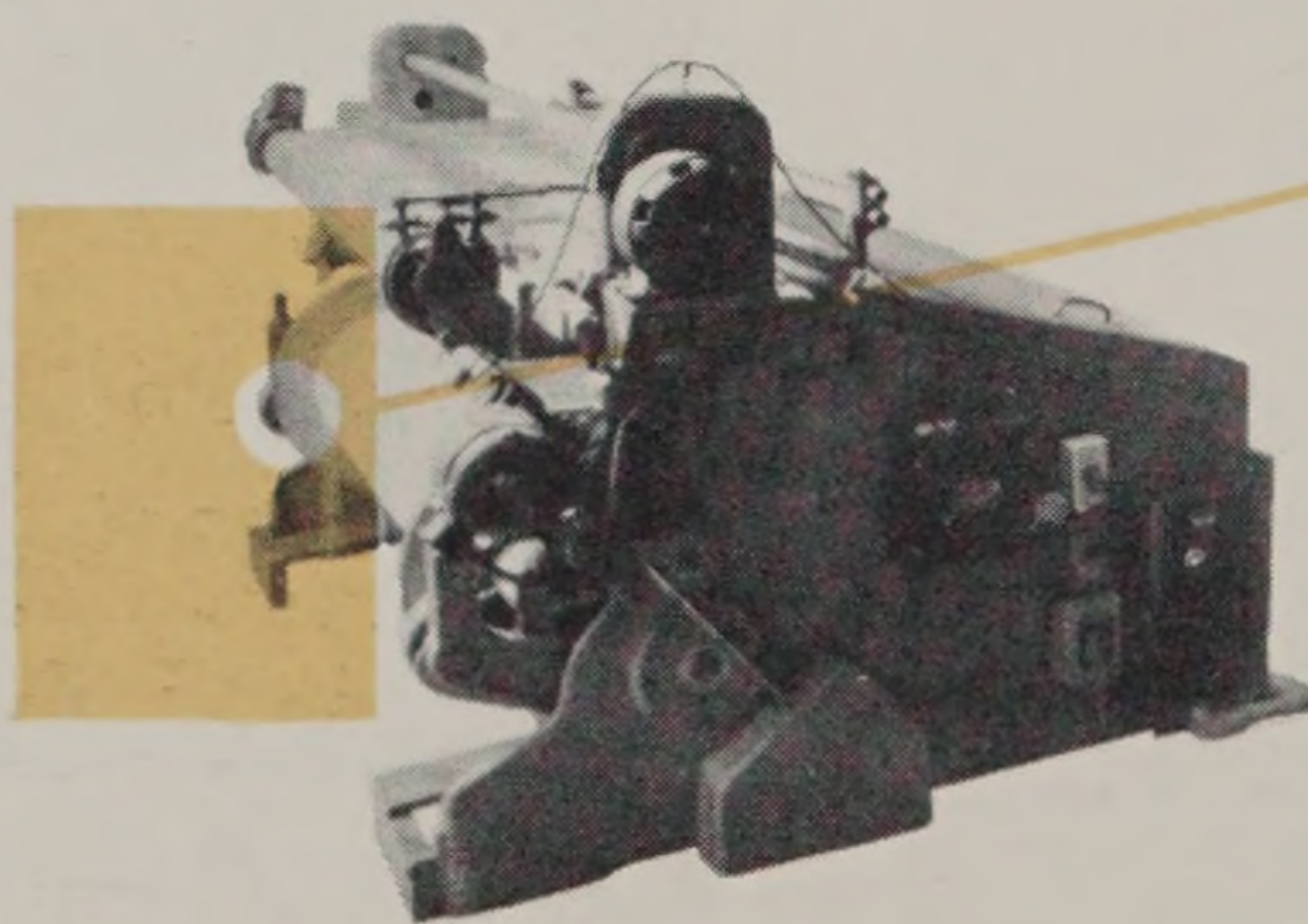
THE textile designer serves as the connecting link between the creative and the practical in the industry. Having had a background of the fine and liberal arts plus textile designing and other textile courses, he can apply this training to the creation of new fabrics, woven and printed. In essence, the weave structure or printed pattern is designed and takes effect on small scale work such as on hand looms, Jacquard or silk screen. Thus, the designer is involved with artistic expression through practical application.





textile manufacturing

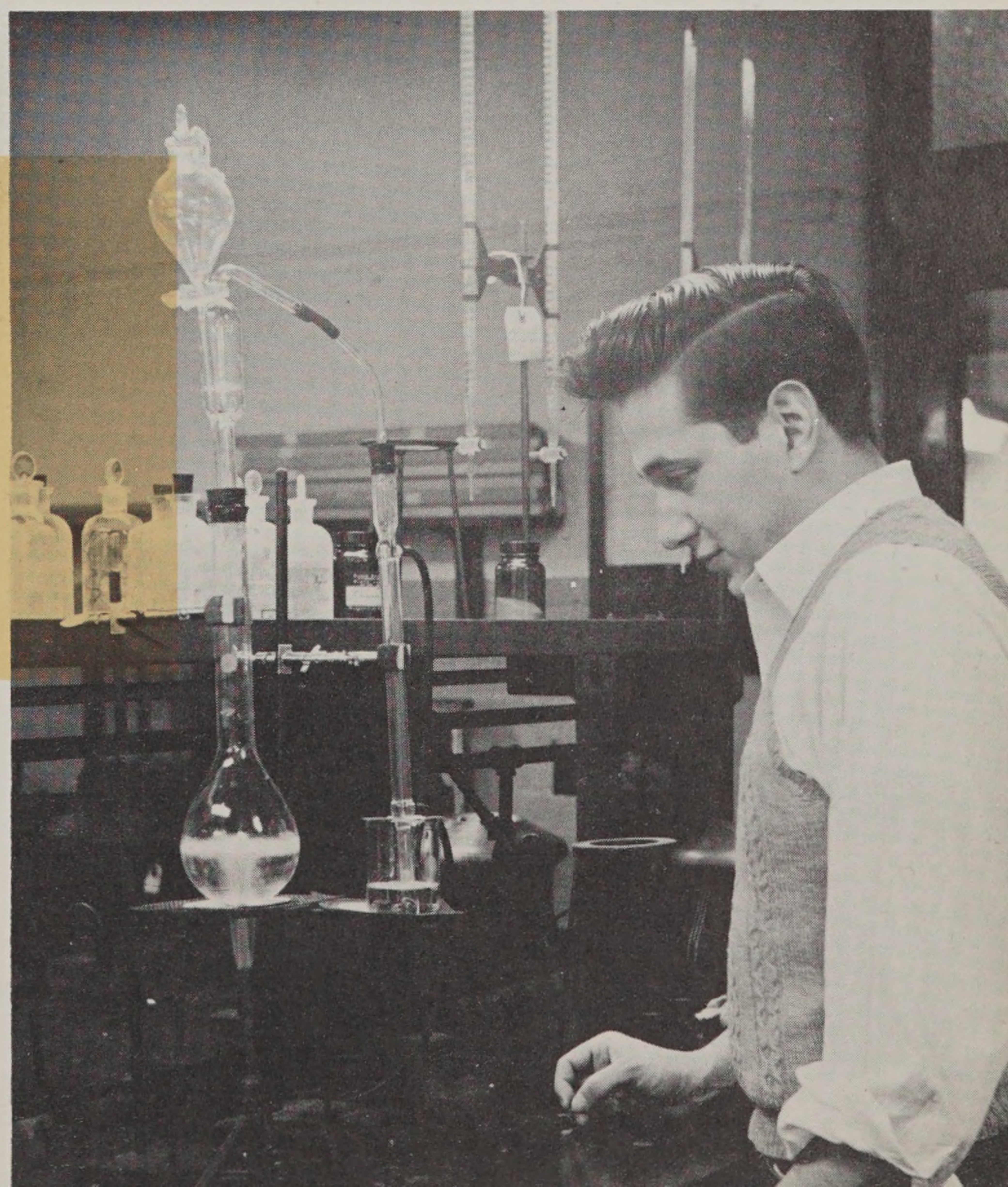
THE skill and technical know-how that are obtained in becoming a textile engineer has not come just from reading in the classrooms about textile technology and manufacturing. In addition to being well founded in the theoretical and academic aspects of yarn manufacturing, weaving, blending fibers, and textile testing, many hours are spent in the weave shop experimenting on different looms and products, plus more work in the cotton and wool labs adjusting and running machinery for different types of fibers. Such training will, in the future, benefit the engineer as he enters the textile industry.



FROM out of the test tubes and dyeing beakers have come the information and techniques that will be applied in plant dyeing and textile chemistry. In becoming fully equipped and competent textile chemists, experimental and analytical chemistry are not only practiced, but also, extensive training is given in the various phases of cloth development, dyeing and finishing fabrics, testing textiles, and related subjects. This solid foundation enables chemistry and color majors to be well prepared in entering the textile field.

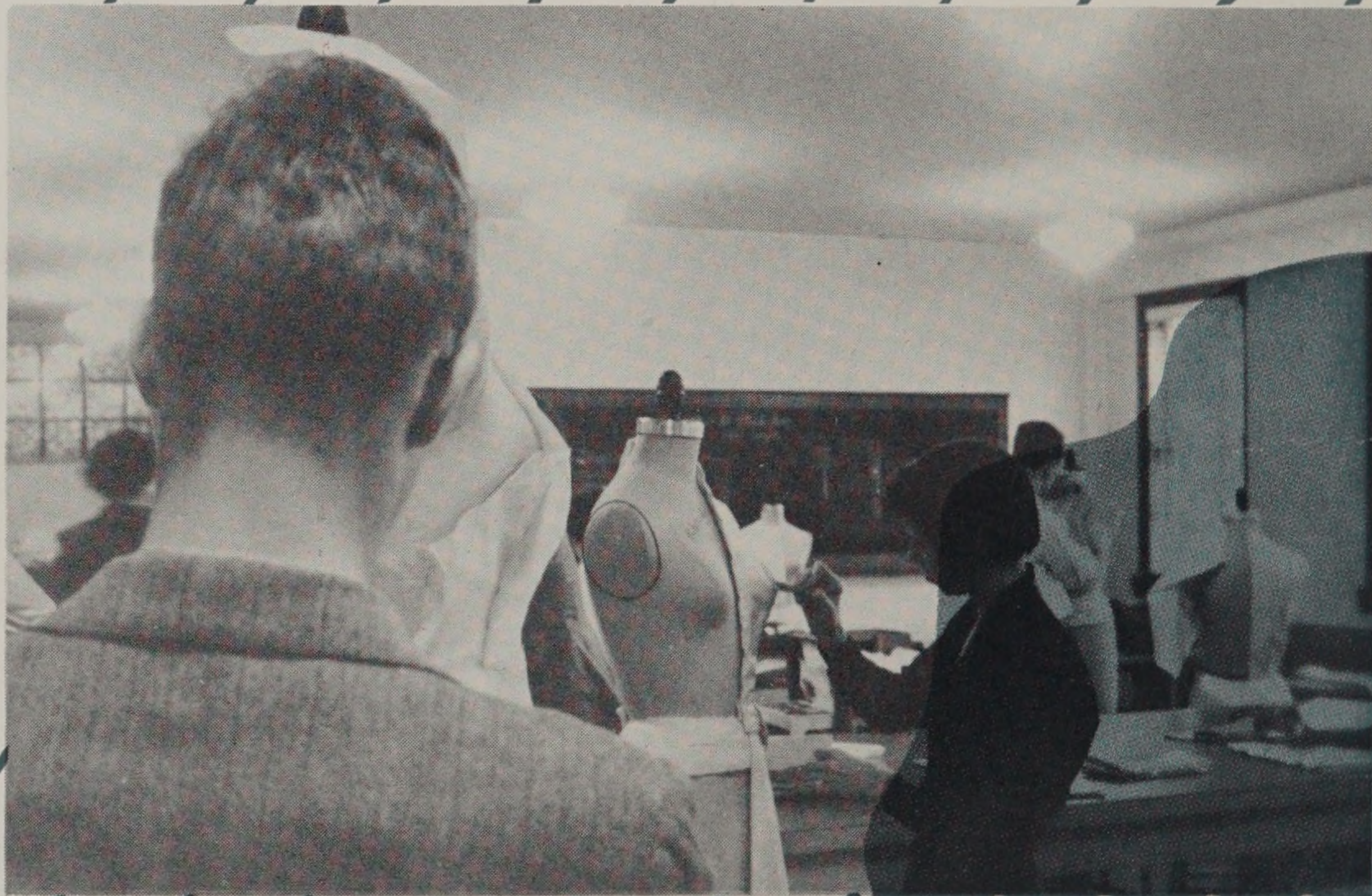


textile chemistry



apparel design

THE instruction in the Apparel Design Department presents an accurate cross section of the garment industry. During the first year, mass production methods are stressed, with simplicity and low cost manufacturing as the primary attributes of design. With each year, production standards rise, as does the intricacy of design, culminating in the high styling of top level work. These actual trade techniques are supplemented by equally broadening courses in fashion trends, sketching, and costume evolution, all of which give the graduate of this department a solid background for the competitive world of fashion.



PLANNING



JAMES D. GRAHAM

PHILIP D. CREER

MRS. CARL WARMINGTON

STEPHEN F. HAMBLIN

JOHN T. BYHOUWER

CONRAD E. GREEN

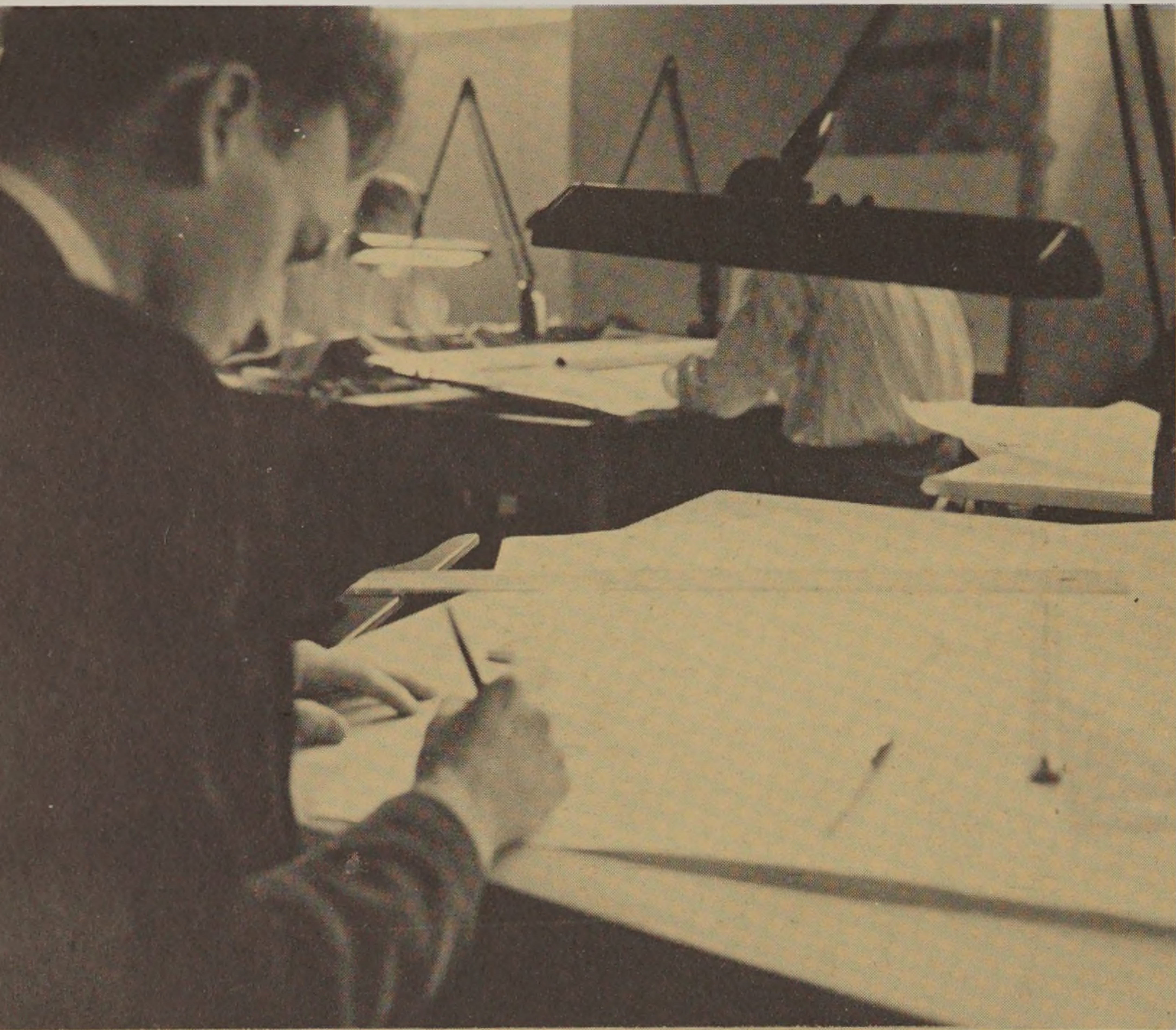
J. CAROL FULKERSON, Chairman

WILLIAM P. BUFFUM, JR.

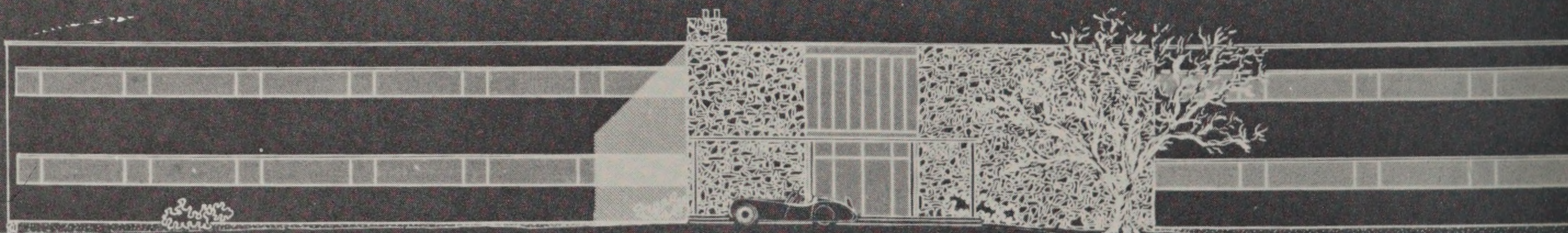
WILLIAM R. BENFORD

ERNEST H. LICHTBLAU

architecture



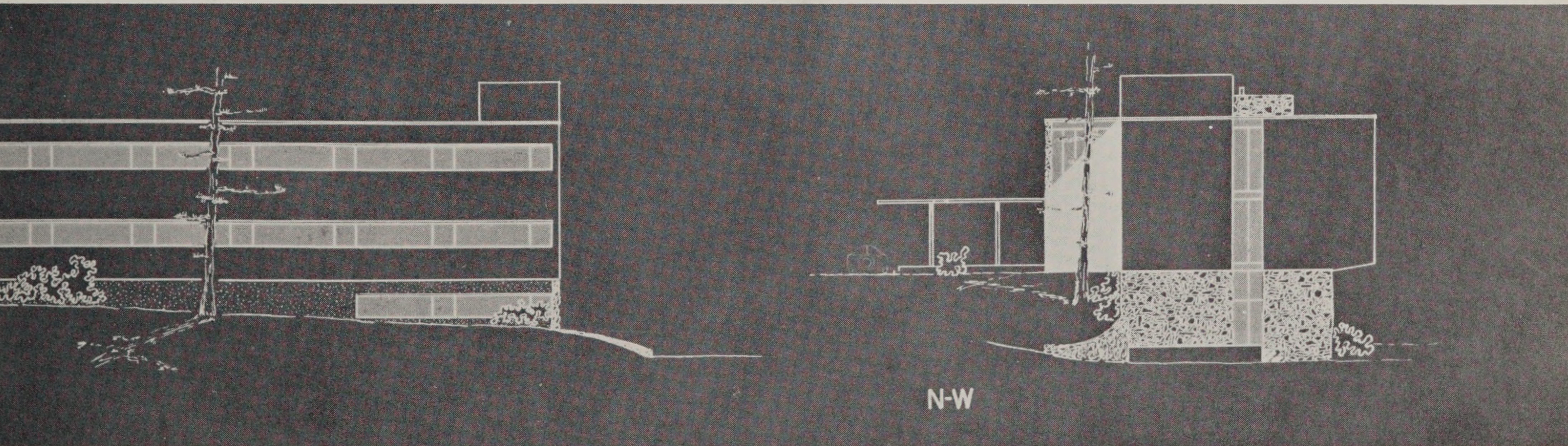
ARCHITECTURE is five years of plans, elevations, perspectives, sections, and models that have produced experts in every phase of shelter and land design. On the practical side, steel and concrete structures have been designed from the bottom-up and the top-down. The mysteries of heating, plumbing, and how the architect avoids constant lawsuits, have been probed. Then the architect is ready to become a draftsman, to learn what is and what is not possible in practice, and to meet the monster "General Contractor."



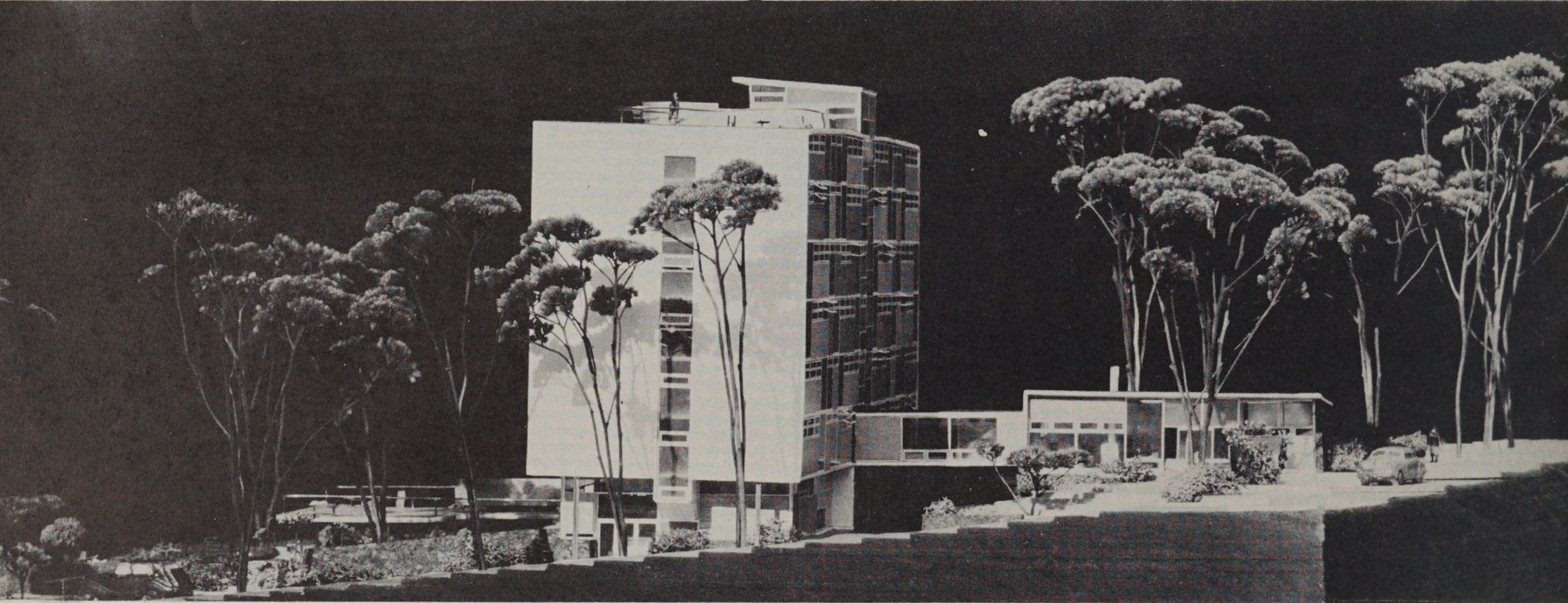
N-E



4th year students



landscape architecture

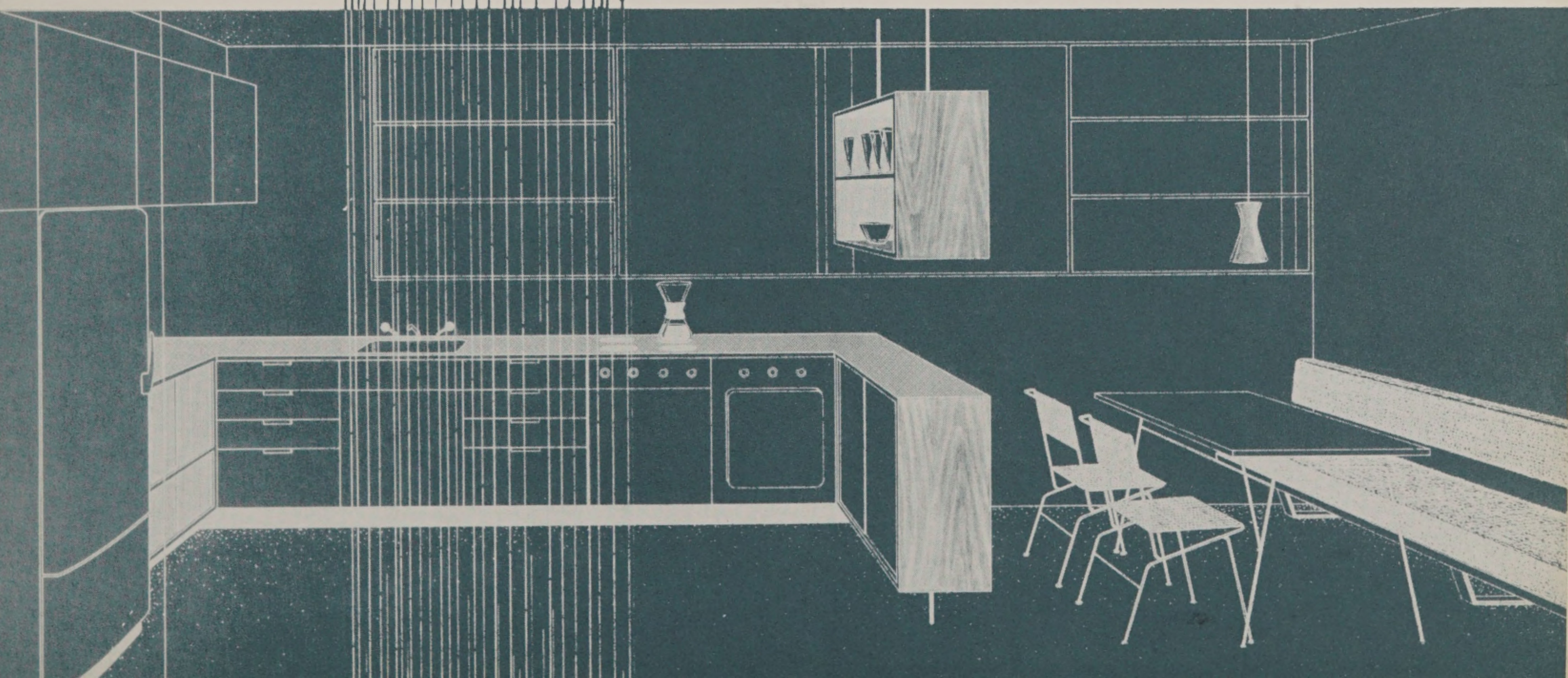


THE landscape architect deals with problems of outdoor physical environment; that is, how best to use the land. His training enables him to co-ordinate such diverse elements as earth, all forms of plant life, outdoor construction, open space, and the general form and character of the landscape. However, he cannot overlook the relationship between people and three dimensional outdoor space because it is his responsibility to provide the background for modern living.

interior design



THE interior designer is given training in basic architectural design and in the creation of fabrics and furniture. In studio workshops he learns to transfer an idea from the drawing board into reality; thus he is enabled to design interiors from an objective and realistic point of view. His training prepares him to meet the problems of his profession and to design a building from the interior to the exterior.





THE Prospective teacher, after majoring in an alternate field of design for four years, is trained to help others develop and grow to a better understanding of art as a way of life. He reviews the basic aims of Foundation Design and applies them practically in designing playgrounds and planning exhibitions. Through additional courses in educational psychology, philosophy, sociology and history of education, he is prepared for the trials and tribulations of his great undertaking.

teacher education





ALBERT E. SIMONSON, Chairman

academics

THE academic courses are invaluable in rounding out the educational development of the RISD student. He acquires not only a design training enabling him to become a craftsman in one specialized field, but also a design education. He becomes an individual with the ability to understand and solve the problems which will confront him in his chosen profession.



CLASS OF '52



JOSEPH S. CATTAFE, President

JEAN MILTON, Treasurer

WALLIS E. STUART, Vice President

MARY V. COPELAND, Secretary

BACHELOR OF FINE ARTS ►





GEORGE JOSEPH ALARIE
Johnston, Rhode Island
Advertising Design



ELSIE L. ANDERSON
Manchester, Connecticut
Textile Design



PETER M. AUDINO
Hackensack, New Jersey
Industrial Design
Monowatt Competition Award 4
Society of Mechanical Design



PHILIP C. BAER
Hasbrouck Heights, New Jersey
Advertising Design



FRANCES SUSAN BAKER
 Braintree, Massachusetts
Advertising Design
 Dramatics Club 3, 4



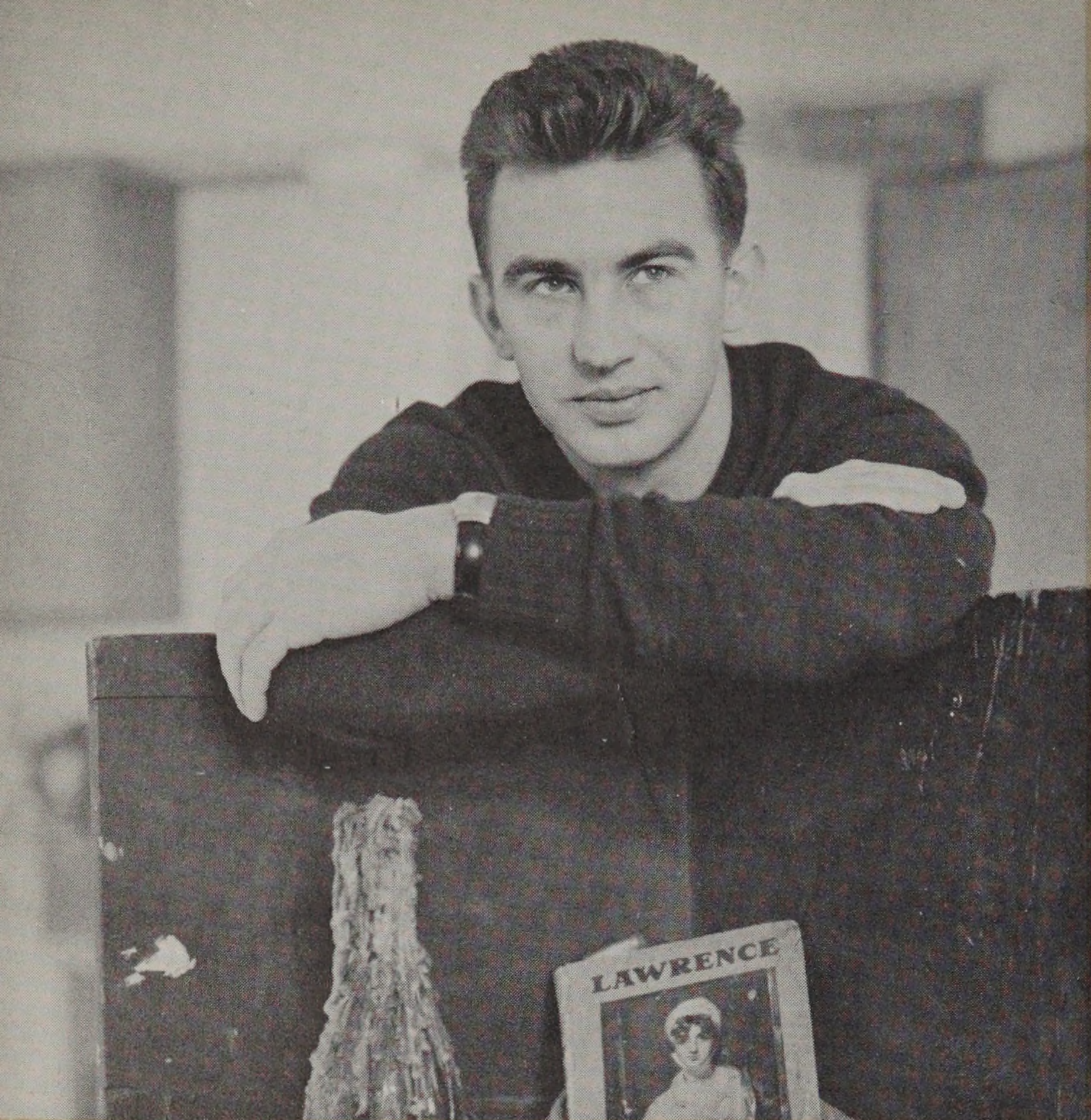
RALPH J. T. BAUER
 New York, New York
Industrial Design



LOUIS M. S. BEAL
 Chestnut Hill, Massachusetts
Interior Design
 Architectural Society 3, 4
 Director 3, 4
 Treasurer 3
 Portfolio 1952—Editor



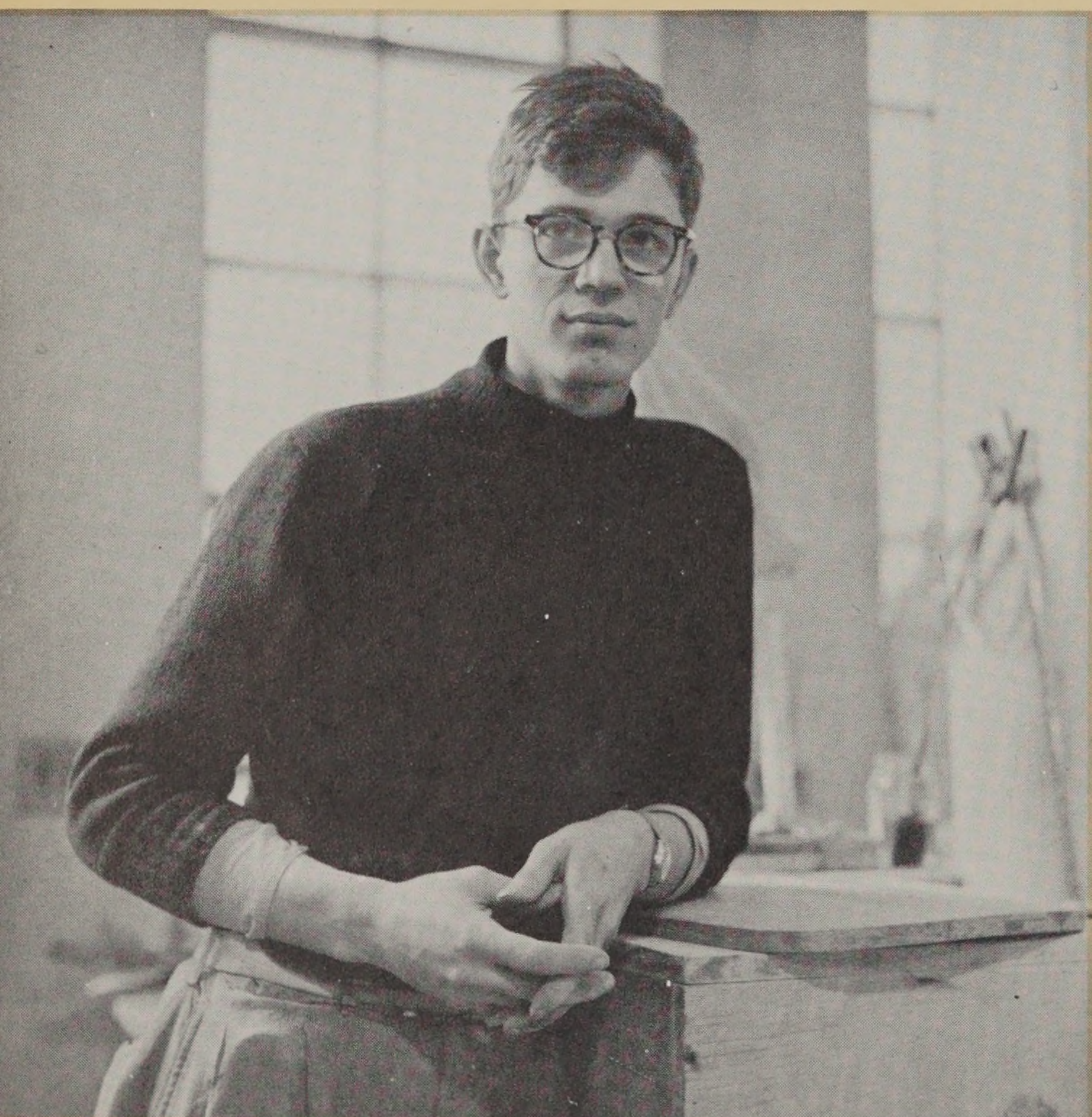
PHOEBE BELL
 Marblehead, Massachusetts
Illustration
 Athletic Association 4
 Dormitory President 3
 Glee Club 1, 2, 3, 4
 Portfolio 1952
 Ski Club 1, 2, 3, 4
 Secretary 3, 4
 Student Council 4



ROBERT M. BELMORE
Newport, Rhode Island
Painting



ARTHUR R. BENTSEN
Providence, Rhode Island
Industrial Design



JOHN T. BISCHOF
Syracuse, New York
Sculpture



ROBERT GEORGE BLACK
Woodmere, New York
Advertising Design
Portfolio 1952
Ski Club 1, 2, 3
Spectrum 3
Student Council 3



THOMAS SANFORD BOCKOVEN
 Washington, D.C.
Industrial Design
 Dramatics Club 2
 Ski Club 1



INGA SCHAUMANN BOESEN
 Croton-on-Hudson, New York
Illustration



VALERIE ANN BOLDT
 Wakefield, Rhode Island
Apparel Design
 Glee Club 3, 4



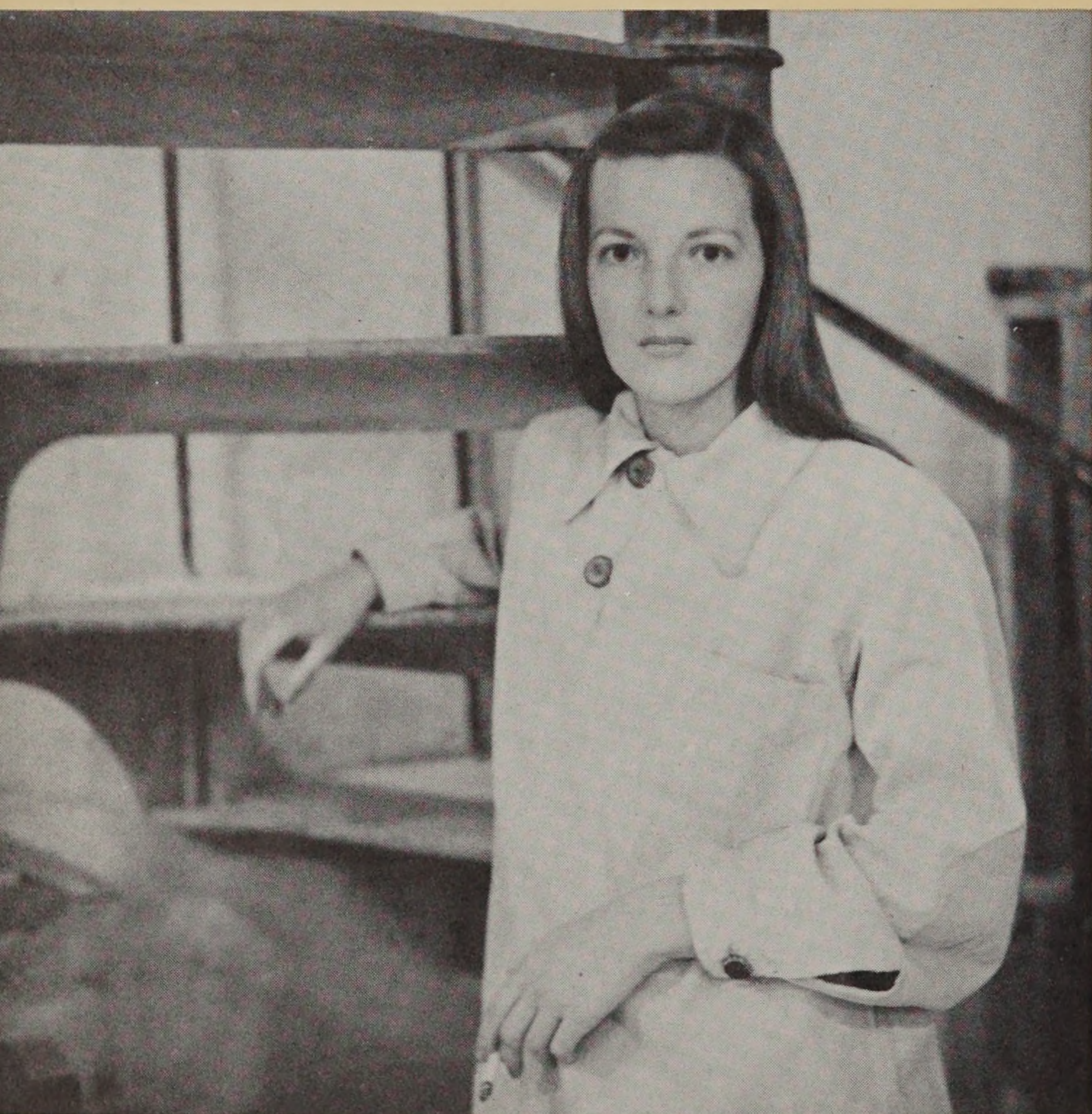
CAULYNE MOIREE BYERS
 Toronto, Ontario, Canada
Advertising Design
 Athletic Association 1, 2, 3
 Ski Club 1, 2, 3
 Student Council 2



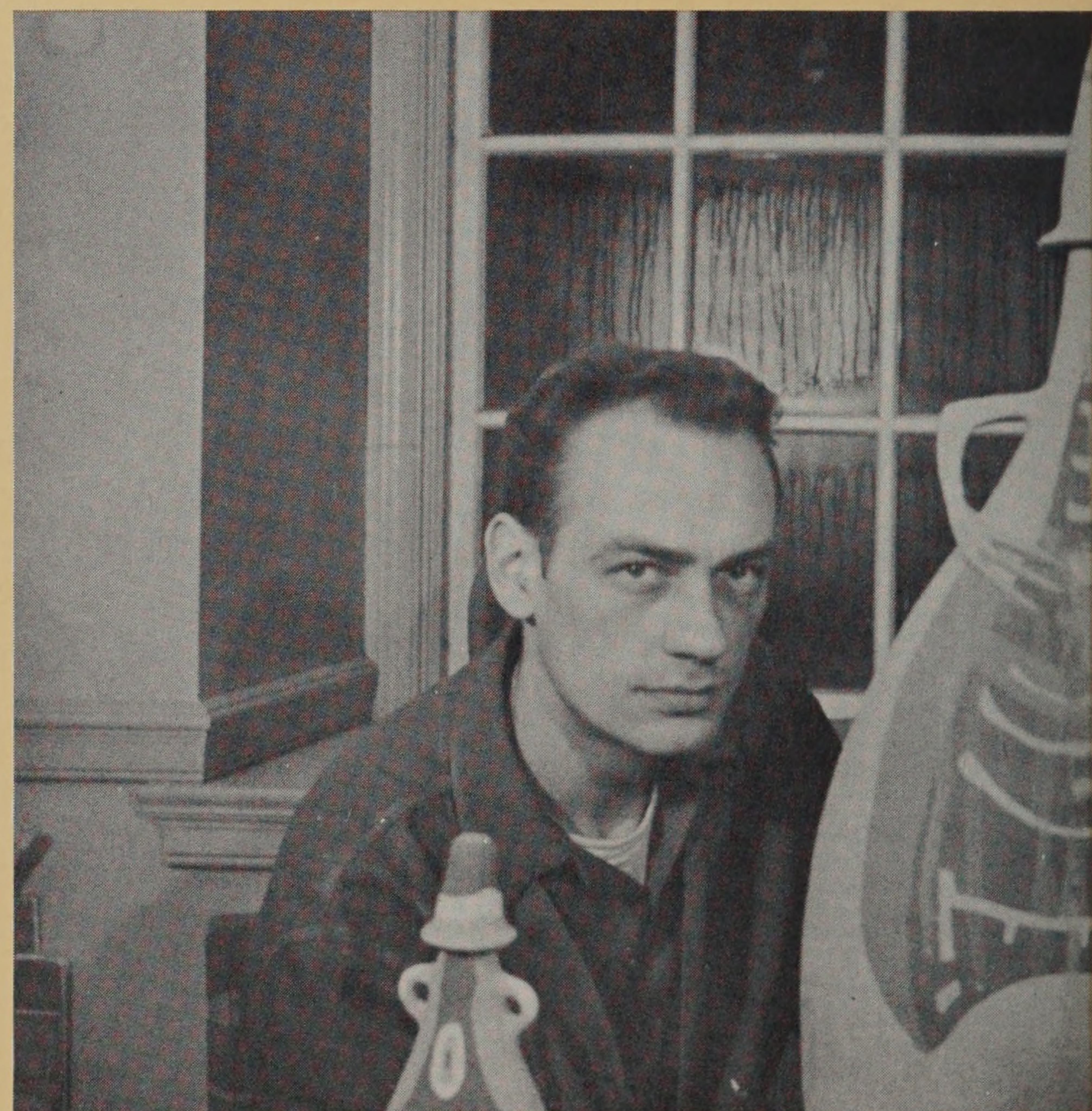
MICHAEL A. CACCIAPAGLIA
 Watertown, Massachusetts
Interior Design
 Architectural Society 3, 4



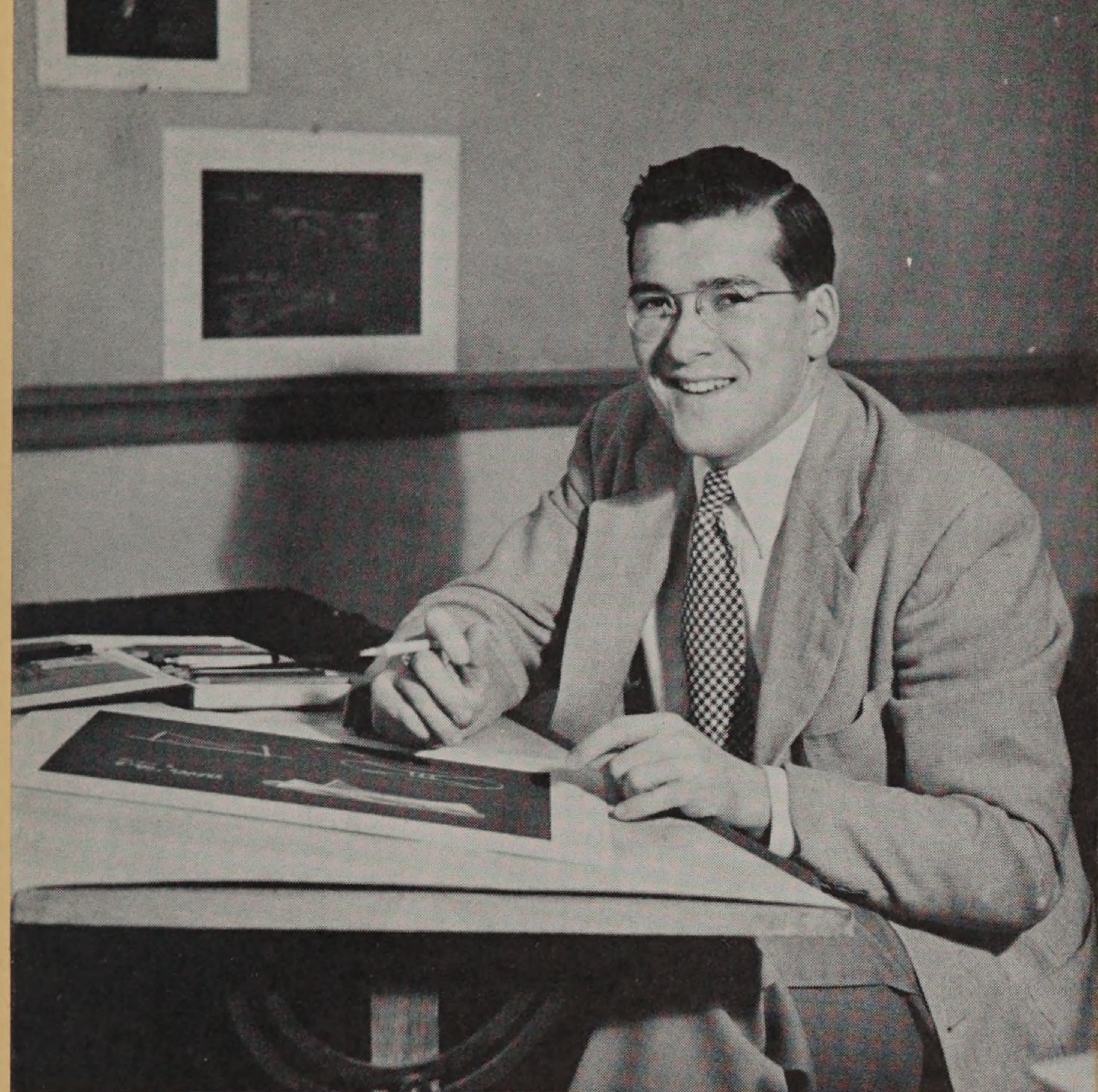
JOANNE J. CALLEY
 Kennebunkport, Maine
Apparel Design
 Dramatics Club 1
 Portfolio 1952—Copy Co-editor
 Ski Club 1, 3, 4
 Textile Club 4



KATHLEEN M. CASEY
 Newport, Rhode Island
Sculpture



JOHN S. CIPOT
 Bridgeport, Connecticut
Ceramics
 Class President 1
 Spectrum 3
 Textile Club 3



DAVID S. CLEMENT
 Rochester, New York
Industrial Design
 Athletic Association 1, 2, 3, 4
 Glee Club 1, 2, 4
 Ski Club 1, 2, 3, 4
 Student Council 3, 4



BERNARD R. CLORMAN
 Providence, Rhode Island
Advertising Design
 Athletic Association 4



DONALD B. COLBY
 Longmeadow, Massachusetts
Industrial Design



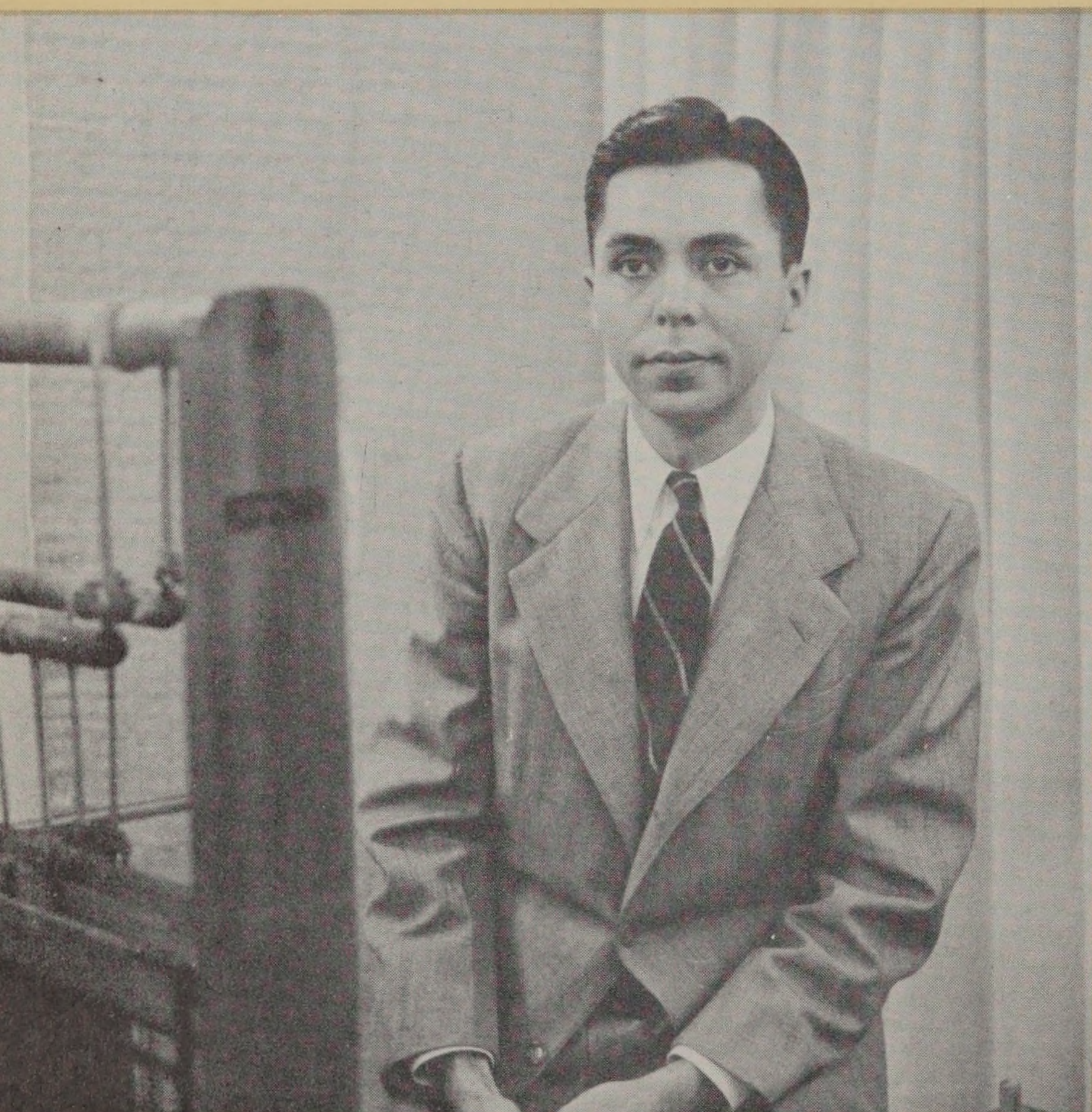
JOSEPHINE S. COLE
 Brooklyn, New York
Illustration
 Camera Club 3, 4
 Drama Club 4
 Film Society 3, 4
 Ski Club 1, 4



NANCY E. COLWELL
Johnston, Rhode Island
Advertising Design



MARY VIVIENNE COPELAND
Somersworth, New Hampshire
Apparel Design
Class Secretary 4 Student Council 3, 4
Portfolio 1952—Copy Co-editor Textile Club 4
Ski Club 1, 4



LUTHER O. DAVIS
Greenville, South Carolina
Textile Design



NANCY A. DAVIS
West Hartford, Connecticut
Painting
Dormitory President 4
Ski Club 1
Student Council 3



DOROTHY L. DODWORTH

Pittsburgh, Pennsylvania

Illustration

Camera Club 4
Dramatics Club 2
Ski Club 2, 4
Spectrum 4



RICHARD GIRAUD DUNN

West Orange, New Jersey

Interior Design

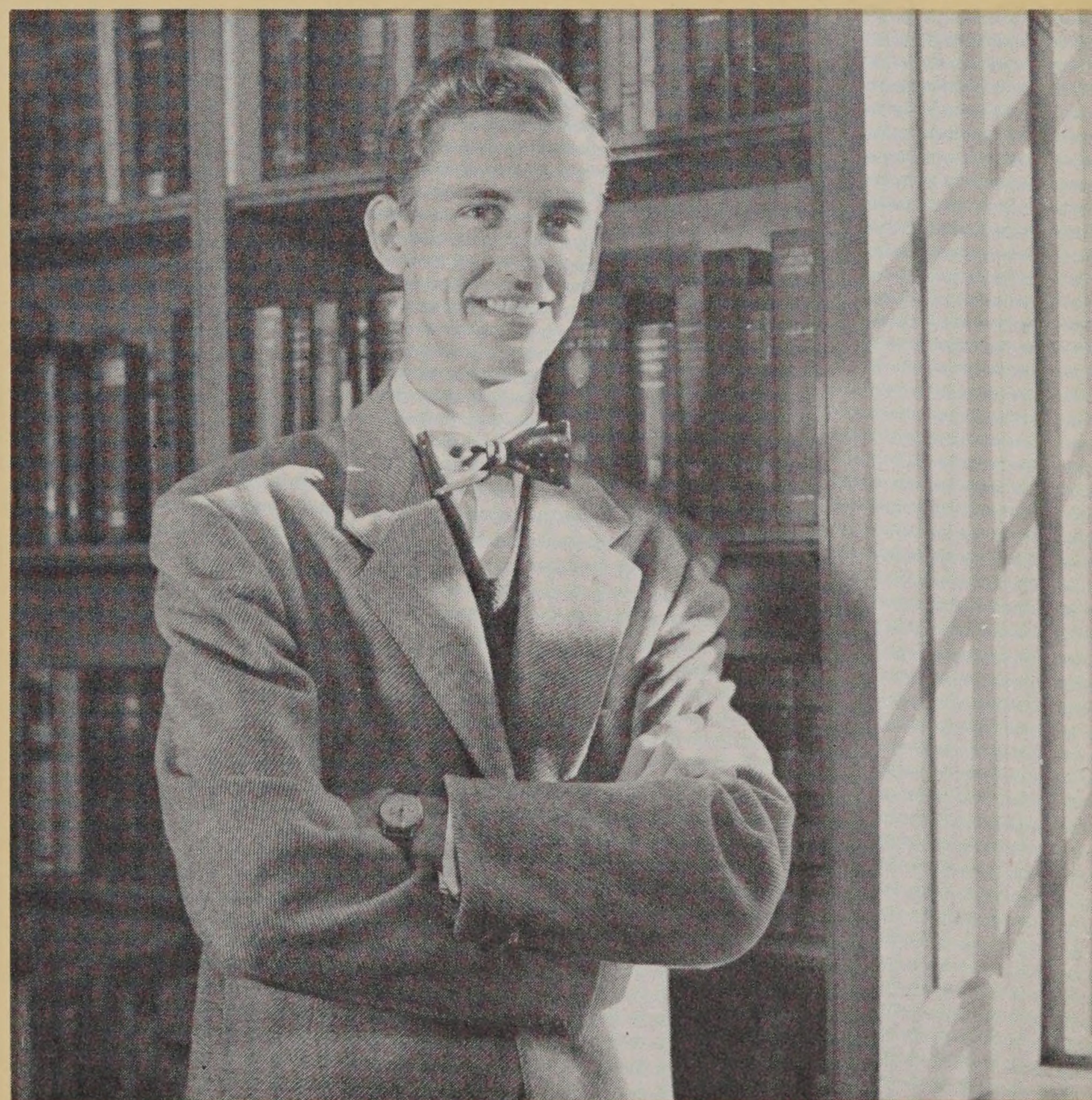
Architectural Society 3, 4 Ski Club 1, 2
Class Vice-President 2 Student Council 2, 4
Dramatics Club 1, 2



CAROLINE D. ELLIS

Marshfield, Massachusetts

Textile Design



GEORGE R. ELMGREN

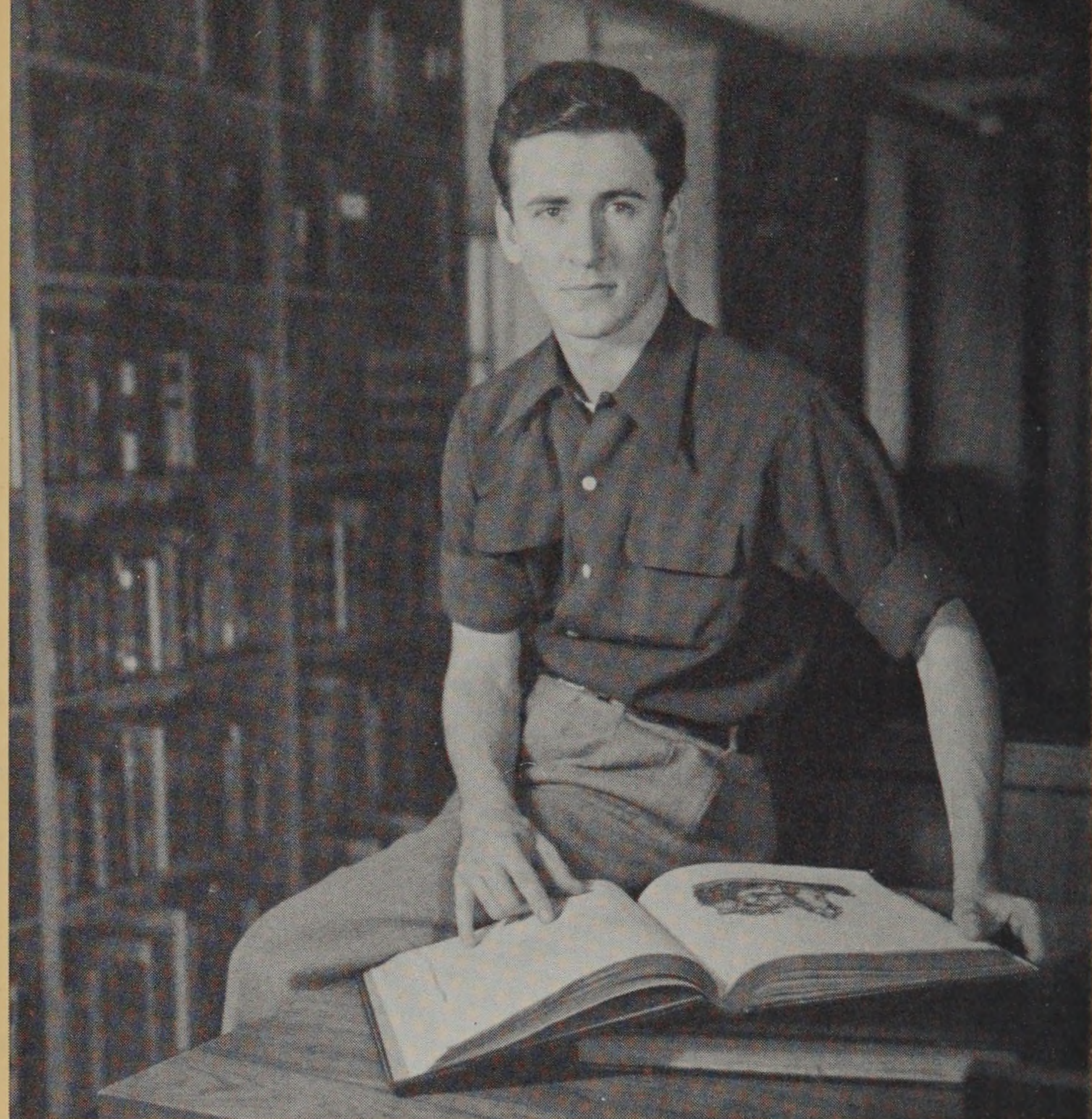
West Hartford, Connecticut

Illustration

Camera Club 4
Portfolio 1952—Photographer
Ski Club 4



ROBERT ENGMAN
Arlington, Massachusetts
Painting



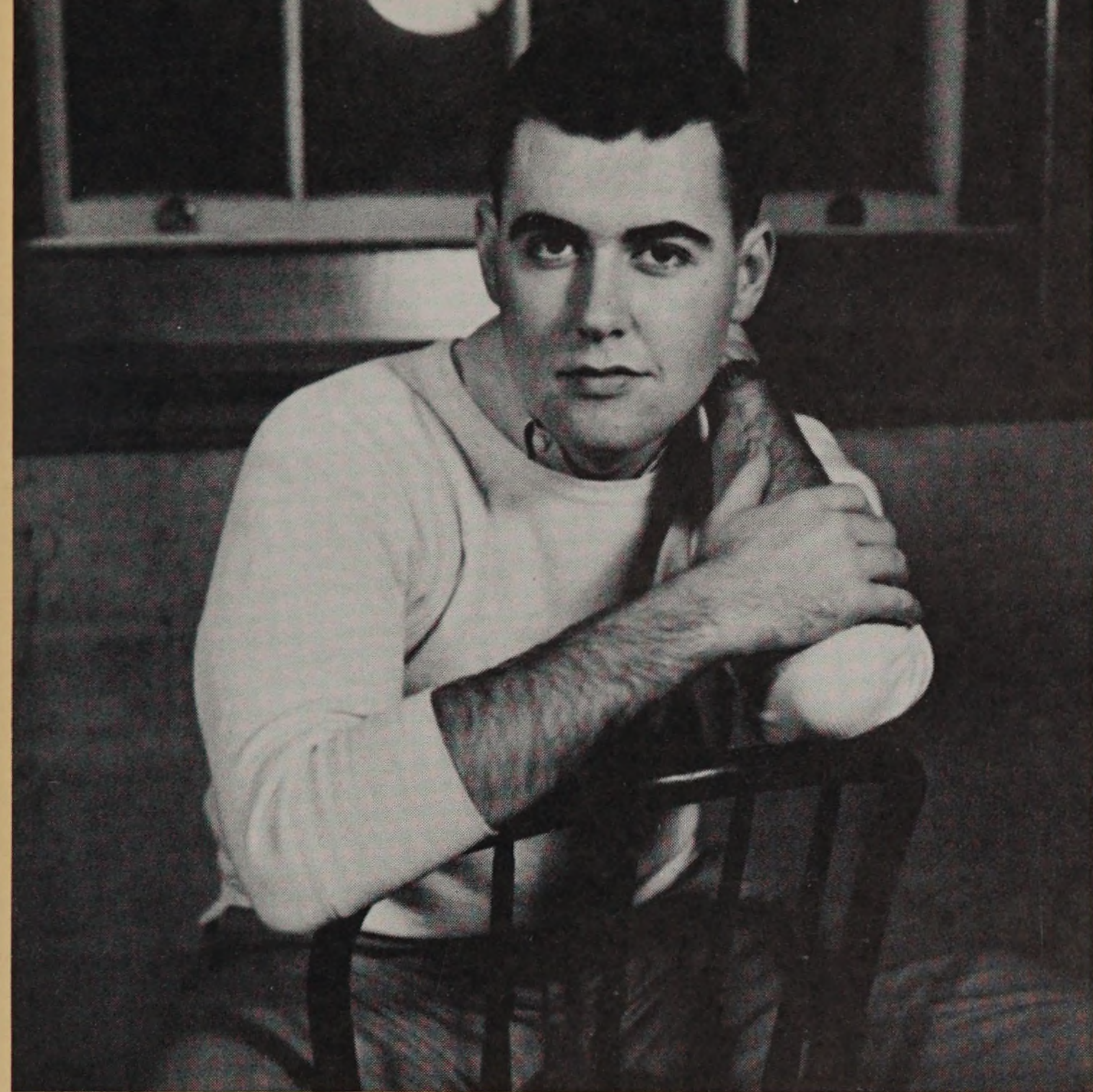
JARVIS H. EWING
Easthampton, Massachusetts
Illustration
Ski Club 1, 2
Student Council 2



LUCIAN A. GERACI
Rocky Hill, Connecticut
Painting



EARL W. GRANLUND
Worcester, Massachusetts
Painting



WILLIAM E. GRAVENOR
Hamden, Connecticut
Illustration



WILLIAM A. GRIEGO
Providence, Rhode Island
Illustration



CHRISTINE HOLLMANN GUARINO
Mineola, New York
Interior Design

| | |
|----------------------------|-------------------------------|
| Architectural Society 3, 4 | Furniture Competition Award 3 |
| Publicity Chairman 4 | Portfolio 1952 |
| Class Treasurer 2 | Spectrum 3, 4 |
| Dramatics Club 3, 4 | Student Council 2 |



RICHARD A. HARRINGTON
Providence, Rhode Island
Illustration



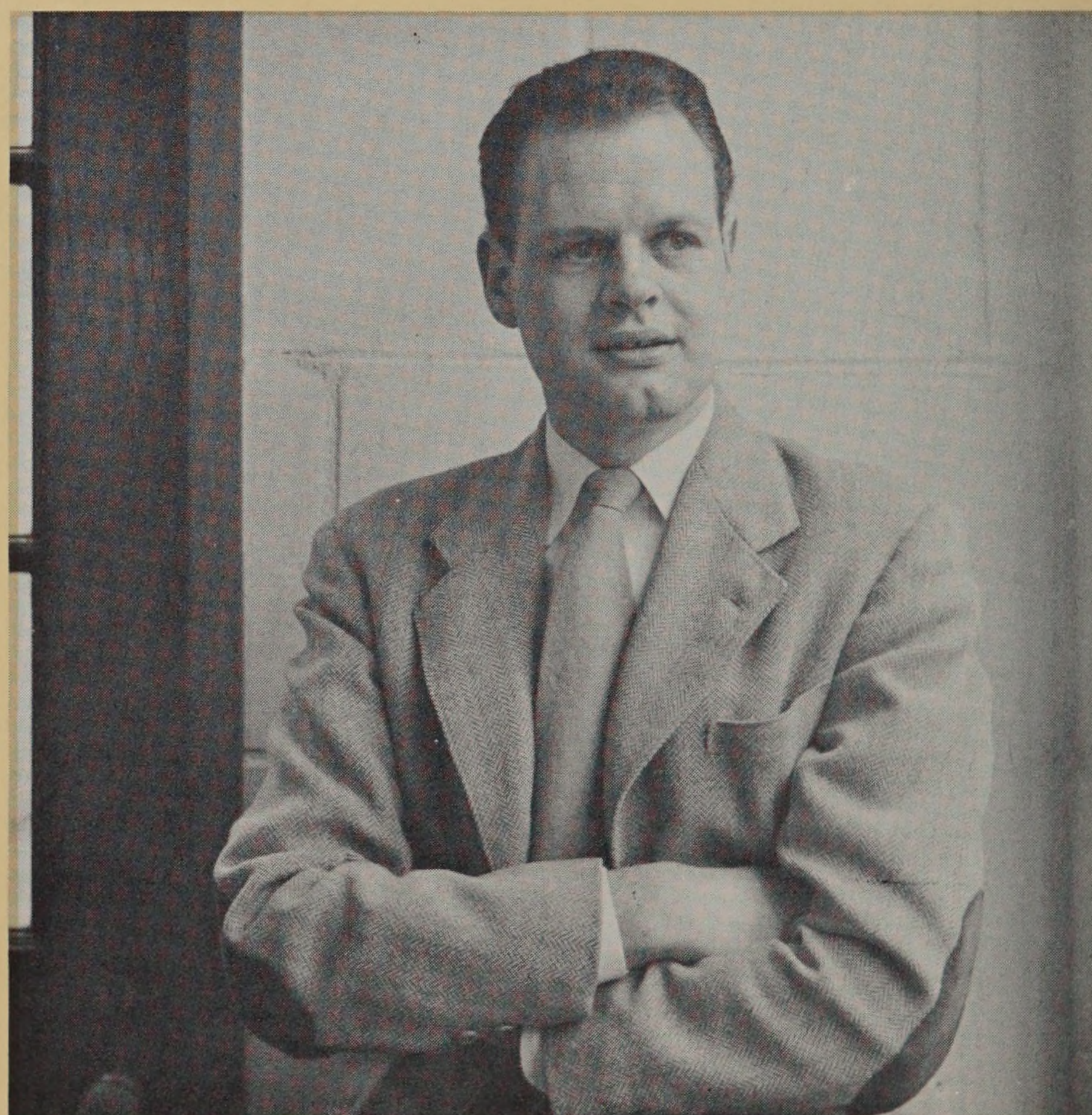
ENID HARRIS
 Providence, Rhode Island
Apparel Design
 Dramatics Club 2
 Student Council 2



BOBBY LYNN HARTNESS
 Sanford, North Carolina
Apparel Design



NANCY RUTH HAYNES
 Braintree, Massachusetts
Advertising Design
 Glee Club 1, 2
 Student Council 2



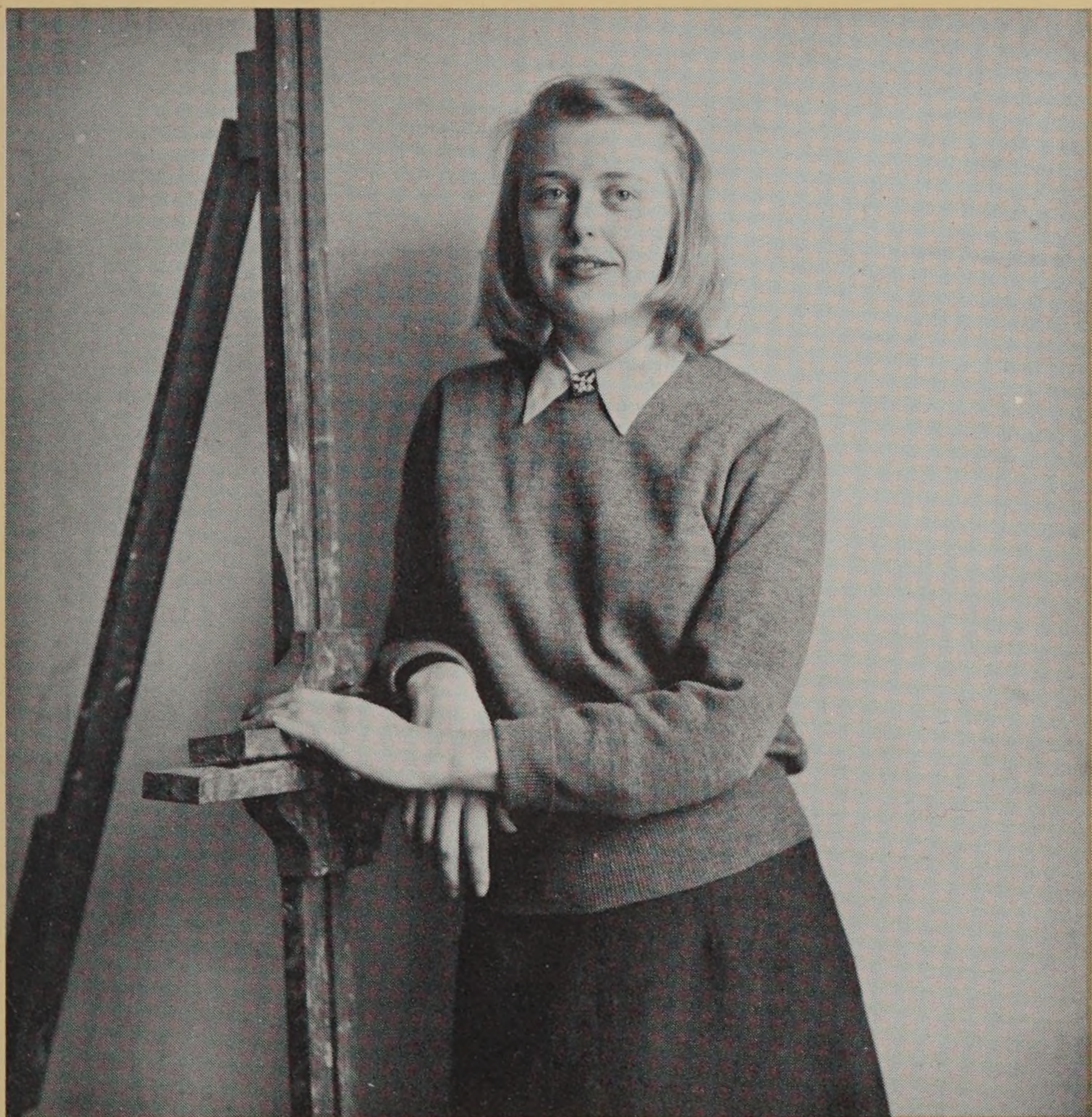
ARTHUR G. HEININGER
 Gardner, Massachusetts
Apparel Design
 Textile Club 4



SILAS A. HIGGINS
 Providence, Rhode Island
Painting



HAROLD HODGKINS
 Providence, Rhode Island
Industrial Design
 Dramatics Club 1, 2, 3



CYNTHIA HYDE
 Ellington, Connecticut
Painting



PAMELA HUSE
 Chevy Chase, Maryland
Ceramics
 Student Council 2



MARY M. JUSKALIAN
 Providence, Rhode Island
Textile Design
 Dramatics Club 1
 Glee Club 1, 2, 3, 4
 Textile Club 2, 3, 4



GEORGE JOHN KING
 Edgewood, Rhode Island
Illustration
 Portfolio 1952—Photographer



JEAN R. KNAPP
 Meriden, Connecticut
Textile Design
 Class Secretary 2
 Dramatics Club 1, 2
 Dormitory Council 3
 Dormitory President 3
 Glee Club 1
 Ski Club 3
 Textile Club 3



MICHAEL J. KOPESKI
 Pascoag, Rhode Island
Illustration



ROBERT B. LAMB
Cranston, Rhode Island
Sculpture



RICHARD H. LANGDON
White Plains, New York
Industrial Design
Ski Club 1, 2, 4



JUNE LEGRU
Barre, Vermont
Textile Design
Dormitory President 2
Dormitory Secretary 3
Glee Club 1
Ski Club 2
Textile Club 3



FAIRLIE B. LEMLY
Washington, D.C.
Textile Design
Dramatics Club 3
Glee Club 4
Textile Club 3, 4



HECTOR LEONARDI
 Waterbury, Connecticut
Painting
 Camera Club 3, 4
 Portfolio 1952—Photographer
 Spectrum 3, 4



JANE LORING
 Ipswich, Massachusetts
Painting
 Portfolio 1952—Photographer
 Spectrum 4



WALTER H. LORRAINE
 Worcester, Massachusetts
Advertising Design



GEORGE F. LYMAN
 South Hadley, Massachusetts
Industrial Design
 Camera Club 4
 Society of Mechanical Design 4



LOUISE CLARK MACFARLANE
 Loudonville, New York
Advertising Design



JOHN RAMSAY MASLEN
 Cohasset, Massachusetts
Apparel Design
 Ski Club 1, 2, 3, 4 Dramatics Club 1, 2
 Treasurer 2 Student Council 4
 President 4



JOSEPH R. MAY
 Ridgewood, New Jersey
Industrial Design
 Spectrum 3
 Society of Mechanical Design 4
 Student Council 2



RICHARD F. MIHALYI
 Rochester, New York
Industrial Design
 Class President 2
 Student Council 2



DOROTHY I. MILLER
 Worcester, Massachusetts
Illustration
 Glee Club 1



JEAN E. MILTON
 Melrose, Massachusetts
Advertising Design
 Class Vice-President 3 Student Council 3, 4
 Class Treasurer 4 Secretary 4
 Ski Club 2, 3



ROBERT J. MOWRY
 Oakland Beach, Rhode Island
Advertising Design



ELLEN MARIE MURPHY
 Hingham, Massachusetts
Apparel Design



ALFRED F. MURRAY
 Westerly, Rhode Island
Advertising Design
 Glee Club 1, 2, 3, 4
 Librarian 2
 Vice-President 3
 Ski Club 2, 3, 4



MARGOT NEUGEBAUER
 Providence, Rhode Island
Textile Design
 Dramatics Club 1, 2, 3, 4
 Film Society 2, 3, 4
 Glee Club 3, 4
 Textile Club 2, 3, 4



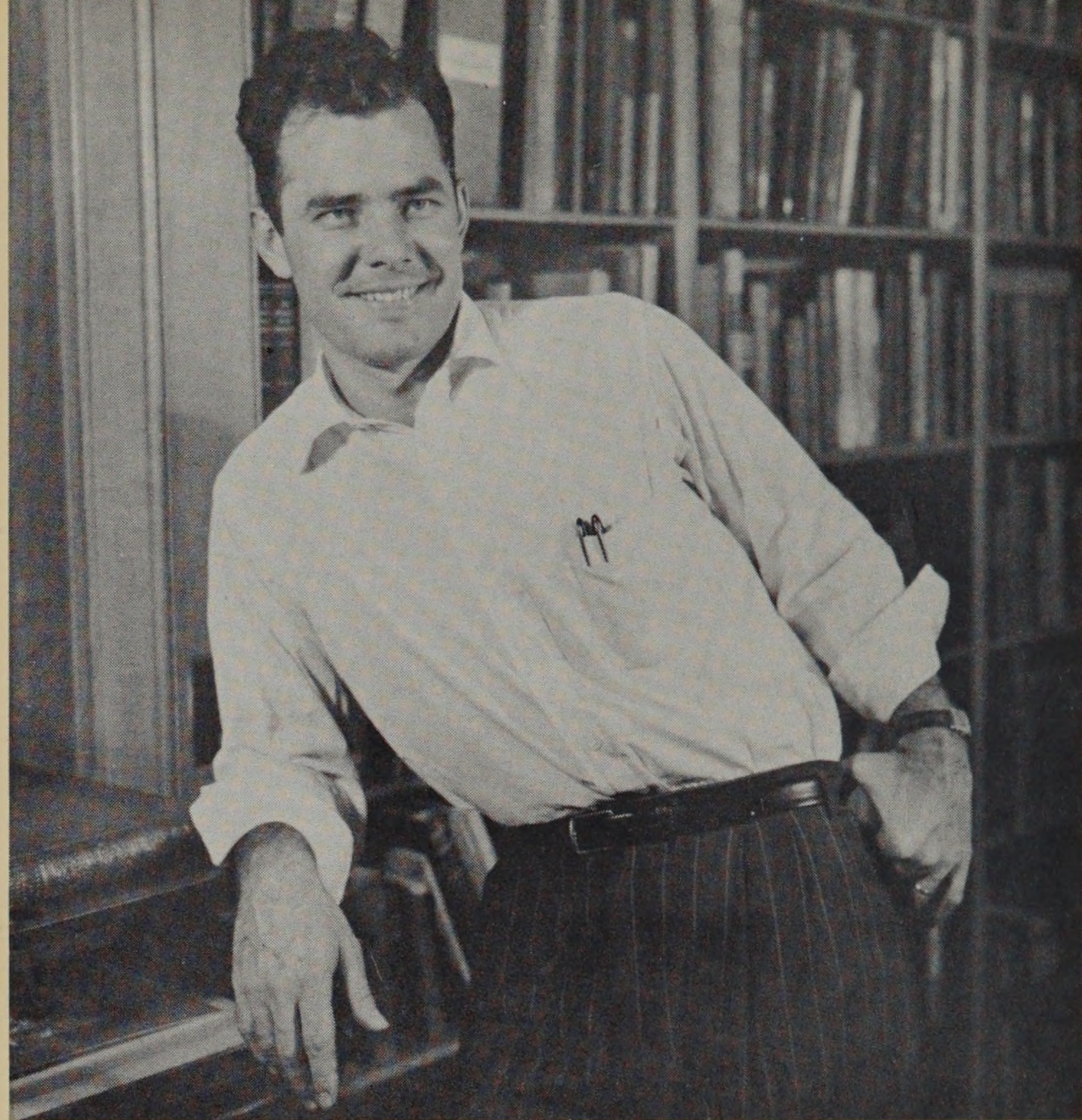
BEATRICE J. NORLING
 Worcester, Massachusetts
Illustration



GLORIA OPENSHAW
 Tiverton, Rhode Island
Advertising Design



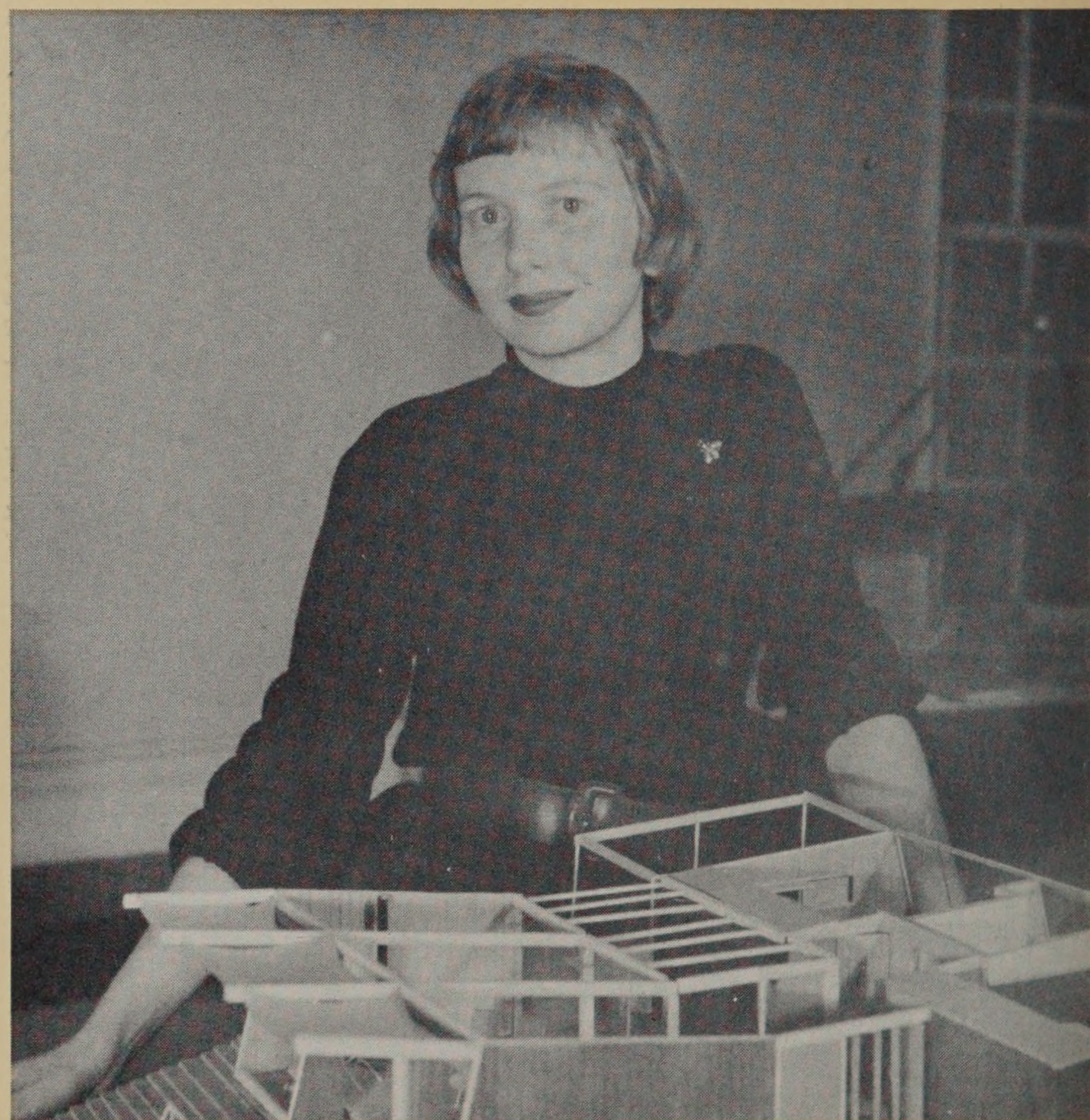
PATRICIA L. OWEN
 Wethersfield, Connecticut
Illustration



ROGER E. POWELL
 West Hartford, Connecticut
Illustration



SARAH L. REINEMAN
 Rochester, New York
Interior Design
 Architectural Society 3, 4
 Ski Club 2



NANCY L. REUTTI
 Pittsburgh, Pennsylvania
Interior Design
 Architectural Society 3, 4 Glee Club 1
 Secretary 4 Ski Club 2
 Dramatic Club 3, 4



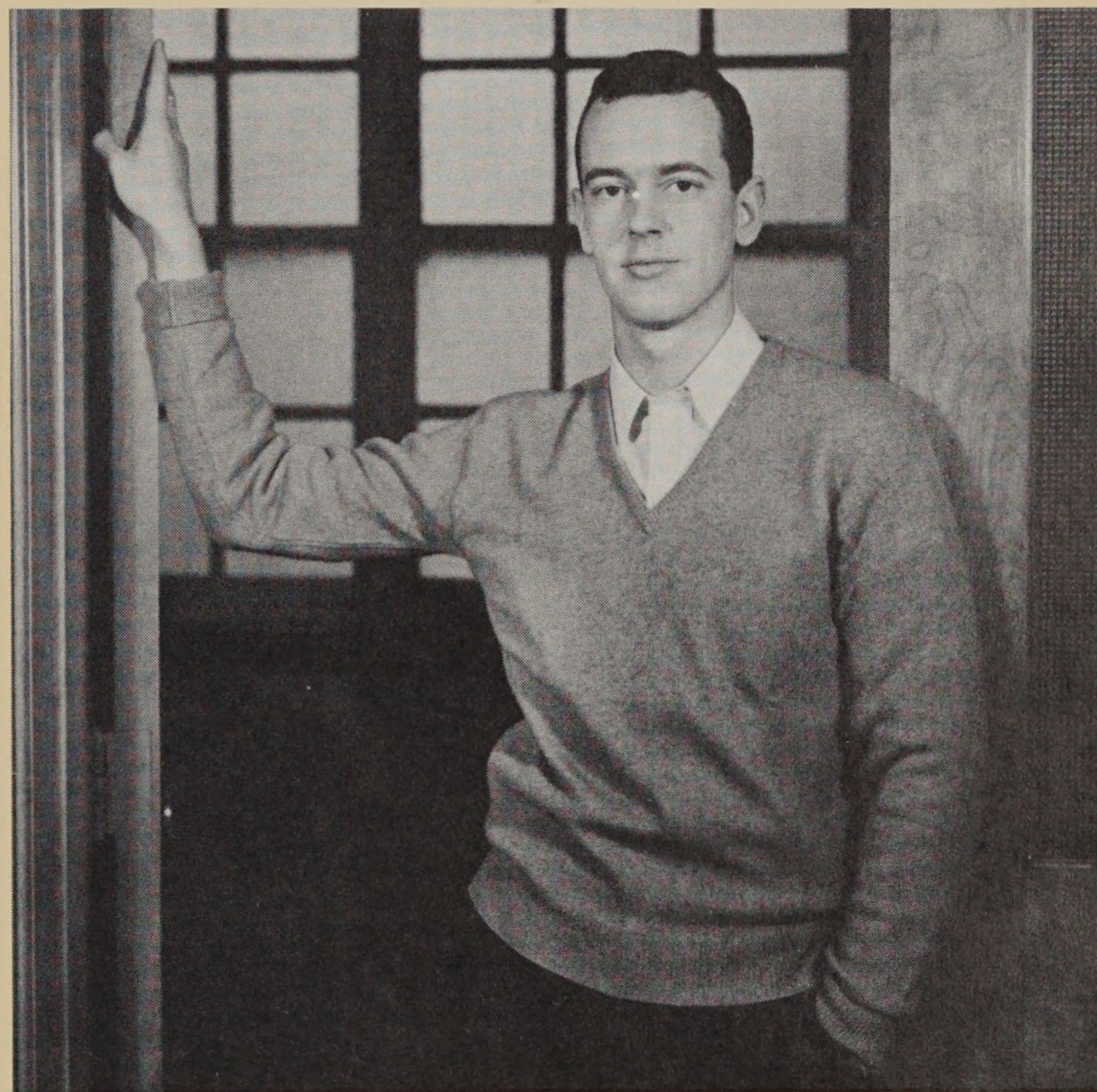
IRVING C. RITCHIE
Broomfield, Colorado
Industrial Design



REBECCA L. RITCHIE
Marblehead, Massachusetts
Illustration
Dormitory Secretary 3



DONALD O. ROBERTS
Wolfeboro, New Hampshire
Painting



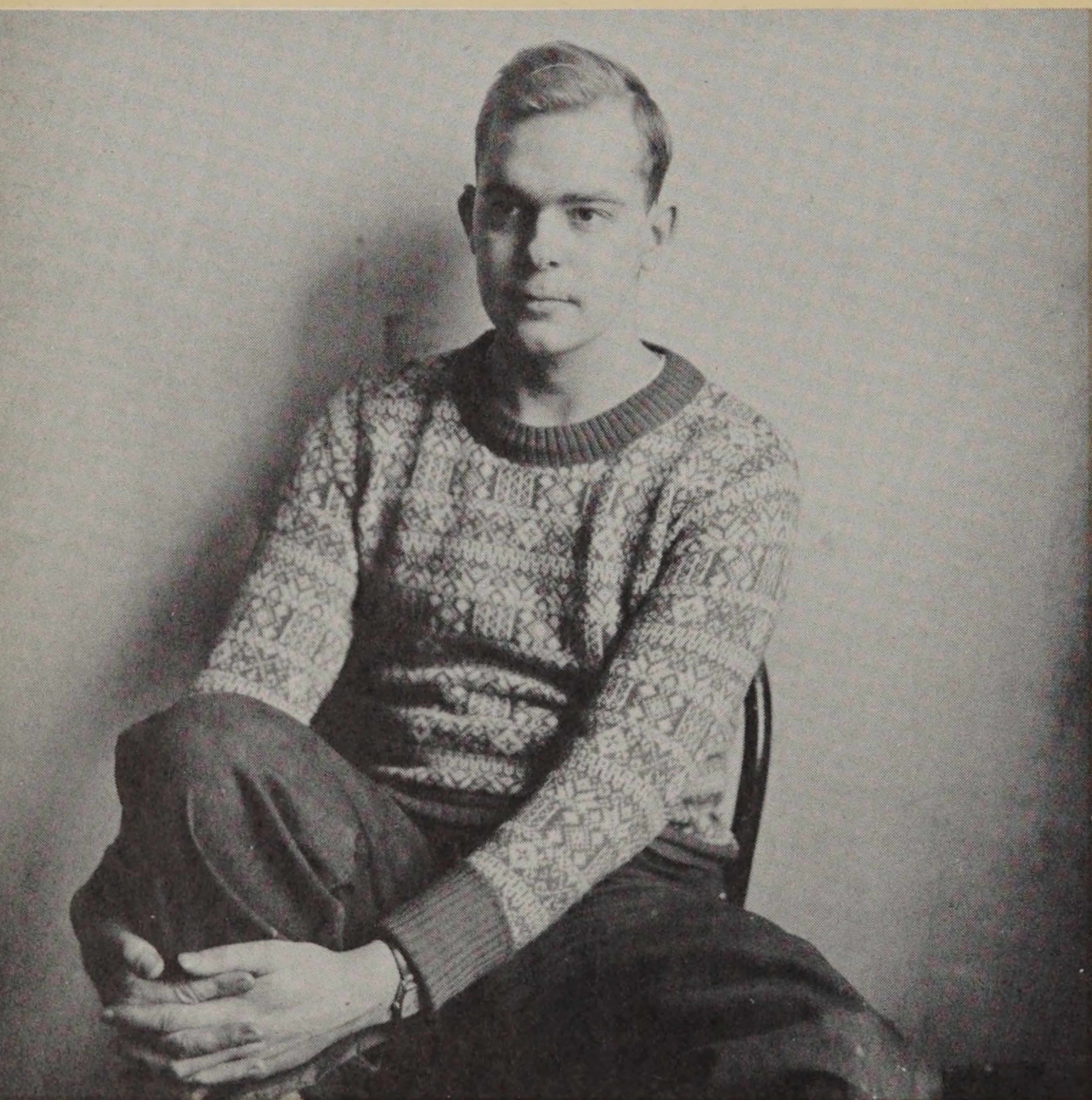
EDWARD J. ROONEY
Providence, Rhode Island
Illustration



WILLIAM ARTHUR ROSS
 Islington, Massachusetts
Textile Design
 Ski Club 4
 Textile Club 3



MARY JANE SAMBORSKI
 Lexington, Massachusetts
Textile Design
 Dormitory Council 3, 4
 Secretary 3
 President 4
 Dormitory Secretary 3
 Student Council 2
 Textile Club 1



DAVID SECCOMBE
 Oxford, Connecticut
Painting



LLOYD P. SHAPLEIGH JR.
 Bangor, Maine
Industrial Design



JAMES P. SHATTUCK JR.
 West Roxbury, Massachusetts
Advertising Design
 Portfolio 1952—Art-editor



ELEANOR R. SHERMAN
 Buzzards Bay, Massachusetts
Advertising Design



GERALD F. SMALL
 Wilkinsonville, Massachusetts
Textile Design

| | |
|------------------------|----------------------|
| Everglaze Fellowship 4 | Glee Club 3 |
| Student Council 3, 4 | Textile Club 2, 3, 4 |
| Vice-President 3 | President 4 |
| President 4 | |



JOHN BRYAN SMITH
 Taunton, Massachusetts
Interior Design
 Architectural Society 3, 4



WILLIAM E. SOLA
Providence, Rhode Island
Painting
 Art Club Scholarship 4



WALLIS E. STUART III
Hingham, Massachusetts
Textile Design
 Athletic Association 1, 2 Student Council 2, 3, 4
 Class Treasurer 3 Textile Club 2, 3, 4
 Class Vice-President 4



MARGUERITE FRANCES SYLVIA
Newport, Rhode Island
Apparel Design
 Glee Club 1, 2, 4 Dormitory Treasurer 2
 Secretary 2 Portfolio 1952
 Secretary-Treasurer 4 Textile Club 3



JOAN M. THELEN
Troy, New York
Ceramics
 Dormitory Council Secretary 4
 Dormitory Secretary 4
 Dramatics Club 2, 3
 Glee Club 1, 2, 3



ROBERT O. THORNTON
 Providence, Rhode Island
Painting



ROBERT L. TIMMINS
 Nahant, Massachusetts
Advertising Design



ALAN J. TROMBLA
 Springfield, Massachusetts
Painting



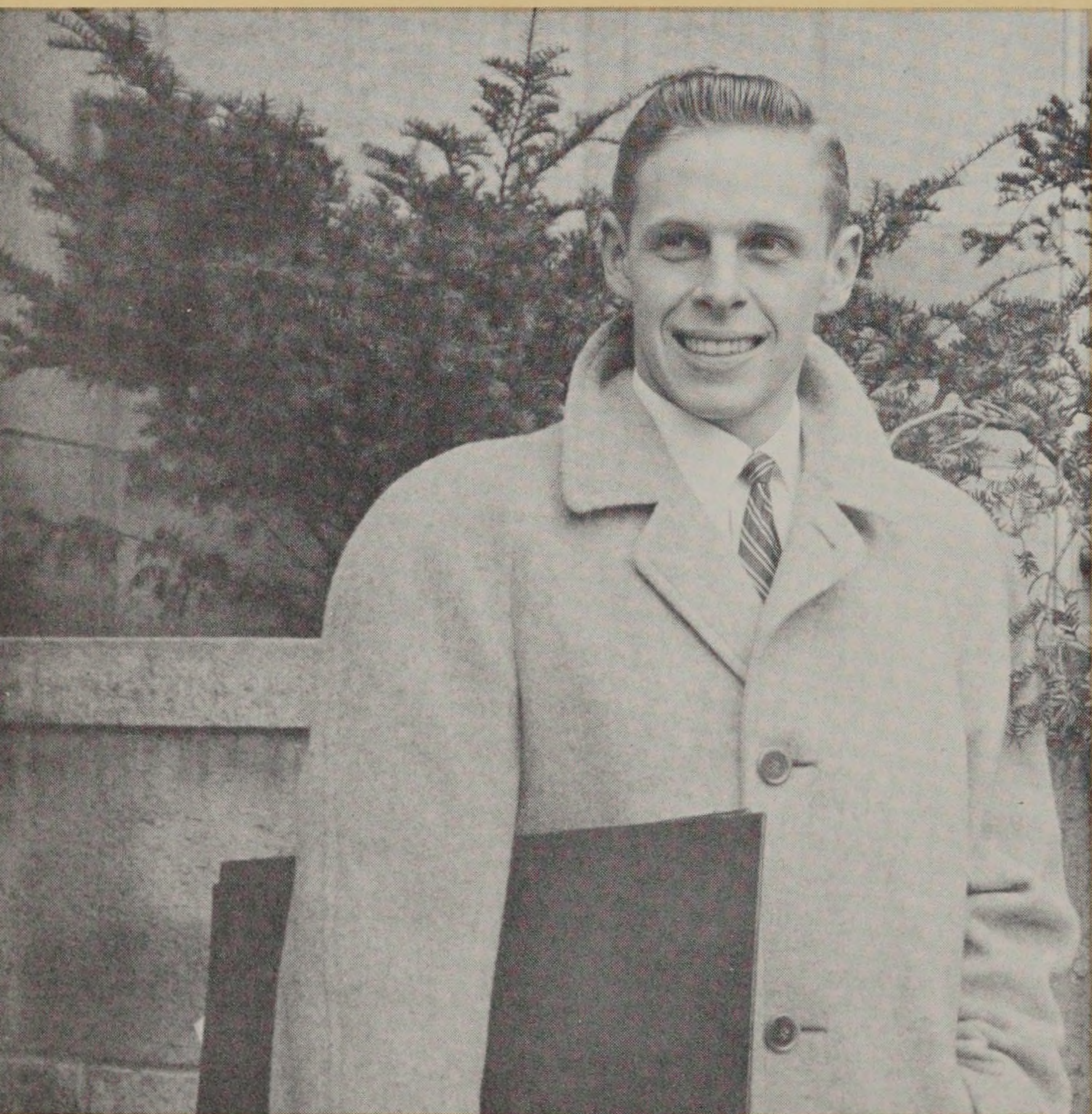
LORAIN L. TUCKER
 Arlington, Massachusetts
Textile Design



FLORENCE M. VITI
Cranston, Rhode Island
Sculpture
Dramatics Club 3, 4



JAMES F. WALSH
Providence, Rhode Island
Painting



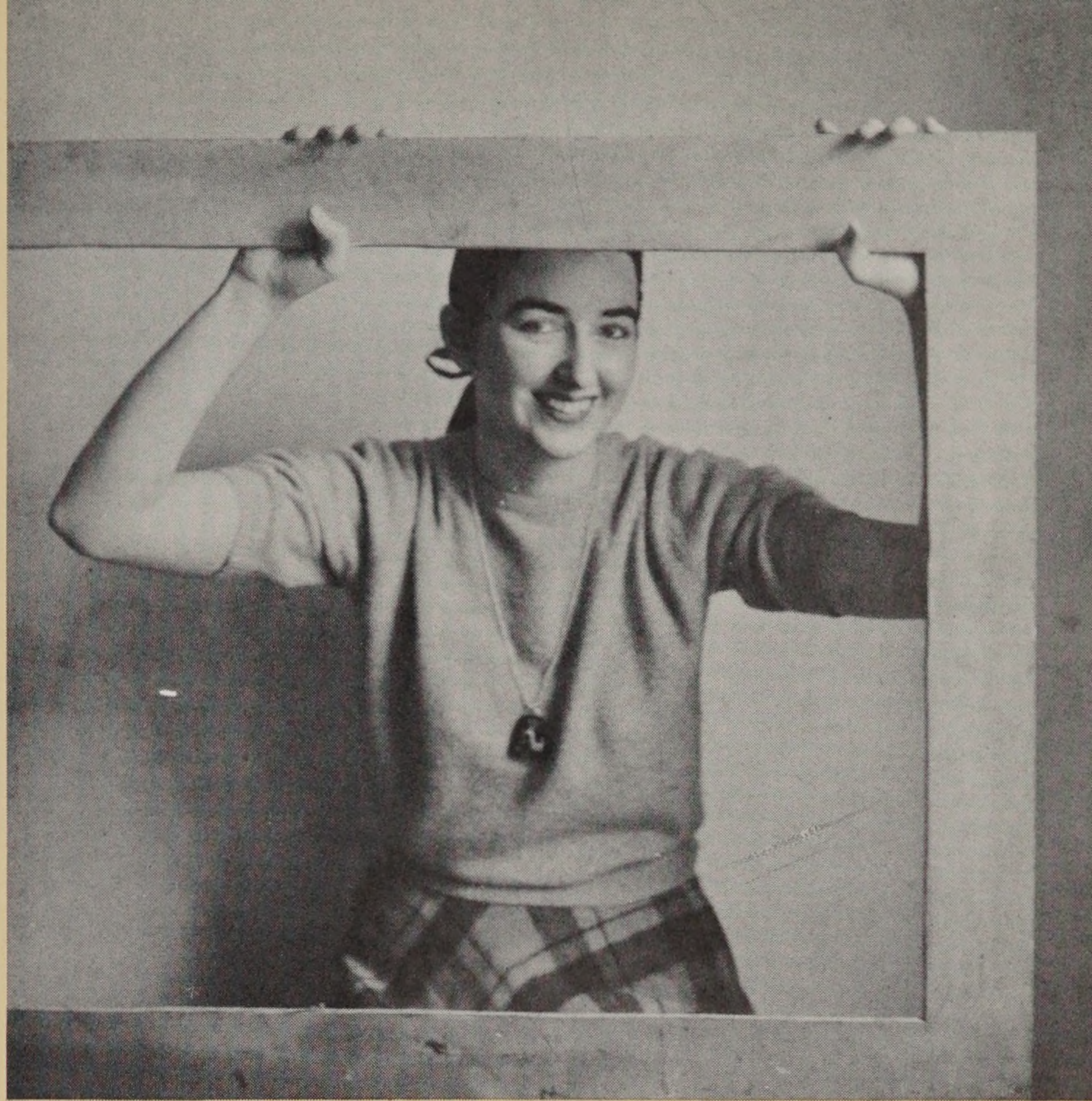
STUART A. WARSHAW
Longmeadow, Massachusetts
Advertising Design
Athletic Association 2, 3, 4
President 4
Ski Club 2, 3, 4
Spectrum 3



PHYLLIS WEISBLATT
Lawrence, Massachusetts
Advertising Design



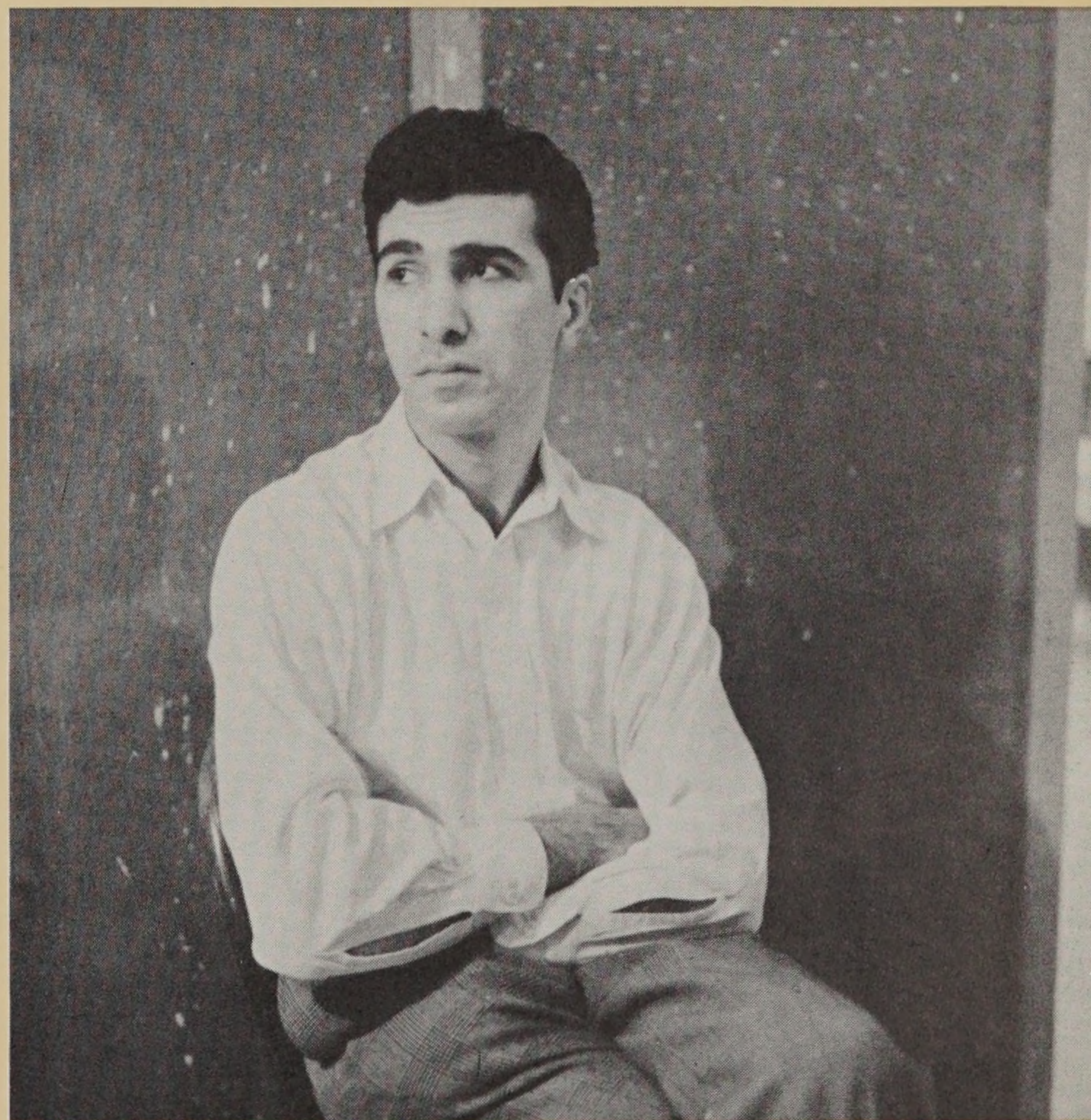
ELAINE M. WILKS
 Wethersfield, Connecticut
Advertising Design
 Class Secretary 3
 Dramatic Club 2
 Portfolio 1952
 Student Council 4



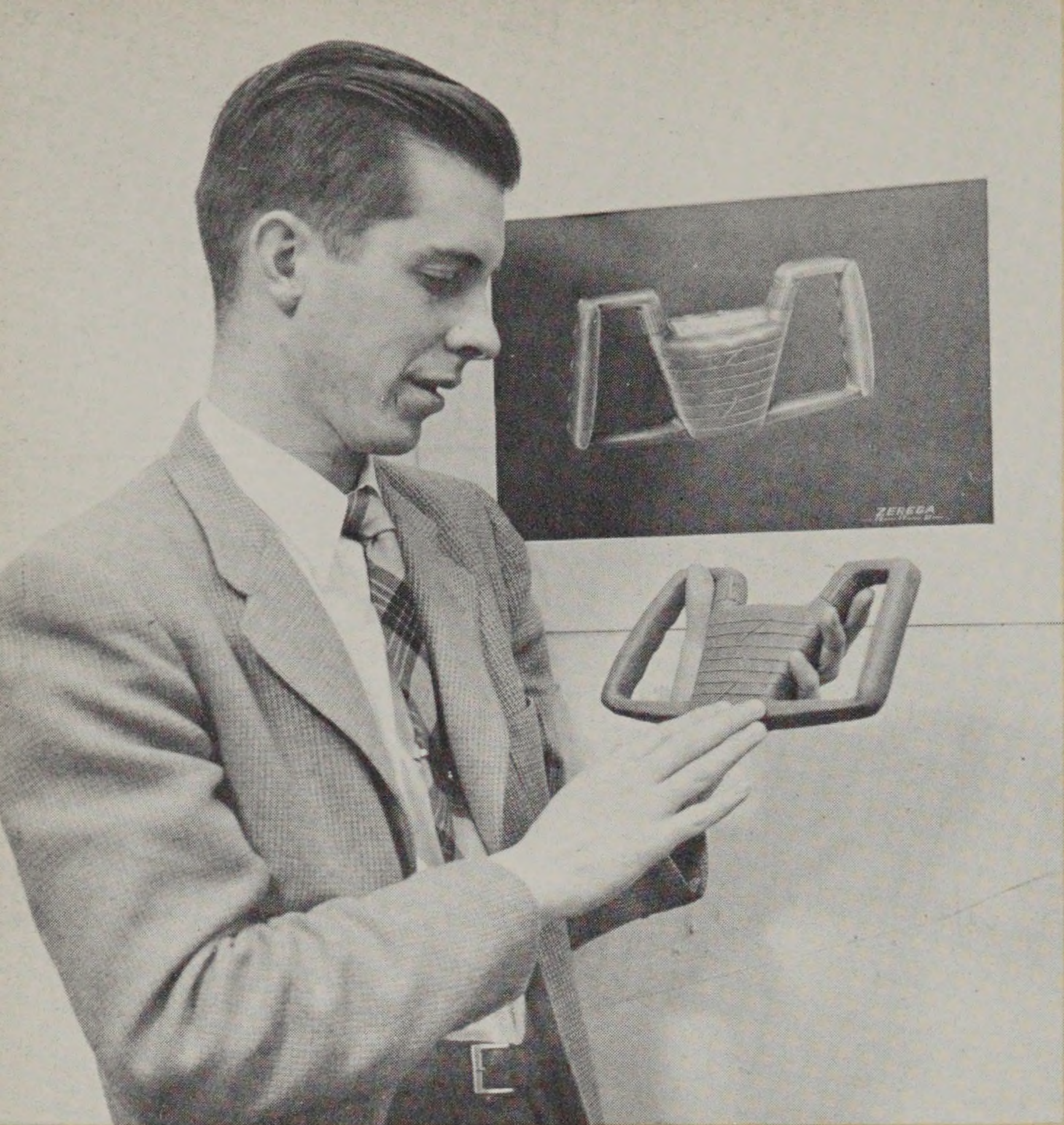
LOVELL WOOD
 Peoria, Illinois
Painting
 Portfolio 1952—Photographer



HELENE YALE
 New Haven, Connecticut
Painting
 Dormitory Secretary 2
 Dormitory President 3



ARTHUR ZACHARIAS
 Fall River, Massachusetts
Painting



JOHN PHILIPS ZEREGA
 Plainfield, New Jersey
Industrial Design
 Camera Club 4
 Ski Club 3, 4
 Vice-President 4
 Society of Mechanical Design 4



DONALD A. ZION
 Providence, Rhode Island
Painting

BACHELOR OF SCIENCE ►

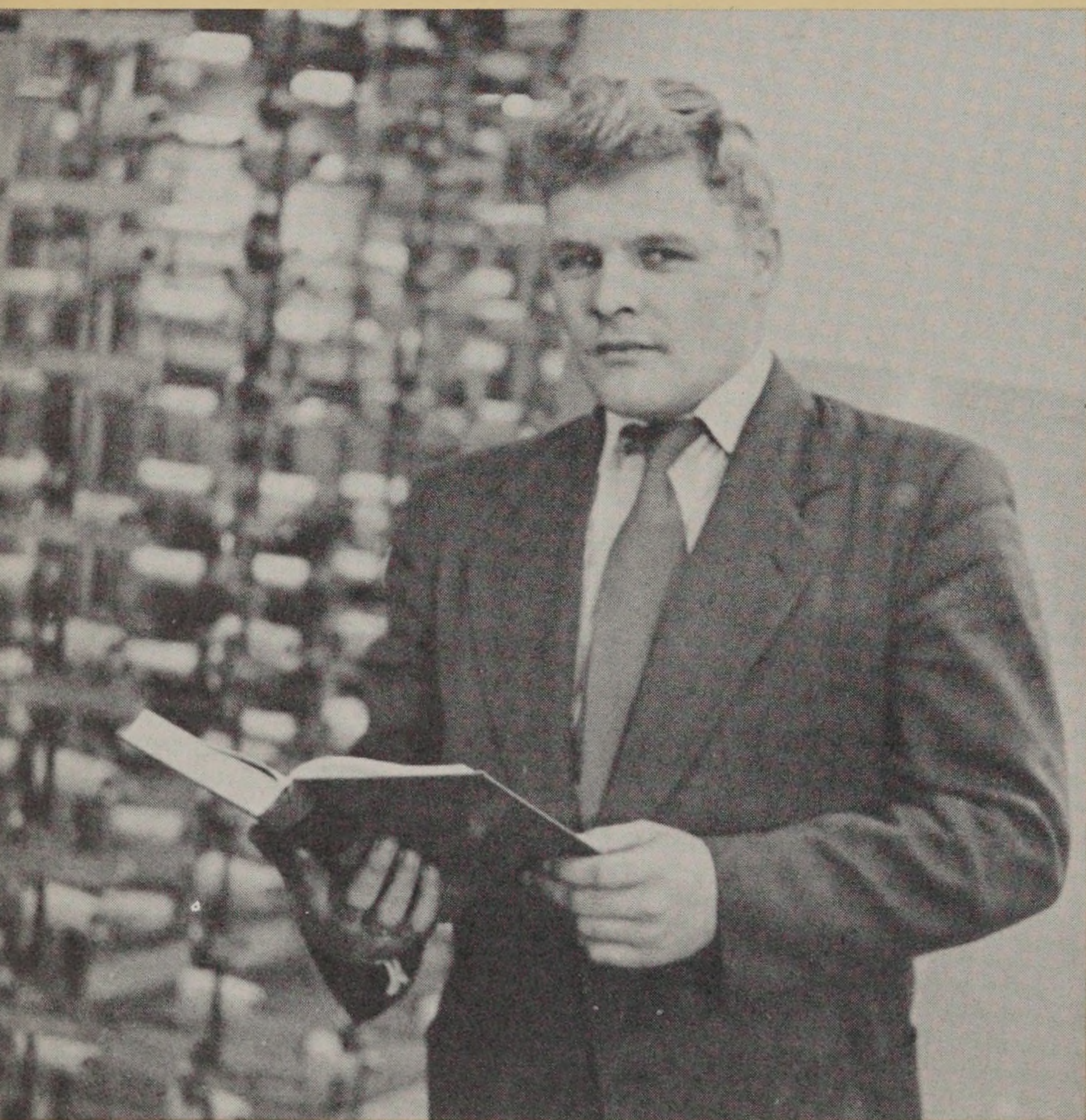




ELISABETH ABBOTT
 Dumont, New Jersey
Landscape Architecture
 Architectural Society 5



RICHARD K. ARIDA
 Brooklyn, New York
Textile Chemistry and Color
 Athletic Association 4
 Portfolio 1952
 Textile Club 2, 3, 4
 Secretary 4



NORMAN V. BINYON
 Saylesville, Rhode Island
Textile Manufacture



EARLE L. BUCK
 Mansfield, Massachusetts
Machine Design
 Society of Mechanical Design 3, 4



JOSEPH STEPHEN CATTAFE

Pawcatuck, Connecticut
Machine Design
 Class President 3, 4
 Society of Mechanical Design 2, 3, 4
 Student Council 1, 2, 3, 4



MARGARET A. CHEEVER

East Greenwich, Rhode Island
Art Education
 Athletic Association 2, 3
 Glee Club 1



JOHN GARDNER COFFIN

Taunton, Massachusetts
Architecture
 Architectural Society 4, 5
 Director 4, 5
 President 4
 Dramatics Club 1, 4, 5
 President 5
 NAHB-Forum Competition 4
 R. I. State Third Prize 4
 Spectrum 5
 Student Council 4, 5
 Vice-President 5



PRESCOTT W. COLEMAN JR.

Warwick, Rhode Island
Architecture
 Architectural Society 4, 5



ANNA BIGELOW DAVIS
 Washington, D.C.
Art Education



ANGELO DI VINCENZO
 Providence, Rhode Island
Machine Design
 Society of Mechanical Design 2, 3, 4



ROBERT DODD
 Apponaug, Rhode Island
Textile Manufacture
 Athletic Association 2, 3, 4
 Ski Club 3, 4
 Textile Club 2, 4



EDWARD M. DRISCOLL
 Whitinsville, Massachusetts
Textile Manufacture
 Textile Club 2, 3, 4



GEORGE Z. DUNN JR.
 Pascoag, Rhode Island
Textile Manufacture
 Athletic Association 2, 3, 4
 Glee Club 3
 Ski Club 3, 4
 Textile Club 2, 3, 4



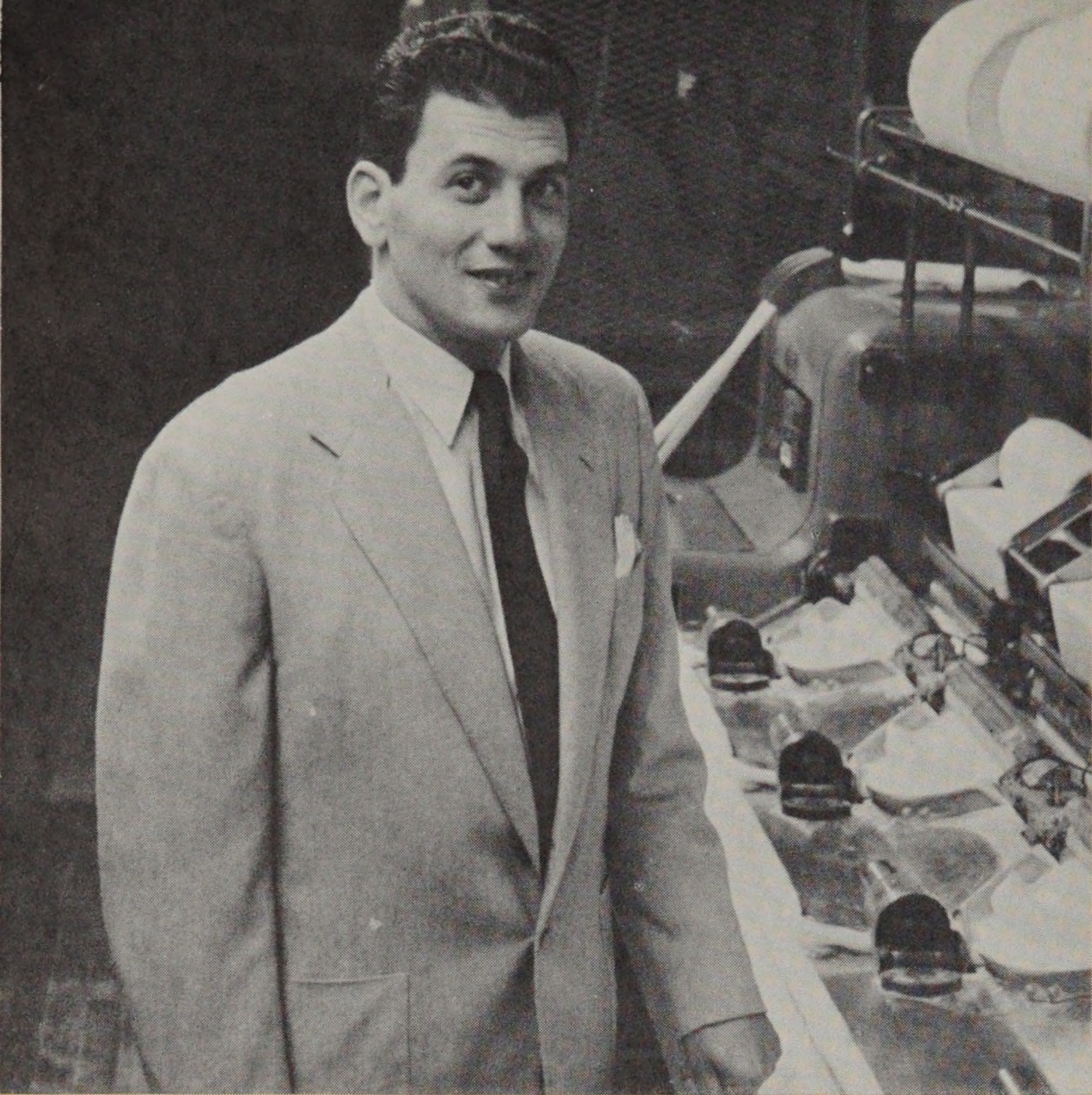
HENRY G. EBBELING
 Whitinsville, Massachusetts
Machine Design



FELIX S. EICHELBAUM
 Brooklyn, New York
Textile Manufacture
 Athletic Association 4
 Textile Club 2, 4



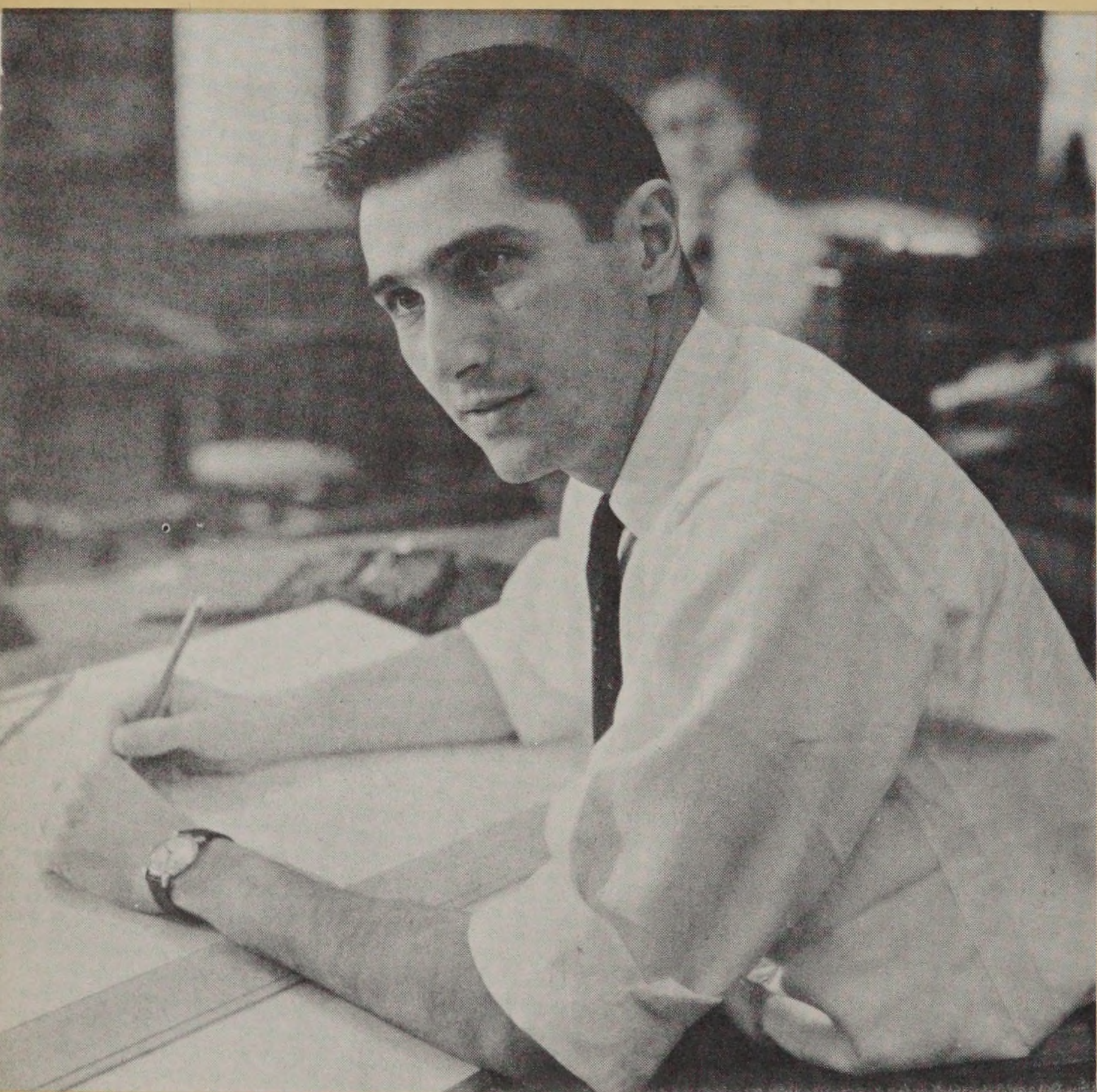
ANN MARIE ENGELS
 Wilton, Connecticut
Textile Chemistry and Color
 Athletic Association 4
 Dramatics Club 3, 4
 Textile Club 2, 3, 4



PETER FARAGO
Oradea, Romania
Textile Manufacture
 Athletic Association 2, 3, 4
 Textile Club 3, 4



DAVID O. FRANCIS
Providence, Rhode Island
Machine Design
 Society of Mechanical Design 2, 3, 4
 Director 3, 4



THEODORE GIUSTI
Providence, Rhode Island
Machine Design
 Society of Mechanical Design 2, 3, 4
 Director 3, 4



EMMANUEL GOLDSTEIN
Brooklyn, New York
Textile Chemistry and Color
 Textile Club 2, 3, 4
 Treasurer 2
 Vice-President 3



ANN FORBES GREENOUGH
Providence, Rhode Island
Architecture
 Architectural Society 4, 5
 Ski Club 1
 Student Council 2, 3



RICHARD JAMES IRELAND
Johnstown, New York
Machine Design
 Camera Club 2, 3, 4
 Glee Club 2, 3
 Portfolio 2, 3, 4
 Photography Co-editor
 Ski Club 3, 4
 Society of Mechanical Design 2, 3, 4
 Secretary 3



GEORGE J. JEZIERNY JR.
Providence, Rhode Island
Architecture
 Architectural Society 4, 5
 N.A.H.B.-Forum Competition 4
 State Honorable Mention 4



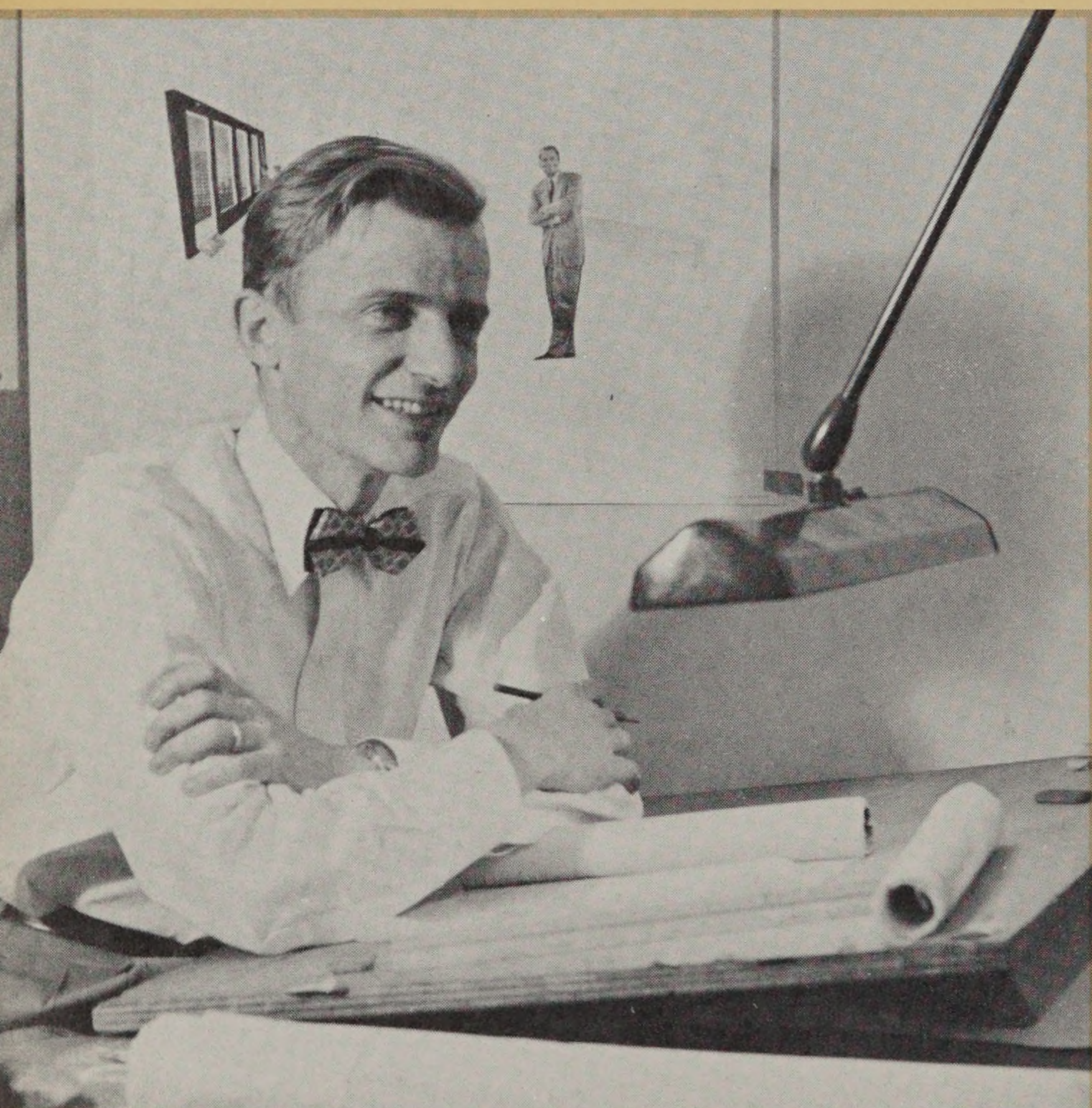
GUSTAV R. JOHNSON
East Providence, Rhode Island
Machine Design
 Society of Mechanical Design 2, 3, 4



ROBERT A. JONES
 Westfield, New Jersey
Textile Chemistry and Color
 Textile Club 2, 3, 4



EDWARD L. KATZ
 Providence, Rhode Island
Textile Chemistry and Color
 Athletic Association 1, 2, 3, 4
 Portfolio 1952
 Textile Club 2, 3, 4



HORACE B. KNIGHT
 Providence, Rhode Island
Architecture
 Architectural Society 4, 5



JAMES JOSEPH KURTZ
 New Britain, Connecticut
Architecture
 Architectural Society 4, 5



RUSSELL CHARLES LAKEY
 Greenville, Rhode Island
Textile Chemistry and Color
 Athletic Association 1, 2, 3
 Ski Club 2, 3
 Textile Club 2, 3, 4



ELEANOR M. LANGDON
 White Plains, New York
Art Education
 Athletic Association 1, 2, 3, 4, 5 Glee Club 3, 5
 Class Vice-President 1 Student Council 2
 Dramatics Club 1



AMERICO MASTRONUNZIO
 Waterbury, Connecticut
Architecture
 Architectural Society 4, 5



H. GEORGE MORRISON JR.
 Woonsocket, Rhode Island
Architecture
 Architectural Society 4, 5



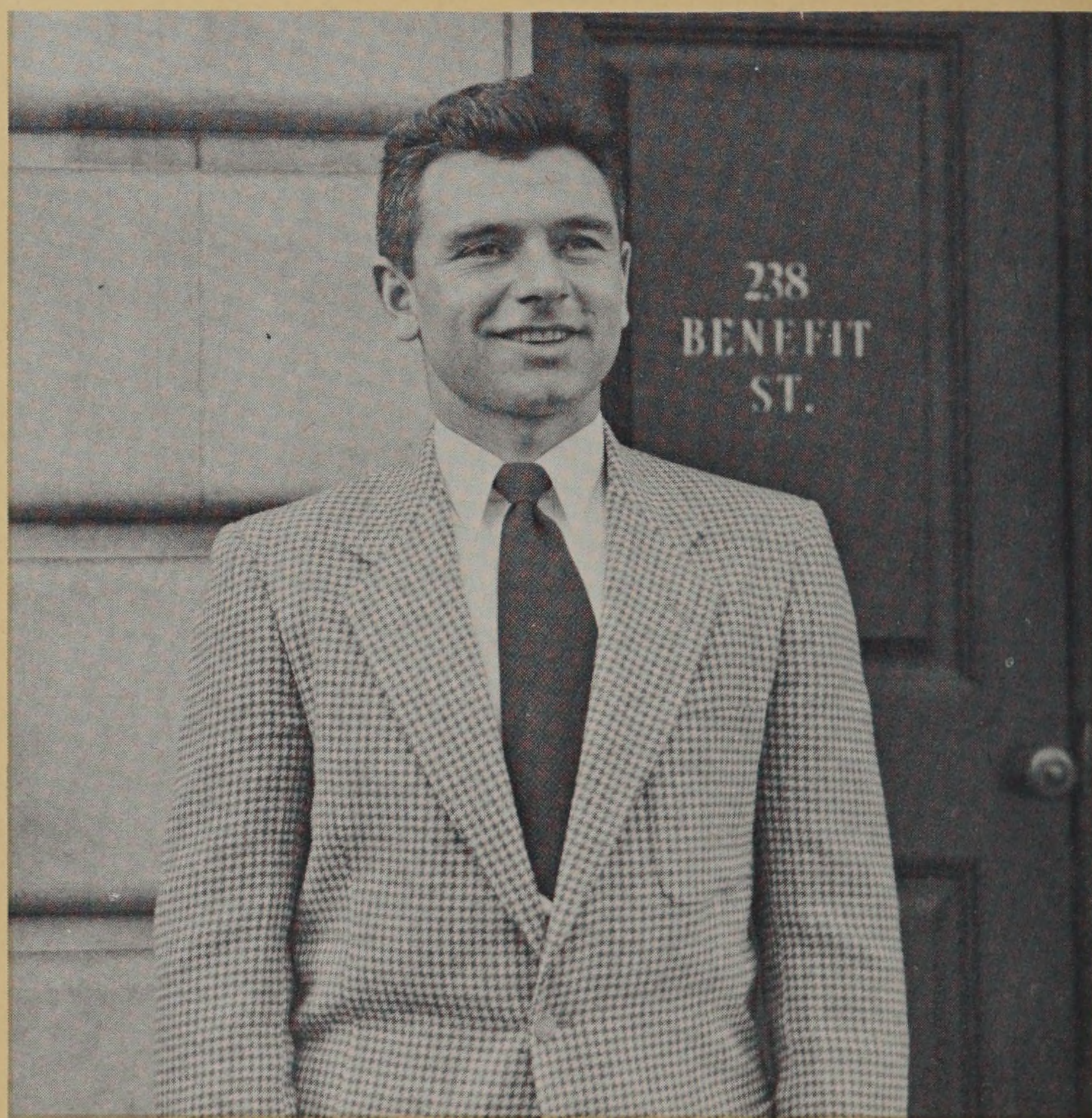
EDWARD C. OLIVA
 Providence, Rhode Island
Textile Chemistry and Color
 Athletic Association 4
 Portfolio 1952
 Textile Club 2, 3, 4



JESSE A. PACHECO
 East Providence, Rhode Island
Architecture
 Architectural Society 4, 5



LEO PELOQUIN
 Cumberland Hill, Rhode Island
Textile Chemistry and Color
 Athletic Association 2, 4
 Textile Club 2, 3, 4



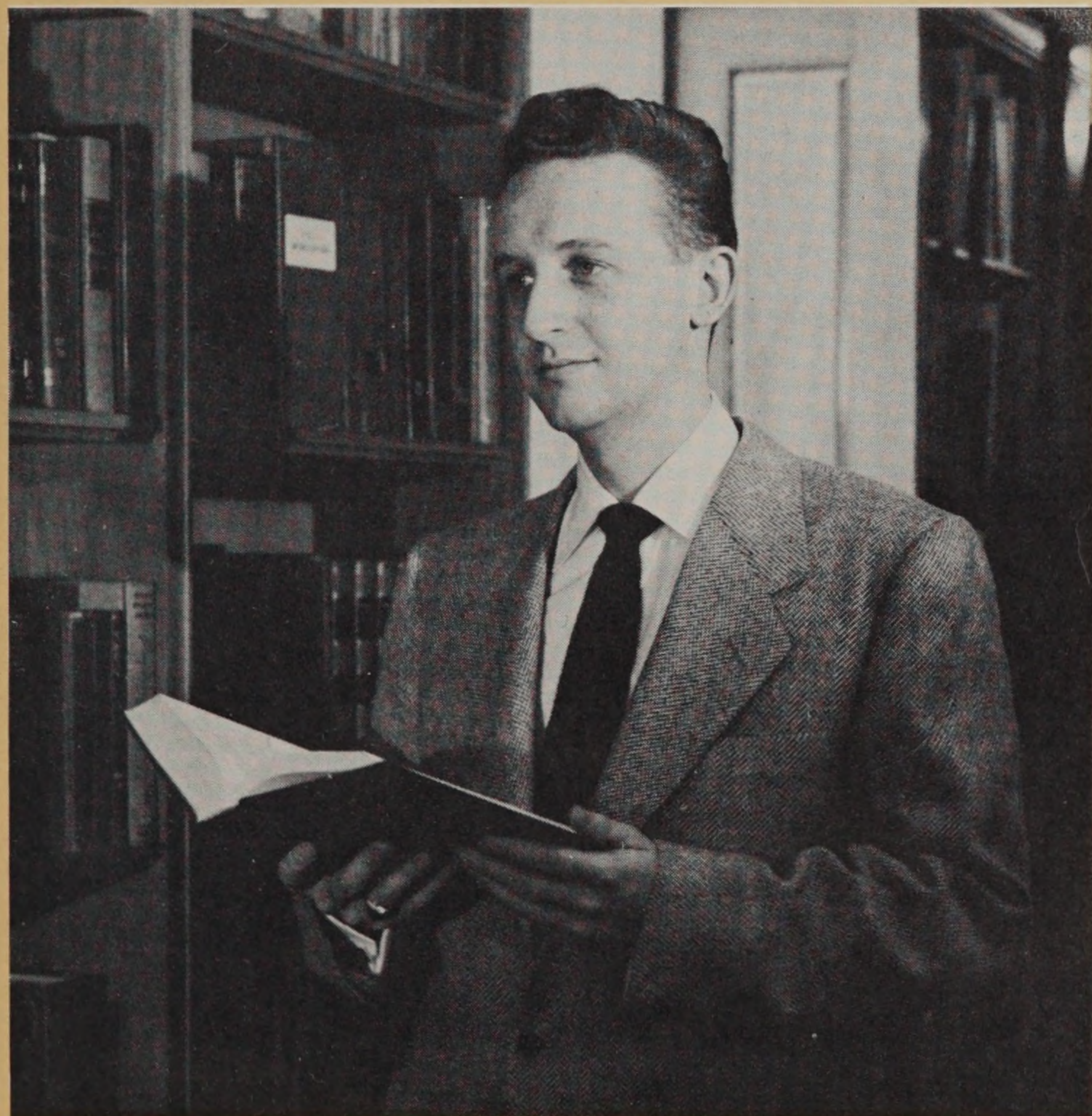
GEORGE C. POMPEO
 North Grosvenordale, Connecticut
Machine Design
 Society of Mechanical Design 2, 3, 4



LOUIS PORT
 Bronx, New York
Textile Chemistry and Color
 Athletic Association 4
 Textile Club 2, 3, 4



ELLIOTT L. REMINGTON
 Warwick, Rhode Island
Textile Manufacture
 Athletic Association 2, 3, 4
 Textile Club 2, 3, 4



CARL J. RIEGER
 Pawtucket, Rhode Island
Machine Design
 Society of Mechanical Design 2, 3, 4



DAVID A. RILEY
 East Providence, Rhode Island
Textile Manufacture
 Athletic Association 2, 3, 4
 Film Society 3, 4
 Textile Club 2, 3, 4



ARTHUR ROBIDOUX
 Manville, Rhode Island
Textile Manufacture
 Athletic Association 2, 3, 4
 Textile Club 2, 3, 4



ROBERT ROCHE
 Providence, Rhode Island
Textile Manufacture
 Athletic Association 2, 3, 4
 Textile Club 2, 3, 4



STANLEY N. SANTOS
 Pawtucket, Rhode Island
Machine Design
 Society of Mechanical Design 2, 3, 4



AUGUST H. S. SCHAEFER
 Attleboro, Massachusetts
Architecture
 Architectural Society 4, 5



ALFRED TAYLOR GEORGE SISSON
 East Providence, Rhode Island
Machine Design
 Society of Mechanical Design 2, 3, 4
 Treasurer 4
 Student Council 4



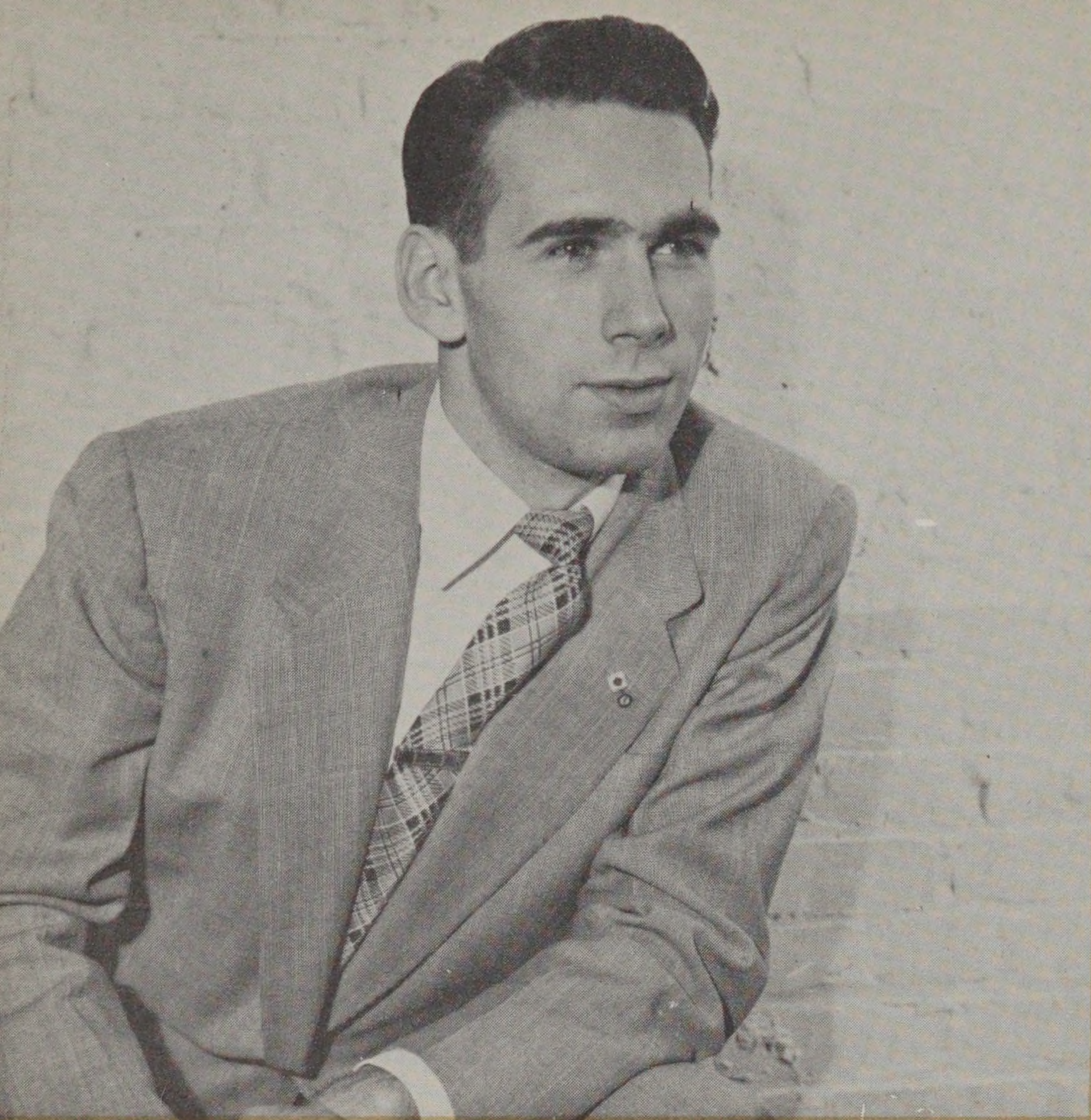
FRANK E. SPLAINE JR.
 Rochester, New Hampshire
Textile Manufacture
 Athletic Association 2, 3, 4
 Ski Club 2, 3, 4
 Textile Club 2, 3, 4



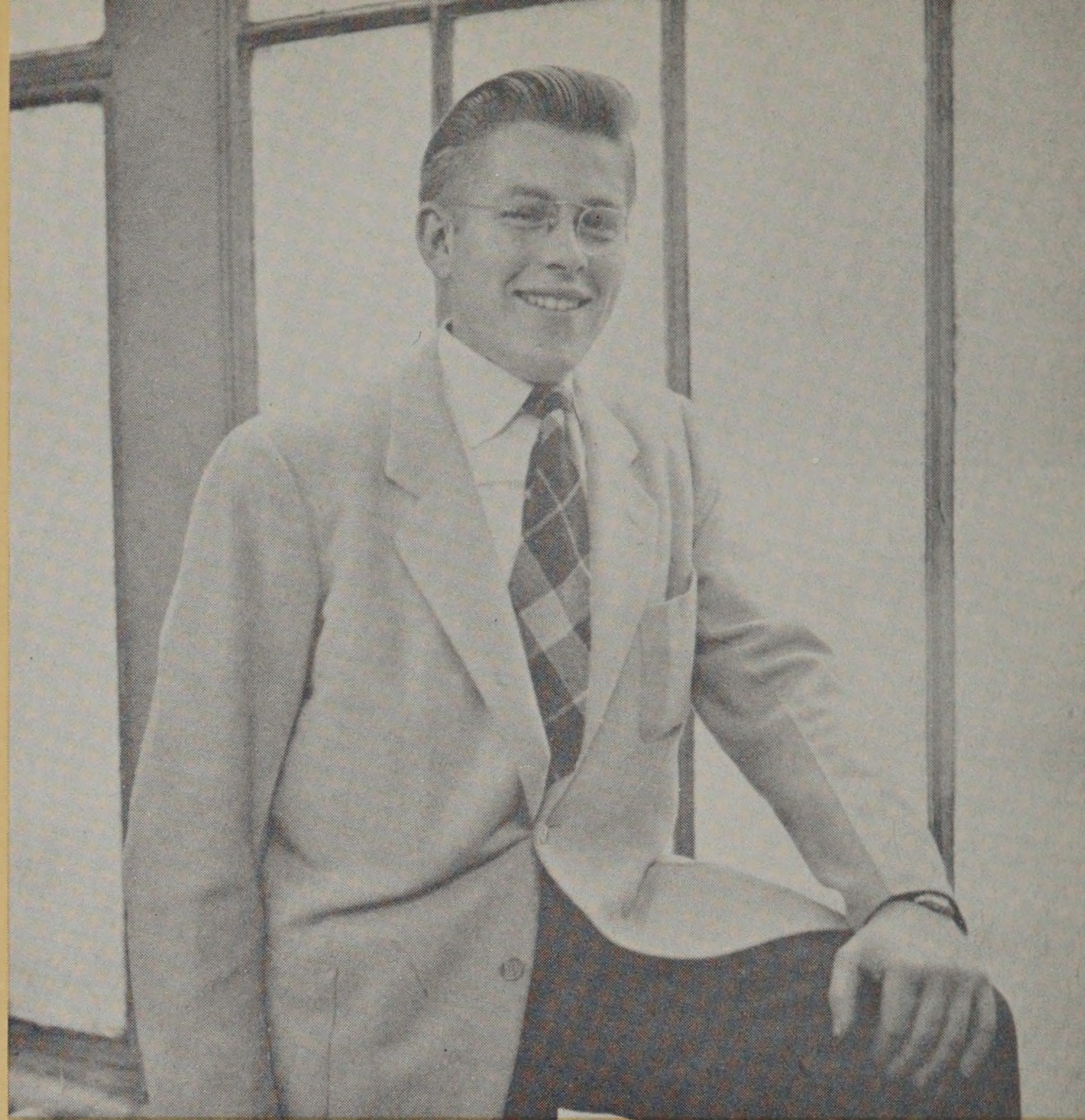
HAROLD B. STURTEVANT JR.
 Cranston, Rhode Island
Textile Chemistry and Color
 Athletic Association 2
 Student Council 2
 Textile Club 2, 3, 4



ROBERT F. SULLIVAN
 Providence, Rhode Island
Machine Design
 Society of Mechanical Design 2, 3, 4



MILTON HENRY THOENE
 Greenville, Rhode Island
Textile Chemistry and Color
 Athletic Association 2, 3
 Textile Club 2, 3, 4

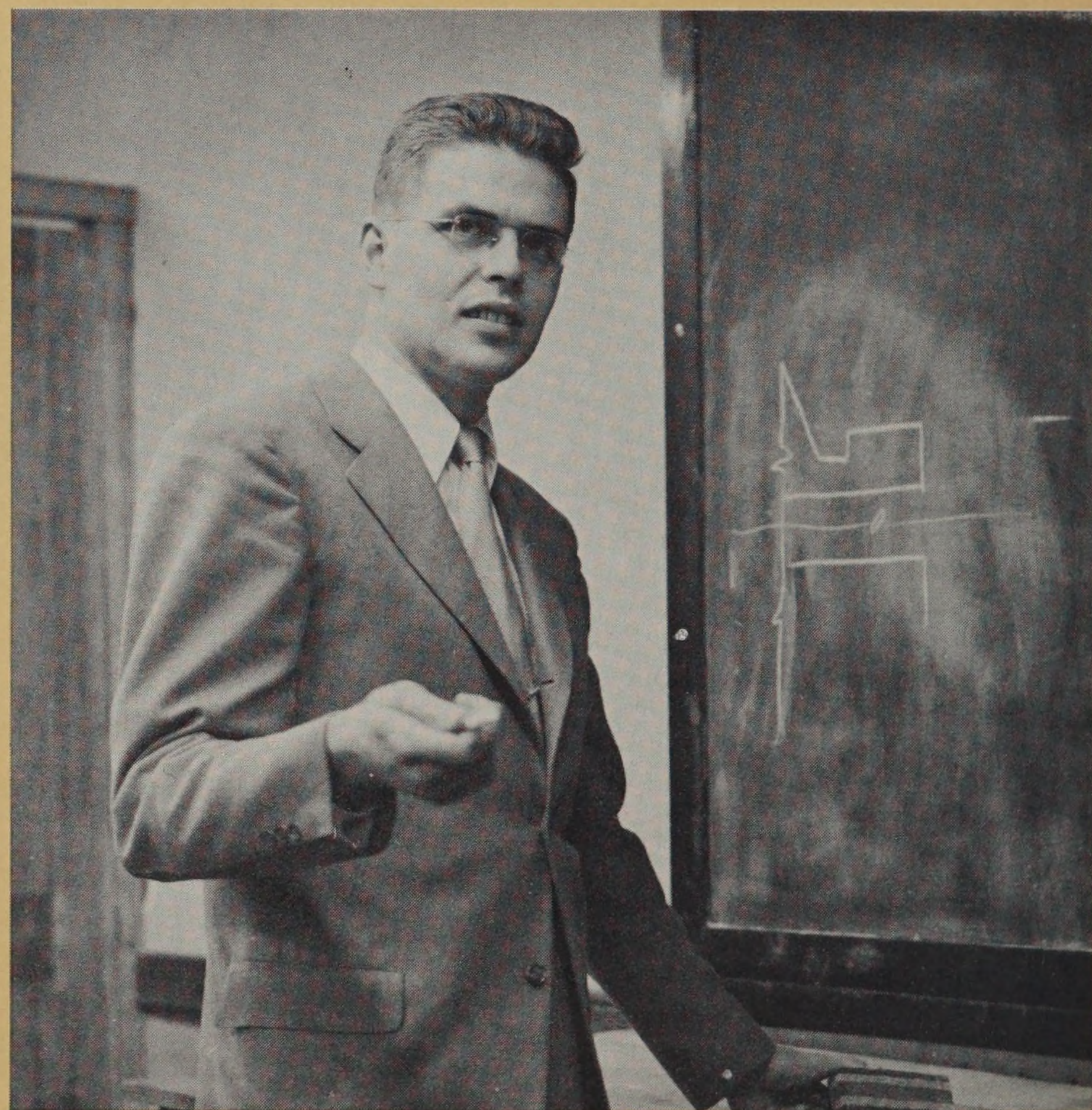


MARCUS THOMPSON JR.
 Harrisville, Rhode Island
Textile Manufacture
 Film Society 3, 4
 Textile Club 2, 3, 4

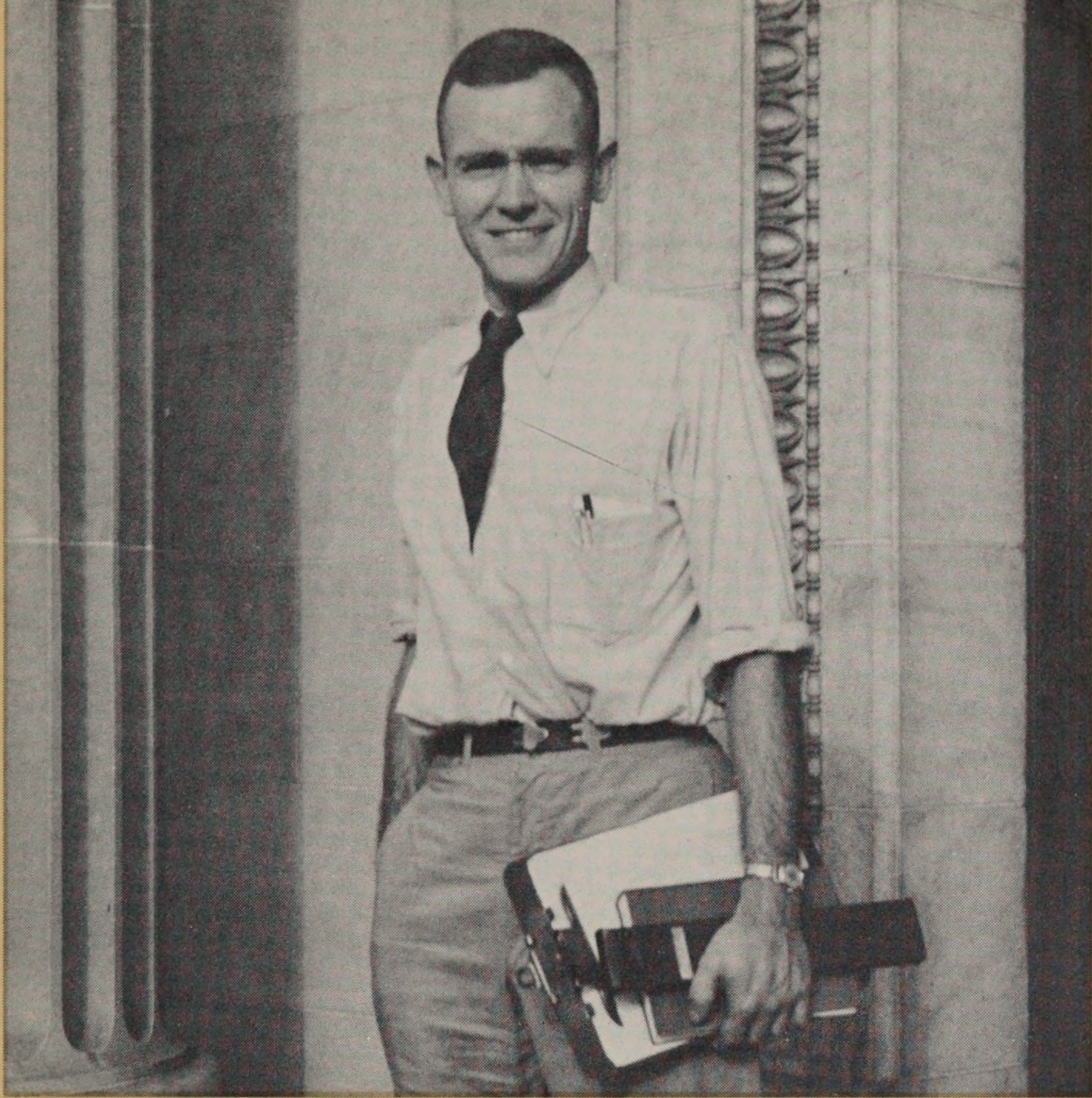


ARTHUR NICHOLAS TITZLER
 Providence, Rhode Island
Machine Design

| | |
|--------------------------------------|-----------------------|
| Portfolio 1952 | President 3 |
| Business Editor | Spectrum 3, 4 |
| Society of Mechanical Design 2, 3, 4 | Business Manager 4 |
| Director 2 | Student Council 3, 4 |
| | Activities Chairman 4 |



JOHN H. WARREN
 Wrentham, Massachusetts
Machine Design
 Society of Mechanical Design 2, 3, 4
 Director 2
 Student Council 3, 4

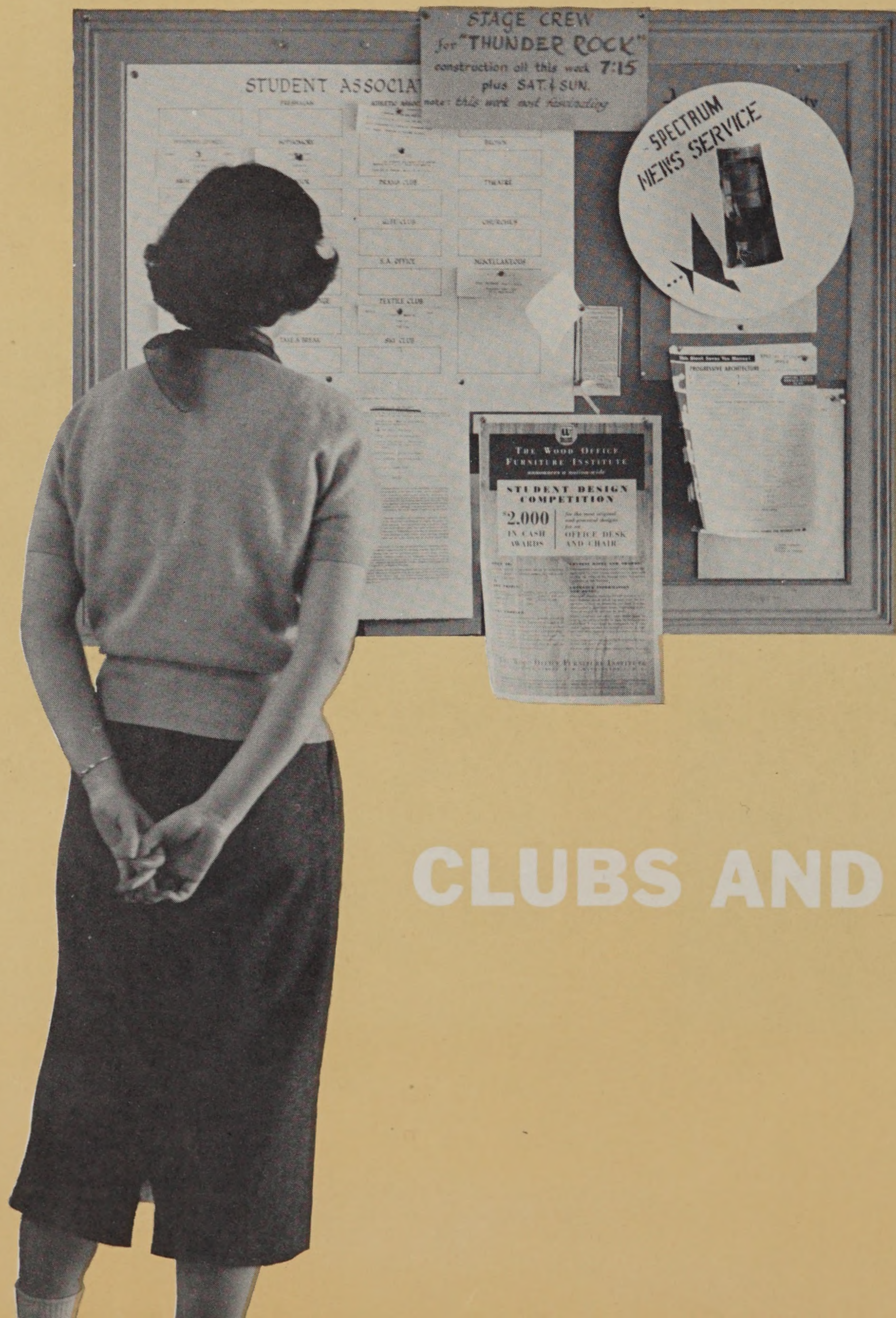


JAMES Y. WHITTIER
Cambridge, Massachusetts
Machine Design

| | |
|-------------------------|-----------------------|
| Camera Club 2, 3, 4 | Society of Mechanical |
| Film Society 3, 4 | Design 2, 3, 4 |
| Manager 3 | Spectrum 3, 4 |
| Portfolio 3, 4 | Business Manager 3 |
| Photography Co-editor 4 | Student Council 4 |
| Ski Club 3 | |



CONSTANT A. WILLIAMS
Newport, Rhode Island
Machine Design
 Society of Mechanical Design 2, 3, 4
 Vice-President 3
 Student Council 3



CLUBS AND ACTIVITIES

THE student council is the student governing body – a perfect cross section of the student body, having representatives from every department, club, and organization in the school. Its main purpose is to sustain and increase school spirit by arranging and promoting social, athletic, and cultural events and assisting in those sponsored by the classes and clubs. The council has the responsibility of apportioning the student association fund, acquainting the incoming class with the life at college and its opportunities, and arranging the Take A Break weekend. It is always ready for any and all suggestions, as it constantly strives to improve every aspect of the student's life.



GERALD F. SMALL, President

JEAN MILTON, Secretary

JOHN H. WARREN, 2nd Vice President

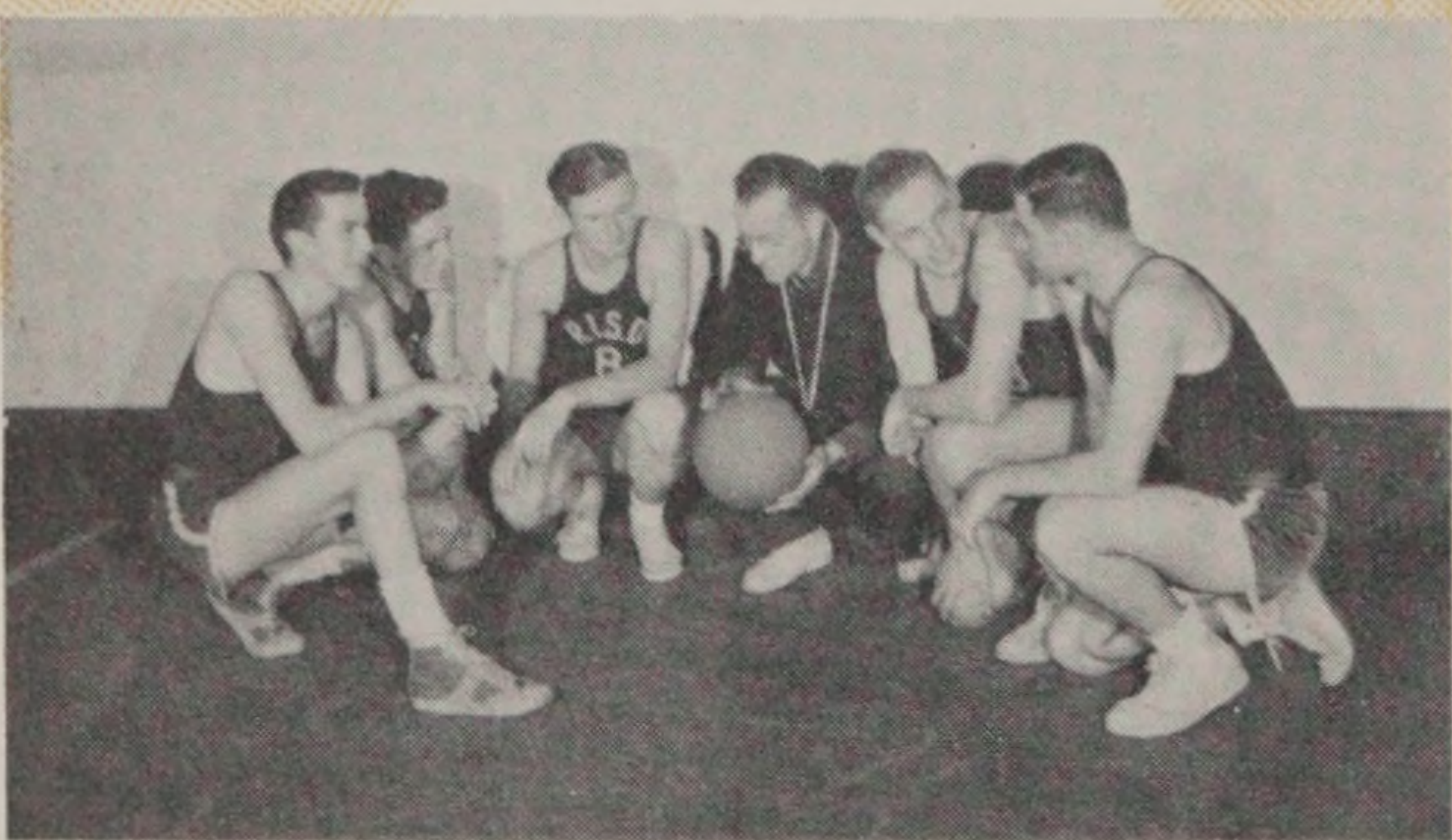
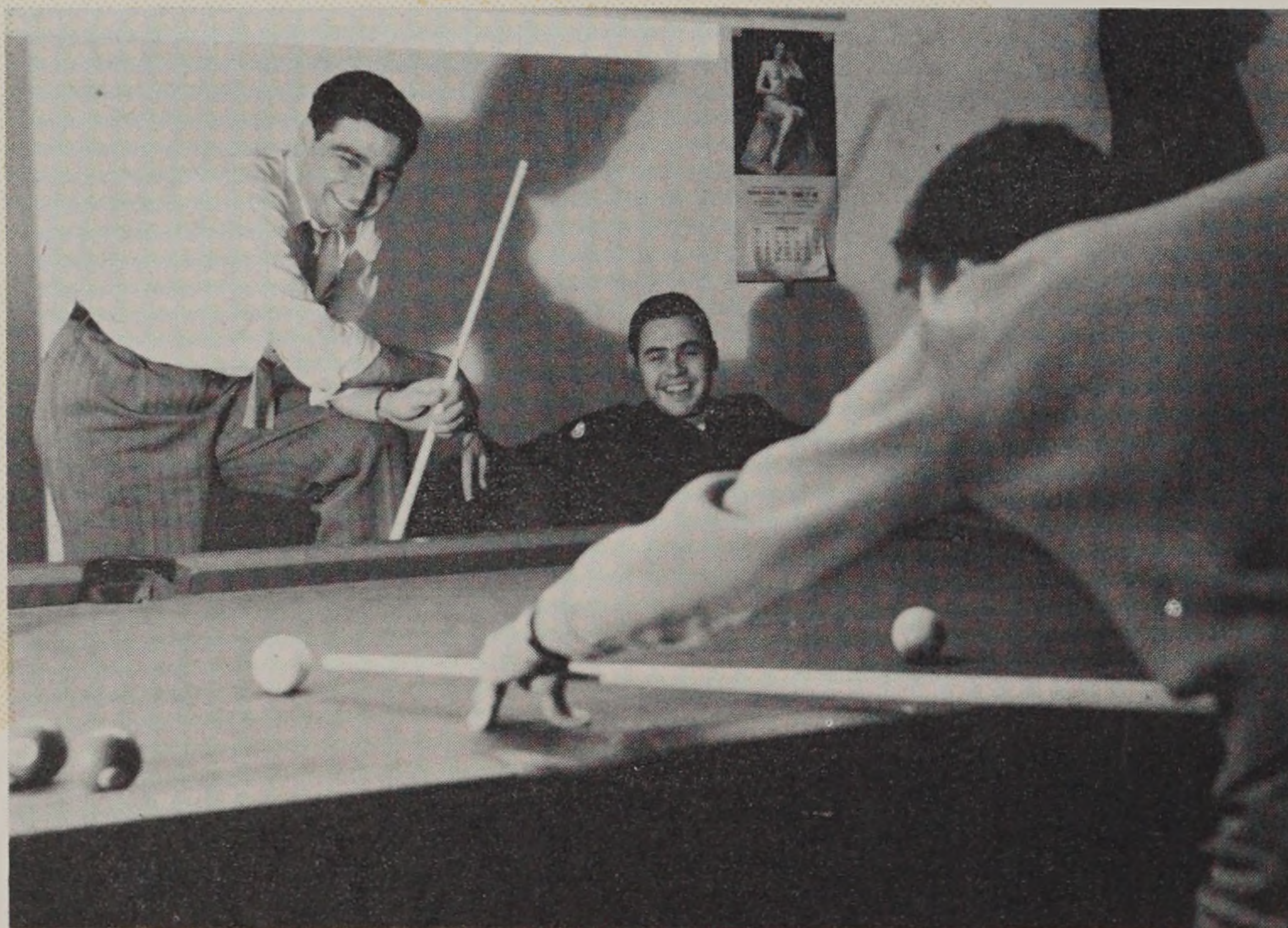
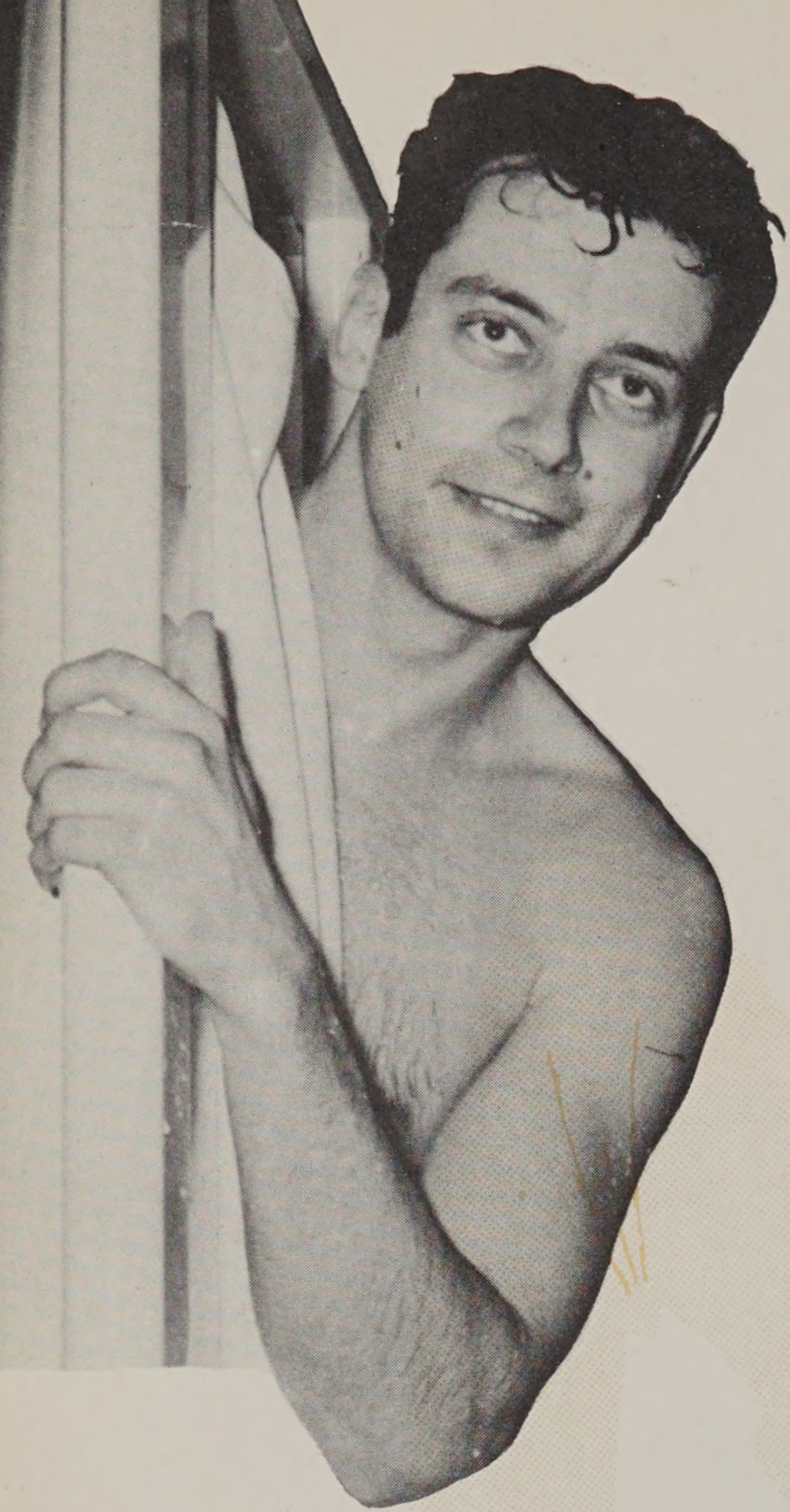
JOHN G. COFFIN, 1st Vice President

ROBERT BARRY, Treasurer

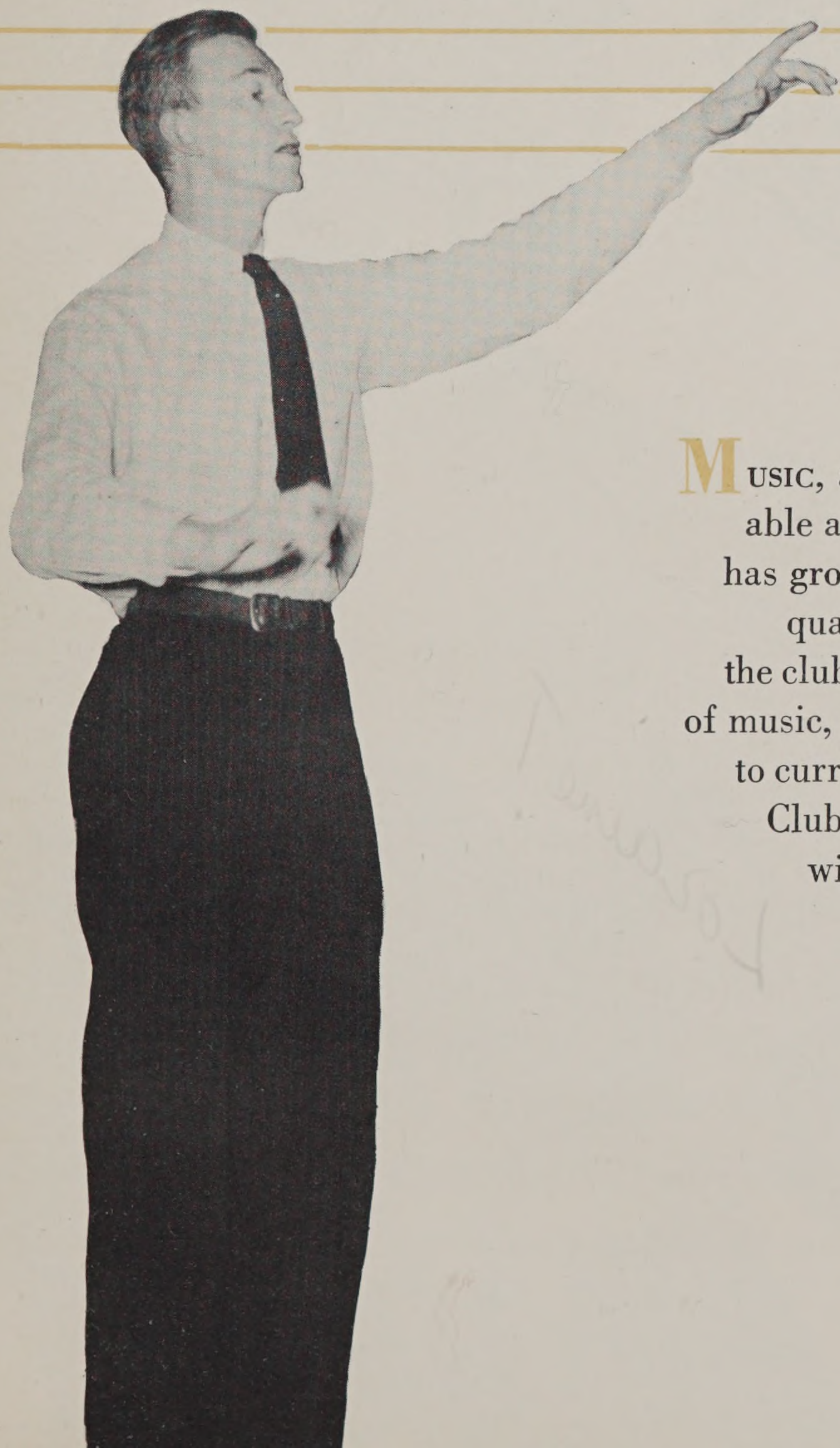
STUDENT COUNCIL

athletic association

EIGHT BALL in the side pocket . . . Who's got the next game?" Familiar phrases heard daily around our School's hub of athletic activity — the pool table. New challengers for the winner, a convenient shower for the vanquished. In the gym, legalized mahem takes place as participants in various sports vie for floor space. Our basketball squad, overlooked by the National Invitation Selection Committee, played creditable ball all season. But in the last analysis, with people who smoke, it was pool, three to one.



glee club



MUSIC, another art form, has taken a firm hold at R.I.S.D. Under the able and inspiring direction of Mr. Hollis E. Grant, the Glee Club has grown to unprecedented proportions both in number and vocal quality. In addition to its annual Christmas and Spring concerts, the club has been heard weekly on radio. Boasting a healthy variety of music, the members revel in a bit of everything from Bach down to current Broadway favorites. Singing for the pure fun of it, the Glee Club has brought the vibrancy of music into closer correlation with design and living.



ski club



ONE of the liveliest groups around school is the Ski Club, whose members thrive in wintertime and feast their eyes on the snow via film during the off-season. Its members are not only avid ski bugs, but many have joined for the fun and social activities promoted by the club. This year's social calendar included "Carnival", which was so successful that many predict it will become an annual event. Of course, the first love of all is for ski trips, this year being the most ideal as RISD headed north for Jackson, Cannon Mt. and a special treat of late Spring skiing at Stowe, Vt.

TAKE A BREAK

AFTER the close of a hectic week of exams, nothing is more welcome than a complete period of relaxation — for example, “Take A Break” — the one weekend in the year when anything goes and everyone does. The festivities for '52 began on Friday night with a formal dinner and dance at the King Philip ballroom in Wrentham where Loraine Tucker was crowned queen of the weekend.

Kessler

Saturday evening, the fourth edition of the “Varicose Varieties” was presented from the stage of the Auditorium to a most receptive audience. The laughter continued at the informal dance at Rhodes Annex. Sunday afternoon the weekend officially drew to a close with Frankie Rao and his sextet giving a fine rendition of old Dixieland jazz. Everyone was sad to see it over, but there was one consolation — “Take A Break '53”.



VARICOSE

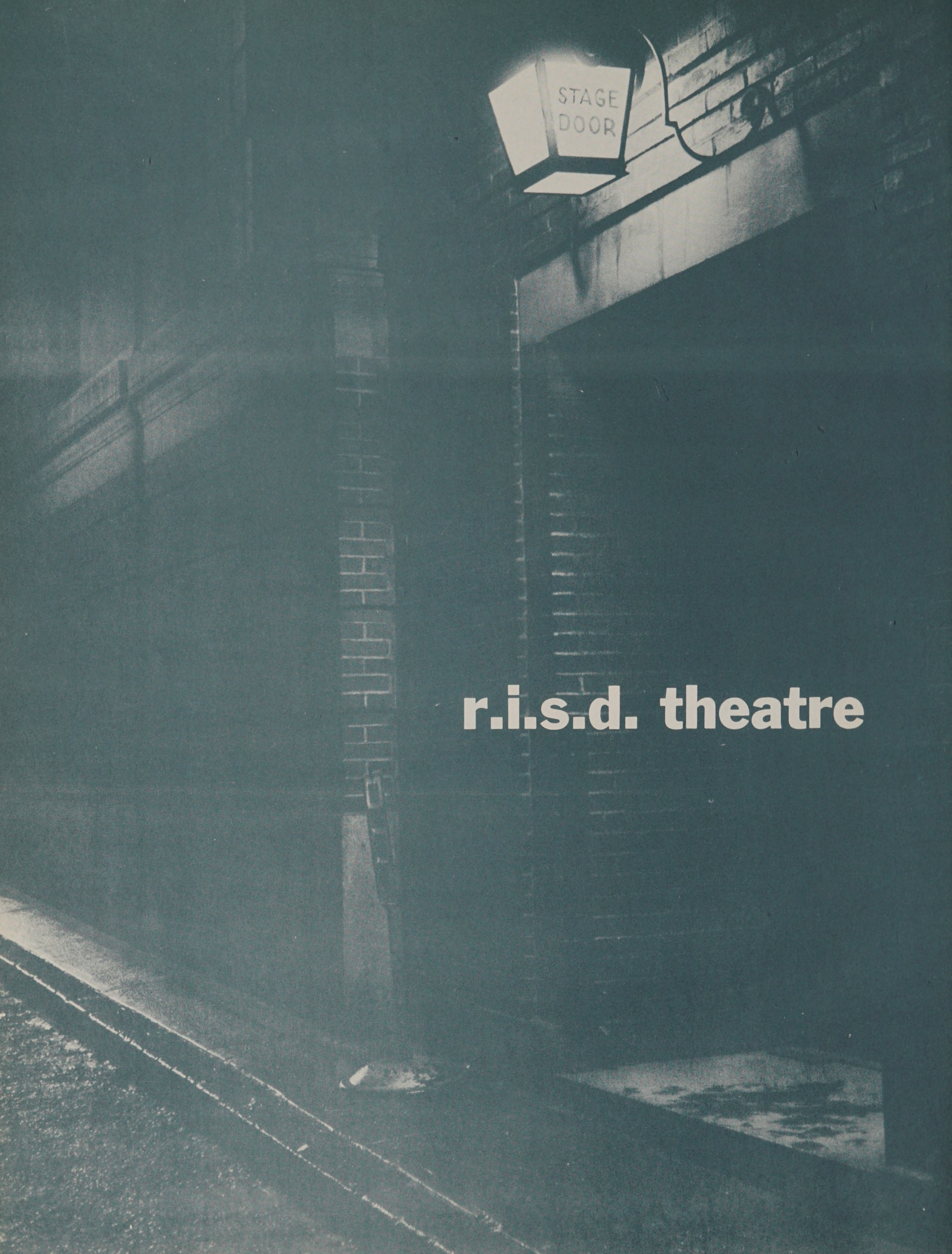


“ANOTHER opening of another show” and the curtain of the Varicose Varieties of 1952 went up to reveal the traditional and colorful display of R.I.S.D. talent. From the attractive opening chorus to the grand finale, the show comprised a series of hilarious acts plus several well-chosen serious numbers. Using the movies as a basic theme, the dorms presented their skits. Prospect was the winner, with “a little indiscretion on the side”. Musical talents came to light with such entertaining selections as the piano-ukulele duo, and the harmonica guitar (and trumpet?) trio . . . not to mention the famous Millstone Brothers Quartet. Jim Hamilton was Master of Ceremonies, and with only minor interruptions he carried the show off beautifully. To Mike Yoffe a hearty round of applause for a well directed performance.



VARIETIES





STAGE
DOOR

r.i.s.d. theatre



THE play's the thing, its production — hard work. Yet, the students find time to present to the public theatrical achievements worthy of high acclaim; the final analysis is one of professional acting, imaginative settings, and creative lighting effects. The group works under the supervision of competent advisers and is guided by a selected undergraduate executive board. All this, combined with an everlasting enthusiasm by the "aspiring", equals the excellence of "Pygmalion" and the artistry of "Thunder Rock".

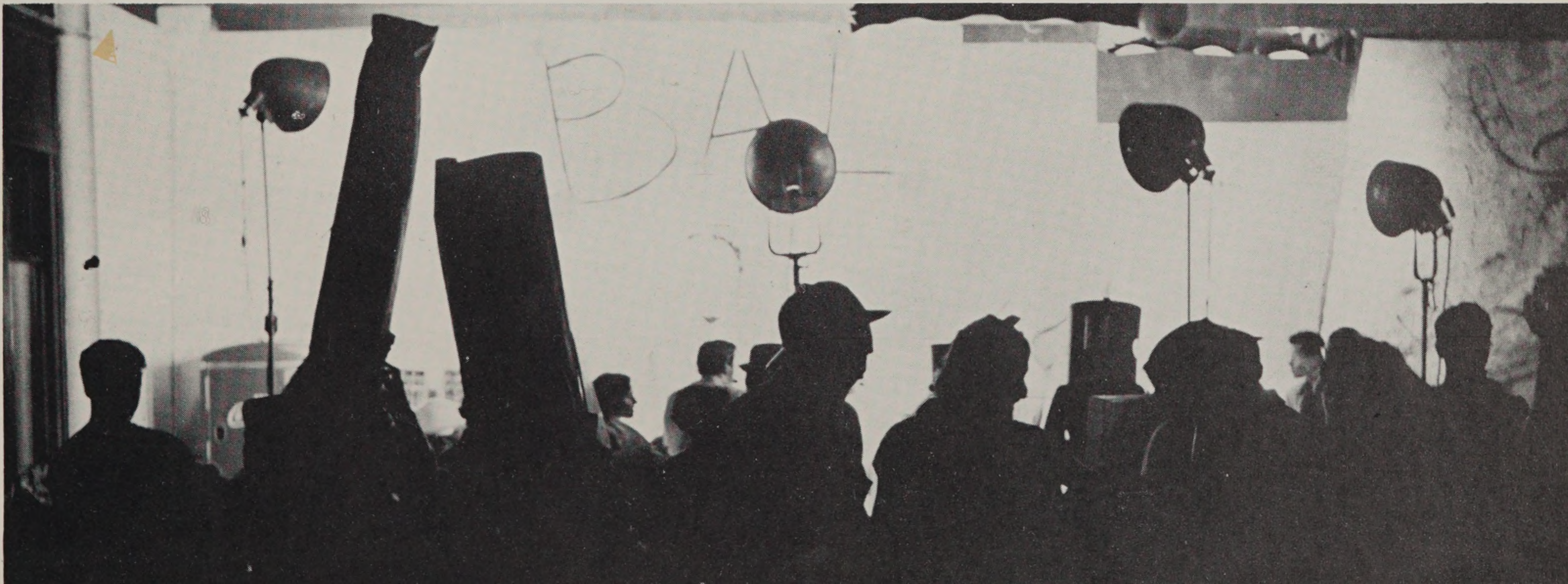
THUNDER
ROCK

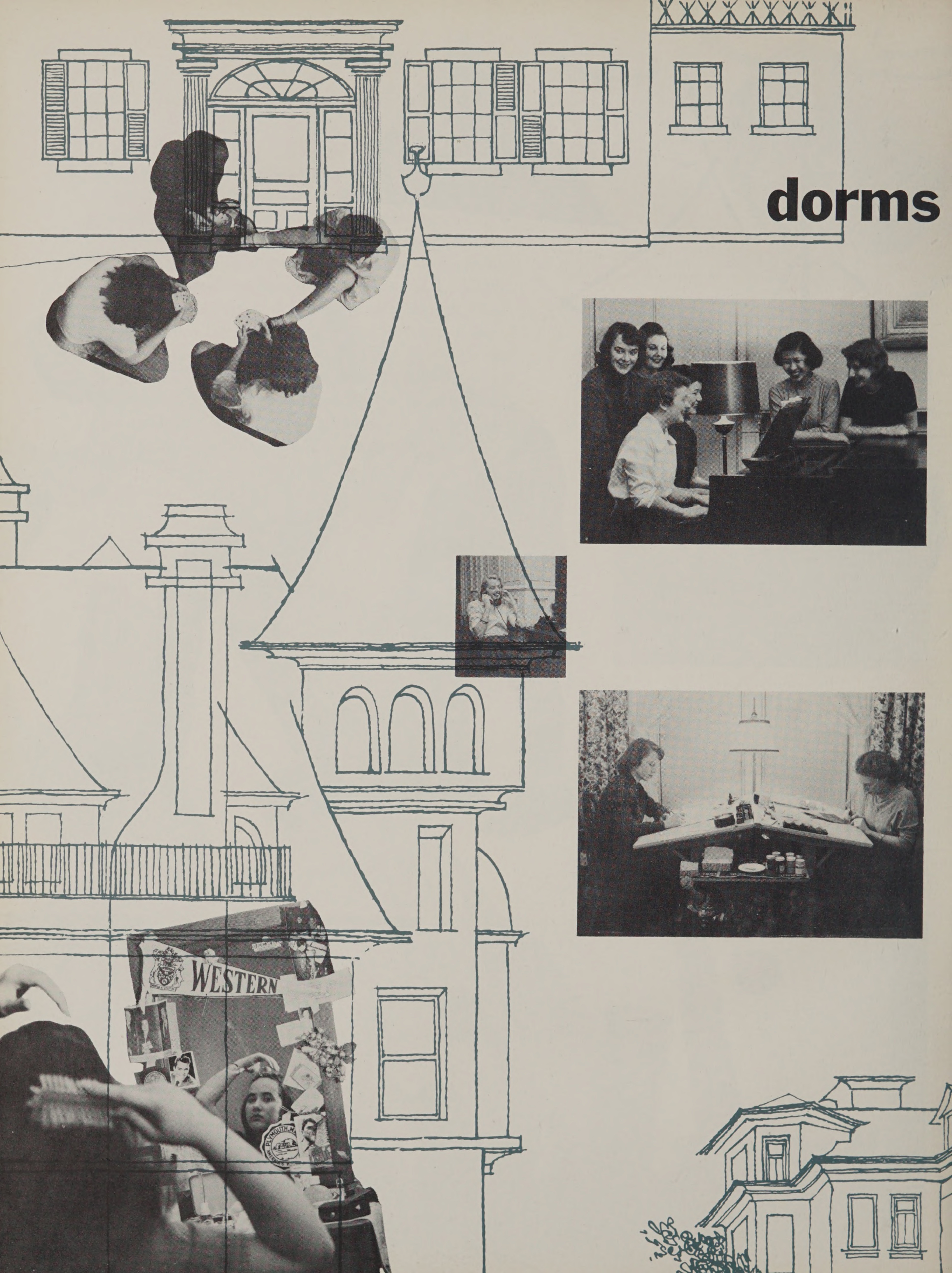
BAL MASQUE

C'EST le p  ys o   les c  nnibales dancent avec cocottes, les po  ts dissent avec l'hommes de Mars, WC's font promenade, lapins dissent, et l'  jects inintim  s tout    coup ses lev  nt avec joie. C'apparait comme le dr  me fantastique, mais vraiment le Bal Masque — le danse o   peuple sont quel'quechose qu'ils ne sont pas. Le Mielles des cotumes a   t   une mobile de New Orleans, "A Street Car Named Desire." Quand Pablo Picasso a venu sur la scene de combattre avec Buck Rogers et ami, Buddy.

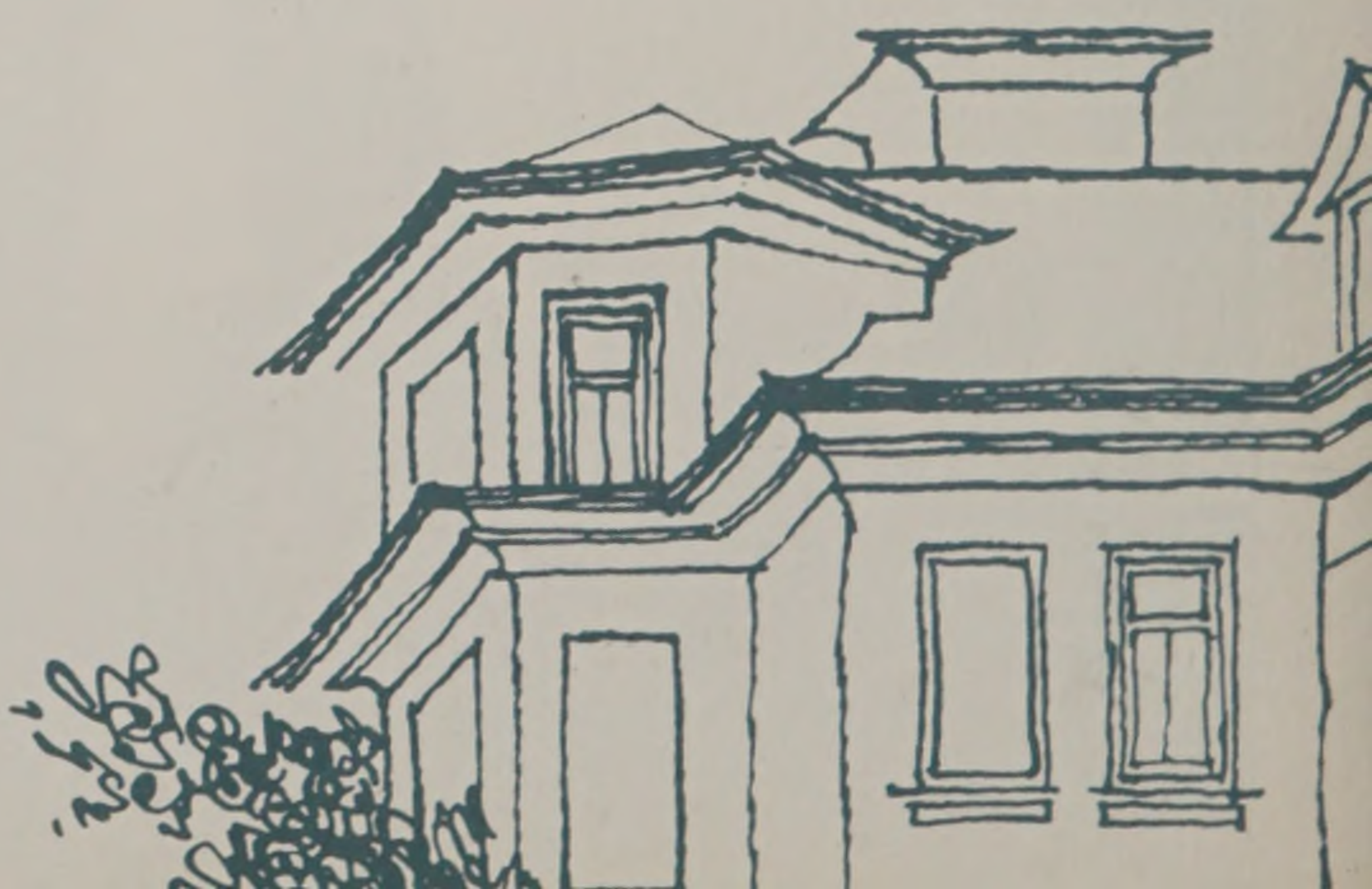
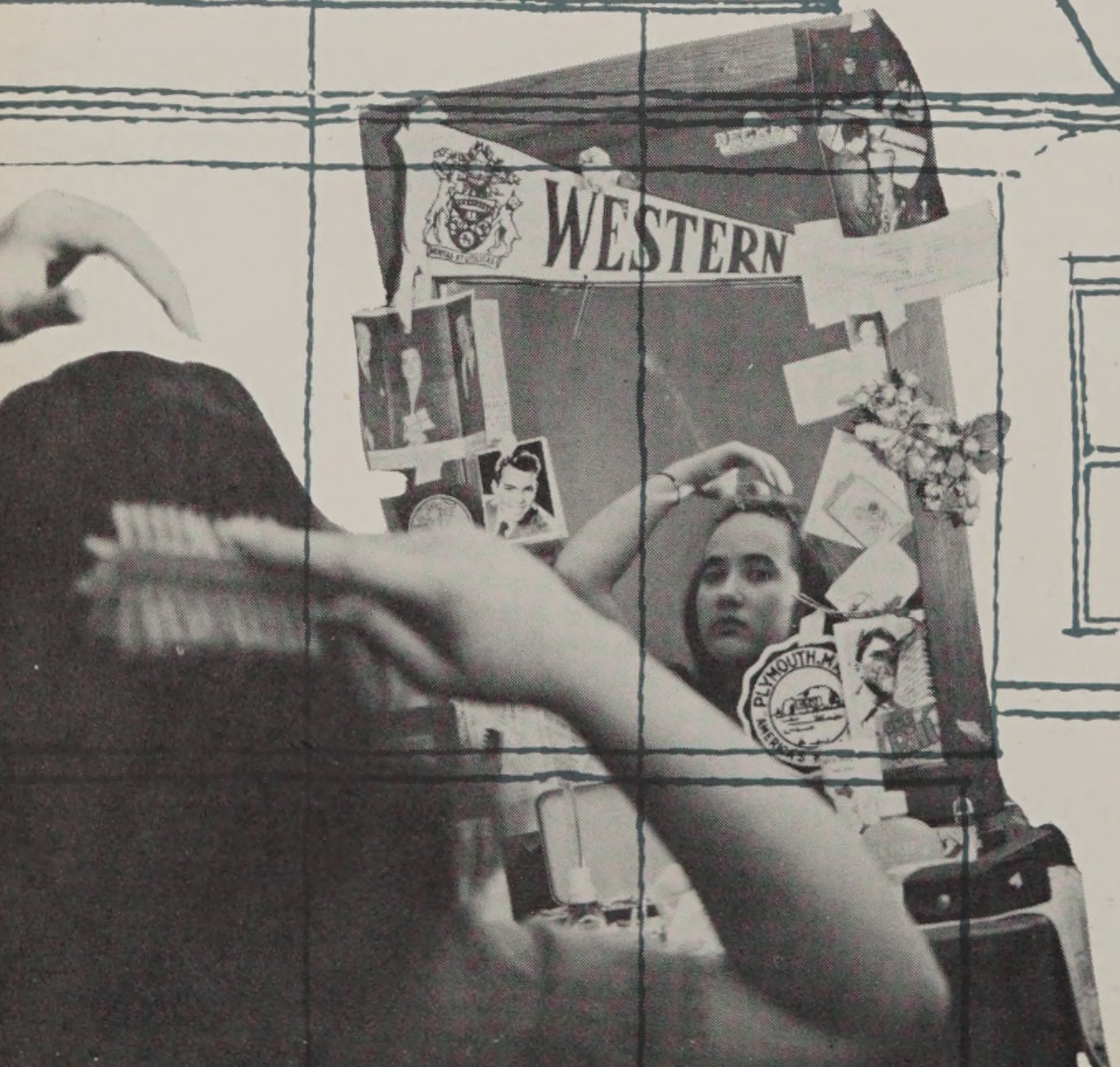
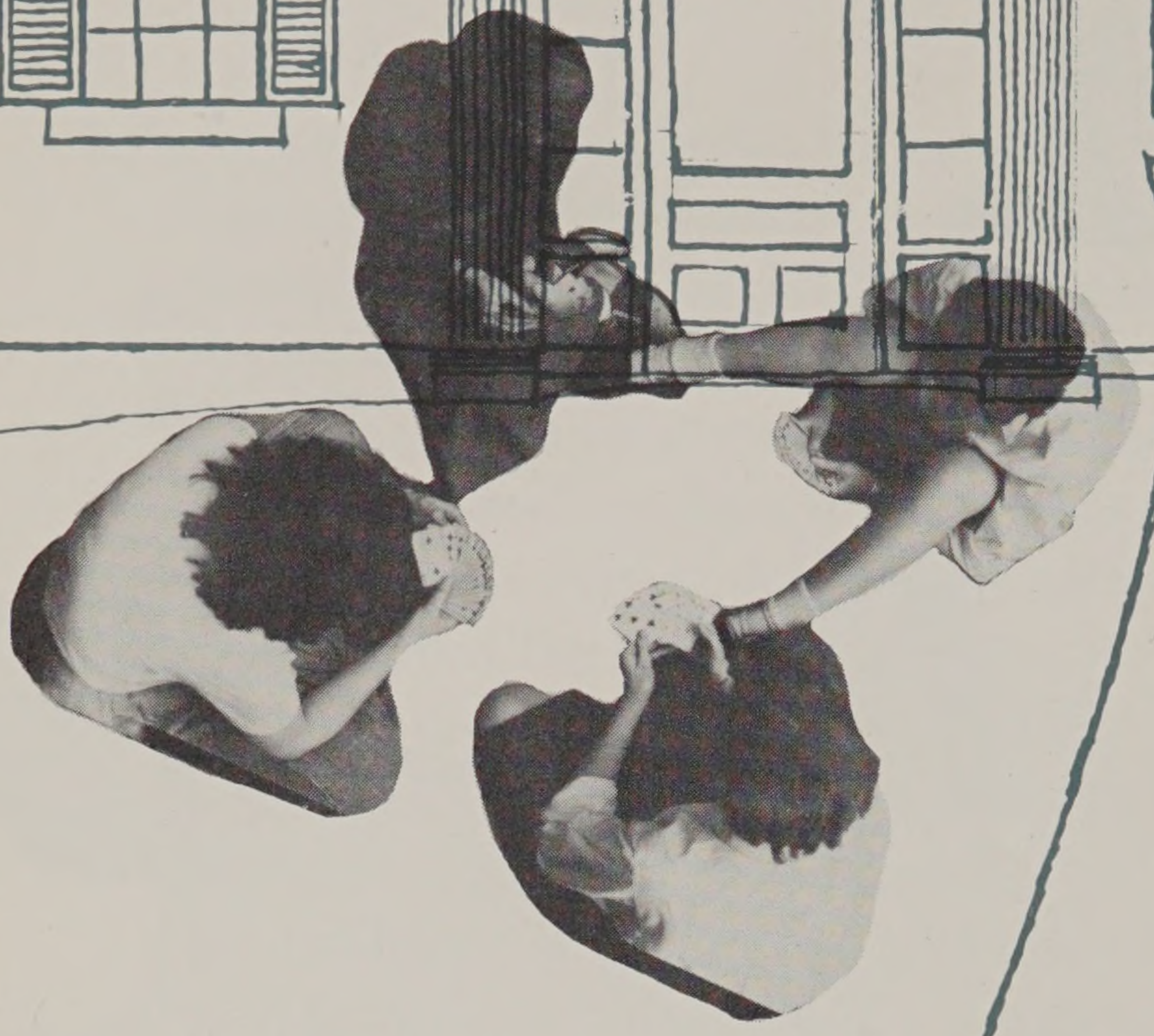
Avec ses murs est d  cor   avec des peintures abstraites et se plafond avec papier de crepe, le "caf  " est transform   dans une mus  e d'arte moderne, et alors le Junior Class est presente le Bal Masque qui a   t   formidable.







dorms





THE dormitory is a scene of ever changing moods — busy and exciting before a big dance, tense and hectic during exam week, lonely and quiet on holidays. It means endless bridge games, the after midnight rehashing of Saturday night dates, the inevitability of demerits and being campused — the discovery that dorm life is a part of college life.



society of mechanical design

THE third year of activities finds the Society of Mechanical Design striving to expand its scope by blending the practical and theoretical aspects of industrial production. Modern production techniques, by means of films and lectures, stimulate and enlighten the individual's concept of the problems he will be confronted with in the world of industry.



textile club

ONE of the more functional clubs in the school, the Textile Club pursues a two-fold purpose of broadening textile knowledge and contributing to R.I.S.D.'s social program.

Students enrolled in Textile Chemistry, Engineering and Design as well as faculty and alumni, have an opportunity through the medium of this club, to expand their interest and knowledge of the textile field in a non-academic fashion.

Lectures films, and other demonstrations are an integral part of the meetings. The most notable contribution to the school's social activities is the annual Sadie Hawkins Dance, which is a "red-letter" day on the calendar.

spectrum

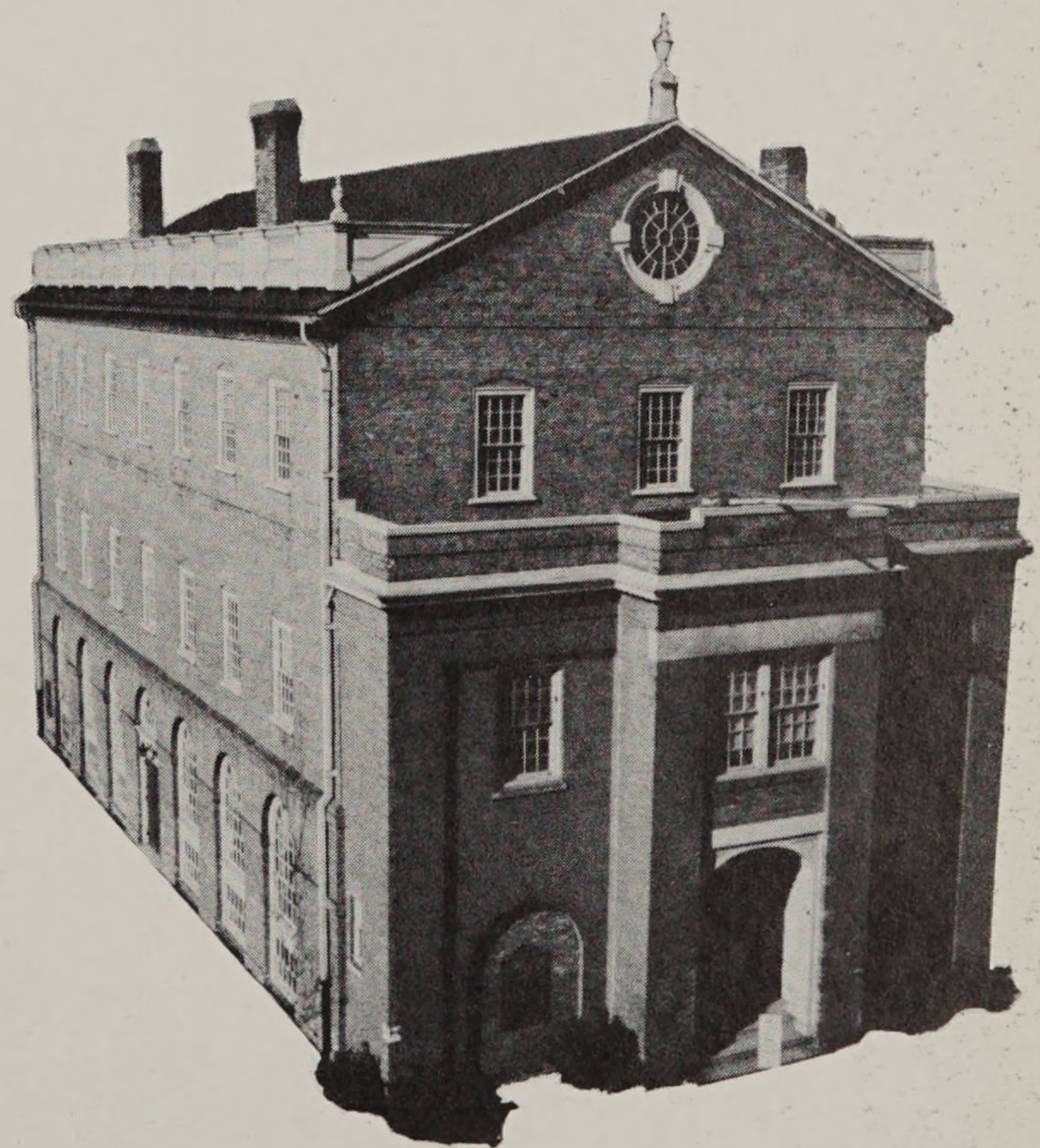


THIS has been the second and most successful year of the Rhode Island School of Design magazine, SPECTRUM. Three issues have been printed this year and four are planned for next, along with many new ideas. SPECTRUM has become the instrument by which to stimulate more unity and spirit within the departments thereby creating a unification of purpose in the School as a whole.

Robert Rafferty
Editor

architectural society

IN the past year the Architectural Society has developed an educational program incorporating monthly field trips, speakers, and films on various structural and design elements. The Society expanded their technical library and in collaboration with the Society of Mechanical Design, established a book fund in memory of Mr. Hurd.



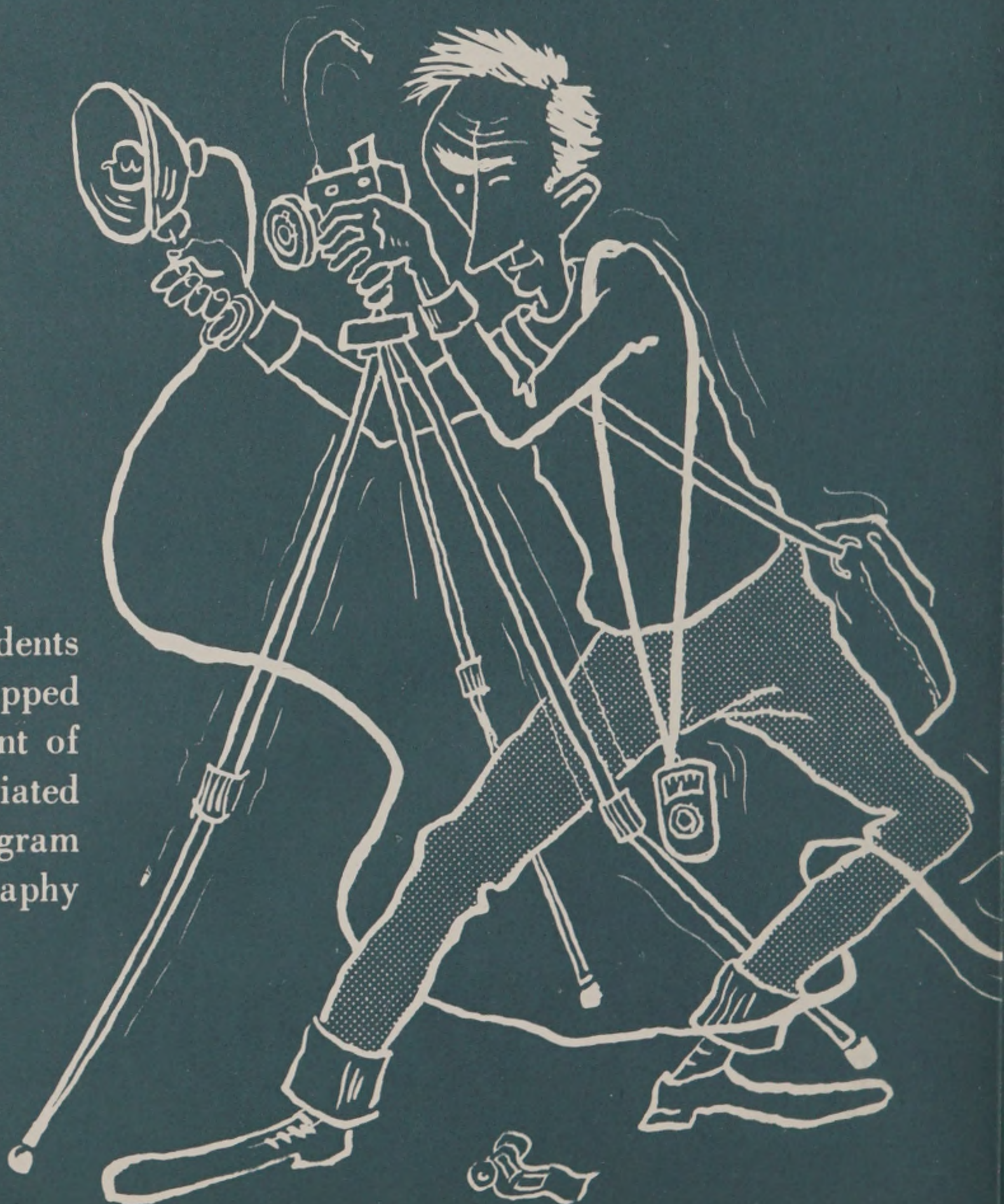


film society

IN its short but eventful history the Film Society has proved to be one of the most popular forms of entertainment at R.I.S.D. Presentations of some of the greatest films in cinematic art mark an ever increasing awareness of the creative possibilities that exist in the world.

camera club

THE purpose of the Camera Club is to serve all students interested in photography. The club maintains a well-equipped darkroom which is available to any student on payment of dues. This past season a series of lectures was initiated on basic darkroom techniques for beginners; also a program of speakers who expounded the importance of photography in their work.





Mrs. John Alford
acting director of the museum



Jeanne B. MacCready
librarian



RHODE ISLAND SCHOOL OF DESIGN ALUMNI ASSOCIATION

Providence 3,  Rhode Island

To the Class of 1952 --

Our desire at all times is to keep you informed about your R.I.S.D. Alumni Association and to acquaint you with what the Association really is, what it stands for, and what its present plans, projects and operational functions are.

Our membership includes 3000 living graduates and former students of the School. The objective of your Association, as stated in its Constitution, shall be to provide and maintain closer relations between you and Rhode Island School of Design; to aid the School in the promotion of education in the fine, applied and industrial arts; to keep you informed on the progress of the School and its needs, and to encourage financially or otherwise any material assistance for advancing the best interests of R.I.S.D.

It is realized that only a small percentage of the people of our nation really know about R.I.S.D. Therefore, the Association through its quarterly publication, ALUMNI BULLETIN, and its chapters, is encouraging an active, growing body of men and women, alert and well informed on School progress and needs, to assist us in an approved and planned public relations program.

Our increase in size and operational functions in recent years together with the subsequent labor and materials costs is a heavy burden for the Association and School to bear. Especially when it is realized that the School continues to underwrite the cost of our Alumni Office, personnel, and the BULLETIN. We, therefore, solicit annual contributions instead of dues from you in order that sufficient income may be available for scholarship aid to worthy students.

Also, in answer to the often repeated question, "What can I do to help Rhode Island School of Design?". We say -- first, by representing the School in your community as the best possible citizen you can be. Second, by placing yourself in a position to know what is going on at R.I.S.D. and being able to answer intelligently questions raised by candidates, parents of candidates, and others interested in your School.

Join your local chapter, keep us informed as to change of address, your work, visit R.I.S.D. as often as you can, come back for "Take-A-Break" and the Annual Reunion in June, and contribute to the Alumni Fund annually, if you can.

The foundation of all future alumni activities rests upon your loyalty and belief in our institution, and we hope we have implanted in your minds and hearts the idea of educational support and a feeling of responsibility toward American education. Good luck!

ACKNOWLEDGMENTS

ads

Jean Milton

photography

*George King, Hector Leonardi, Jane Loring,
Lovell Wood, George Elmgren, Ed Howell,
Phil Darling, Bill Harkins*

art

*Bunnie Byers, George Maver, Dick
Harrington, Patty Owen, Sue Baker, Bob
Black, Walt Lorraine, Ed Rooney, Hector
Leonardi*

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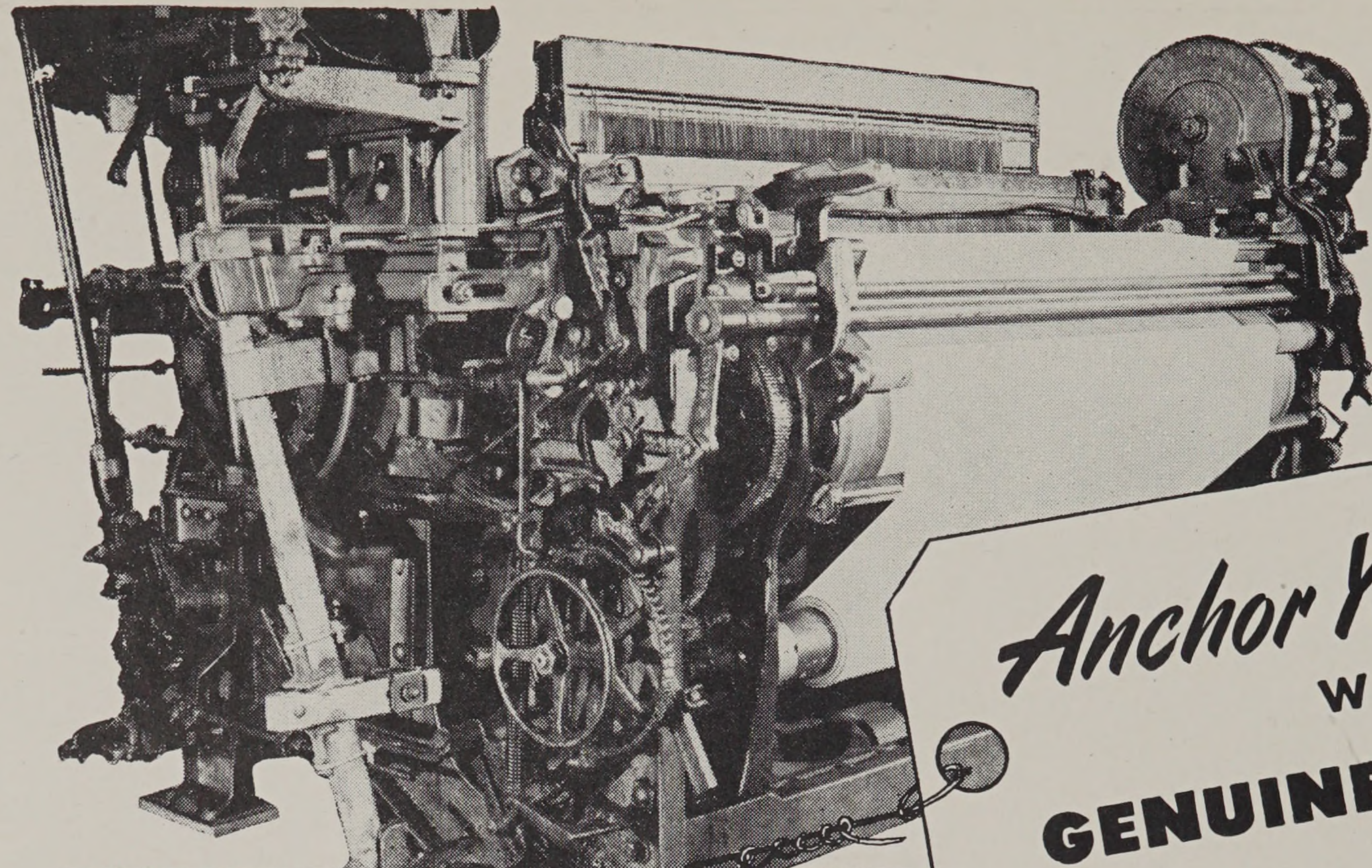
*Sue Baker, Ed Katz, Pat Sloane, Art Titzler,
Betty Abbott, Phoebe Bell, George Lyman,
Ann Greenough, Peggy Sylvia, Fred
McKenna, John McHugh, Bob Rafferty,
Sally Reineman, Herman Starkweather,
John Bischof, Elaine Wilks, Chris Guarino,
Valerie Boldt*

faculty

*Stanley Haste, James Pfeufer, Gordon
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Charles Arnold*

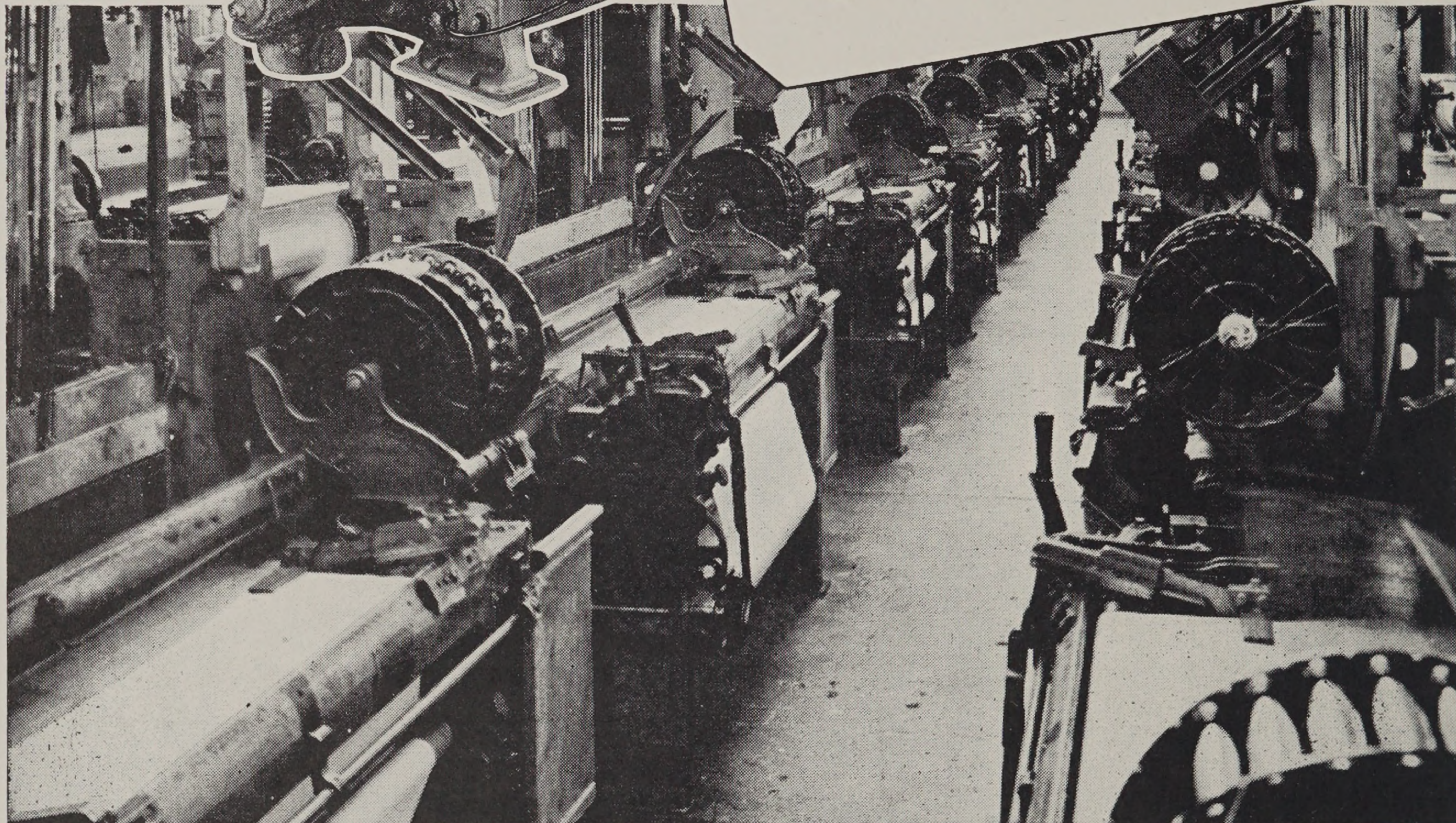
*This book was edited generally and
styled graphically by
JAMES P. SHATTUCK
in fulfillment of his degree project.*





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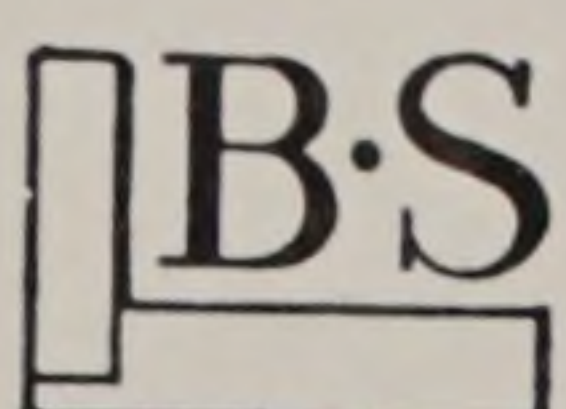
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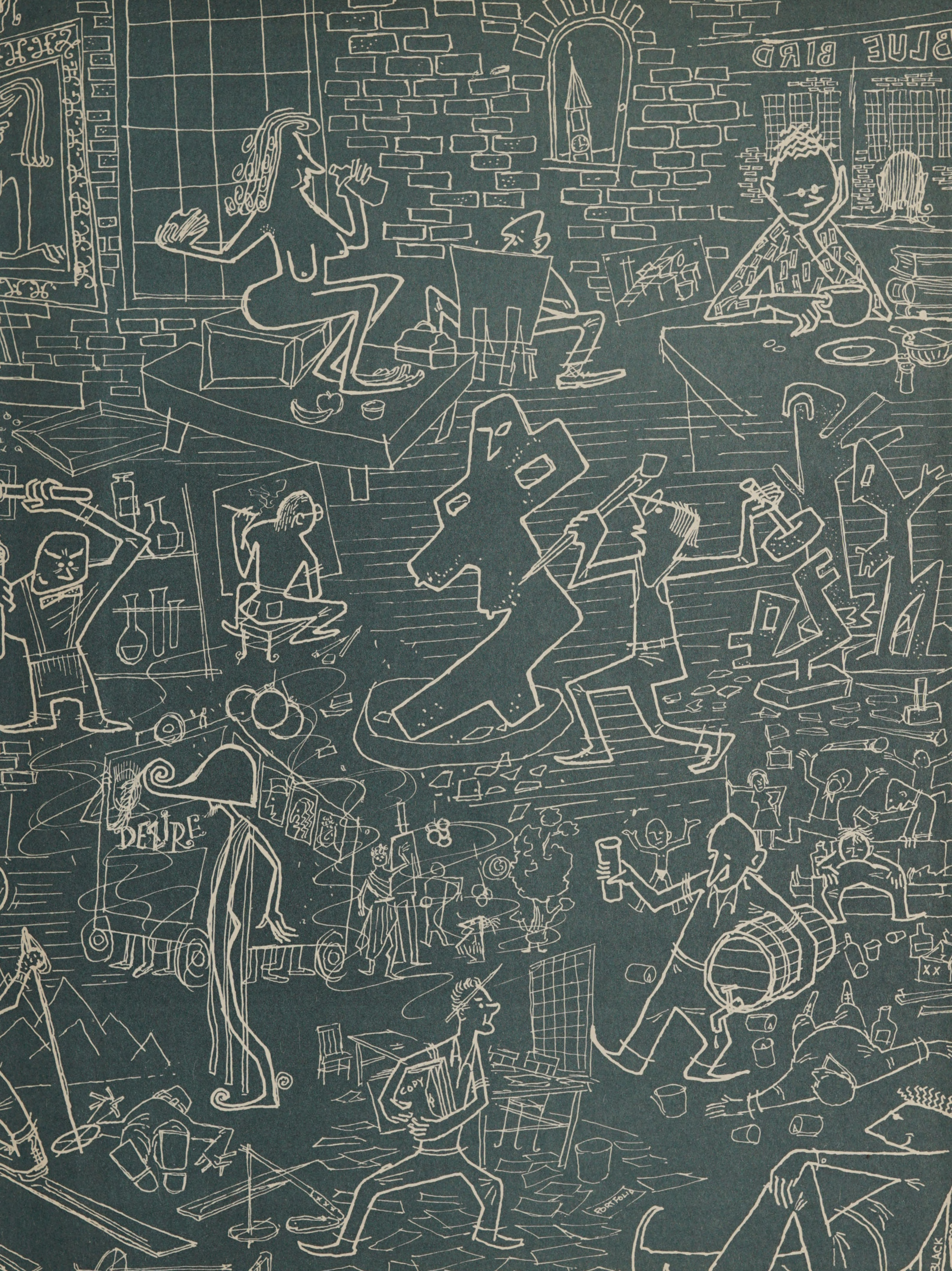
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