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Blockprint September 20, 1965

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Rhode Island School of Design

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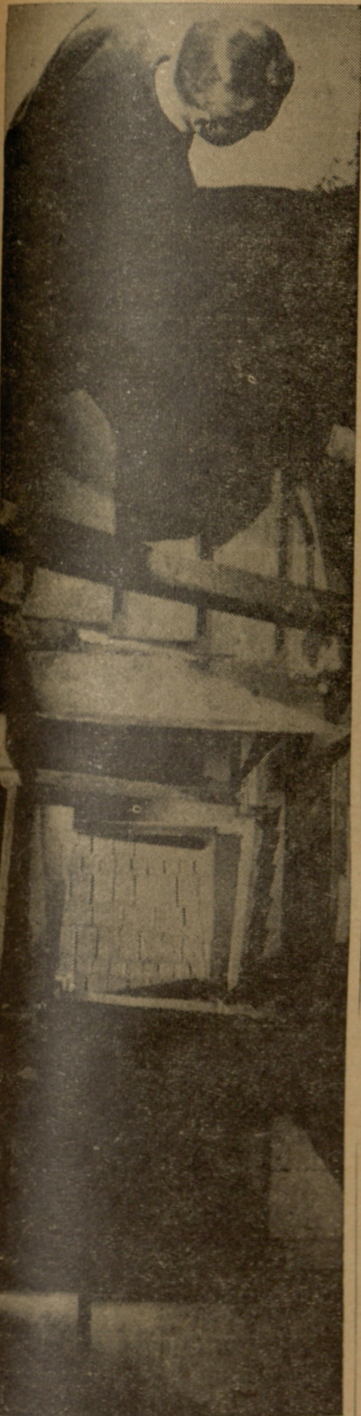
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Film Society's New Season Commences with 'Vertigo'

The RISD Film Society will open its 1965-1966 season this Thursday night, September 23, with Alfred Hitchcock's classic *Vertigo* and John Ford's Academy Award winner *The Quiet Man*. The film showing will begin promptly at



James Stewart in *Vertigo*: Hitchcock's ultimate statement on the conflicts between illusion and reality.

7:30 p.m. in Memorial Hall on Benefit Street.

Vertigo, with James Stewart, Kim Novak, and Barbara Bel Geddes, is based on the novel *From Among the Dead* by Pierre Boileau and Thomas Narcejac.

Saul Bass did the titles.

The Quiet Man features John Wayne, Maureen O'Hara, and Barry Fitzgerald.

A Subscription for the year (About 38 films) is \$4.00 or an individual series (5 series, 7-8 films in each) is \$1.00. These tickets may be purchased in the SAO office or at the door.

This year the Society is devoted to presenting films by major directors of the world. The program is divided into five series, each of which will contain films from England, France, the United States, Italy, as well as from the Iron Curtain countries and Japan.

This year they have been fortunate in being able to show some true classics of the film such as Carne's great *Les Enfants du Paradis*, DeSica's *Umberto D.*, and the entire two-part Eisenstein masterpiece *Ivan the Terrible*. In addition, there are some special films such as Fellini's *Variety Lights*, Antonioni's *Il Grido*, Jean Luc Godard's *A Woman Is A Woman*, Wajda's *Kanal*, and Mekas's *Hallelujah, the Hills*.

See Film Society ad on Page six for complete program.

Callahan at the White House

Professor Harry Callahan, director of the college's undergraduate and graduate programs in photography, attended a buffet supper at the White House Festival of the Arts on June 14 by invitation of President and Mrs. Johnson. One of Professor Callahan's photographs was displayed in the general exhibition.

Bush-Brown Reveals New Appointments to Faculty

Several new appointments to the faculty have been announced by President Bush-Brown. Included among the appointees are two new department heads in the divisions of architecture and fine arts. *Alexander E. Rattray*, director of project planning and design for the Worcester Redevelopment Authority, was named to succeed Prof. J. Carol Fulkerson who retired this year as head of the Lowthorpe department of landscape architecture. *Norman Schulman*, instructor of ceramics at the Toledo Museum School of Design, was named head of the department of ceramics.

A native of Canada and a recipient of the Canada Council Pre-Masters Degree Fellowship, Mr. Rattray received his B. Arch. from the University of Manitoba in 1958, and his master's degree in landscape architecture from the

University of Pennsylvania in 1961. Prior to his association with the Worcester Redevelopment Authority during 1963-65 he was principle planning designer for the Boston Redevelopment Authority. He is a member of the National Association of Housing and Redevelopment Officials, the Regional Science Association, and The American Assistance Group, of which he is secretary.

Norman Schulman was born in New York City and educated at the School of Education, New York University, and New York State College of Ceramics, Alfred University, where he received his bachelor of science and master of fine arts degrees in 1951 and 1958. A former teaching and research fellow in the department of design at Alfred, Mr. Schulman has taught

(CONTINUED ON PAGE 6)

'Contemporary Boxes and Wall Sculpture' Opens at RISD Museum of Art Thursday

The fusion of two art traditions, one contemporary, the other ancient, will be demonstrated starting September 23 with the public opening of a special exhibition assembled by our Museum of Art. The show will continue through October 17.

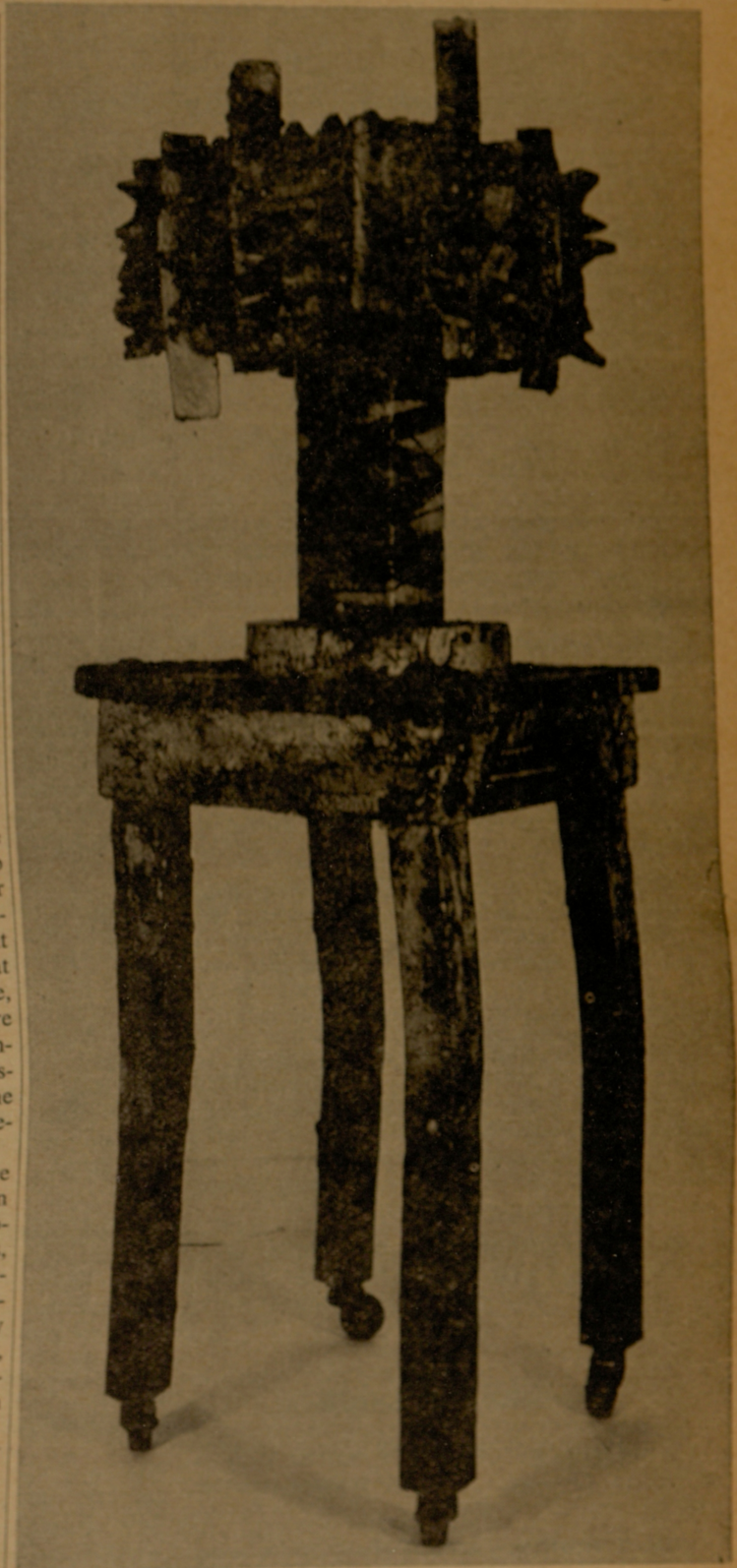
"Contemporary Boxes and Wall Sculpture" will be the first museum-organized exhibition to examine a recent tendency that merges the relief sculpture and the free-standing box traditions, according to Daniel Robbins, director. The fusion, while it blurs technical distinctions between painting and sculpture, and between those arts and architecture, also demonstrates the growing interrelationship between these forms of expression, Robbins said.

Thirty contemporary artists, young and old, will be represented with works ranging from the relatively traditional to the avant-garde. Most of the works have never before been shown in Providence.

Among the artists whose works will be included in the show are Joseph Cornell, "father of the boxes"; Roy Lichtenstein, who came to public attention with the comic-strip images of early "pop art"; Louise Nevelson, known for her wood assemblages; Gerald Oster, a former Providence resident and now teacher of chemistry at Brooklyn Polytechnic Institute, whose scientific interest in moire patterns led him to an artistic interest in them; and Robert Rauschenberg, winner last year of the first prize for painting at the Venice Biennale.

Among the younger artists to be represented are Don Basen, known for his collages, paintings, sculpture, boxes, drawings, happenings, and environments; Mary Bauermeister, whose work has been exhibited widely in New York City and in Europe; Varujan Boghosian, associate professor at Brown University, who has had one-man

(CONTINUED ON PAGE 3)



Thomas Morin's "Table Sculpture," a cast aluminum piece standing more than four feet high, will be on display in the new show, "Contemporary Boxes and Wall Sculpture," at the Museum of Art, Rhode Island School of Design. Morin, assistant professor of sculpture at the School, is one of 30 artists represented in the exhibition, which opens to the public on September 23.

RISD Bulletin Voted One of Ten Best

The Rhode Island School of Design Alumni Bulletin was selected one of the top ten alumni magazines in the country in the annual publications competition of the American Alumni Council, it was announced today. The award was made at the council's annual convention held in Atlantic City, New Jersey.

Ten A. A. C. awards to Rhode Island School of Design's alumni magazine have been given during the past five years for editorial excellence, distinguished layout and design, and photographic content.

The publication was also the winner of one of six awards in the magazine classification of the 1964 Graphic Arts Awards Competition sponsored by Printing Industries of America, Inc., and of a gold award in the 1965 Providence Art Directors show.

Editor of the magazine is Stanley H. Haste. Staff designer is J. Malcolm Grear, head of the department of graphic design, and staff photographer is Tony Petri, a professional photographer in Providence.



Kim Novak in *Vertigo*: The quality of a dream-world.

BLOCKPRINT

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Letters to the Editor

To the Editor:

Certain members of last year's BLOCKPRINT staff will not be on the staff this Fall. Will editorial bravery be displayed again this year? Or will the paper bow down to the administration. This is what many of us at school want to know.

Concerned Student
Providence, Rhode Island

Editor's Note:

This letter was received in May after the last regular issue of BLOCKPRINT had gone to press.

To the Editor:

I find myself reluctantly drawn into a controversy I have until now preferred to ignore. To continue to ignore it would however be unfair to this faculty, the administration, the students and the alumni of this school. And it would be unfair to the subject of the controversy, Professor David Bachrach.

I feel that certain facts should be stated. — Professor Bachrach came to this school two years ago to assist us in a situation whose outlines were quite clear at the time to everyone concerned. As a result of curriculum revision an overload of two years duration was expected in courses offered by the dept of science. He was offered a one year contract with some assurance that he might expect a renewal. As things developed, because of further curriculum revision, the expected overload did not materialize and during the two years in question the members of the science department carried something less than full teaching loads. In spite of this, the college felt something of a moral commitment to Professor Bachrach and renewed his contract for a second year.

Obviously, it is unreasonable to expect this situation to continue indefinitely. It is reasonable for a department head to recommend that four men do the work of three? Or for the advisory committee to recommend staffing in excess the science department when in other areas faculty members may be overloaded and underpaid?

I believe no one is in a better position than I am to appreciate the service Prof. Bachrach has given us and to regret the loss of his services. His services in the

past are not, however, a sufficient basis for defending an overstaffing of the science department next year.

To say that Prof. Bachrach was "fired" is hardly an appropriate statement of the case. It seems that he himself made that clear in a letter to the Providence Journal shortly after decisions on contracts had been made public. And to enlarge and circulate the rumor that he had been "fired" because of dress and personal habits is unfair both to the school and Prof. Bachrach. I should like to say something further concerning my experience as a participant in procedures for making evaluations of faculty members over the past several years, both as a department head and as a member of administrative committees. The procedures involve recommendations from department head to division chairman, from division chairman to President's Advisory Committee, from PAC to President.

To be sure, it is impossible to consider any person without some awareness of his "philosophy of life", the way he dresses or parts his hair, the company he keeps. But to suggest that this faculty and its committees use these as sole bases for judgement and give little or no consideration to qualify as an educator or designer or artist is to slander the college, although the slander may be unintentional. It has been my experience in the many years of service (including the past three) in these proceedings that the professional quality of the faculty member and the excellence of his contribution to education have been of first importance in all deliberations. To think that any responsible group of men at this school sit around a table and discuss neckties or shirts or beards is to underestimate grossly the character of my colleagues.

The popularity of Professor Bachrach and the enthusiastic support he has received from both faculty members and students are enviable. But the perpetuation of the legend of a martyred, misunderstood David persecuted by the philistine administrative Goliath does no service either to him or the school.

Head, Department of Science
MORTON FINK

Mrs. Murray S. Danforth has retired as Chairman of the Board of Trustees of this College. Arthur B. Homer, retired President of the Bethlehem Steel Corporation, has been chosen to succeed Mrs. Danforth. We wish to record this event here.

The friendship of Mrs. Danforth and Rhode Island School of Design has been long. Therefore a special issue of BLOCKPRINT, devoted entirely to that friendship, will be published.

A Year of Change

Last May saw the end of a restive, unsettled year at RISD; a year noted for its questioning, probing and doubting, though such a spirit should be native to a college.

The 1964-1965 season was characterized by a careful scrutiny and a constant picking-over, on the part of the Rhode Island School of Design Student, of the programs that are now being offered and those that are envisioned for the future. The Student's examination of the school has at times been overshadowed only by the school's examination of the student and perhaps there is little more that could be desired.

Discomforting as some of the questions may have been (and some have been discomforting for their lack of intelligence), we can take satisfaction that active discussion took place and that questions were asked. And even a question that needn't have been posed may lead to one that demands an answer.

And, as marked by discontent and unrest as it may have been, it was only one of many years full of changes — for not only will the old come under fire but also the new. If the years ahead are to hold even greater promise for the school then we can take comfort in the fact that we are probing, debating, and changing.

These are somber words for the beginning of a school year. And indeed they should be — for today we embark upon another year of serious study and work.

Summer Session

In the middle of June sixty transfer students arrived in Providence for the summer transfer session.

"Don't expect to get much sleep; you're going to work harder than you ever have before." This was the greeting they received — and as the six-weeks progressed, the students learned that they had received a fair and accurate warning.

The session was marked by the variety of students — ages 18 to 40+ — hailing from California, Texas, Japan, and all over the East Coast. College graduates, freshmen, teachers . . . these were the people of the summer session.

As for their comments:

"Can I borrow your knife, my damn reed pen's dull again."

"I'm so tired of dots — I'd like to give him a dot he won't forget."

"I've got styrofoam in my mouth again."

"Could I see your projection drawing again . . . my two lines don't meet."

"Do you have any rubber cement — I just finished my second quart and this thing's due at 9:00."

They came scared and most of them stayed scared, or at least anxious, until the final fall acceptance came at the end of July.

Save one — the student who bore a striking resemblance to Van Gogh. When approached with this observation, he only remarked, "I am Van

Gogh." Unfortunately, Van Gogh decided to continue his education elsewhere this fall.

By the end of the summer, all night sessions were playing "Gotta get out of this place" on the local radio station. When cleaning, 3 rotten eggs were found in one room.

But the summer ways over — most of the students are returning as sophomores with advanced standing . . . wondering if they will be able to get any more sleep now — they refuse to believe that it can always be such a rigorous pace.

Housing

Students have probably heard rumors of a "new deal on housing at RISD." The truth of the matter is that we have always tried to provide information to students about local housing opportunities and have for ten years at least, insisted that students live in housing approved by the college. Since over 450 RISD students live in over 175 different houses, mostly in the Benefit Street area, it was, of course, no small task to check each and every room for all possible hazards and then follow each visit later to determine whether or not improvements had been made.

This year Mr. Austin Daey, the Director of the Providence Office of Minimum Housing was attending one of our alumni affairs and when we discussed the problem he offered to help us by sending his inspectors first to all the places on our housing list and to back up his regulations with the law. This summer he has checked many of the places and made both suggestions and demands whenever it appeared that the minimum housing standards had not been met or that conditions were leading toward deterioration.

While the college would prefer that students live under conditions that were better than minimum, there is no doubt that at least the laws of safety, health, and sanitation should be met first, then if a student wishes to pay more, comfort, convenience, and decor should be secondary.

The greatest concern of the housing director has always been that the houses in the area in which the students live meet good standards; not that there should be a long list of 'forbidden addresses'. Our experience has shown us also that if we concern ourselves with the manner in which students treat these apartments and the relationship between the students and landlords, future students will have more and better places opened to them.

Director of Housing
GORDON ALLEN

Annual Alumni Program

Students, faculty and staff are cordially invited to the program in connection with the Sixth Annual Meeting of the Alumni Association, to be held Friday, September 24, at 8:30 p.m. in Memorial Hall.

The speaker will be the Honorable Claiborne Pell, United States Senator from the State of Rhode Island, who will speak on "Design and Urban Development." Senator Pell, chief sponsor in the Senate of legislation for the establishment of a foundation for the arts and humanities, is chairman of the Special Subcommittee on the Arts and Humanities of the Senate Committee on Labor and Public Welfare.. Admission will be by ticket only.

Please gets yours at the Alumni Office.

PARENTS

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Calendar

MONDAY, SEPTEMBER 20

7:00 p.m. Freshman Banquet, Refectory.

TUESDAY, SEPTEMBER 21

Convocation, RISD Auditorium, 10:00 a.m.

THURSDAY, SEPTEMBER 23

New Museum show opens: "Contemporary Boxes and Wall Sculptures." Museum opens at 11:00 a.m.

Film Society showing of *Vertigo* and *The Quiet Man*, Memorial Hall, 7:30 p.m.

FRIDAY, SEPTEMBER 24

Freshman Dance, Refectory, 8:30 to 12:00 p.m.

SATURDAY, SEPTEMBER 26

Freshman Picnic, School Farm, 10:30 a.m.

September 24th—8 p.m.
ONE BENEFIT
First Showing of
Roberto Germonies
Paintings in Providence
Starts Friday Evening

1965 AIA Convention

"So the need for design obviously exists, but the design of what? When faced with problems never previously encountered by mankind, problems that affect our whole social structure, before we can proceed with 'design' we need a valid program. This means that we have to start thinking about the restructuring of our society, about the creation of new institutions, about completely new patterns of living — about a new tradition. Otherwise, all we can do is only to make a pretty something that is wrong in the first place. Our present cities minus billboards and electric wires might be a little more beautiful, but they will still not be truly livable places suited to the needs of our age."

Jan C. Rowan, Progressive Architecture, August 1965

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er receives information on a new product. was one of over five hundred shining ex- s which attracted many interested archi- s and their wives. Exhibitors handed out sands of pamphlets, brochures, and book- before the week was over.

William Wermuth and Merrill Leister attended the recent AIA Convention in Washington, D.C. They represented the Architectural Society of Rhode Island School of Design. Printed on these pages is their evaluation of that meeting.

The 1965 American Institute of Architects Convention and the XI Pan American Congress of Architects convened for six days in June at the Sheraton Park Hotel, Washington, D. C.

Members from North and South America met to focus their attention on a study of 'Cities of the New World.' They subjected metropolitan areas of the Western Hemisphere to their analysis, in an attempt to find solutions to mounting problems posed by the impact of increasing urban concentration.

This convention boasted the largest assembly in the architectural world, but numbers were not matched by quality of accomplishment. The program was potentially productive, but discussions were disappointingly shallow. The Great Convention lost a golden opportunity to discuss a valid program for architecture in our time.

Only Lewis Mumford in his Purves Memorial Lecture was able to state, articulately and succinctly, the problems facing urban man. He called for restructuring society, with new institutions, and a new tradition. He charged the framers of the convention with trying to eliminate from discussion the New World of science and technics. "Our leaders have been trying to create a substitute life out of the machine, and have subordinated the character of the landscape and the needs or ideals of its inhabitants to the dynamics of mass production and the exploitation of technological power, treated as if this were a valid human end in itself." "Cities designed to fit no human need or ideals except those that conform to the machine are precisely the kind that are favored by our financial, industrial, scientific, military, and educational experts — the new Pentagon of power."

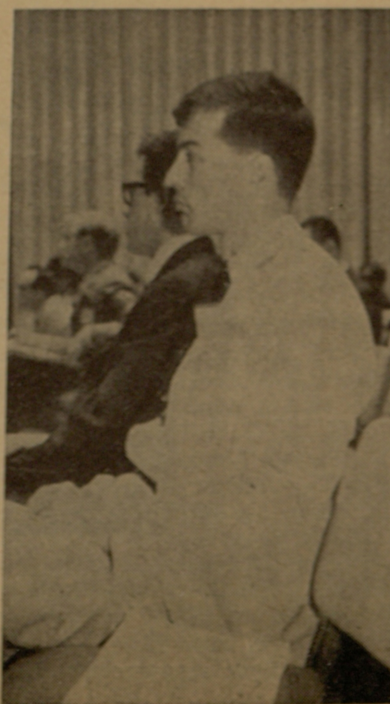
The answer to his challenge was superficiality, sustained by an unsure enthusiasm.

The AIA proposed that through their 'War on Ugliness,' and the complementary 'Student War on Community Ugliness,' which junior

members were asked to affirm, the public will be aroused to beauty, or rather the lack of it, in its environment, and learn to consult architects who are more qualified for decision making in this realm. And realm it is, a fairy-land of trees and flowers, removal of billboards, and power lines under ground, in which everyone, given artistic license can be his own architect. Here, the AIA has found a vacuum.

During the ensuing days members went on to condemn airports, train stations, and highways for their aggressive scale. At a meeting of the student members one of the regional directors said that stores should have banners flying from their facades, streets should have little statuettes decorating the bordering sidewalks, and business should instantly remove their signs and replace them with conservative signs. Granted, of the items they mentioned, none was unpleasant to the eye. The is that they spent six days talking about nothing but billboards, electric wires, banners, statuettes, and neon signs and the level of conversation never rose above this. The

(left to right) Architects browse through product exhibits. Typical display. Leister at ASC-AIA business meeting. Miss Terry Simon, RISD, Sophomore, receives explanation of a construction detail.



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Professor Fowle Awarded Albright Exchange Grant

Edmes Fowle, professor of the history of art at Rhode Island School of Design, has received a Albright Educational Exchange Grant to lecture on the history of art in the Faculty of Architecture at Istanbul Technical University, Istanbul, Turkey, for the academic year 1965-66.

Born in Englewood, New Jersey, Professor Fowle spent his first fifteen years in Istanbul, where his father was engaged in missionary work. He received his B.A. from Williams College in 1941 and his Ph.D. from Harvard University in 1952.

Professor Fowle was a Sheldon Traveling Fellow from Harvard during 1948-49. Prior to his appointment to Rhode Island School of Design in 1963, he served as curator of the museum of art at Brown University and a member of

the fine arts faculties at Harvard University and Bryn Mawr College.

A member of the College Art Association, Professor Fowle has held a number of committee assignments including the chairmanship of the 1961 nominating committee. He has published several articles on 19th century and contemporary art in professional journals.

Professor Fowle is one of three senior members of the faculty who have received a leave of absence during 1965-66. Professor Gilbert A. Franklin, chairman of the division of fine arts, is at the American Academy in Rome, where he will serve as resident sculptor during the first semester of the academic year. Alfred E. Hammer, associate professor of design, is in residence in the Virgin Islands, where he will draw and paint during the major portion of a year.

Peace Corps Program for Tunisia

Thomas L. Bosworth and Theodore A. Monacelli, both assistant professors in the department of architecture, organized and taught a course this summer to fourteen young architects who will begin a two-year tour of duty this fall with the Peace Corps.

The course was part of the Peace Corps program for Tunisia conducted by Brown University.

Museum of Art

Continued from Page 1
in Boston, New York City, Rome; Lee Bontecou, a native of Providence, whose constructions of sewn canvas, wire, and metal have become familiar through a wide variety of exhibitions and museum collections; Thomas Morin, assistant professor of sculpture at the Rhode Island School of Design, whose work has been displayed in one-man shows in Boston and in New York City; Lucas Samaras, whose work has attracted considerable attention since his one-man show at the Reuben Gallery in New York in 1959; and John Willenbecher, a graduate of Brown University, and formerly a student of art history at the Institute of Fine Arts, New York University.

The exhibition also will include works by Victor Fuller, who pioneered "Distortion of Space" in his company and later was the guest editor of *Interior* magazine had received a fair design work.

The Harvard School of Design's James Russell, a former stage designer, whose box constructions graduated his interest in the symbolist James Joyce's writings; and Westernman, who has had "Can Shows" in Chicago, New York, Los Angeles, and San Francisco.

The formal opening of the exhibition for members of the Museum of Art is on September 22 at 8 p.m. It will coincide with the formal opening of a one-man show of paintings of William Congdon which will be on display until October 10.

The Museum of Art is open to the public without charge daily (Mondays) from 11 a.m. to 5 p.m. and Sundays from 2 to 5 p.m.

Robbins Advises on Restoration of Stuart Painting

Daniel Robbins is among three Rhode Island art experts who will decide what steps should be taken to restore the two full-length Gilbert Stuart paintings of George Washington that are owned by the State.

One of the portraits hangs in the reception room of the Governor's Office and the other portrait hangs in the Colony House, the former State House in Newport.

Daniel Robbins, director of the Rhode Island School of Design Museum, George E. Downing, chairman of the Art Department at Brown University and Joseph L. Cain, chairman of the Art Department at the University of Rhode Island, viewed the portraits during August.

The Newport portrait has been extensively damaged by water seepage through the glass enclosed case.

Congdon Paintings Now at Museum

Paintings by William Congdon, formerly of Providence, are on display in a one-man exhibition at the Museum of Art.

The exhibition, presented under the auspices of the Providence Cultural Symposium, will continue through October 10.

The show includes works that are part of a traveling exhibition organized by the Betty Parsons Gallery, New York, and others of his work borrowed by the Museum to supplement the collection.

Congdon was born in Providence in 1912, was graduated from Yale University, and studied painting and sculpture in the United States. During the Second World War he served with the American Field Service in Europe, North Africa, and the Middle East, and remained in Italy with the American Friends Service Committee after the war. He began painting in New York City in 1948, and in 1959 established residence in Assisi, Italy.

Text of Dr. Bush Brown's Message to the Faculty

I am determined that this college shall enjoy a year of full-shared responsibility for its growth. We have been working hard and urgently, and many changes have taken place. Some of them are visible: increases in the student body, which cause overcrowding in some departments; renovations of some shops and studios, which have improved our facilities for instruction. More are intangible: the strengthening of our student body and faculty during the past decade; the shifts in emphasis brought by the elections our students make for major departments of study. Those changes now seem to require time for study, time for analysis, and time to consolidate and strengthen what we have.

Fortunately, the college enjoys a consensus on many fundamental issues in education. Our purpose, to provide education for professional artists, is single, firm, and clear. We agree that the liberal arts contribute greatly to that education, but we insist that our shops and studios are the principal places for the education of a designer. We agree upon placing our efforts and our money into increasing the possibilities for creative, imaginative work. Proof of that agreement is recorded in our improved scholarships and salaries. Our common will as a college can be seen also in our insistence upon draughtmanship, the high degree of craftsmanship our faculty expects, and the abhorrence of commercialism nurtured by the projects assigned and the ideals nourished.

Upon other matters, the college is finding its way. Characteristically, there has been discussion, suspicion and disagreement about several problems. The problem of the attitude of the college in matters of students' conduct is one of them. A second concerns the question of whether the college ought to provide residence for students for educational reasons, moral reasons,

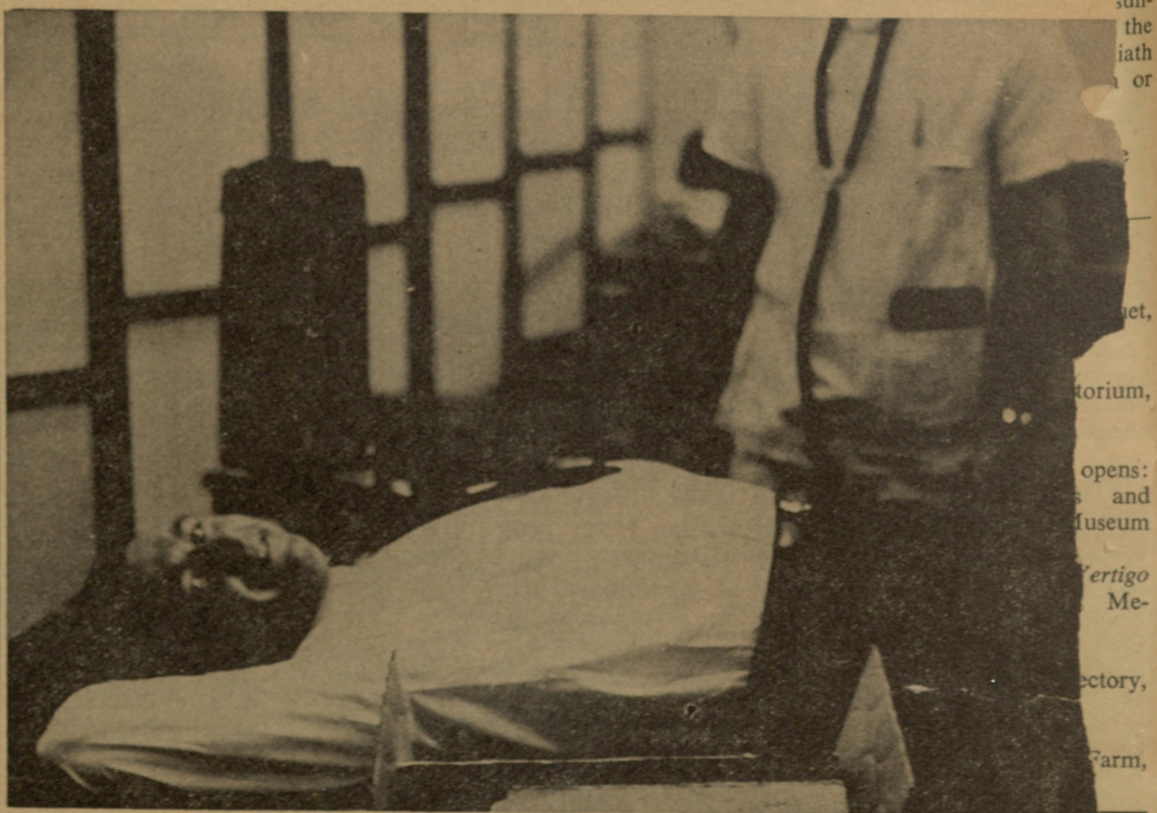
financial reasons or any reason at all. A third is the problem of function and authority within the system of committees and government established three years ago. A fourth concerns innovation, how much of it, how quickly and how to guide it. On those matters,—discipline, dormitories, government and innovation—, there is need for much thought and discussion.

It is my belief that such time for thought and shared responsibility for actions will serve the college well. Our committees for Admissions, Discipline, and Instruction and our Advisory Committee want and need such time. With so much agreement upon fundamental matters in education, those committees can work effectively. Moreover, increasing responsibility has been vested in the Division Chairmen and Department Heads so that government of the college is already more widely shared. That course of lodging authority within the various centers of instruction will be extended further this year. In this way, the entire institution will be strengthened as it works through the few problems that disturb it.

One of the several areas where many of us rejoice in seeing progress is the area of the involvement of the students in the college as a community. None of us believe that a professional person can treat his profession in a secondary, intermittent way. Rather, we all have enjoyed the experience of knowing the exhilaration of being totally wrapped up in creative work, and we want our students to experience a similar involvement. We are fortunate in having a highly purposeful student body, and we are fortunate also in having a faculty who discourage the absenteeism that plagues lesser schools. If I interpret your will correctly, this college intends to make itself a 24-hour-a-day influence upon our students, toward the end that each shall become sensitive, sure and in-

formed in his awareness. Such awareness is helped if student side here among their fellows, together here in our studios, daily meet the challenges and aspirations that many teachers, in just a single master, can offer them. For that reason, to improve the influence of this college as a community, it has been helpful to build the greater alliance between the Museum and the faculty, to encourage the faculty to each visit the Museum and to initiate exhibitions there and, on the part of the Museum, to offer many exhibits that are of special moment to students. Moreover, the college's focal reference for our student has been aided by vigorous teaming, by the abstract and difficult problems set, and by the improvement of studios, including individual stations for many of our painters, sculptors, designer-architects. Extracurricular life has been developed for our students by the improved dormitories, by the programs initiated by faculty couples who reside in the apartments built in Homer Hall and Farnum Hall, and by the faculty couples who have volunteered to meet and help the students in the dormitories. Furthermore, the college as a community for growth and experience has been enriched through our program of film, theater, lecturers and seminars. All of those activities point to our belief that a student, for development, needs manifold persuasions and opportunities. Some activities are fragile and need continuous renewal precisely because they are a voluntary activity of faculty members who accept responsibility for fellowship with students as a major purpose of the classroom. Only through such efforts can the college exert that of community and fellowship which can help to sustain professional pride and purpose.

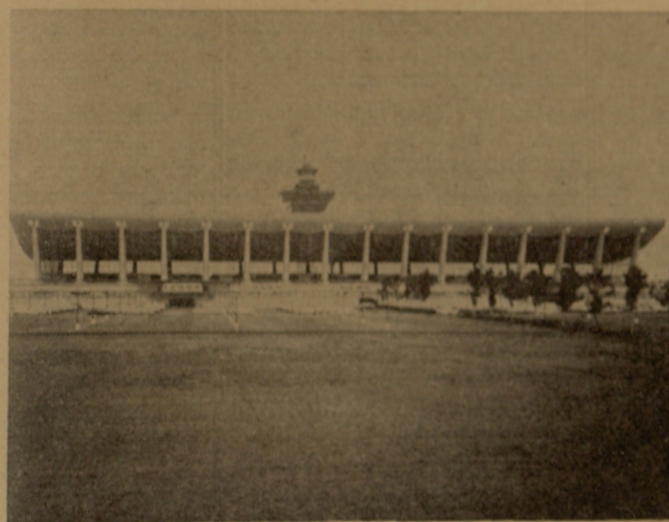
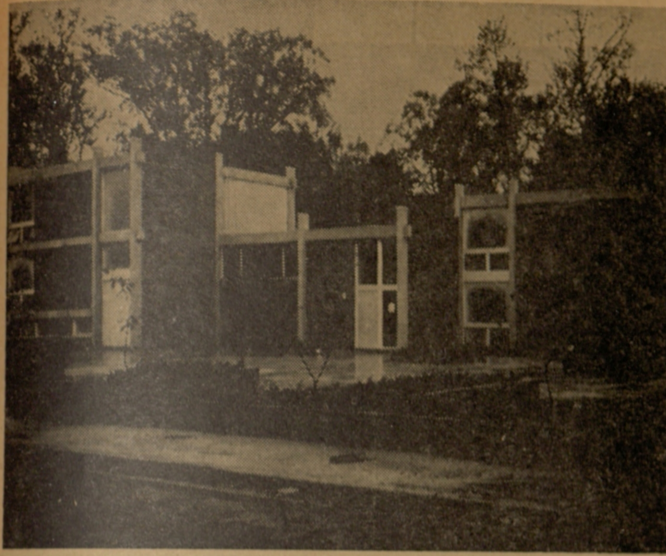
Motorcycles, Lobster Bakes, and Blood Drives



The RISD Motorcycle Club is to be commended for its accomplishments. The cyclists earned a respectable reputation for their club, but in addition they sponsored activities which were a benefit to the entire college.

One of these was the blood drive. Student donors turned out in fair numbers for the occasion, but participation by the faculty and administration was disappointing. However, Doctor Bush-Brown managed to make an appearance and was caught during a moment of truth by the BLOCKPRINT photographer.

(left to right) A community court at Reston Virginia. Detail of a typical dwelling. High rise apartments as seen from surrounding 'Village'. Apartments rise above Reston's man-made lake.



(left to right) Dulles International Airport, located twenty miles from downtown Washington (Control tower in distance). Over-all view. Wermuth looks out at rain and mist which cover the runways.

topic of the convention was Cities of the New World and the problems they pose require careful thought. The situation is perhaps best put by sociologist Philip Hauser: "The New World, in essence, by reason of increased size and heterogeneity of population, has produced new problems which are completely unrepresented, for which our traditional social heritage has no answers whatsoever. . . . The breakdown of the traditional order is what is responsible for the criminal, the delinquent, the alcoholic, the drug addict . . . the scientist, the professor, the designer. These are all deviates. These are all people who have broken out of the traditional order. . . . If you really want to know who is subverting the order, you turn to these new types of deviates that the mass-society is producing. . . . In a traditional society you don't need designers. Everything has been designed for you before you get there. It is in this new mass society, because of the impact of man on man and the breakdown of traditional law, that you begin to have manifest need for design." Under the noses of the conventional planners, in nearby Fairfax County, Virginia, lies the proof of what they only dimly advocate — not words, but an example of rational, sensitive, involvement.

Reston is a good example and one of the latest, of the New Town concept in the United States. It is not yet finished, but already it can

be seen as a clear departure from the traditional suburb. Buyers here will be getting more than a house, a setting, recreation facilities, and all the expensive apparatus of a community. They will be getting a self-operating unit, with jobs for its people, and services that eliminate daily excursions far from home.

The premise of the new town is that wisely designed physical surroundings can create a true sense of community, even among a highly mobile and insecure population. Its developer believes Americans are ready for better cities, morally and aesthetically than they are used to — are seeking them, and will pay for them.

Such bold men are beginning at last to build this new kind of city in the United States, although for very practical reasons. Population growth and urban sprawl, expanding cities to unprecedented size, make decentralization and tighter land use necessary. Each family's endless diurnal travel represents significant costs in time and dollars.

Reformers have long urged a return to pedestrian scale, and the self-sufficient neighborhood. Golf, restaurants, and college courses are within walking distance.

But Reston is an experimental bloom, under test as it grows. Its evolution and final form will be (ultimately) dependant upon the buyer.

Separate villages offer a distinct advantage in an uncertain market.

Built in stages they provide a flexibility so that changes in taste or even different classes can be accommodated. Seven of these villages are planned, each numbering ten thousand contented inhabitants, each with its own character.

Many issues must be confronted. The developer has pledged housing for everyone who works in the town, whatever his rank or condition. If he puts all of the cheap housing together, he will create a very wrong-side-of-the-tracks. If he distributes it among the construction at higher prices, he will risk a reaction from other customers who have been taught to insist upon exclusivity. He has chosen the latter; time will provide the judgement.

However, two serious hurdles have been cleared. First, the possibility that in settling the community residents will take over the reins of government, and may make changes that will affect the future of the town as planned. Second, the danger of being annexed by neighboring municipalities, which also could alter development radically. These are hazards characteristic to new towns like this. Unusual rapport with local officials eliminated them.

Near Reston is Dulles International Airport, Washington's investment in the future. No doubt it was an important consideration in Reston's location. Visible for miles, Dulles's heroic scale seems at home in the softly rolling fields of Virginia. Small airport service build-

ings nearby, unhappily dwarfed, seem to be a petty distraction, and one may imagine the landscape's equilibrium restored by removal of the service buildings rather than the terminal. Arthur Dexler has stated the present dilemma: "It is this conflict between the traditional scale of houses and even cities, and the new scale of industrial buildings, highways, and dams that we have not yet resolved."

It is too early to fully assess this American development, however there is one aspect of assessment apart from Reston, that can be made today. This is a neglected one — the provision for a better housing environment for low-income groups, who comprise fully one third of our population. Aside from the question of equity, there is that of providing any low income housing. This group has traditionally faced a housing shortage. A city is composed of a heterogeneous population whose separate specialized functions make its existence possible. The various classes in it are mutually dependant and to banish or neglect one of them is to weaken the entire structure of the community.

This will remain an undernourished aspect until there is more active discussion among professional organizations such as the American Institute of Planners; or its alternative becomes manifest — closer state regulation at the behest of pressure groups (e.g. those interested in civil rights).

Two years ago, only the land existed. Today a delicate experiment unfolds. Tomorrow depends on the inscrutable, ever capricious public, but this is a challenge Reston accepts.

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While architects vacation on the Patomac, Reston pushes ahead offering solutions to problems that will plague AIA conventions for years to come.

Where can the blame be laid for such a convention? Not solely with program directors, but with the membership at large, especially those who pursued a policy of non-involvement throughout the week.

Perhaps it is expecting too much from a businessman's holiday. But surely this is not the best way for an organization that claims to represent a profession to come to grips with current technology. At the very least, architects must compete or face obsolescence. The AIA, in its power and glory, must otherwise face extinction.

Problems require stating, and their solutions formulation. Both require action.

The problems architects are asked to solve cut across economics, politics, science, and art, affecting the lives of all men. Architecture is one of the most rewarding of man's purposes, not only because it produces individual masterpieces, but because it is an art grounded in social responsibility.

1965-1966 RISD Film Society

The RISD Film Society is a student-run, nonprofit organization devoted to the presentation of films which for the most part are not ordinarily shown in commercial theaters.

This year the Society is devoted to presenting films by major directors of the world. The program is divided into five series, each of which will contain films from England, France, the United States, Italy, as well as from the Iron Curtain countries and Japan.

Subscription for the year is \$4.00. Each series will cost \$1.00.

Series A		Series D	
Sept. 23	Vertigo	Feb. 24	The Victors
	The Quiet Man	March 3	Hamlet
Sept. 30	Rifi fi	March 10	Les Enfants du Paradis
Oct. 7	Our Man in Havana	March 17	Umberto D.
Oct. 14	Love in the City	March 24	Yojimbo
Oct. 21	Gate of Hell	March 31	Stairway to Heaven
Series B		Series E	
Oct. 28	The Wild One	April 14	Sunset Boulevard
	On The Waterfront		Treasure of Sierra Madre
Nov. 4	The Two-Way Stretch	April 21	We Are All Murderers
Nov. 18	Picnic in the Grass	April 28	Il Grido
Dec. 2	Open City	May 5	Ivan the Terrible
Dec. 9	Joan of the Angels	May 12	Doulos, the Fingerman
Series C		May 19	Hallelujah, the Hills
Jan. 6	Freaks		
	Night of the Hunter		
Jan. 13	We Are The Lambeth Boys		
Jan. 20	A Woman is a Woman		
Feb. 3	Variety Lights		
Feb. 10	Ugetsu		
Feb. 17	Kanal		

All film showings will be held on Thursday nights at 7:30 in Memorial Hall on Benefit Street.

(List incomplete as some films are yet to be confirmed by distributors).

Appointments

(Continued from Page 1)

ceramics at New York University and the University of Wisconsin, where he was visiting potter in charge of ceramics during the 1964 summer session. He is a national membership chairman in the American Ceramic Society and a member of the American Crafts Council. Winner of numerous awards in competitive exhibitions, Mr. Schulman is represented in collections throughout the country, including those of the Smithsonian Institution, the Butler Museum of American Art, Youngstown, Ohio, and Alfred University.

In the department of architecture, *John M. Thornley*, designer for Eero Saarinen & Associates, Hamden, Conn., was appointed an assistant professor. A native of Orange, New Jersey, Mr. Thornley received his A. B. degree from Dartmouth College in 1953 and his M. F. A. in 1960 from Princeton University, where he held an Emil Buehler Fellowship.

Also in the division of architecture, *Gerald Howes*, an associate of Sert, Jackson and Associates, Cambridge, Massachusetts, was named an assistant professor. A native of Scotland, Mr. Howes is a graduate of the School of Architecture, Edinburgh University, where he held an Andrew Grant Fellowship. Prior to his residency in the United States during 1957 he was a practicing architect in England. In this country he has served as an architect with Massachusetts firms, including The Architects Collaborative in Cambridge.

In the division of design, *Diter Rot*, European designer, painter, and author, has been appointed an instructor in graphic design, and *John Benson*, area director of the Great Books Foundation, Chicago, Illinois, has been named an instructor of sophomore design, a

general education course required of all except architectural students. Mr. Rot received his formal education in Germany and Switzerland, and Mr. Benson received his bachelor and master of arts degrees at the universities of Georgia and Michigan.

In the division of fine arts, *Michael B. Ashcraft*, a 1962 Rhode Island School of Design graduate in painting and the recipient of an M. F. A. from Syracuse University in 1964, has been named an instructor in drawing. Mr. Ashcraft was a member of Rhode Island School of Design's European Honors Program during 1961-62, and he received the Louis Comfort Tiffany Foundation Award in 1964.

In the division of freshman foundation, *George N. Pappas*, a designer and teacher at the Parsons School of Design, has been appointed assistant professor of design. Mr. Pappas received his B. F. A. from Rhode Island School of Design in 1950 and his M. F. A. from Yale University in 1954. He taught previously at Rhode Island School of Design during 1951-61.

Also in the division of freshman foundation, *David W. Brisson*, an assistant professor in the department of architecture at Auburn University, has been appointed assistant professor of design and drawing. Mr. Brisson received his B. F. A. from Rhode Island School of Design in 1953 and his M. F. A. from Ohio University in 1955. Mr. Brisson has taught also at the University of Rhode Island and Kansas City Art Institute.

Richard L. Simons was named instructor in educational psychology in the division of teacher education. Mr. Simons did his undergraduate work at the University of South Dakota, where he received his M. A. degree in 1961. He has studied further and served as teaching assistant at the University of Nebraska and Brown University.

Five appointments were made in

the division of liberal arts.

Amy Lou Vandersall was named assistant professor of the history of art. Miss Vandersall received the B. A. degree from the College of Wooster in 1955 and the M. A. from Mount Holyoke in 1958 and from Yale University in 1962. A candidate for the Ph.D. at Yale, she has also studied at the Universite de Strasbourg and the American School of Fine Arts in Fontainebleau. Miss Vandersall has been awarded numerous fellowships and grants, among them a Fulbright during 1963-64.

Stanley O. Yarian was named instructor in the humanities. Mr. Yarian received his A. B. degree from Hiram College in 1961. He is a candidate for the Ph.D. at Brown University, where he has been a teaching assistant since 1963.

James E. Corlett and *Yvonne L. Sandstroem* were named teaching assistants in the department of English. Mr. Corlett received his B. A. degree from Wabash College in 1963 and his M. A. from Brown University this June. He was a Fulbright scholar to India during 1963-64 and a Woodrow Wilson fellow during 1964-65. Mrs. Sandstroem received her B. A. degree from Lund University, Sweden, in 1954. She was a teacher of English in Haparanda, Sweden, and critic for Swedish press prior to her residency in Providence in 1956. She is presently enrolled as a scholarship student in the graduate school at Brown University.

Philip H. Bailey was named an instructor, also in the department of English. He received his B. A. degree from Colby College in 1951 and has studied intermittently in the graduate schools of Columbia and Brown universities since 1953. A member of Phi Beta Kappa, Mr. Bailey was awarded the Wilbour Fellowship in Classical English at Brown during 1959-60. He held university scholarships at the same institution during 1957-59.

Coastline, house, and fish cleaning factory in Nova Scotia, Canada

