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## Blockprint January 30, 1963

Students of RISD  
*Rhode Island School of Design*

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# BLOCKPRINT

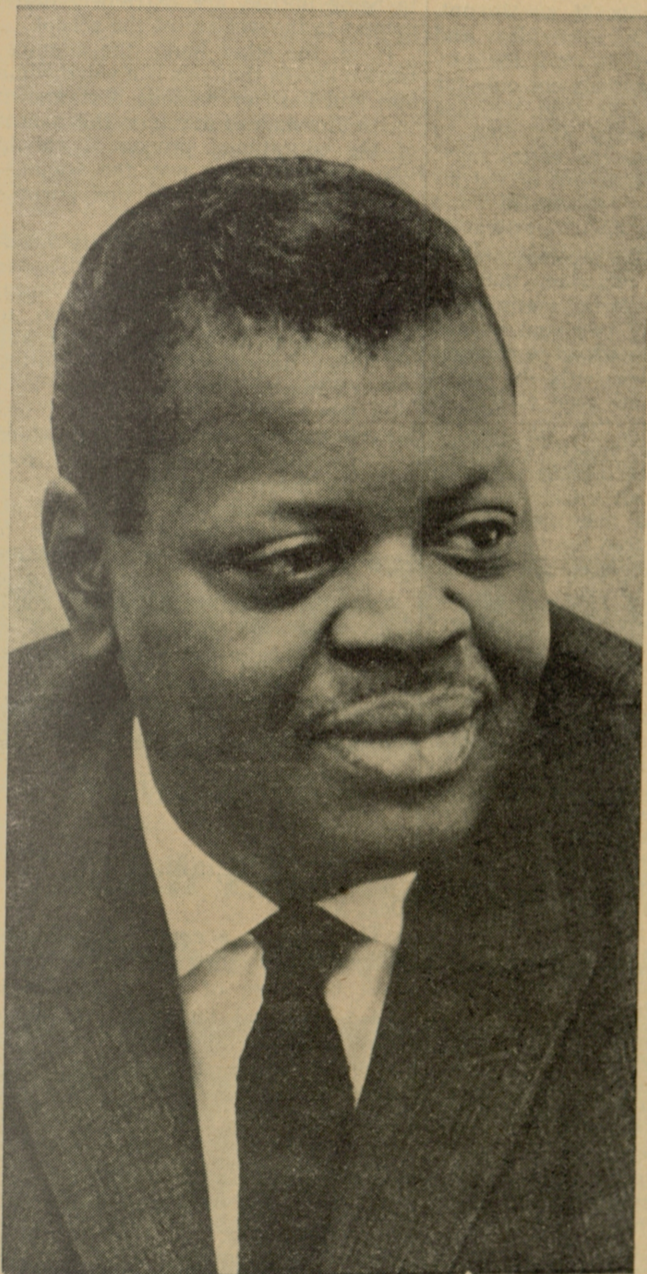
RHODE ISLAND SCHOOL OF DESIGN, PROVIDENCE, RHODE ISLAND

R.I.S.D.

JAN 30 1963

ON FEBRUARY FORUM  
will be held, presided over by  
Dean Hammer, President Bush-  
Brown, and Dean Strout. More  
information in next week's  
BLOCKPRINT.

## TAB Jazz Concert is Sunday, February 17



Oscar Peterson, Leader of the Trio

This year's TAB Jazz Concert promises to be one of the most interesting and unique events in the history of the weekend. The concert, to be held in the Refectory on Sunday, February 17th, will feature the Oscar Peterson Trio and the most original reed man in jazz today, Roland Kirk.

Roland Kirk is the jazz musician that all the other jazz musicians are listening to. His different approach to music started in an innocent practice session. He was practicing on his tenor sax and found himself blowing two notes at once. He says, "I thought it was a flaw in my horn. Later I found out that you can do it if you know how. After that, I used to have a dream about playing two instruments at once, my tenor and another reed."

Today Kirk plays the tenor sax, the manzello, a seventeenth century freakish reed instrument which sounds like a soprano saxophone, the strich, which looks like a giant flute and sounds like a bassoon, and an instrument invented by Kirk himself which he calls a "hip whistle." Atra Baer, a columnist for the *New York Herald-Tribune*, says about Kirk: "At first audiences think he's all gimmick. He starts blowing, with no artifices or "crutches", and it's all music. Music echoing the classics from Beethoven to Segovia with hints of Coltrane, but it is as original as it is an intricate style, and as moving as it is original."

Both the Peterson Trio and Roland Kirk had recordings listed as among the "cream of the crop" for 1962 in the *Down Beat Music '63* yearbook. Peterson's record "West Side Story" received a perfect five star rating in the same yearbook.



Roland Kirk, Master of Many Horns

### Marks on e. e. cummings:

#### "Life is Not Man's Toy"

The first Forum to be held in the acoustically refurbished refectory proved to be a rewarding maiden voyage for the improved facility. Professor Barry Marks' discussion of the poetry of e. e. cummings was heard clearly by approximately fifty interested persons, who kept Professor Marks talking for two-and-a-half hours on what appears to be his favorite subject. Dean Hammer was obliged to "release" the speaker at eleven o'clock, though the audience (and the ceiling) could easily have absorbed his comments for an indefinite time.

After reading eight better-known poems, Professor Marks showed the group a small work from which the rest of the evening's discussion proceeded. The three-stanza poem is as follows: "nonsun blob a / cold to / skylessness / sticking fire // my are

your / are birds our all / and one gone / away the they // leafs of ghosts some / few creeps there / here or on / unearth."

Professor Marks asked what the poem "is about"; getting little help with this difficult question, he suggested that it defies or resists interrogation. However, the Professor proceeded to lead his audience toward the feeling that the poem is a little cycle of emptiness, growth, climax, and dissipation, and that the final lines may indicate birth and new growth. The speaker feels that the poem speaks about life and has sexual connotations; he thinks that cummings asks his readers to see and feel words in new ways. Professor Marks concluded that cummings, while he does not believe that life is man's toy, does strive to master man's communication.

### \$200 Rise in Tuition Announced

It was announced on January 21 by Dr. Albert Bush-Brown, President of RISD, that the college will increase its tuition by \$200 for the academic year 1963-64. With the new increase, tuition for undergraduates and graduate students will be \$1300; these charges will go into effect July 1, 1963.

Commenting on the increase, Dr. Bush-Brown said, "As a parent and an educator, I regret seeing tuitions rise at excellent private colleges across the nation. For some, the rates will not exert a hardship. For those whose children may be prohibited from gaining the finest education in the visual arts, the Rhode Island School of Design is especially concerned, for we intend to continue to select students on the basis of ability, not of affluence. For that reason, the college has augmented its funds for scholarships and loans, to be made available to students who

demonstrate a financial aid.

"Funds available for scholarships offered by the college will be increased by slightly more than 50% beginning on July 1, 1963. In addition to the limited assistance the college can offer in the form of scholarships, loans, and jobs, families should investigate other resources, notably the long-term low interest bank loans now offered by many states for educational purposes; many commercial banking corporations offer education loan plans on favorable terms; and the National Defense Student Loan Program permits needy students to borrow funds inexpensively."

The President went on to say, "Our expanded tuition will enable us to improve the salaries of our faculty members and further our continuing pursuit after excellence in education for professional work in the visual arts."

## Forum Focuses On Art Schools

The next discussion in the FORUM series, entitled "The Place and Function of the Art School in the Twentieth Century," will be held in the Refectory on February 1st at 8:30 p.m. This pertinent topic will be presented by Mr. Russell Smith, Head of the School of the Museum of Fine Arts in Boston.

Mr. Smith, a native of Concord, Massachusetts, attended Harvard College and the Harvard School of Architecture, and has practiced in the field of architecture. In addition, he has served as the head of the art department at the University of North Carolina and the North Carolina State Art Society. Besides his job at the Museum School in Boston, Mr. Smith is at present Chairman of the Tufts College Art Department, and has shown at various water color exhibitions.

## Calendar

Announcements for the calendar may be handed in at the SAO before 4:30 p.m. on Thursdays. DEADLINE for announcements is 8:00 p.m. Thursdays at the BLOCKPRINT Office.

### Monday, January 28th

8:30 p.m. Chamber Music Concert —Vienna Octet. To be held in the auditorium.

### Tuesday, January 29th

10:00 p.m. BLOCKPRINT meeting

### Wednesday, January 30th

2:00 p.m. Museum Gallery lecture by Thomas Morin on "Sculpture in the Collection of the Artist." Open to students.

7:00 p.m. Meeting for Mental Hospital volunteers in the student lounge. Very important.

7:30 p.m. Film Society—"Metropolis" in the auditorium.

Opening of Museum show—"Sculpture in the Collection of the Artist." Jan. 30 - Feb. 24.

### Thursday, January 31th

9:00 p.m. BLOCKPRINT meeting

### Sunday, February 3rd

2:00 p.m. Museum movie—"Heidi".

### Monday, February 4th

7:00 p.m. BLOCKPRINT meeting  
9:00 p.m. Cinema—"From Here to Eternity" in the refectory.

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## Letters

### Reason and Change

To the Editor:

First of all, I should like, as a student, to express my shock and dismay at the recent dismissal of several highly respected and capable men and women from the Rhode Island School of Design faculty. Although the president doesn't seem to feel that this action is newsworthy, I am certain that I am not alone in my regret, nor am I alone in wondering what other unnewsworthy actions will be taken in the near future.

It is altogether natural that certain questions will arise attending a change in the presidency, and it does not seem unreasonable to imagine that one of the first jobs of an incoming administrator would be to allay doubts and suspicions, especially among the faculty, who, after all, are most intimately responsible for the success or failure of the educational aims of the school. But, in the last few weeks, an atmosphere of uncertainty, shock, and downright suspicion has pervaded this school. This atmosphere is certainly not conducive to or healthy for creative endeavor, and I doubt that you would find many educators and fewer artists ready to approve it as such.

I do not mean to imply that the administration has been completely silent; far from it! We have been told that we are part of a program to "place the new and vigorous visual arts centrally in the cultural, including industrial, life of the United States." We are students with "rising expectations," we expect to work in "a new form of industrial society," we expect better housing and "long for an environment that will offer gymnastic exercise," and, as if that weren't enough, the school is going to turn out Berninis, Michelangelos, and Christopher Wrens.

Perhaps there are some of us who don't long for gymnastics, and some, outside of the dormitories, who are perfectly satisfied with the housing, but the other goals all sound, worthy, noble, and uncontested don't mean a damn thing until the methods of achieving these ideals are made clear. Well, now we have it! Approximately twenty percent of the faculty are unfit to guide us toward this aesthetic New Frontier. Either we, as students, and others who have bestowed recognition upon these men and women were woefully deluded as to their aims and capabilities or someone has made a big mistake.

Is this progress or is it a purge, and if it is either or both, why not consult, or at least inform, those who will be most closely affected by the action? It is not entirely without precedent in educational institutions for the faculty and administration to conduct their affairs without informing the student body. Often this is good, as it helps to preserve the illusion that men of responsibility are above the type of adolescent hanky-panky and clique rivalry which they so heartily condemn in their charges. However, here "the story is one of a faculty that has strengthened itself and has built a system of organization and long-term appointments by establishing committees on instruction and review of appointments" and was so disillusioned that it felt compelled to eliminate twenty percent of itself and was so well informed that this action was greeted with shock and demoralization.

Perhaps there are good and sufficient reasons for these changes, reasons so compelling and worthy that their consideration requires the action taken in spite of the resultant personal and communal demoralization engendered by these dismissals. This I grant as a possibility, but I am not convinced. I am even less convinced that any reasoning which requires such drastic action simultaneously demands secrecy verging on subterfuge!

As Dr. Keel was quoted in the Providence Journal article of January 20th,

"It looks very drastic from the inside." Maybe the great techno-industrial complex which, according to Dr. Bush-Brown, we are being trained to serve, approves of this sort of thing. I don't know, and the returns aren't in yet, but such inhuman activities are not unknown in our society.

Finally, a word about aims. This is, as Dr. Bush-Brown continually points out, an industrial society, too often concerned with quantity of production rather than quality of performance. If we are to participate in the shaping of this culture, if we are to become more than highly trained, precisely machined cogs in the mechanism, we must enter this battlefield, and it is one, with more than acquired skills and dedicated talents. If we do not, we will be dead. Our own ideas and ideals must be made to work for ourselves; they must pervade not only for our work in our chosen field, but also constitute a philosophy according to which we must live our entire lives, so great is the involvement of the individual, physically, emotionally, and intellectually in any creative endeavor.

It is one of the saddest commentaries on contemporary education that its institutions spew forth every year thousands of young men and women who are totally unequipped to comprehend, much less cope with, the world around them. As the pace of day to day living increases, the time for the individual to arm himself decreases, and the oblivion of uncomprehending conformity offers an attractive sanctuary wherein our industrial society may more easily bleed the "graduate" of his half-digested technology.

With this in mind, I think the student may fairly demand of his tutors that they help to make him aware of the contemporary implications of his cultural background and that they expose, or permit his exposure, to the variety of influences, social, religious, political, and cultural which are at work and at war in the world today. There is no place in our society for the type of tutorial monasticism which seeks to enclose its students in a cultural chicken-coop and feed them ready-made ideals which fatten their heads without strengthening their minds!

If the individual is to possess the ability to contribute to society and "act on issues of cultural destiny" he must have a sure knowledge of and confidence in his own personal convictions. It is only with this background that the creative talent is able to significantly interpret the world around him and imbue his creativity with a strength which springs not from technical supremacy but from deep inner conviction. There is only one end to a society which continues to develop its technical potential beyond its moral capabilities.

Only recently has this country begun to recognize the artist and designer to a degree that places him, more than ever before, in a position to shape our culture rather than reflect it. To accomplish this we must have the concerted effort of thinking individuals, not the individual efforts of concerted thinkers. It seems to me a shallow concept to pattern our aims after those educational institutions that are geared to study in retrospect what we are doing today.

This is a school of Fine Arts and Design, and it must be dedicated to preserving those elements of the creative person which are fast disappearing in the world — individuality and belief. It is a singular trait of the creative individual that the one person he has to please is himself. It follows that the strongest person will be the hardest critic, and it is toward the development of this strength in terms of the individual and his creative ability that this school must dedicate its efforts. To do this we need not be soaked with aspirations, but merely allowed to communicate freely with men and women whose personal integrity, professional competence and

dedication to humanity have led them to prefer the creativity of teaching to the production of industry. This school has recently rewarded several persons of this caliber with dismissal.

If the administration does not agree that this is a valid aim for the student as an individual and hence for the school as a whole, then I am sure that I and a lot of others would like to hear why not. Further, if this is the case, I feel a convocation is in order such that the administration might fully outline its objective and the changes that it intends to make to accomplish this objective. This might go a long way toward preventing severe misunderstanding and the flood of rumors many of which, in addition to being untrue, are extremely detrimental to the welfare of the school.

If, on the other hand, the administration agrees that this is a worthwhile aim and has, for reasons best known to itself, remained dumb on this aspect of the educational process, I should like to ask in what way the administration expects to serve this purpose by:

- Dismissing several faculty members whose individual skills are highly valued in the technical field, but whose dedication to teaching as a way of life and their deep concern for the future of fine arts and design has kept them here, preferring the less immediate rewards of teaching to the more tangible offers from the industrial society.
- Discontinuing the first valid attempt this school has made to offer a long range course designed to present the student with a coherent history of civilization with emphasis on the Arts.
- Building more dormitories at great expense, when there is some doubt that the rabbit-warren existence of dormitory life is the proper environment for creative persons.

SIBLEY SMITH, Jr.

## Plagiarism

Dear Sir:

This letter is a continuation of the thoughts of my first one. The faculty must be aware of the plagiarism in this school and I'm very curious to know what it thinks of the matter. Would it be possible to question some of the staff concerning academic dishonesty and have an article in BLOCKPRINT about it?

Sincerely yours,  
A Transfer Student

The editors have questioned a number of faculty members and administrators. The following quotes may help to answer your questions.

Dean Hammer stated that "any case of plagiarism which comes before the disciplinary committee is very likely to result in expulsion." Dean Hammer cited an example of verbal plagiarism which occurred two years ago. The outcome of this example was, indeed, expulsion. However, he added that nothing can be done unless his office is notified of an offense of this nature. He feels that it is incumbent upon both student and instructor to make him aware of examples of plagiarism.

Mr. LaFarge, freshman foundation instructor and current chairman of the disciplinary committee, explained that "Training includes studying in the style of a master, but this study ala master must be credited to the original author."

"What you as students are really after is what you alone can say and what you are in the context of the twentieth century. Try to understand how others see, but, you must strive to do what you as an individual can express."