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Blockprint March 20, 1963

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President Albert Bush-Brown Will Be Inaugurated Saturday

by SIBLEY SMITH, JR.

By now we are all well aware that this coming weekend Dr. Bush-Brown will be inaugurated as President of the School of Design. To some of us at this school, which is not steeped in the academic tradition of robes, hoods, caps, gowns and the somnolent strains of Pomp and Circumstance, the inauguration of an Inauguration smacks of Gilbert and Sullivan.

One of the questions most frequently asked of late is "Why have an inauguration, at all?" Often the answers are colorfully creative if not well informed. There is always something faintly ludicrous about the institution of a "tradition", even aside from the semantic impossibility of such an act.

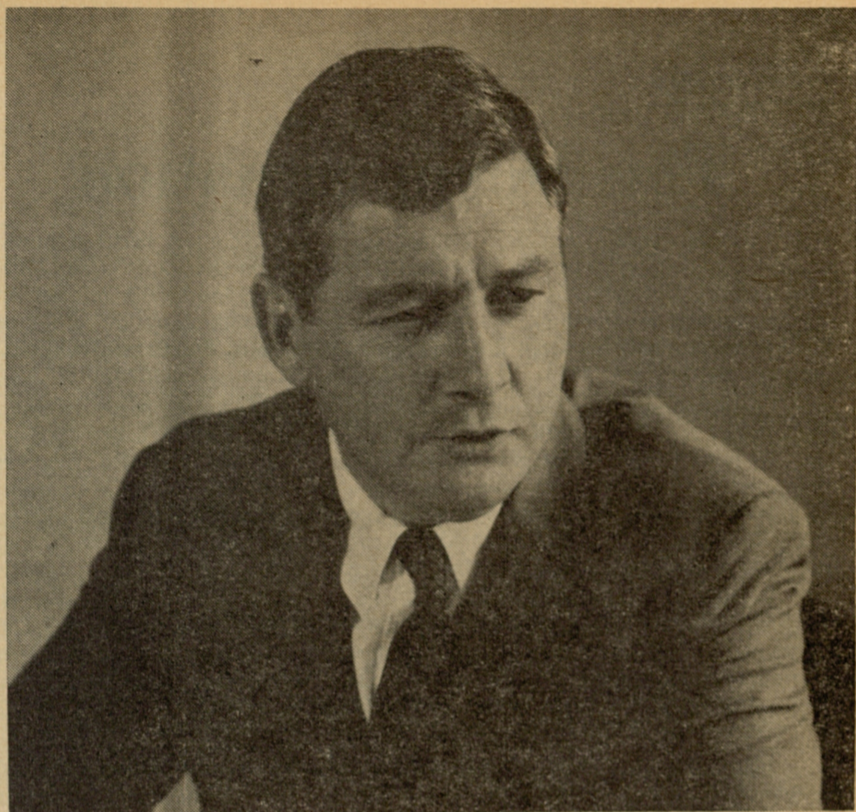
However, there are certain aspects of this inauguration, which perhaps take it out of the realm of improbability. While it is generally known that this is the first inauguration at the school, some may be surprised to learn that Dr. Bush-Brown is only the third real president. The office of president was created in 1946. Hitherto, the *de facto* head of the school was usually a person, not necessarily from academic circles, whose position was more appropriately defined as Chairman of the Board of Trustees in the same by-law change which created the office of president. The reasons why the two preceding presidents never had inaugurations are not abundantly clear. Most likely, no

one ever thought of it. Also, both previous presidents were well known to the Providence area when they assumed the office.

A second fact, regarding inaugurations in general, is that they rarely call for or permit any real degree of student participation whatsoever. The function of academic inaugurals might be said to be a means for the academic world and the civic community to honor the person who had been selected as president.

The students are usually represented for it must be conceded that a certain amount of the importance of the college president depends on the college having students. Beyond this representation, the size of existing facilities usually does not permit student participation.

In this regard, Dr. Bush-Brown was desirous of having some aspect of the inauguration weekend directed toward the students. Hence, on Friday, March 22 there will be a series of three speakers, whose presence here is specifically for the benefit of the student body. At 11 a.m. G. E. Kidder Smith will give an illustrated lecture on "The New Churches of Europe". At 2:30 p.m. Suzanne Langer, author of *Philosophy in a New Key* will speak on "The Appearance of Feeling in Art." In the evening, at 8:30 p.m., Richard Eberhart will read selections from his poetry. Following the reading there will be a



coffee hour in MH 204 at which Mr. Eberhart will be present.

In addition, interested students are invited to a luncheon at which the speakers will be present. The luncheon will be served in the Mezzanine of the Refectory and will be limited to approximately 20 students. Anyone who is interested should leave their names with Dean Hammer's secretary.

Students will also be admitted to the Inauguration exercises on Saturday,

March 23 in the Auditorium on a space available basis. At this time, the amount of space that will be available is not known, as Mr. Danforth's office is still receiving acceptances from the invitations that were mailed out.

It might be well to bear in mind that the lectures are also open to the public, so you should plan to arrive early in order not to be displaced by the gravitational flow from higher institutions of learning.

VOLUME II, NUMBER 21

MARCH 20, 1963

BLOCKPRINT

RHODE ISLAND SCHOOL OF DESIGN, PROVIDENCE, RHODE ISLAND

NOTICE

Questionnaires on the subject of dormitories will be circulated this week by the Student Council. All students are requested to cooperate in this venture.

Seven Faculty Promotions Announced by Pres. Bush-Brown

Promotions of seven members of the Rhode Island School of Design faculty were announced today by Dr. Albert Bush-Brown, president of the college.

Promoted to the rank of associate professor are fine arts teachers John G. Bozarth in the department of sculpture and Herbert P. Cummings in the department of painting. Professor Bozarth is a graduate of Rhode Island School of Design, and he joined its faculty in 1954. Professor Cummings is a graduate of Washington University in St. Louis, and he received his master's degree in fine arts from Indiana University. He joined the faculty of Rhode Island School of Design in 1958.

In the Lowthorpe department of landscape architecture, James D. Graham was promoted to associate professor. A Rhode Island landscape architect and a graduate of Iowa State College, Professor Graham has been a member of the Lowthorpe department faculty since 1949. Local projects with which he has been associated include grading and planting plans for the Hartford Housing Project and public schools in Warwick, Cranston, Pawtucket, East Providence and Providence.

Warren E. Teixeira, head of the department of textile design, was promoted to associate professor. A grad-

uate of the Ozenfant School of Fine Arts and formerly head of his own textile firm in New York City, Professor Teixeira, a specialist in textile design for printed fabrics, came to RISD in 1958.

Miss Edna W. Lawrence, long associated with Rhode Island School of Design as a teacher of nature drawing in the division of freshman foundation, was promoted to associate professor. Professor Lawrence was graduated from Rhode Island School of Design in 1920, and she became a member of its faculty in 1922. She has studied at the Art Students' League, the Chicago School of Design, and the Pennsylvania Academy Summer School. She has also studied privately with many internationally-known painters.

Promoted from instructor to assistant professor are Marc S. Harrison in the department of industrial design and Victor G. Zacksher in the department of interior architecture. Professor Harrison is a graduate of Pratt Institute, and he received his master's degree in fine arts from Cranbrook Academy of Art. He joined the Rhode Island School of Design faculty in 1959. Professor Zacksher received his bachelor of science degree from Rhode Island School of Design in 1956, and he was appointed a member of its faculty in the same year.

MIT Professor J. E. Burchard To Lecture at Inaugural Lunch

John E. Burchard, professor of humanities and dean of the School of Humanities and Social Science at Massachusetts Institute of Technology, will lecture on "The Visual Arts and the Public Welfare" at the luncheon which will be held by the Rhode Island School of Design for guests at the inaugural exercises installing Dr. Albert Bush-Brown as president of the college on March 23.

Educated in architecture and civil engineering at M.I.T., Dr. Burchard has been associated with this institution as a teacher and administrator since 1938. For his work as director of a number of research projects during World War II, he was awarded the Presidential Medal for Merit. Other major honors he has received include the University of Minnesota Outstanding Achievement Award.

Consulting editor on architecture for the Encyclopaedia Britannica, Dr. Burchard published most recently "The Architecture of America: A Social and Cultural History," a book he wrote in collaboration with Dr. Albert Bush-Brown. Other writings include a number of major articles published in "Architectural Record" and "The Saturday Evening Post."

Dr. Burchard has served three terms as president of the American Academy of Arts and Sciences. He has been a

trustee of Mount Holyoke College, the Boston Museum of Fine Arts, and the United States Merchant Marine Academy; and he has been a member of the advisory committees at Yale, Princeton, and Harvard. Dr. Burchard has served also as a United States delegate to international conferences held in France, Norway, Japan, and India.

Foster, Sr. Illustrator Wins First In Boston

William H. Foster, a senior in the Illustration Department, has received the Award of Distinctive Merit for Experimental Illustration at the Boston Art Directors' Exhibition. In winning the award, Bill was competing against professional illustrators from the entire New England area. His picture, which portrays an industrial subject, was done as part of a senior Illustration class project.

The exhibition is being held in the galleries of the Copley Society, 158 Newberry St., Boston, from March 13 through March 27. Hours are Monday, Wednesday, and Friday from 10 a.m. to 5 p.m. and Tuesdays and Fridays from 1 p.m. to 5 p.m.

There is a small exhibit of Foster's recent illustration work in room 610 of the College Building.

Editorial

The Dorm Situation

The main part of a person's education is direct contact between himself and other people. Whether the individual integrity of one person is good or bad, his influence will serve as a part of the education of another. A contact and communication is something to pattern one's way of thinking by; everything we have learned in life has been due to the transference of another's thoughts. In essence, the only way we can learn is by constant communication with others.

For these reasons, we oppose the separation of classes in the women's dormitories for the academic year 1963-64. We feel that the so-called "segregation" is not in the best interests of the students concerned. Granted, there are many problems in the dormitories; however, we do not believe that a separation of class groups is going to solve them. It has been mentioned in some quarters that the upperclass women are a bad influence on the freshman women; a small number, possibly, but surely not the majority.

We feel that a separation of classes, which is done by necessity with the freshman men, is contrary to the best interests of the College as a whole. The isolation of the Freshman Foundation program is a necessity, but should it be carried over to include living conditions also? As we mentioned before, communication is a large part of the learning process, and by the plan advanced for next year what little communication that exists will be further limited.

The plan, as it stands, is now under consideration and study by the administration. We hope that the plan to separate the freshman and upperclass women is reviewed and turned down.

E.G.E.

Letters

Charles Eames

To The Editors:

The percentage of the student body which assembled to hear Charles Eames speak was a gratifying contradiction to the legend of student apathy at RISD. It seemed, however, that a great many of those present were not familiar with the reputation of the speaker; these people were rewarded with little more for their curiosity than some mild humor.

We should be grateful that our administration makes the efforts necessary to get men like Mr. Eames to talk to us. There was some doubt in my mind, however, as to whether or not the speaker was satisfied with the conditions under which he had to meet with the students; perhaps he could have been of more benefit to a smaller group. Surely, no one knew what he was going to talk about. Any brush with greatness is assumed a safe bet, educationally.

His informality under unfortunate circumstances was a saving grace, I suppose, but he failed to say much or show anything to inspire me with confidence in his ability. Some people are designer-educators and some are designers; Mr. Eames' architecture, furniture, films, and other accomplishments must speak for him, it seems.

Respectfully,
STEPHEN RITCHINGS

The Dorms

Dear Editors,

On Wednesday, March 6, a letter from the Dean of Women concerning dormitory housing plans for next year was sent to all women students residing in the dormitories. A new plan was announced to the effect that: "Allen House will be filled with Seniors next year (and Juniors if not enough Seniors apply.) . . . All Freshmen next year will live in Homer Hall; upperclassmen will be in the Homer Hall annexes and in Nickerson."

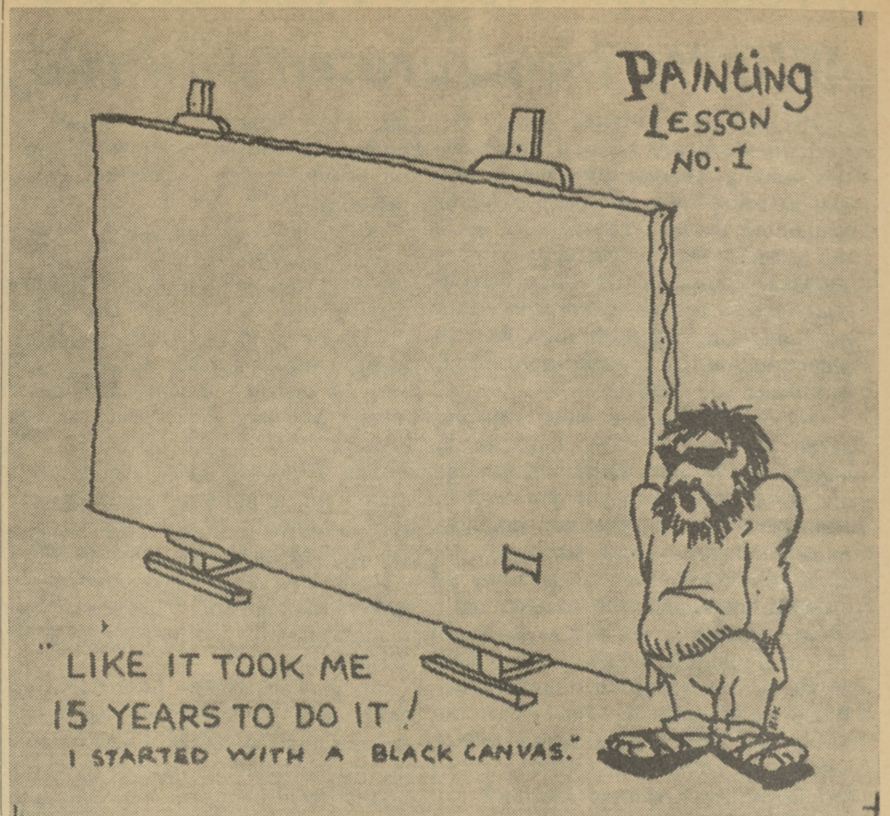
This new system and the reason behind it is causing much indignation and concern among the majority of women residents.

Some of the reasons behind this plan were explained as follows: "a quieter and more controlled" atmosphere is needed within the dormitories, and also: "Many of you (meaning students) have indicated that you will be happier living on a floor with upperclass friends, rather than with Freshmen whose work and concerns are different from yours."

Having discussed this new plan with several of the students I find that this matter demands considerably more thought and consideration. In my opinion, there is neither strength behind the reasons offered for the change, nor is there justification for the undemocratic manner in which it was decided.

For one, I think that if all the Freshmen are housed in the same dormitory, there will be considerably more noise. The presence of a percentage of upperclass women, merely by their seniority and maturity, does help to reduce the noise level.

Secondly, concerning the upperclass women's "desire" to segregate themselves from the Freshmen; I personally conducted a poll of sixty women residents, and found only two in agreement with the new plan. This realization chal-



RISD Walks Fifty Miles

by RICK JACKSON

deputy under-assistant sportswriter-in-chief

On Saturday, March 9th, three varsity letters were awarded to members of the 1963 RISD Fifty-Mile Walking Team. In solemn proceedings held at Roger Williams Hospital, Ken Layman, Bob Lasus, and Warren Hall reflected the true spirit of their endeavor . . . "I can't move."

The distance covered was some fifty miles and was paced off in a mere fourteen hours. (a new school record!!!!)

Sponsor of this year's team, The Bristolite Manufacturing Company, was on the spot when team member Worn-out Hall developed a malfunction of the ankle at the twenty-six mile point.

Team Captain Ken Layman remarked afterward that the tennis shoes supplied by the sponsor were of superior quality and recommends them to anyone walking to the College Building or Phoenix, Arizona.

Montoya Concert is "Excellent"

by STEVE LINDEN

Sunday evening, March 10, a packed orchestra at the Veteran's Memorial Auditorium gave a standing ovation to one of the most talented, colorful and exciting musical personalities here or abroad — Carlos Montoya. The audience thrilled to a two hour performance of flamenco standards. Montoya's compositions and arrangements, all based on spanish gypsy tradition, some old traditional standards such as "Mala-guena" plus a novel flamenco arrangement of "St. Louis Blues" were played as encores.

With complete composure and a pleasant, honest smile, Mr. Montoya kept the audience spellbound with his

unbelievably fast fingering and playing. Montoya's technique on the guitar is unique among flamenco players since he is always the innovator. He never plays an arrangement of his own without adding something new, and often creates as he goes along. He was the first flamenco guitarist to give concert recitals, and they have been met with ever increasing success since his first in 1945. Montoya has had many of his pieces published in order to capture at least part of the wonderfully rich art form that heretofore had never been written down. However, Carlos and his music are inseparable; he does not perform it — he lives it.

lenges the assertion that "many of you will be happier living" with students of your own class.

Also, in regard to that part of the statement suggesting that upperclassmen will be happier isolated rather than with other classes, "whose work and concerns" are somewhat different from yours (upperclassmen's), I have always been of the opinion that all students at any school share a common concern. This concern is the desire for a comprehensive education through all possible ways and forms.

Finally — the manner in which this new plan was conceived unjustly sidesteps the standard procedure in making dormitory regulations. In the past, the opinions of the Dormitory Council, which is the voice of the women residents, has been respected regarding any proposed regulations. In this instance,

however, its opposition has been ignored.

If this new plan is adopted, there will no longer exist the beneficial environment which has always helped to make RISD the outstanding school that it is. Education in itself suggests the free and promoted exchange of ideas and opinions, rather than the narrowness created by isolation.

Sincerely,
NANCY SMULLEN

Toy Sun Restaurant

— Chinese and American Food —

258 Thayer St. Prov. 6, R. I.

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Profiles of the Three Speakers For Inauguration Ceremonies

Kidder Smith

The prospect of hearing G. E. Kidder Smith discuss modern European architecture anticipates a fresh breeze blowing through the staleness of much academic criticism. I strongly urge all those without the faintest interest in architectural theory to hear Mr. Kidder Smith in the RISD Auditorium, Friday, March 22 at 11 a.m.

More of an historian than a practicing architect, Kidder Smith has a rich background of study and travel at his command. Aided by grants, he has travelled from Sweden to North Africa. In each country he seeks to discover the essential traits peculiar to that land and people and the ways in which these distinctive qualities have influenced the architecture from its earliest beginning. He does not view architecture apart from the people so involved with it or apart from the country-side itself. In *Italy Builds*, he speaks of the "working-togetherness of manscape and landscape, of stone mined and unmined, of trees planted and natural, of waters tamed and wild, which can be an inspiration to us in having nature work for us".

His lively prose is both spirited and sensitive, and he describes the new Italian suburbs as "a godless, soulless, series of residential slums, devouring the country-side as they advance like a phalanx on the nature about them". However, it is his accomplished photography that makes both his books and his lectures a real delight. A relief from photography emphasizing only formal elements, Kidder Smith's photographs — for example, of modern European churches — capture the mystery and spiritual beauty that are as important as the design. In his introduction to *The New Architecture of Europe*, he writes, "There are many ways of evaluating a building aside from the 'pure design' standpoint. Final design is, of course, the final arbiter — and design criteria have determined the backbone of selections made for this guide. However, determinants on sociological, philosophical, constructional, and even national bases are responsible for a few choices, examples of architecture that are pregnant in thought in spite of certain shortcomings in appearance. Merit alone is not sufficient for the inclusion of a building: it must have ideas and stimulation as well. In some cases a building that demonstrates fresh and constructive thinking, or explores a new facet of space, but suffers design weaknesses, has been chosen over a similar example of routine thought but superior execution".

His lecture on Friday will deal with his latest area of interest, the new churches of Europe. In previous treatments of this subject, he has concentrated on seven outstanding churches — three in France, three in Germany, and a simple cemetery chapel in Sweden, representing the continuous growth of Scandinavian art, pursued in peace. He often stresses that church architecture has always had an important avant-garde role, even in Gothic times, when the "outlandish" cathedrals were given a barbarian name. Happily, the lecture will include slides, which are no doubt well worth seeing in themselves. All indications point to an hour well spent with Kidder Smith.

KAREN KUMLER

Langer

At RISD there has been considerable interest aroused by the art-philosophy of Suzanne Langer, now she appears in life to speak at the pre-inaugural lectures at our auditorium on Friday. One of her recent books, *Problems in Art*, (a collection of lectures) states the rudiments of her theory of the significance of art and the interrelationships between the arts.

Regarding painting, Mrs. Langer begins by distinguishing a creation from a product; a product is just an assemblage of materials, a creation an assemblage of materials that creates the illusion of something that is not really there. A painting creates "illusions of space", and does not merely remain space and canvas. Suzanne Langer reminds the reader that the human being sees an object (i.e. a chair) only to label it and set it aside (i.e. there's a chair over there). In a painting the senses of smell, sound and touch are excluded and the visual illusion only remains. When one can only see a chair, one looks at it.

The painted chair reveals the meaning of the chair without the necessity of a real chair. The meaning is clearly expressed in the visual space illusion. "Thus the space illusion is the stuff of art . . . the unreal, created stuff". Suzanne Langer's theory grows and spreads until it engulfs all of the arts. She finds that each art creates its own type of expression illusion. It will be of great interest to students and faculty alike to hear how she will illuminate her art philosophies to the afternoon auditorium audience.

AMYLOU DANZER

Eberhart

"The status of the artist depends upon the quality of his sensitivity . . .", according to Richard Eberhart, who is to give a reading of his poem on Friday, March 22, at 8:30 in the college auditorium. This lecture will provide a special opportunity for RISD students and faculty to see and hear a poet who has been called "Leaper into Vision", and the "Finest of the Lost" by his critics.

Mr. Eberhart, recognized as one of our most prominent poets, is the successor to Robert Frost as "Consultant in Poetry to the Library of Congress". He has won several poetry awards and a grant from the National Institute of Arts and Letters. His many volumes of poetry have been published concurrently in the United States and in England, and his poems have appeared in such publications as "The New Yorker", "The New Republic", and the "London Times Literary Supplement". His most recent book is "Collected Poems, 1930-1960".

Born in Austin, Minnesota, in 1904, Eberhart attended the University of Minnesota, Dartmouth College, and St. John's College of Cambridge, England. He did postgraduate work at Harvard and received his M.A. from Cambridge University in 1933. During World War II, Eberhart joined the U.S. Naval Reserve and became a lieutenant commander. By 1952, he was established as a major poet, and served as "poet in residence" at the University of Washington in Seattle. After holding positions at Princeton University and the

University of Connecticut, he arrived at his present post as professor of English and "poet in residence" at Portsmouth in 1956.

One of the most prominent themes in Eberhart's work is that of death. His most famous poem, "The Ground Hog", is concerned with changing reactions towards death as one observes the progressive decomposition of a dead animal. It intimates the ephemeral quality of human life and institutions. This attitude is also reflected in one of his shorter poems, "Rumination":

When I can hold a stone within my hand

And feel time make it sand and soil,

And see

The roots of living things grow in this land,

Pushing between my fingers flower and tree,

Then I shall be as wise as Death,

For Death has done this and he will

Do this to me, and blow his breath

To fire my clay when I am still.

The obvious subject matter and simplicity of form in Eberhart's style of writing is confusing to his critics.

According to Kenneth Rexroth of the "Saturday Review", Eberhart is

" . . . foolish enough to concern himself primarily with the only subjects of

poetry, the great platitudes, the facts of life." However, he credits him with " . . . perfect clarity of vision, perfect clarity of utterance, perfect control of the material means."

In a recent review of Eberhart's book, "Great Praises", M. L. Rosenthal described Eberhart as "Characteristically intellectual and abstract, but his driving conceptions are emotionally ignited by a visionary intensity." This intense, nearly mystical quality, along with simplicity of expression and direct, universal theme makes Eberhart one of the outstanding poets of the day.

A product of the "lost generation" of the Depression, Eberhart's work has endured and outlasted that of his contemporaries. The variable quality of his poems has made him somewhat of an enigma to his critics, yet all seem to agree that much of his best work is truly brilliant. His poems, says Rosenthal, " . . . deal the world out gloriously then deal it back in again but keep it in its proper place; and they do so with dream-laden attentiveness to truth, the quick interpretation of spirit and knowledge — sometimes called genius — which is the hallmark of Richard Eberhart's finest work."

ELIZABETH WAHLE

Peterdi Crits Students' Work, Explains Printmaker's Position

by PETE LIBBY

Last Thursday, Gabor Peterdi, world renowned printmaker, was guest critic at RISD, and spent some time discussing his artistic opinions with students. It was quite evident that Mr. Peterdi is experienced at speaking with groups of people, and his opinions were both interesting and informative.

During the morning of the day of his visit, which, incidentally, was arranged by Mr. Mazur, Mr. Peterdi talked over a lineup of prints by the students in the printshop. In general, he said he was rather impressed with the quality of the work on display, considering the amount of the student's experience. According to the critic, the most common fault, not only with our work but throughout the western world, is the tendency to be satisfied with a somewhat static composition. To reach a successful conclusion in any form of art, it is necessary to carry the idea much further than most students do. Constant re-working and experimenting by the artist leads to greater familiarity with the medium. Mr. Peterdi said he felt that too many students expect too much too soon. It is important for the student not to become carried away by the medium. Rather he should start on a low simple level and become thoroughly familiar with both the tools and the material he or she is working with. Too much pressure is put upon the student for immediate results; more time should be devoted to simple experimentation. As an example, Mr. Peterdi mentioned the large number of plates ruined by masters such as Rembrandt and Goya before the final masterpiece was produced. There is no set pattern for learning how to print — it takes a lot of time and hard work before one learns to really see and feel a plate. In a good print, no part can be changed, and while there is no formula to relate these parts, it is inevitable that each part should be just where it is.

In the afternoon, Mr. Peterdi met with a large number of students in the RISD museum gallery which held an exhibit of his prints. At this point Mr. Peterdi defined more clearly the posi-

tion and importance of printmaking in today's art. He said he had chosen printmaking as but one of many ways to express himself, admitting that he paints in much greater quantities than he prints. This, he says, is quite relevant, since most successful printmakers are also successful painters. Printmaking is, in Mr. Peterdi's opinion, a branch of drawing with a greater feeling of permanence, and is likely to magnify the artist's ability (or lack of) to draw by the very nature in which it is done.

Mr. Peterdi mentioned the difficulty of talking about visual arts. Semantics is a difficult obstacle to overcome — no two people think of words in exactly the same way, and in this age we are writing and talking more about art than in any other period of history. The art critic is faced with the responsibility of making his individual viewpoint equivalent to actually seeing the art. Since the individual opinion enters into every review, no artist can afford to take a review of his work in too literal a sense. The concepts of good contemporary art move ahead so fast in these times that what may be blasted today may be acclaimed tomorrow as "avant-garde". If the artist is doing what he honestly feels is right, the odds are that he will eventually be recognized. In Peterdi's words, "It is dangerous for an artist to read what is written about him, and devastating if he begins to believe it. Good art will survive." Contrasting earlier centuries, today's artist is generally accepted as an intelligent, if slightly different, individual. This in turn presents the danger of being smothered by fame, and in the course of giving talks, criticisms and such, losing his goals and thus his identity as a real artist.

In discussing his own works, Mr. Peterdi regretted that the collection on hand was not larger, since the prints available were too scattered to clearly reveal any common basic conception. In answer to a question concerning painting versus printmaking, he said that for him, one field fed the other,

(Continued on Page 4)

Eames' Lecture "Disappointing" In Spite of Excellent Slides

by SUZANNE ZELNICK

There was a large turnout of interested students in the auditorium last Tuesday to hear the well-known designer Charles Eames. In his informal and often humorous way, Mr. Eames centered his discussion around the question of choice in the modern world. He stated that as a society and a culture we have had little experience in making choices; we are tradition-oriented and have demonstrated ourselves to be ill-equipped to make intelligent choices. Until this century man has been limited by his natural and material resources, and his strength has come from working within these restrictions. Mr. Eames made the often-overlooked observation that those works which we are pleased to think were made by free, unrestricted primitives were actually products of men working under the tremendously restrictive circumstances of their societies, materials and techniques. Today, however, many of these restrictions have been removed by "progress". Although he claimed "some of my best friends are architects", Mr. Eames cited Los Angeles as an example of "what any group of people would do if placed together to create a city with no restraints"; the result is chaos. When sufficient limitations are imposed there is less room in which to go wrong.

In creative fields people build artificial or arbitrary limitations for themselves to replace natural limitations and protect themselves in the area of choice. Appropriately, Mr. Eames then observed that "plastilene should be reserved for the very mature." He also claimed that a valuable field of investigation is that of restraints and limitations.

To conclude his talk Mr. Eames showed slides he had taken during the production of Billy Wilder's recent film "The Spirit of Saint Louis."

By accident(?) the sound track that he brought with him was one recorded in the center ring of Barnum and Bailey's Circus and the combination of slides and sound was, at certain points,

Peterdi

(Continued from Page 3)

and he felt he benefitted equally from both. One benefit that printmaking holds over painting is that since it is relatively cheaper and more readily available, it is less liable to be bought as a status symbol by those not fully able to appreciate it. A print, on the other hand, is easily within reach of almost any one who truly desires it, and thus the artist is liable to receive full appreciation of his work. Also, through modern methods of printing and reproduction, the print is no longer a small object to be quietly cherished and occasionally taken out and displayed. They now are of the size and permanent quality to be exhibited.

In closing Mr. Peterdi reminded the students that "making a painting or print requires the same responsibility, dedication, and seriousness of an architect building a house or a student becoming a doctor." The artist should portray what he knows, and "whatever work the printer or painter does should in some way have had or have an effect on their life. Whatever we do is the total expression of a personality; it is an opinion, and a good artist can translate his opinion into an universal idea."

humorous or significant. The slides were of the technical perfection and imaginative vision that has come to be associated with Mr. Eames. However, despite the few fortunate associations, I cannot help feeling that another sound track could have considerably enhanced the excellent slides or a more calculated coordination of the two could have emphasized the humorous.

To those familiar with some of Mr. Eames' other work this presentation at RISD was disappointing. Undoubtedly this is partially attributable to the misrepresentation which Mr. Eames was subject to, for he confessed having been prepared to meet only a small group of students on a personal discussion basis. On the whole, the afternoon was a sad squandering of the valuable talents of one of our foremost contemporary designers, but Mr. Eames' enthusiasm for his subject and personal magnetism salvaged what might have been for another a considerably more uncomfortable situation.

Calendar

Announcements for the calendar may be handed in at the SAO before 4:30 p.m. on Thursdays.

Monday, March 18

8:30 p.m. Mem Hall. Dean Strout will show a series of films produced by Charles Eames, including *An Introduction to Feedback*, *Math Peep Shows*, *Before the Fair*, and *E. C. S.*

8:00 p.m. BLOCKPRINT meeting.

Tuesday, March 19

11-12:00 a.m. CB 142. Student Council meeting.

6:30 p.m. Dorm Council, study lounge, Homer Hall.

Wednesday, March 20

7:30 P.M. RISD Auditorium — Film Society — "The Hunchback of Notre Dame" and "The Arachnid Returns".

Thursday, March 21

2:00 p.m. Mem Hall. Meeting with Dean Hammer of all sophomore students following Western Civilization to explain Sophomore Review, which starts March 25.

4:30-5:30 p.m. Splash party at Hodgman Pool on Power St.

8:00 p.m. Mem Hall. Architecture lecture by Maurice Smith on Form and Color.

9:00 p.m. BLOCKPRINT meeting.

Friday, March 22

All classes after 11:00 a.m. cancelled for Inauguration ceremonies.

11:00 a.m. RISD Auditorium. Inaugural lecture by G. E. Kidder Smith.

2:30 p.m. RISD Auditorium. Mrs. Susanne Langer will present a lecture entitled "The Appearance of Feeling in Art".

8:30 p.m. RISD Auditorium. Inaugural lecture by Richard Eberhart.

Saturday, March 23

11:00 a.m. RISD Auditorium. Inaugural exercises for President Bush-Brown. There are some seats available for students — Please see Mrs. Shepard in the SAO — First come, first served.

Monday, April 1

Dormitory residents' fourth and final quarterly payment due.

Fine Arts Society Presents Unusual "New Wave" Films

by STEPHEN RITCHINGS

The Fine Arts Society presented two unusual movies recently. Public interest in the event had been aroused earlier by an article in this paper announcing the showing of an American "New Wave" film made by Jonas Mekas. Because of a tie-up at the distributing office, the movie was replaced by two works of another experimenting filmmaker, Ron Rice. A large audience of Society members and others assembled in Memorial Hall to see the movies.

"Senseless," a twenty-minute film, was seen first. This, it appears, is basically a documentary of travel and events. A series of disjointed images gives this impression: a man wandering along a beach, two people in a rowboat, a car ride, shots taken from a moving train. Some incidents are amusing, while others are "inside jokes" at best. A major part of the film concerns a bull-fight. Most of what the viewer sees, however, is indeed "senseless" in its incoherence.

In contrast to the candid, documentary quality of the first film, the second one, "The Flower Thief," is essentially a work of theatrical fiction.

Notice — Any one who would like to attend the luncheon for inaugural speakers on March 22 to be held in the conference room of the refectory should sign up with Dean Hammer. This will be done on a first come, first serve basis.

It has a main character and a group of supporting players. The action follows a plot, vague though it be; many of the events appear to have been improvised "on location," using features of the landscape or objects found in the abandoned buildings used as settings. The sound track is a compilation of music of various kinds, none of which is particularly related to the film. Verbal sounds are rare, and actors never speak.

The movie centers around a simple-minded boy-man, "wondering, fearing, doubting, dreaming" and wandering around San Francisco, taking a gardenia from a flower-vendor's stand, finding a big teddy bear and an express wagon and a small American flag and empty places and indifferent or antagonistic people. The film does not rush from event to event, but it manages to keep from dragging. One event which this reviewer particularly enjoyed involves a group of characters surrounding and following one who carries on his bent back a long, ell-shaped piece of angle-iron; this image lasts only long enough to be recognized before the group approaches a mound of some sort, and flows into and becomes a re-enactment of the planting of the flag at Iwo Jima, as in the famous photograph. Unfortunately, most of the film lacks the visual and intellectual impact of this one image.

Gerard Perichon, who arranged for the showing of the movies, intends to obtain others in future months. Those interested in the possibilities of the film medium should keep an eye out for future presentations, which will make available the work of other young filmmakers.

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PREACHER: The Reverend Frederick Hill, St. James Church, NYC

ANTHEM: Caesar Frank's "O Lord Most Holy"

SOLOIST: James Sutton, Brown '64

with Episcopal College Church Choir

PRELUDE AND POSTLUDE: Brown University Brass Chorale
led by Richard Morgan