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Blockprint March 3, 1958

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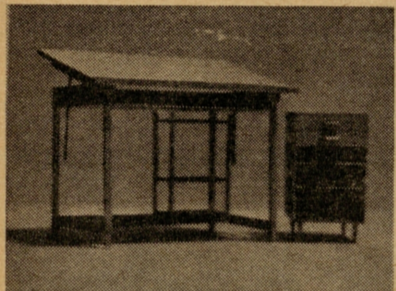
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Students Participate In Design Of New Dormitories

Prizes Awarded For Rooms And Desk Units

The two-and-a-half week problem done by the junior Interior Architecture students of a design for a combination desk-drawing table unit, and layouts for the new dormitory rooms was brought before a jury Monday, February 24. According to Mr. Ernest Kir-



Wood Table Design

wan, instructor, the aid of the Interior Architecture Department was sought by the school administration in order to recruit student ideas on room décors and func-

Apparel Designers Have Annual Crit

The annual crit of garments made by juniors and seniors of Apparel Design since September was held recently in that department.

Every item, whether completed or not, was shown and reviewed by a jury from New York for its cut and general use of fabrics. Selections for showing in the spring fashion show, to be held in May, will be made in late April by this same jury.

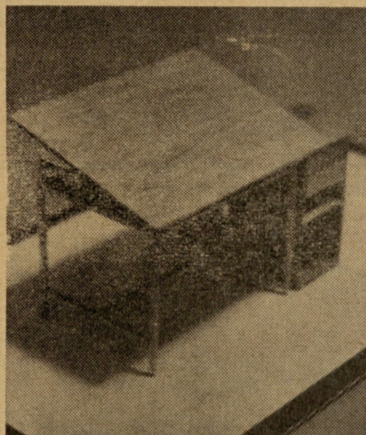
Jury members are Mildred Orick, designer; Madame Eta Hentz, designer; and Mr. Robert Riley, who is in charge of the design laboratory at the Brooklyn Museum.

The Jobs Of The Placement Office

The RISD Placement Office is constantly receiving requests for employees for all kinds of things and from all kinds of people. Some, such as opportunities to be in a chorus line or to do private modeling, are disregarded, while with others the office does its best to find people to fill the vacancies. Some of these are part time positions for relief orderlies in the Rhode Island Hospital, architectural draftsmen, and office workers.

Finding part time employment for students is, however, only the smallest service of the Placement Office. The main objective of the office is to find prospective employers for seniors and to put the senior in contact with the employer. This does not mean that the Placement Office gets the senior his job. The individual must show the employer what qualifications he has and must get the job for himself. For these reasons, Mr. Grudier feels that his office should have a more descriptive name than Placement Office.

He is satisfied with the cooperation the seniors have given his office and hopes that next year's senior class will be as helpful when seeking employment.



photos by HAL ROBINSON
Metal Table Design

tional desk-drawing tables. The students were called upon to decorate, with lighting fixtures and fabrics, the two types of rooms. It is hoped that these projects will act as guides for the future dormitory inhabitants in decorating their rooms. Some of the furnishings would be provided by the school while the student will furnish others.

One of the tables designed will be built by the school. Closer detailed drawings are now being done. Estimates will be made by furniture companies, after which the table of the best quality for the least amount of money will be selected.

For prizes, the school offered \$30 in all. This money was divided among six award winners, due to the closeness of the quality of the designs.

Winners are: 1) room design with large window: Peter Milne and Marge Garrity; room design with smaller window: Andrew Dragat and Sally Nixon; honorable mentions: Linna Kendall and Dennis Crowley; 2) metal drawing table: Linna Kendall; wood drawing table: Sandra Stone; honorable mentions: Sally Nixon, Peter Milne, and Andrew Dragat.

Members of the jury were Messrs. Danforth and Dunn of the dormitory building committee, and Messrs. Simonson, Fulkerson, and Kirwan of the Architecture Department.

Many of the designs for the rooms and desks are now on exhibition along with models of the tables in the lower lobby of the College Building.

Mr. David Strout Named To Administrative Staff

The appointment of David Lombard Strout to the staff of RISD was announced Friday by President John R. Frazier. Mr. Strout will assume the duties of assistant to the president at the beginning of the 1958 academic year in September.

A native of Pittsfield, Massachusetts, Mr. Strout has been director of the Kansas City Art Institute in Kansas City, Missouri, since 1954 and secretary of the National Association of Schools of Design since 1955. He graduated from RISD with the degree of Bachelor of Fine Arts in painting in 1947. Following three years as an instructor in art at Kenyon College, he went to Mexico for two years of further study prior to

Museum To Receive Italian Paintings

Dr. John Maxon has announced that Dr. Guido Leopizzi, vice consul of the Republic of Italy in Providence, will unveil two rare and important Italian paintings on Wednesday, March 5, following the first of the Spring Series of lectures for members of the RISD Corporation.

The paintings, recent gifts to the Museum by Mr. Robert Lehman of the investment firm of Lehman Brothers of New York City, consist of a *Madonna and Child* by the Master of S. Thorpe of Pisa, and a *Madonna of the Annunciation* by Matteo di Giovanni of Sienna. The Museum has no other painting from Pisa, and only one other from Sienna.

Following the unveiling, the pictures will be on permanent display in the Museum. The *Madonna and Child*, which was painted between 1330 and 1350, is the earliest Italian painting owned by the Museum and will hang in the Gothic Gallery. The *Madonna of the Annunciation* dates from the early fifteenth century and will be in the Renaissance Gallery.

Council Approves Proposed Junior Class Activities

Two social events, to be sponsored by the Juniors, were the only items brought to a vote at Student Council Wednesday, February 26.

A picnic will be held at the school farm May 10, from 1:00 to 6:00 p.m., and a Record Hop in Mem Hall on April 11, from 8:00 to 12:00 p.m. This information was included in the Social Committee's report to the Council, and Chairman Ray Loturco proceeded to initiate a discussion centering on the advertising for the latter affair, the Record Hop, a discussion which, in its course, came to bear on any dance that may be proposed in the future.

The question was whether advertising single price tickets was, in effect, advertising the dance as a stag affair. The Council last year ruled against 'stag' advertising as such, a ruling which was renewed at the onset of this academic year. The Council was primarily attempting to differentiate between what was and was not 'stag' advertising. Apparently, having done so to its satisfaction, it

Dr. Burchard To Speak At Opening Dinner Of RISD Development Fund Program

Dr. John Ely Burchard, dean of the School of Humanities and Social Studies at the Massachusetts Institute of Technology, will be the principal speaker at the opening dinner of the general campaign of RISD's "Design for a Decade" development program. The launching of the fund-raising appeal will be held Thursday, March 6 at 6:30 p.m. in Memorial Hall. Several hundred campaign leaders and volunteers will gather to hear progress reports of the funds raised by early starting divisions of the campaign.

Mr. Clarke Simonds, chairman of the special and initial gifts division, reports that special gifts captains and fifty-six workers are seeking special gifts of \$600,000.

The goal of the first phase of the appeal is \$750,000, to be used to increase faculty salaries and to provide funds for the completion

of two dormitories and a dining hall. The total development plan calls for \$5,000,000 for a ten-year program which will include two more dormitories and a lounge building, endowment funds for the Museum, increased scholarship aid, and other needs of the college.

Captains in the special gifts division are: Harold A. Allan, Benjamin L. Cook, Jr., Mrs. Murray S. Danforth, Jr., Mrs. Lynton W. Doolittle, Robert T. Engles, William H. Joslin, Jr., Mrs. William H. Joslin, Jr., Mrs. Peter J. Westervelt, and Morton Smith, all of Providence; Edward S. Brackett, Rehoboth, Mass.; and William J. Gardner, Jr., East Providence.

Dean Burchard, whose address will climax the program at the opening event, is known not only as an educational and cultural leader but also as an authority on housing and architecture.

A native of Marshall, Minn., Dr. Burchard was educated at the University of Minnesota and at MIT, where he was graduated in 1923. He received a master's degree in science there in 1925, and in recent years has received honorary doctorates from Union College and the University of Michigan.

During World War II, Dr. Burchard served on several government science boards concerned with war production. President Truman awarded him the Medal for Merit, the nation's highest civilian award, in 1948.

Dean of the MIT School of Humanities and Social Studies since 1950, Dr. Burchard is the author of several books and articles on science, education, and architecture. He is a member of the visiting committee of the Harvard University Graduate School of Design and has lectured widely in this country and abroad, and is a member of a number of professional organizations.

RISD Sailors To Plan Record Hop

Plans are well underway for one of the "different" dances of the season. This is being sponsored by the RISD Sailing Association and will be a Record Hop. It is scheduled for Friday, March 21, 8:00 p.m. to 12:00 p.m. in Memorial Hall.

The informal dance will have a nautical theme and, according to Carole Stein, decorations chairman, rock n' roll records will be relatively few.

Bob LaChance, who is now Advertising Director at WPRO and who was a disc jockey on WHIM, will act as master of ceremonies. Mr. LaChance also sings with Tony Abbott's orchestra which played at both TAB dances last year.

Dance committee chairmen are: entertainment, Nick Monsarrat; publicity, Nancy Simms; decorations, Carole Stein; refreshments, Helga Jorgensen; tickets, Jim Upham.

Tickets, at \$1.25 per couple and \$1.00 single, will be available at the door only.

SPECTRUM

Available Soon

SPECTRUM Magazine is now being printed and will be available to the students sometime during the latter part of this week or early the following week.

This publication is available to all RISD students. It will be given out in the Benefit Street lobby of the College Building upon presentation of the Student Association Card.

The second publication of SPECTRUM will come out in the latter part of May.

his appointment to the Kansas City school.

Mr. Strout was a Naval Air Force pilot and saw action in the European Theater during the last world war. He is married to Marjorie Morse of Long Beach, California and Newport, R. I., who also graduated from RISD. They have two children.

As assistant to the president, Mr. Strout will take over many of the administrative details involved in the college's current development program "Design for a Decade," as well as some of the burdens which have fallen to the president's office since the School of Design became an accredited college in 1949.

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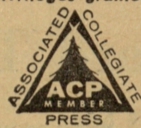
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Student Council Defines Status Of RISD Band

We sat in on Student Council this past Wednesday and by and large, were favorably impressed.

Although the Council has had many a calling-down in the past, we could find little fault with its most recent proceedings.

Especially notable was the report of a special committee appointed to define the status of the so-called RISD Band. Controversy over the latter was aroused when in January, the Council authorized the group to ask for a fee of \$80 for performances at school affairs.

For those who need a little background on the subject, the band has to date, been operating as an outside organization under the jurisdiction of the Council's Social Committee. The January motion concerning fees was thus invalid since the group is not even an agency of the Council.

If the band were to maintain its present 'outside' position, certain questions such as disbursement of band funds, use of the school's name, ownership of music and equipment and use of Mem Hall for rehearsals, would have to be answered. The problem is further compounded by the fact that a majority of the band's members do not even attend RISD. This latter fact in itself, prevents the band as such, from becoming a Student Council Agency whereby the aforementioned problems (funds, equipment, etc.) would be resolved. The Council Constitution explicitly states that "any club, society, association, made up of members of the Rhode Island School of Design Student Association and whose purpose it shall be to conduct social, cultural, athletic or religious activities on behalf of the Rhode Island School of Design, shall be referred to as a Student Council Agency."

The special committee set themselves to the task at hand and reiterated in a comprehensive five-page report, the various aspects of the problem and came up with what appears to be a fairly practical long-range solution.

The committee recommended that a RISD 'Music Club' be established on the initiative of interested students. This organization would promote music in numerous forms and eventually 'feed' the band with RISD talent. As for the present, the band would be incorporated as part of said club and only non-RISD performers would be paid for their services as "there are many other members of the student body deserving of monetary reimbursement for their efforts on behalf of the school and the students. As of now there are no profit-making groups in the RISD Student Association except those students regularly employed by the school."

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The Thirteenth Floor

by GARD BROWN

It impresses me a good hunk of time is being spent by a healthy number of students on the battered topic of RISD Politics or "Who's going to be the head of this-or-that, and why don't 'they' get someone else?" Generally speaking, this is about par for the course anywhere—with this exception. Here it seems no one is thoroughly content with anything that's accomplished, INCLUDING the Big Boys and Girls. The top mutters no one below helps, while the bottom counters that there ain't no leadership about nohow. And for my two cents—I wonder if all this isn't just so much gab?

If, in the course of school affairs, some willing worker accepts a community responsibility, be it Class President, Chairman of a Committee, Director of a school show or lead in a school play, sure

as clockwork, no matter who it may be, it never seems to be the Right Person, which sends a happy band of dissenters into the streets armed with sneers, leers, wounded egos, all manifesting the furious desire to crack via BLOCKPRINT, or a fancy coup d'état crusade à la Bluebird style. And you know, from this vantage point, that really isn't nice and polite-like.

If the politics of RISD rest within the paining hands of a few hapless souls, then it can't be anyone's darn fault but our own—yours and mine. It's certainly not their fault they do as they please. Bluntly, what else could they do? And should the question be raised "Who put Dull Danny at the head of this joy-ride anyway?" perhaps we ought to start finding out who put whom where, when, and why.

RISD is one spot on earth filled to the proverbial bursting with talent—all kinds and shapes—and it sort of seems the gimoko who feels "Pew, what a lousy bloody job that was, I could have done better myself!" jolly well ought to hop with it and do something for a couple of nifty fine reasons. First, to find out if he can, and second, because he probably could! Which, incidentally, is exactly what RISD leadership needs.

But, be calmed and assured, there's no crusading or moralizing here. Rather, it impresses me a few people are knocking themselves out while the rest of us, with clubs in hand, mingle outside aching to do the same thing to them. All of which adds up nicely to nothing—if you can't read the writing on the wall. Or, at least, so it seems from the thirteenth floor.

Ballet Film Shown Here

by MARGARET LIPPMANN

If you like ballet, and perhaps even if you don't, the film of the Bolshoi Ballet is an experience you must not deny yourself. The Hope Theatre will be showing it for three days, starting on Sunday, March 2. I was fortunate enough to be able to see a preview of it last Wednesday.

When the first sequence came on the screen, my immediate reaction was, how am I ever going to be able to describe this for BLOCKPRINT?

It was more than just a couple of hours at the ballet. The camera brings you much closer to the performers than you will ever get at a live performance, and absolutely nothing is lost by this. On the contrary, many emotions are brought into much greater play, that one should miss otherwise, particularly choice little bits of humor.

Of course, the dancing was superb... and the color of the film was beautiful. But the thing that struck me even more, was the richness and lavishness of the costumes.

One thing I was particularly enthusiastic about was the *Walpurgisnacht* from *Faust*... the gyrating and dancing of the crowd of satyrs and sylphs. Here again the costumes were outstanding, complete to the horns of the satyrs.

The program for the first half was a varied affair that presented one after another of delightful sights and sounds to the spectator. The second half was a performance

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Views In Review

by A. PETER HOLLIS

A Farewell to Arms, starring Rock Hudson, Jennifer Jones, Vittorio de Sica, produced by David O. Selznick for 20th Century-Fox. At the RKO Albee.

At the box office she said, "You have not given me enough. The prices have changed and what you have given me will not be enough."

"It is all right," I said. "I will give you another dollar and you can give me the change and it will be all right again, as it was before."

"Yes," she said. "That will be good."

The theatre that night was dark. I went into the dark theatre and sat on one of the seats. I watched the picture. Jennifer Jones looked too old for Katherine Barkley. Rock Hudson looked too young for Lieutenant Henry. The picture was badly directed. I felt as though I were peeking through a key-hole at something which it was not right for me to see. It was all very uncomfortable. It was all very long. "It is too bad," I thought. "Hemingway has written a very good book, and they have ruined it. It is not a picture which does the book justice. It is too bad." I got up and started to leave. I opened the door and I could see that it was raining outside, and that there was a mist.

"Did you not like the picture?" a man said. He was a taxi driver. "No," I said. "It is supposed to be adult but it is only dirty. Jennifer Jones took too long to die. I was bored because she took too long to die."

"I am sorry," he said. "I know that there is nothing to say. I cannot tell you—"

"No," I said. "There is nothing to say."

"Goodnight," he said. "I cannot take you home?"

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From The Bookshelves

by A. PETER HOLLIS

The Subterraneans by Jack Kerouac. 111pp. Grove Press Inc., New York, 1958. \$1.45.

Jack Kerouac has described this generation as "a generation of crazy illuminated hipsters suddenly rising and roaming America, serious, curious, bumming and hitchhiking everywhere, ragged, beatific, beautiful and ugly in a graceful new way... beat, meaning down and out but full of intense conviction." *The Subterraneans* is Mr. Kerouac's second novel chronicling and celebrating the advent and growth of the "beat generation," which in the final analysis seems to mean a group of San Franciscan Bohemians led by Mr. Kerouac and a controversial poet named Kenneth Rexroth. What the significance of

the "beat generation" will be eventually is hard to say; at this point the whole matter seems to take the form of a cult rather than a movement, but Kerouac and Rexroth have managed to give their philosophy a good deal of loud publicity, and judging from *The Subterraneans*, "the beat generation" will have a great deal of appeal for malcontents if for no one else.

The Subterraneans is in essence a love story: an attempt to put down every miserable detail about an affair between Leo Percepied, a novelist of sorts, and Mardou Fox, the bastard daughter of a Negro woman and an itinerant half-breed Cheyenne. The novel is set, naturally, in San Francisco, amongst "the subterraneans," a group of sub-species intellectuals described by the author as "hip without being slick, intelligent without being corny, intellectual as hell... without being pretentious... they are very quiet, very Christlike." This is the author's description; the reader may, and very likely will, come to other conclusions. It is not so much that this group (which one must suppose is typical of "the beat generation") violates all the laws of morality, as the manner in which they do it. Both Mr. Kerouac and his characters seem bent on picking the sewers of human experience clean to the last rank particle, and while they glorify life, their glories are confined to the muck of their own creation.

Probably the outstanding feature of *The Subterraneans* is the author's technique, which appears to be a continuation of that used in his earlier novel *On The Road*. Mr. Kerouac, in an attempt to reproduce the experiences enjoyed by Percepied, has disregarded syntax almost completely. At times

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From The Ground Up

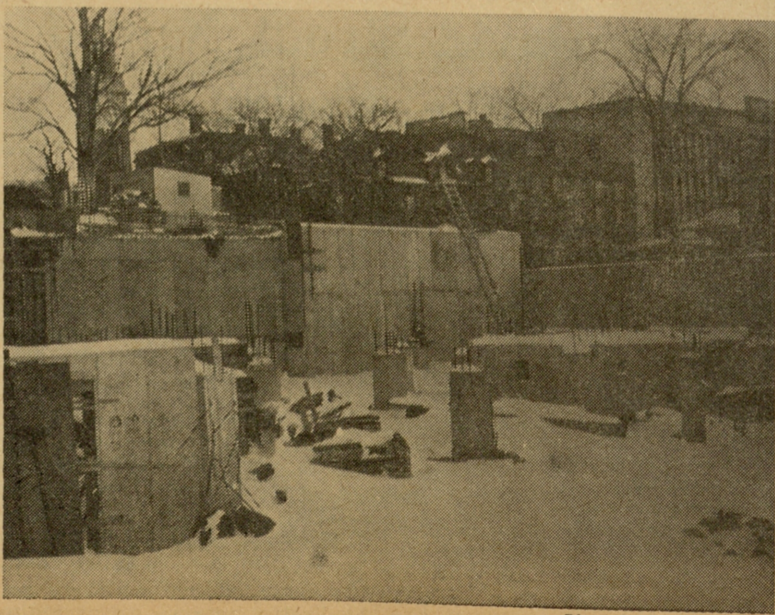


Photo by RALPH CROSBY

More foundations for the new dorms

Ho Exhibits Work In Boston Gallery

Mr. Garabed der Hohannesian is exhibiting his recent work in Boston this week. The exhibit is open to the public at 172 Newbury Street in Weybosset Square, between 9:30 a.m. and 6:00 p.m. daily, Monday through Saturday. The show will continue until March 19, after which it will circulate among the major museums and libraries within the New England area.

The Freshman Foundation instructor is exhibiting approximately forty canvases and renderings which express his versatile ability to capture unusual form relationships. Having traveled a great deal throughout the United States our commuter from Newton, Mass. has recorded many inspiring sights.

He especially remembers his "Positive Reaction to the Golden Gate Bridge" in San Francisco, one among other interpretations on exhibition.

He has exhibited regularly since his career was established, at the Gugenheim Sullivan show in 1940.

Views In Review

(Continued from Page 2)

"No, thank you."

"I am sorry," he said. "I would like to take you in the taxi."

"I do not want to talk about it," I said.

He went back into the theatre. After a while I went out and left the theatre and walked back to my apartment in the rain.

Fine Arts Society

The Stranger Left No Card and *Topaz* presented by the Fine Arts Society at the RISD Auditorium Tuesday evening, February 25.

There is very little to be said for or about these two films. They were similar in that both started well and gradually deteriorated. *The Stranger Left No Card* showed promise as an exceedingly charming character sketch, but ended rather cleverly, one must admit, as an Alfred Hitchcock type murder story. *Topaz*, starring Fernandel, exhibited an extremely funny ten minutes of classroom high-jinks and rapidly became boring. The trouble seems to have been that *Topaz* is a short subject, and *Topaz* a long film. To be kind, one might suppose that the film lost something in translation.

Bookshelves

(Continued from Page 2)

this style has beauty and even insight, but in general it only clouds an already bleary issue. In fairness, it should be noted that this particular technique is admirably suited to its purpose: it creates in the reader a sensation of simple, unabashed mudwallowing.

"The beat generation," *The Subterraneans* and Mr. Kerouac would hardly be worth mentioning at all if they did not pretend to be typical of what American civilization is becoming. Mr. Kerouac's own literary efforts, however, serve to prove that this is hardly so. One must appreciate *The Subterraneans* (if one is to appreciate it at all) on its own terms, as there is on the American scene nothing quite like the subterraneans, except, perhaps, Kerouac's own coterie.

Exhibit Niarchos Collection

The renowned art collection of Stavros Niarchos, Greek shipping magnate, will be exhibited at the Boston Museum of Fine Arts for five weeks. The exhibition will be opened to the public on March 15 after a private view for members the evening before. The paintings were assembled by Mr. Niarchos in less than a decade and have now been brought together for the first time from his many residences for exhibition.

The Niarchos Collection was shown in New York last December and in February it was on view at the National Gallery of Canada in Ottawa. Its showing at the Museum of Fine Arts in Boston will be the last public opportunity to see the collection all together, since the schedule calls for the immediate return of the paintings to Europe after the exhibition closes here on April 20.

"Boston," says Perry T. Rathbone, Director of the Museum, "is privileged to show in one brilliant exhibit some of the best loved paintings in modern art."

There are over sixty notable works in the exhibition, the major part of which comprises famous Impressionist and Post-Impressionist paintings, including many once owned by Edward G. Robinson, stage, screen and television actor. Ten paintings by Renoir, seven by Van Gogh, five by Gauguin, four by Toulouse-Lautrec, and four by Cézanne are to be shown. Degas is represented by four pastels and three bronzes, and there are also most of the famous and familiar names of the period. Earlier masters include El Greco, Delacroix, Corot and Géricault. Only two paintings in the entire exhibit have ever been displayed before in Boston.

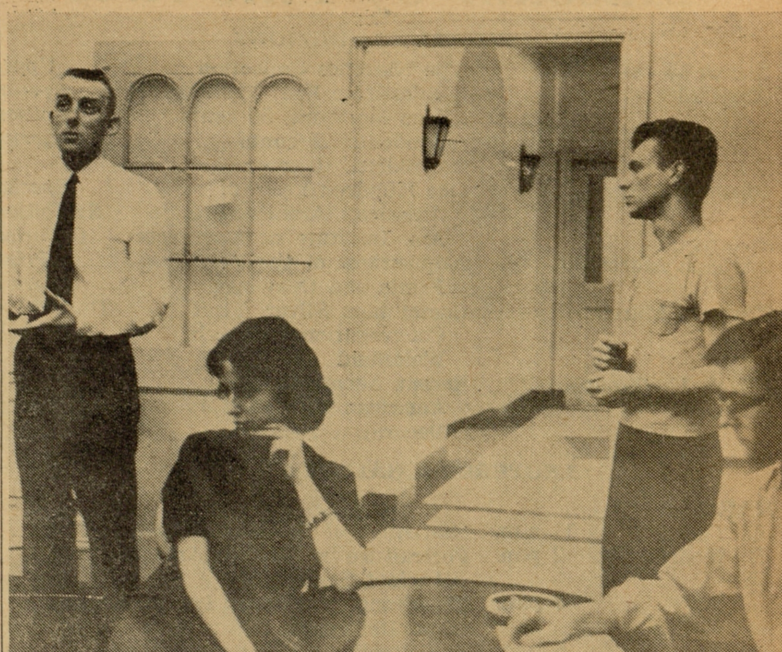
Among the treasured masterpieces are: El Greco's *Pieta*, Cézanne's *The Aqueduct* and his self-portrait, Van Gogh's *Alyscamps*, Gauguin's *Gathering the Harvest*, Renoir's *Two Sisters* and *Mosque at Algiers*, Manet's sketch for

Olympia and an early portrait of a woman.

Other well known and widely reproduced works in the Niarchos Collection are Van Gogh's portrait, *Le Père Tanguy*; Cézanne's still life, *The Black Clock*; Corot's *L'Italienne*; and Toulouse-Lautrec's *Jane Avril Dancing at the Moulin Rouge*, as well as Gauguin's *Horsemen on the Beach*. An extensively illustrated catalogue with fifteen color plates will be available during the exhibition.

In 1949, when Mr. Niarchos bought his first paintings, Winslow Homer's *A View from the Cliffs* and Renoir's *Le Jardin de la Poste à Cagnes*, it was not with the intention to amass a great collection but to acquire paintings from which he could derive companionship and inspiration. He has continued to obtain objects of art for the joy of being able to look at them whenever he wishes and has gained, during the past eight years, the reputation of an avid art collector. Some of his single purchases have involved large portions of existing collections, as the Rovinsky Collection and more recently the Robinson Collection, which is estimated to be the largest private transaction in two decades, since Andrew Mellon in 1936 purchased a group of masterpieces for his collection which is now in the National Gallery at Washington. According to Mr. Niarchos, the present group of paintings now being exhibited is not a completed

Play Rehearsals Begin



by SYLVIA TOUSSAINT

Jim Kay, Ruth Furgiuele, Hank Halem and Roger Weaver rehearse for the Drama Club's forthcoming play "Light Up The Sky" by Moss Hart.

collection but one in the process of growth.

The paintings in this exhibit ordinarily hang in the Niarchos residences in London, Paris, New York, Athens and St. Moritz, as well as on the Riviera and in Bermuda. In addition to these domiciles, Mr. Niarchos spends a great deal of time on his three-masted schooner, *Creole*, the largest privately owned sailing vessel in the

world. Many of his favorite paintings travel with him on his cruises.

For this exhibition, which will be on view in the Upper Special Exhibition Galleries, there will be an admission fee of 50 cents for non-members, 25 cents for students and 10 cents for children. Museum Members will be admitted free by showing their membership cards.

Editorial

(CONTINUED FROM PAGE 2)

Thus, those from outside the school who performed in the band would do so neither as members of the band nor of the Music Club but in the capacity of guest artists.

The special committee headed by Bob Cipriani and composed of Pete Blodgett, Carol Dooley, John Pearson, Steve Alexieff, Ray Loturco and Council Faculty Advisor Mr. Joseph Doucette, are to be commended for their efforts especially since their resolution as we've said, is long-range and not merely expedient. The resolution in itself, may warrant modification in time, but in handling the problem, the above group has displayed an efficiency and energy sadly lacking in many another Council committee.

Ballet Film Shown

(Continued from Page 2)

of *Giselle*. In the latter, the stage setting was lovely and carried out the excellence of the whole troupe.

The whole two hours was an unusual and unsurpassed experience in the theater magic, as well as dance... from the tragic white beauty of the *Dying Swan*, to the wild and virile caesthenics of the *Dance of the Tartars*.

I could go on forever, helplessly waving my arms for lack of words to describe this film, so I will just say that during the performance I was sitting half in the seat in front of me.

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Museum Of Fine Arts

SPECIAL EXHIBITIONS

March 15 through April 20	The Niarchos Collection Admission Fee: Members, Free Non-Members, 50 cents Students, 25 cents Children, 10 cents	Upper Special Exhibition Galleries
Through March 9	One Hundred Years of American Architecture Am. Institute of Architects	Special Exhibition Galleries
Through March 30	Acquisitions of the Year 1957 Prints and Drawings	Print Galleries
Through March	Communion Silver, First Congregational Church, Wakefield	Decorative Arts, D32
March 19 through April 30	Recent Accessions: American 18th Century Decorative Arts	Recent Accessions Gallery

LECTURES & GALLERY TALKS

MARCH	
4 Tuesday	11 a.m. Craftsmen of the Middle Ages
5 Wednesday	2 p.m. Portraiture in Western Art: Ancient Styles 7 p.m. The French Academy: Its Adherents and Its Opponents* 8 p.m. The Greeks as Craftsmen
6 Thursday	11 a.m. Arts of the Romans
8 Saturday	11 a.m. Mediaeval Objects for Church and Court 2 p.m. Gauguin and Van Gogh 3 p.m. Spanish Paintings 4 p.m. The Arts of Greece
9 Sunday	11 a.m. Japanese Screen Painters
11 Tuesday	2 p.m. Portraiture in Western Art: Renaissance and Baroque Styles
12 Wednesday	7 p.m. French Painting from 1880 to 1905* 8 p.m. Recently Acquired Prints and Drawings
13 Thursday	11 a.m. Spanish Sculpture
15 Saturday	11 a.m. The French Impressionists 2 p.m. The Niarchos Collection*
16 Sunday	2:30 p.m. Members' Event: Sunday Film Series, <i>The Devil and Daniel Webster</i> * 3 p.m. Art of the 20th Century 4 p.m. Early Italian Painters
18 Tuesday	11 a.m. The Niarchos Collection*
19 Wednesday	2 p.m. Portraiture in Western Art: 18th Century Styles 7 p.m. The Niarchos Collection* 8 p.m. The Arts of Persia
20 Thursday	11 a.m. Jade, Amber and Ivory
22 Saturday	11 a.m. American 18th Century Decorative Arts 2 p.m. Painters of Venice 3 p.m. The Niarchos Collection* 4 p.m. American Painters of the Late 19th Century
25 Tuesday	11 a.m. Days of Sailing Ships
26 Wednesday	2 p.m. Portraiture in Western Art: 19th Century Styles 7 p.m. The French Painters' Changing Techniques* 8 p.m. Sculpture in Wood and Stone
27 Thursday	11 a.m. The Tudor and Hamilton Palace Rooms
29 Saturday	11 a.m. The Niarchos Collection* 2 p.m. Arts of Etruscans
30 Sunday	3 p.m. Indian Painting in the Punjab Hills* 4 p.m. Rubens and Rembrandt

*In the Lecture Hall

Freshmen Take Seventh, ID Drops Machine Design, Architects B Win Game

Three basketball games were played last Wednesday night in the RISD domus of the dribblers, or as is more commonly known, the gym.

In the first game, the Freshmen strengthened their holds on first place by winning their seventh straight game against no defeats. Their latest in the septet of sufferers were the Architects A, who thus dropped into a tie for last place with Fine Arts, who also lost.

The top scorers in the game, which the Freshmen took 59 to 46, were Butch Der Hohannesian and Russ Wright with 19 and 15 respectively for the Architects, and George Horton and Bob Moss for the Freshmen, with 14 and 13 respectively.

In the second game, the Architects B saved the prestige of the Market House by downing Fine Arts, 62 to 40. The win put the Architects in third place, a half a game back of ID and 2 behind the Freshmen, and dropped Fine Arts into a tie for last place, 5½ games off the pace.

High man for the Architects was Dave Presbrey, who hit 21 points. Next in line was John McAlmont who hit 14.

On the other side of the score card, Chris Kressey came up with 12 markers, while one behind with 11 was big Bil Durfee.

In the last game ID kept their second place position by knocking off Machine Design, 46 to 43. The loss put the improved Machine Designers into fourth place, 2½ games behind Architects B and 4½ behind the Freshmen. Bill Sydlowski with 22 points was again high man for ID, while behind him with 10 points was Elliot Stone. John Laz with 16 points and Steve Edmonds were top men for the Machine Designers.

In previously unreported games, Machine Design beat Fine Arts by 2 points, 55 to 53, on the 19th of February, while on the 26th ID beat Architects A.

In the Machine Design, Fine Arts game, Carl Soderlund was high man with 16 points for Machine Design, while right behind was John Laz with 15. For Fine Arts, Chris Kressey with 15, and Milt Kreisner and Norm Doherty

with 10 apiece, were high men.

The ID, Architects A game saw opponents Russ Wright and Bill Sydlowski hit a combined total of 63 points, Russ garnering 34, and Bill 29. Behind Russ for Architects was Walt Grallert with 10 points, and behind Bill for ID was Dick Keohan with 12.

TEAM STANDINGS (February 19, 1958)

Machine Design 55 — Fine Arts 53	
Machine Design	Fine Arts
Quinne 0	Doherty 10
Soderlund 16	Cove 9
Corey 6	Kressey 15
Leach 14	Kreisner 10
Laz 15	Durfee 9
Grills 0	Ducharme 0
Edwards 4	

(February 25, 1958)

I.D. 59 — Architects A 55	
I.D.	Architects A
Keohan 12	Liebrich 8
Stone 6	Grallert 10
Sydlowski 29	Wright 34
Laz 4	Mastrangeli 0
Derviss 8	Roche 3
Loturco 8	

FIRST GAME

(February 26, 1958)

Freshmen 59 — Architects A 46	
Freshmen	Architects A
Horton 14	Grallert 4
McDonald 8	Roche 2
Moss 13	Wright 15
Cybulski 12	Der Hohannesian 19
Rich 12	Liebrich 7
	Kish 0
	Mastrangeli 0

SECOND GAME

Architects B 62 — Fine Arts 40	
Architects B	Fine Arts
Myers 9	Durfee 11
Presbrey 21	Gove 7
Fitch 6	Law 1
McAlmont 14	Doherty 3
McLeish 12	Kreisner 6
	Kressey 12

THIRD GAME

I.D. 46 — Machine Design 43	
I.D.	Mach. Design
Stone 10	Leach 4
Keohan 9	Corey 6
Sydlowski 22	Morrison 6
Loturco 5	Grills 3
	Laz 16
	Edmonds 7
	Cox 0

STANDINGS

Team	W	L	GB
Freshmen	7	0	0
Industrial Design	6	2	1½
Architects B	5	2	2
Machine Design	3	5	4½
Fine Arts	3	6	5½
Architects A	2	6	5½

Calendar

MONDAY, MARCH 3	BLOCKPRINT Editors Meeting —BLOCKPRINT Office—7:30 p.m.
TUESDAY, MARCH 4	Freshman Dance Committee —Student Council Office—12:30 p.m.
WEDNESDAY, MARCH 5	Freshman Class Meeting — Museum C 9—11:00 a.m. Glee Club—CB 321—11:00 a.m. Newman Club Executive Board Meeting — Student Council Office—11:00 a.m. Volley Ball—Gym—6:00 p.m. Film Society, <i>The 39 Steps</i> — Auditorium—7:30 p.m.

Lost

A brown wallet belonging to James Cardenas and containing money and papers was recently lost in the school. Please return to the SAO.

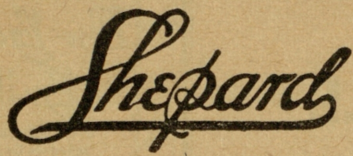
* * *

A brown scarf with checks was lost during TAB weekend. It bears a tag "Made in Uruguay" and has much sentimental value. If found, please leave in the SAO or with Harry Collet of the Industrial Design Department. A \$2.00 reward will be given.

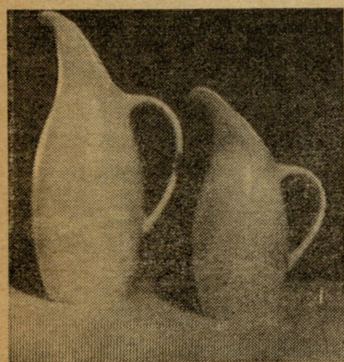
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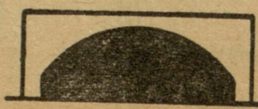
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