

3-2-1959

Blockprint March 2, 1959

Students of RISD
Rhode Island School of Design

RISD Archives
Rhode Island School of Design, risdarchives@risd.edu

Follow this and additional works at: <https://digitalcommons.risd.edu/studentnewspapers>



Part of the [Aesthetics Commons](#), [Architecture Commons](#), [Art and Design Commons](#), [Art Education Commons](#), [Creative Writing Commons](#), [History of Art, Architecture, and Archaeology Commons](#), [Music Commons](#), and the [Theatre and Performance Studies Commons](#)

Recommended Citation

Students of RISD and Archives, RISD, "Blockprint March 2, 1959" (1959). *All Student Newspapers*. 251.
<https://digitalcommons.risd.edu/studentnewspapers/251>

This Newspaper is brought to you for free and open access by the Student Newspapers at DigitalCommons@RISD. It has been accepted for inclusion in All Student Newspapers by an authorized administrator of DigitalCommons@RISD. For more information, please contact ebegin@risd.edu.

Thieves Enter Mem Hall

The RISD night watchman, making his rounds early Thursday morning, checked Memorial Hall and found everything all right. However, a few hours later, when the custodian opened the building for classes, it was apparent that Memorial Hall had been broken into. How the thief, or thieves, entered is not known. Upstairs, the only thing touched was the cigarette machine, which was broken into with tools from the machine shop. Downstairs, the bookstore was broken into by jacking open the door that rolls over the counter. Approximately \$300 was taken from the bookstore receipts, change from Mr. Rogers' desk, and the cigarette machine. No money is left in the cash register at night, and no supplies were touched.

The thief, or thieves, apparently knew what they wanted, and that was that, for nothing was ransacked or strewn about. The envelopes containing the receipts were left on the desk and the rolling door was left open.

The thief, or thieves, apparently knew what they wanted, and that was that, for nothing was ransacked or strewn about. The envelopes containing the receipts were left on the desk and the rolling door was left open.

Kelly Due To Talk At March Lecture

The Architectural Society is featuring in its March 2nd lecture Burnham Kelly, Associate Professor of City Planning at M.I.T. Mr. Kelly will discuss his book "Prefabrication of Houses" which is based on his work with the Bemis Foundation at M.I.T.

Mr. Kelly comes to RISD with a unique background having received a degree in law prior to going into City Planning. In addition to his degree in law he holds an A.B. and a Master of City Planning degree.

The lecture will be held in College Building Room 412 at 8 p.m.

Acid-Tosser Damages Rubens Painting

According to an Associated Press dispatch which appeared in the *Providence Evening Bulletin*, February 26, 1959, a Rubens painting was badly damaged by an acid-throwing man who sent a reporter a letter warning he was about to strike in the famed Alte Pinakothek Gallery.

The reporter called police and the gallery, but it was too late. Rubens' great "Descent to Hell of the Damned Ones" already was smeared with acid.

Experts looking sadly at the 17th Century Flemish master's painting said they doubted if the work could be restored.

Pinakothek officials said they were unable to make an exact estimate of the value of the painting because a Rubens of this size—almost 10 by 7 feet—had not been traded for decades. But they said they were certain it was worth several hundred thousand dollars.

Ceramics Department Travels To Corning Glass

11 students from the Ceramic Department, and three guests (two students from Sculpture and one from Architecture) went with the Drs. Perkins on a field trip to Corning Glass. They left Providence on Friday and returned late Saturday.

Each student will bear part of the cost of the trip, the balance being paid for by an appropriation from the Fine Arts division and from the Ceramic Club.

Industrial Designer, Bruce Speaks At First Career Forum

by BOB FRANCISCO

What are the problems an Industrial Designer must face? What course of study should a future Industrial Designer follow? These questions were among those that Mr. Ivan Bruce of Bruce & Babel Associates answered at the first Career Forum meeting on February 25.

Many of the problems were told in Mr. Bruce's slide supplemented talk. His company works in four fields of Industrial Design—product design, packaging, interior design and display design. He related stories of beautifully designed packages and products which never get to the customer because of prohibitive cost or lack of foresight on the part of the manufacturers.

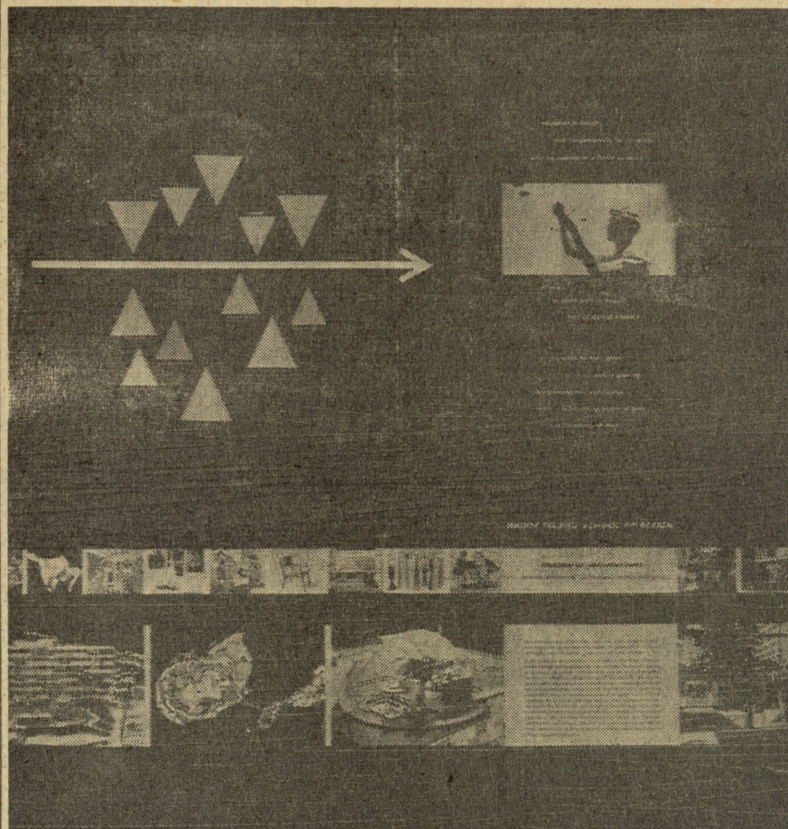
When asked what he looked for in an Industrial Designer, Mr. Bruce emphasized the element of speed. The designer who can produce good work in a small amount of time is the man they look for.

As an employee of Telechron clocks for 18 years Mr. Bruce has dealt much with time. He showed an example of several new clock designs that were made on less than half of the original budget by ingenious tricks such as utilizing parts from other products and making various components interchangeable with one another. He related a story of a clock which he designed on a very scanty budget. The manufacturers liked it so much they decided to propose more money for the project rendering the addition of trim and extras possible. However, this sometimes works in an opposite manner as many of his designs are ruined because of lack of funds.

When asked what he thought

(Continued on Page 3)

AIA Choses Panel By Kirwan To Be Exhibited In Europe



Panel designed by Kirwan to explain College

A panel, designed by architectural instructor Ernest Kirwan, which depicts the educational work and philosophy of our Division of Architecture, has been chosen by a jury of the American Institute of Architects to be sent to the International Students Conference in Hanover, Germany. From there it is expected to circulate in other German cities, Scandinavia, and possibly Southern Europe.

Thirty-three of the forty-eight accredited U. S. schools of architecture submitted panels at the invitation of the A.I.A. They were on display at the Octagon in Washington from November 24 until after January 8. Eleven were chosen by the judges to be sent to Germany.

Duplicates of the original panels have been requested by the A.I.A. from the eleven schools whose panels make up the European exhibition, in order that the exhibit may also circulate among all of the architectural schools in the U. S. which wish to receive it. It is believed that the American exhibit will be on the road for two years, allowing for its display in each school for a period of only ten days.

Other schools of architecture whose panels were selected include Harvard, Yale, and M.I.T. from New England, North Carolina State, the Universities of California (Berkeley), Illinois, Michigan, Pennsylvania, and Virginia, and Washington University at St. Louis.

Four principal criteria appear to have guided the judges in their selection. Each panel was judged first on the basis of the impacts which it made as a whole upon the observer, bearing in mind that it was designed for the public and not for specialists in architecture.

A second basis of judgment was the completeness and interest of the story the panel told of the curriculum at the architectural school which produced it. The third was the value of the student work shown in the panel, and whether this work carried out the principles of good design.

Finally, the judges were interested in how well the panel was put together technically, and in the quality of the drawing and rendering.

Like all the panels, the RISD entry is one meter square. It contains a carefully lettered statement of the School's basic philosophy, and two panels of photographs showing student architectural work.

"An attempt was made to communicate information about our educational process at a number of different levels," commented Mr. Kirwan. "Hence the panel includes a diagram showing the interaction of liberal arts and professional courses, and a number of photographs showing student projects within the Division as well as collaborative work with students in other departments." This latter statement is illustrated by the pictures of the 1958 outdoor exhibition.

The jury consisted of Alexander Cochran, chairman of the education committee of the A.I.A., J. Roy Carroll, Jr., regional director of the A.I.A., and Dean Harold Bush-Brown, chairman of the joint committee of the American Collegiate Schools of Architecture and the A.I.A. on the teaching of architecture.

Society Exhibits J. Low Collection

Work of Joseph Low, nationally known illustrator and typographer, is currently being shown in an exhibition sponsored by the Graphic Design Society.

Mr. Low, who visited R.I.S.D. last year, has sent a collection of approximately sixty pieces of printed matter which is now on display in the adjunct to the dining hall.

With a highly distinctive style, Joseph Low exploits medieval settings and costuming in much of his work. He is well known for his record covers and book jackets which have a classical basis, as well as for such diverse promotional material as insert advertising and letterheads. The showing will run through March 7.

Printmaker Shows Honor H. L. Fink

Herbert L. Fink, Assistant Professor of Graphic Arts at RISD, has been honored by two of the most important American shows for printmakers.

The Pennsylvania Academy of the Fine Arts has accepted two of his prints, "Abraham and Isaac" and "The Quest" for its 154th annual exhibit of water colors, prints, and drawings in cooperation with The Philadelphia Water Color Club. The exhibit will be held in the Academy at Broad and Cherry Streets, Philadelphia.

In addition, the Annual American Graphic Arts and Drawing Exhibition, sponsored by the Wichita (Kansas) Art Association, has not only accepted Professor Fink's intaglio "The Quest," but has awarded it one of ten honorable mentions among the 112 titles on exhibit.

Asked his reaction to being accepted for exhibit in both shows, Professor Fink commented: "I am very pleased to be in these shows, for in both cases, I am in competition with all American printmakers and draftsmen."

'Shipwreck'

The R.I.S.D. Sailing Club presents, for you, an unusual kind of dance. "SHIPWRECK." Come as you were when the ship sank. A prize will be awarded to the costumes with the best "Shipwreck Look". It's especially for your enjoyment on Friday, March 13. The dance will be from 8-12 in Memorial Hall. Tickets are \$1.50 per couple.

On hand for your dancing pleasure are the SHIPWRECK SIX, the same crew which provided music for TAB's *Vibrato Variety Show*. So hold that date open for your favorite guy or gal and come to SHIPWRECK.

Howells Win Two Honorable Mentions In Furniture Show

James and Marie Howell's collaboration has succeeded in winning two Honorable Mentions in one show—the "Design in Hardwoods" competition in Chicago, according to an announcement by the Fine Hardwoods Association.

One award came in the Custom Furniture classification for a solid oak hi-fidelity equipment cabinet, while the other came in the General Products classification for a solid walnut three-panel folding screen.

"Both the quality and quantity of entries in the competition this year were unusually high," wrote the sponsors of the show in informing the Howells of their success. "We feel that you can take considerable pride in the fact your entries received this distinction."

These two awards make the thirteenth and fourteenth awards won by the Howells in competitions in the past four years. In addition, they have been featured in *Design*, a magazine published in India, and their designs have been pictured in *Domus*, which is published in Italy, and in *Decorative Art*, published in London.

BLOCKPRINT

Published weekly on Mondays except holiday and examination periods while the College is in session by BLOCKPRINT, Rhode Island School of Design, 2 College Street, Providence 3, Rhode Island.

Subscription rates: \$1.50 per year (\$0.05 per copy—28 issues). Printed by PRINTERS' SERVICE AND SUPPLY, INC., 357 Weybosset Street, Providence, Rhode Island.

Second-class postage paid at Providence, R. I.

MONDAY, MARCH 2, 1959

Member of
Associated Collegiate
Press



Member of
Intercollegiate
Press

Telephone: GAspee 1-0454

Editor-in-Chief Linna Kendall, '59
Managing Editor Jane Lewis, '60
News Editor Dolores Henninger, '60
News Staff Phil Hackbarth, Carole Kalinowski, Marshall Johnson, Carol Allen, Linda Collins, Helga Freund, Joan Hunt, June Capstack, Karen Williams, Pam Pfau, Joyce Stockman
Art Editor Sue Hartnett, '62
Art Staff Phil Stevens, George Horton
Feature Staff Gardner Brown, Bob Francisco, Charles Laquidara, Bill Murphy
Circulation Department Roslyn Dephoure
Advertising Manager Victoria Roman, '61
Business Manager Joy Anne MacConnell, '59
Exchange Editor Leon Bivins, '59

Quotes To Think About

The following quotes were stated during a recent Graphic Design crit:

"We are not here to make designs; we are here to become designers."

"A designer is one who pushes his personality without destroying the material with which he is working."

"You don't do what you know, you do what you don't know— at least while you're in school— so that when you get out, you'll know what you know."

"You should be able to look at anything you have done, regardless of where it is, and be able to say, 'This is mine.'"

The Original Talking (Student) Union Blues

by BILL MURPHY

It is somewhat distressing to note that, although last week a quorum of the Student Council gave an overwhelming vote of confidence to the proposal for converting Memorial Hall into a Student Union, there is a welter of misinformation concerning it within and without the Council, and generally accepted as official. Although it reflects the fact that the Council is aware of the general clamor for a Student Union, it is surprising that on such tenuous information the Council could see fit to act, and yet even more surprising that the student body should see fit to support it considering the large scale conjectural arguments against it, most of which, upon examination, have proved to be grossly untrue. In actuality there is little concrete information concerning the plan at the moment condemned. This notion has given rise to the argument, largely spurious, that money invested in converting the building would be literally thrown out the window. Such is not the case. In the first place, the greater part of any money expended would be invested in movable equipment which would become the property of the Student Assoc. and would be removed in the event that the building were torn down, which, according to most sources, is not likely within the next twenty years.

A great deal of confusion has arisen over cost of the proposed conversion, and method of payment. At the last Council meeting, Mr. Danforth quoted the figure of \$40,000, a purely hypothetical figure, while explaining how such a plan might be paid for. This was immediately leaped upon as the bona fide cost of conversion. According to Mr. David Strout, Assistant to the President, the figure was quoted merely by way of example, and no plan for payment nor cost estimate has been formulated. Mr. Strout went

on to explain that at this point the formulation of the plan is in student hands, and that when the Student Union Committee presents the plan (with Council approval) to the administration, cost estimates and method of payment will be considered. Although this may sound somewhat like voting on a plan before formulating it, such is not the case.

Mr. Strout expressed the opinion that the student body should be referred to, and when asked if there would be another poll of student opinion following formulation of more concrete plans, including cost estimates, Mr. Strout replied that since this was a Student Council function rather than an administrative one, there is no way of definitely knowing, but he felt that such a move would be very likely. He also doubted that the cost of renovation would be anywhere near the figure being circulated. Several other reliable sources have unofficially placed the probable cost at something closer to \$10,000, which in view of the proposed plans seems reasonable. Most of this would be invested in movable property, and the plan could be either student or school financed, which, as mentioned previously, is yet to be determined.

A great deal of objection to the plan has arisen because of the need for Fine Arts studio space. This is not overly drastic however, since it is probable that the Pharmacy Building may be used for this purpose. Also weighing in favor of the proposal is the fact that present Machine Design classroom space may eventually be made available to expand the Union to include offices for student clubs, organizations, and publications. That the school book store is in the building also operates in favor of the proposal.

At this point, the plan would seem worthy of student support

(Continued on Page 4)

Thirteenth Floor

by GARDNER D. BROWN

Each Age invariably brings with it some particular form of plague, disease, or specific blight to torment the citizens of its time. History books are saturated with tales regarding them all, from the Bubonic to the Black Plagues. And although our Modern Age has fortified substantially from dread threats of disease, it remains nonetheless vulnerable to perhaps the most odious plague of them all. A subtle plague, vague in countenance, and perhaps more crippling than death itself.

The Modern Age is an age of "isms" and perhaps for the sake of wisdom yet another should be added to the list. It might be called *I-Don't-Care-Ism*, or *What's-The-Sense-Ism*, or even at times, *I-Give-Up-Ism*. This plague wears many different masks. Around RISD, its brothers might be familiar with such terms as "artistic incest" or "creative prostitution," or any other of a thousand other likely contestants. Sometimes it appears as though this kind of atrophy had somehow localized itself only behind the changing face of the School of Design. Unfortunately, this is not so. This self same aura of futility is to be detected not only around college, but around the state, the country, and even the world.

Perhaps the newspapers, radios, and newsreels are responsible. It cannot be anything less than discomfiting to learn at every turn that, should someone lose their temper and a bomb dropped, the world as we know it might be annihilated. This fact is a sober one, and in the light of a possible outcome, who can truly be blamed for trying to care less, or for isolating himself behind the shield of indifference? Yet, what of the other ages and their plagues? Ours is difficult and severe, that is true, but is the 1959 plague any more unique than that of its forerunners? Can we be utterly secure in our belief that Modern Man alone lives as the disenchanting? Did not the Pilgrims face futility and hopelessness at seeing their crops burned repeatedly, their families butchered, their very right to exist jeopardized by the native "Indian" inhabitants?

How much brighter did the future appear during the Civil War era, when brother took arms against brother, state assaulted state, while the entire country was bathed in blood? Yet, these are not convincing comparisons somehow, and I wonder if it is because the comparisons are poor, or rather, because such events are *behind* us rather than *before* us? When the result is known there is no fearful apprehension.

The plague facing contemporary human beings does not appear so much the recognition or possible eventuality of our fate, but rather the hopeful will to face it squarely, accept it on its own terms, yet, still be determined enough, interested enough to believe our days, regardless of their number, have powerful and positive merit.

But it takes guts to be interested! It takes daring to regard evilness and spit directly upon it. It takes a kind of courage to hurl handfuls of eggs at a Russian butcher. And perhaps it is wrong, yet should not each man defend his beliefs, irrespective of whether it is timely or polite? Perhaps mankind, in this Modern Age of All-Knowingness, would be wiser to accept his body of flesh. There is but *one* all-knowing God, and if in some way we as humans might exonerate ourselves from the pursuit of everlasting truths, eternal justice, we might once again rekindle the coals of hope into a healthy fireside by which mankind might warm the fabric of his soul.

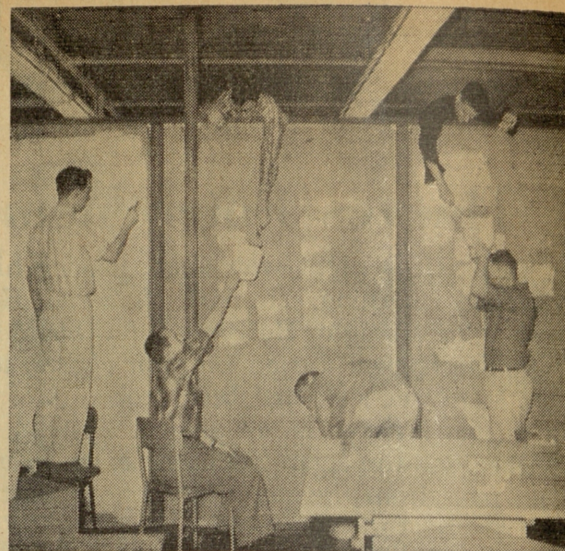
Yes, of course there is the chance that tomorrow may find our world black and lifeless. Yes, of course the filthy odiousness of Communism may consume us. And, yes, of course, to any of the limitless billions of possible pitfalls. Even artistic incest. But to have faith and interest is to create courage, the commodity alone which safeguards mankind which, by its absence, condemns him to the unfortunate end he fears.

All other plagues in the past have been ultimately defeated. Perhaps the *I-Don't-Care-Ism* plague is destined to become the ultimate winner. It is difficult to know. Yet, why not have courage, interest, and hope? Why not do it now, dare to fight? For, in truth, *what else is there to do?* To give up is to promise a loss. It has been said that the only fear is fear itself. Man's only enemy is man. And finally, to have *died* in vain is surely regrettable, but to have *lived* in vain is unparadonable!

Credit Given For Cover

The editor and staff of SPECTRUM wish to extend to Charles Wright its sincere appreciation for the design of the cover on the current issue of the magazine. Because of late cover choice, proper credit could not appear in SPECTRUM itself.

I D Dept. Gets Painted



Blockprint Elects Editors

The BLOCKPRINT Editorial Board at their meeting Sunday afternoon elected the following slate of editors to serve for the coming year: editor, Jane Lewis; managing editor, Dolores Henninger; news editor, Sue Hartnett; art editor, Bob Francisco; feature editor, Bill Murphy; photography editor, Greg Mathus; business manager, Marshall Johnson; advertising manager, Carol Kalinowski; circulation co-managers, Ann Scheller and Roslyn Dephoure; exchange editor, Karen Williams.

The new editors will hold their first meeting tonight, Monday, March 2 in the BLOCKPRINT Office. A general staff meeting at which all members must be present will be held at 7:30 p.m., while all newly elected editors will meet at 7 p.m.

Now is the time for all good men . . . like hell! Good men are not generally, and vice versa, depending upon whom and where you are, and whom you choose to believe. It is more the time for running in eight directions, and seeing strangers in televised mirrors, whereupon bona fides become lost among hosts of mannequins whistling in the dark . . . and sometimes screaming hysterically in the dark . . . and grabbing for political, social, ethical, artistic and personal straws, ghosts and gods. Good men can never replace ghosts . . . Now is the time for all . . . !!!!!?

BILL MURPHY

Lorraine Speaks To Graphic Designers

by JANE LEWIS

"The four years you spend here at the Rhode Island School of Design are probably the best years of creative and imaginative growth you will have; take advantage of them." So stated Walter Lorraine, a RISD graduate, while speaking to the junior and senior Graphic Designers.

Mr. Lorraine is now the production manager in the juvenile department of Houghton-Mifflin Publishing Co. in Boston, where most of his work is concerned with the designing of textbooks and children's books. He has been with the firm for several years and has a thorough background in the publishing business. The A.I.G.A. has included several of his books in their selection of the fifty best books of the year, and his work has also been shown by the Society of Illustrators.

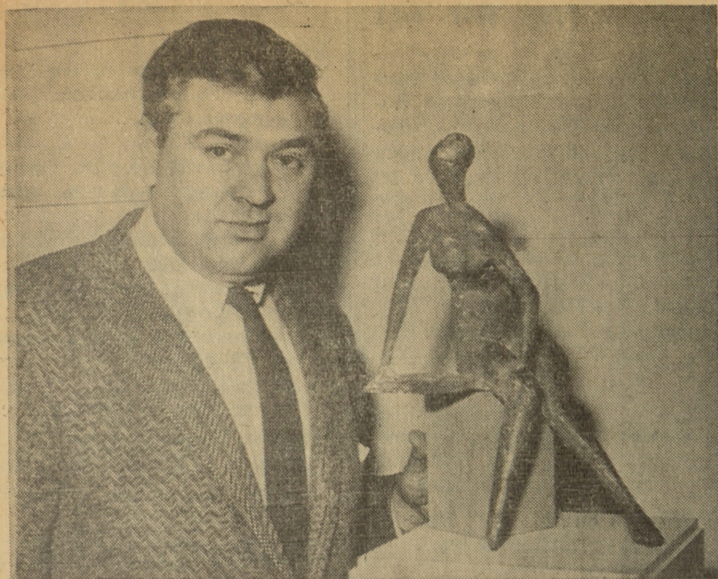
In his informal talk, Mr. Lorraine discussed the designer's role in a publishing house. In defining the word "designer," he said, "Someone who creates a certain comprehensive whole coordinating many parts into a unified unit. In industry, he sets a style; in book work, he designs the book."

Along with a very interesting and informative discussion, Mr. Lorraine's talk was illustrated with a wealth of printed material and artists' roughs. He made the process of putting out a book quite clear, if a bit tedious. The rather factual lecture was spiced with a few anecdotes about some of the illustrators with his firm.

A good book designer, Mr. Lorraine stressed, cannot afford to get excited or involved in a fad as can the advertising artist. He must find a much sounder basis for his work and should be more concerned with the reason a fad exists rather than with the fad itself.

Winding up his talk with an excellent point, Mr. Lorraine had this to say: "There is bound to be a certain amount of self-expression in everything we, as artists, create; you cannot get into any operation and object to the limitations that operation imposes on you—if you want to paint, paint—don't get into book design."

Franklin, Peers Exhibit



Gilbert Franklin and his sculpture entitled "Bronze Beach Figure"



Gordon Peers with his paintings of the Italian city "Imperia"

Gilbert Franklin and Gordon Peers, respectively Chairman of the Division of Fine Art and Sculpture and head of the Painting Department have had one-man exhibits on Newbury Street, Boston.

Peers exhibit

The Peers exhibit of oil paintings was on view at the Carl Siembab Gallery, 172 Newbury Street, through February 28. The majority of his works were created last summer during a trip to Italy, and the visual excitement and richness of color has drawn favorable comment from the Boston critics. Peers is a former Boston Arts Festival prize winner.

Sculpture by Franklin

The sculpture by Gilbert Franklin consisted of a number of small bronze figures and one large figure, all very attractively displayed at the Kanegis Gallery, 123 Newbury Street. They were on exhibit through February 26.

Franklin is chairman of the national selection committee for Fulbright Awards in sculpture. Concurrently with his exhibit at the Kanegis Gallery, he is being featured at the Museum of Contemporary Art in its invitational exhibit of the works of six American artists entitled "Selections, 1959."

Ind. Des. Forum

(Continued from Page 1)

the background of an Industrial Designer should be he was strongly in favor of a business course, perhaps a fifth year devoted to business administration. He feels that it is important to be a good business man in order to be a good Industrial Designer.

At the conclusion of the meeting at least one person who plans to be an Industrial Designer was more enthusiastic about it. I'm sure that many others in attendance felt as I did. I say, excellent talk, Mr. Bruce!

Library Gets 'N. Y. Times'

The Library is now receiving the daily and Sunday issues of the *New York Times*. The current two-week issues will be kept on a table in the Slide & Photograph Room for any who are interested in using them. Earlier issues will be shelved in the Stacks.

Additions

Dr. Francis J. Deignan announces that the Dean's List has been amended to include the names of Johanna Demetrakas and Johnathan Willets.

'American Artist' Features Sgouros

Thomas A. Sgouros, an alumnus of RISD, appears in an article in the February issue of the *American Artist Magazine*. The article is one of a series of young artists with great promise.

Sgouros strives for design in his watercolors. His subject matter is used only for inspiration. He arbitrarily arranges the subject into a unified design by first plotting his design by drawing in black ink with a long-handled brush. He then produces a color wash, using watercolor with bristle and sable brushes and augments them from time to time with a sponge and well colored dyes and inks. Sgouros works with a severely limited palette in order to devote himself primarily to the problems of design and pattern.

Sgouros is presently a freelance illustrator at Kent Studios in New York. He is also a member of the Boston Society of Water Color Painters and the American Watercolor Society. He has been awarded the Goldsmith Purchase Prize at the American Watercolor Society exhibition, 1958; the Webster Award of Honor by the Boston Society of Water Color Painters, 1956; and Honorable Mention in the Cambridge Art Association Annual, 1955.

Financial Meeting

An important meeting of the Financial Committee is scheduled for Wednesday, March 4, at 7:30 p.m. in the Student Lounge.

A review of both PORTFOLIO and SPECTRUM mid-year grants is needed. *No other grant requests will be considered.* Financial directors for both of these publications must have detailed financial reports for presentation at 7:30 p.m. Members of the Committee are asked to meet with me at 7:15 p.m. in the Lounge.

MARSHALL B. JOHNSON
Treasurer, Student Council

Sr. Class Chooses Warwick Club

The Senior Prom was the main topic for discussion at the senior class meeting. President Dave Morris opened the meeting and, after a discussion of the various country clubs in the Providence vicinity, it was decided that the Senior Prom will be held at the Warwick Country Club. A prom committee was appointed, with Carol Allen as chairman. Others on the committee are: Nick Monsarrat, Sue King, Marge Garrity, Marsha Fleishman, and Dottie Rhodes.

In general, those present at the meeting felt that it would be a good idea to admit seniors free of charge to the prom instead of financing a class party. This possibility will be examined by the prom committee after getting definite cost estimates for the event.

'Pete' Goff reminded the seniors of the tea given by the Alumni Association for them. The tea will be on April 28 from 3:30 to 5:45. Written invitations will be sent out.



Minstrels To Bring Folk Songs To RISD

Seraffyn and Cherubim will be at RISD, presented by the ID Society, this Friday, March 6. This husband-and-wife team has appeared and-brown twice during the last two years. Starting at 8 p.m. in Memorial Hall, admission will be 50¢ for a single and 75¢ a couple.

The minstrels travel every year from Bardshaven, their home in South Ashfield, Mass., over thousands of miles that have taken them through Morocco and the continent to Scotland and Ireland before bringing them to the West Coast.

Seraffyn and Cherubim, clad in the typical long-sleeved blouse, tunic, cape, and long, tight-fitting pants, are actually Mr. and Mrs. Seraffyn Mork.

Cherubim joined Seraffyn on the minstrel tours when they were married two years ago. At that time they walked and hitch-hiked from inn to inn. This year she put her foot down — "in the car." They hardly know from day to day where they'll sing next. They wander, or drive now, from place to place and stop at inns they encounter en route.

They require "but a night's board and lodging and to collect from mine host's customers after the pleasure of entertaining them."

Their music is from "10 centuries, and from many countries." Seraffyn, with his lute, "Bucephalus," named after the warhorse of Alexander the Great, sings and converses in Welsh, Norwegian, Danish, French, German, English and Russian.

Their songs of romance, seduction, duty, drinking, praise of God and beauty, wandering, battle and adventure, are collected mostly from the lands they visit and the friends they meet along the way.

Occasionally they use the library for a source, but say:

"What we find in songs, you can't put into print."

Though they have separate repertoires for particular audiences, they decide what songs to sing as they judge the facial response,

mood, and appreciation of the audience.

For this reason they decline television offers.

"We had several attractive proposals back home. They just don't understand. We sing to people who listen. You can't make people listen if you're not there," Seraffyn explained.

Seraffyn became interested in the "why" behind folk songs even before his college days at Harvard, Massachusetts Institute of Technology, and the Royal Academy of Dramatic Arts in England.

Still, he and Cherubim spend much time studying the songs and their origins. It is this that en-

(Continued on Page 4)

Simonson To Talk At ACSA Meeting

Albert E. Simonson, Chairman of the Division of Architecture, has been invited to deliver two lectures at the annual meeting of the Association of Collegiate Schools of Architecture. The meetings are being held at the University of Florida in Gainesville on March 2 and 3.

Professor Simonson is speaking on "Teaching Theory: Human Aspects," at the Monday session, and on "Evaluating Esthetic Qualities" at the Tuesday meeting.

In returning to Providence, he will stop in Washington, D. C., for two days to attend the annual meeting of the American Institute of Architects committee on national awards and scholarships. He is completing his third year on this important national committee.

Drama Club

The Drama Club's next offering, *Dangerous Corner* by J. B. Priestly, will be presented Friday and Saturday, March 20 and 21.

Students may get their tickets at the SAO and tickets for parents will be available on Parent's Day.

SHIPWRECK

MAR 13th

Greenwald Invited To Join Panel

Dr. H. Jonathan Greenwald, Chairman of the Division of Teacher Education, has been asked to be a member of a panel on "Improving College Art Instruction" at the biennial conference of the National Art Education Association in New York, March 9 to 14.

There will be two meetings on the subject, the first to hear papers by members of the panel, and the second for a general discussion of the papers and related questions.

In addition, Dr. Greenwald is a member of the Association's Legislative Committee and of its State Directors of Art Committee. He will attend the meetings of both groups.

Student Union

(Continued from Page 2)

with few reservations. Casting aside the buncombe which has been spread concerning it, it appears sound at its foundations. There is no doubt, for a need for improvement in the plan, and this may be accomplished by submitting a floor plan (those little mimeographed sheets cluttering up the floors, wastebaskets, halls, etc.) with notation of modifications. Any direct questions concerning the plan can be answered by Jim Nichols, Chairman of the Student Union Committee.

For a week now, the alarmists have been warning that blood drips from the moon . . . general calamity impends. There doesn't seem to be much need to tear hair, however. Nothing is being crammed down anyone's throat. In fact, quite the opposite. It is completely in your hands. You must now cram it down your own throats. I hope, however, that the Student Council leaves provision to regurgitate, should it become necessary.

Student Views 'Beats'

Released by Associated College Press
Student Tom White at Mexico City college gave the *Collegian* his view of the Beats. He lived for a time in San Francisco "among the group, 'made the scene' if you will.

"By the way, Beat doesn't mean dragged-out or tired; that's a very crummy misconception that people have; what it signifies is that they're on the beat, in tune, aware, almost overaware and sensitive.

"No, the Beats are just a group of people who've sort of run up against a wall, guys who're just punching in the dark, really. They're definite rebels against the prevailing social system, against the 9-5 and no down payment set. They aren't exactly sure of what they want, but they do know what they don't want.

"Negative, sure, but the way I see it is that they're builders with nothing to build; the same American energy force for pioneering exists in them that existed in the Daniel Boone and Henry Ford generations you might say; but, there isn't really much of any place for them to pioneer today. The point is that they feel they're in a society that wants to make of them 'maintainers,' well, they don't want to be maintainers, so they'd rather be nothing at all.

"The nucleus of the group up there are sincere, honest individuals trying to find their place, that's all. You can't count the hangers-on and the imitators and wise-guy thrill seekers. No, they're really just lost; not a new concept really; you had your 'lost generation' after World War I; well, this is sort of a WW II lost generation.

"Studying over the type of guys that are Beats, I find most of them are ex-GI's who've traveled over a portion of the world, seen many different cultures which they constantly compare with our own.

Most of the time they feel the U.S. comes out on the short end of the stick in the comparison.

"Believe me, they're looking for life, but right now it seems too far away for their binoculars to reach. And there isn't any focus adjustment on the lens."

Formal and informal discussions on the "Beats" are being held on many campuses. University of New Mexico *Lobo* announced a symposium on the subject there. An "overflow crowd" attended a forum on "The What and Why of the Beat Generation" at Gonzaga University, Spokane, Wash.

One panelist, a professor English, said the "Beats" are actually within the tradition of what he termed "subversive literature," that is the tradition of Emerson, Mark Twain, Whitman and Thoreau.

According to *Gonzaga Bulletin*, another panelist showed that philosophically the Beats are part of a tradition that describes to a proposition of a meaningless universe.

National Student Association's *National Student News* concludes: "To call the 'beat generation' a movement is giving it more credit than it is due. 'Movement, when ascribed to group action, usually implies direction and force. 'Beatniks' move in multi-directions at once and lack of force is their watchword . . .

"If we may say one positive thing of the 'Beats', it is that they represent humanity stripped of all that civilization has given them as a heritage—both good and bad. They are mankind stripped of the marrow, trying in vain to find someplace to start again."

Budget Problems

(I.P.)—Student government on the campus of the University of North Carolina went in the hole \$1,500 last year and expects another deficit this year, according to Charles Gray, student body treasurer. The anticipated income for 1958-59 is \$121,000, he said, pointing out that there is already the possibility this figure was overestimated by the budget committee last spring.

The student activities fund is made up of a block fee of \$9 a semester from each student. The amount of deficit depends upon: whether or not each organization provided for in the student activities fund spends its full allotment, what supplementary appropriations are made, and what the enrollment is. Gray emphasized that the budget was prepared last spring before any enrollment figure for this year was definite.

Arch. Nominate Officers for '59-'60

The following have been nominated by the Architectural Society for 1959-1960 officers. Elections will be held Thursday, March 5, in the Market Building and on the third floor of the Textile Building.

President and Vice President: Bill Gerold, Walt Grallert, Bill Kite and Dick McCarron.

Treasurer: Rod Hartung, Bob Myers, Bob Kuczek and Bob Tyler.

Recording and Corresponding Secretaries: Nancy Nickerson, Norma Everitt, Julie Nichols, Penny Price and Ann Scheller.

Faculty Advisor: Mr. Howell, Mr. Kirwan and Mr. Rowley.

Minstrels At RISD

(Continued from Page 3)

ables them to interpret as they sing.

This unique style that has tabbed them the chief minstrels of New England is exemplified in their renderings of "Green-sleeves," "The Keys of Canterbury," or the counterpoint singing of "The Ash Grove."

Even in private life, however, they usually are as their 15th century predecessors. When they left the Santa Barbara Biltmore Hotel, El Encanto Hotel, and private parties where they had entertained in Santa Barbara, they inscribed their favorite farewell in the Visitors' Books:

"Happy is the nation that sings, Joyous are her people."

Fine Arts Presents

The Fine Arts Society presents these films on Monday, March 2 at 7:30 in the Auditorium:

- "Works of Calder"
- "Visit Picasso"
- "Matisse"
- "Jackson Pollack"

Admission free, everyone is invited.

Calendar

- MONDAY, MARCH 2
Landscape Architecture Forum—Walter Ashland—C9—4 and 8 p.m.
Ceramics Forum — Stanley Rosen—412—4 p.m.; Faculty Lounge — 8 p.m. (seniors)
Fine Arts Society — Auditorium—7:30 p.m.
BLOCKPRINT MEETING—BLOCK-PRINT OFFICE—7:30 p.m.
Architecture Society Lecture—412—8 p.m.
SPECTRUM MEETING — SPECTRUM OFFICE—7:30 p.m.
- TUESDAY, MARCH 3
Student Council Executive Meeting — 225 Benefit—4 p.m.
Machine Design Forum — Herbert Johnson—C9—4 p.m.; Faculty Lounge — 8 p.m. (seniors)
Skating Party—Ice Bowl—7:30 p.m.
- WEDNESDAY, MARCH 4
Mademoiselle Magazine—Student Lounge—2 p.m.
Student Council — Museum C9—11 a.m.
Newman Club Board Meeting
- THURSDAY, MARCH 5
Fine Arts Forum — Homer Gunn—C9—4 p.m.; Faculty Lounge—8 p.m. (seniors)
Sailing Club—Student Lounge—7:30 p.m.
Architectural Society Elections—Market Building and 3rd floor Textile Building.
- FRIDAY, MARCH 6
Graphic Design Forum — Richard Schmidt, Richard Jones—C9—4 p.m.; Faculty Lounge—8 p.m. (seniors)
Seraffyn & Cherubim sponsored by I. D. Society—Memorial Hall—8:00 p.m.



WILLEY'S INCORPORATED
77 EXCHANGE PLACE PROVIDENCE, R. I.
MODEL BUILDER'S SUPPLIES
CAMERAS, MUSICAL INSTRUMENTS
and
SPORTING GOODS

... For Lovely Women
SKIRTS - SWEATERS - BLOUSES
from
Colby's
19 ARCADE BUILDING

ONE DAY SERVICE
CAMPUS LAUNDRY
DRY & CLEANERS
222A THAYER STREET
NEXT TO TUNNEL

STUDENTS - CHECK BLOCK ARTISTS'

- Complete Adequate Quality Stock
- Low Prices
- PLUS Student Discounts

BLOCK ARTISTS' MATERIALS CO.
76 Weybosset Street DEXter 1-3150

Brown Bear Restaurant
Chinese American Food

Sunday-Thursday - Open 7:00 A.M. to 11:00 P.M.
Friday-Saturday - Open 7:00 A.M. to 1:00 A.M.
Corner of Brook and Benevolent

12 THOMAS STREET PROVIDENCE 3, R. I.
PHONE GASPEE 1-5137

OAKES on the HILL

- artists' materials
- frames
- industrial displays