

11-8-1965

Blockprint November 8, 1965

Students of RISD
Rhode Island School of Design

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BLOCKPRINT

R. I. S. D.

NOV 8 - 1965

LIBRARY

Volume 14, Number 8

RHODE ISLAND SCHOOL OF DESIGN, PROVIDENCE, R. I.

November 8, 1965

Sign Painters

There has been evidence of the "working" (?) of some very small minds, displayed around the school in the last few days by way of "Boycott the Tent Dance" slogans. One student's personal grudge should not influence the student body's attitude toward the dance.

It should be said that the regulations governing the procedure for attending the dance were made at the suggestion of students who worked on the tent dance last year, and not handed down arbitrarily by the administration. Why are they necessary? Because there were a number of incidents last year that, while they may have seemed cool at the time or at least provided a chance for R.I.S.D. students to show "Brownies and Townies" that we, too, could be tough, have nothing to do with the purpose of holding a dance at R.I.S.D.

Last year several carloads of Barrington teenies tried to crash the dance. When they were turned away, they waited for the open truck of returning students and stoned them. Outsiders from all over drove out and snuck in under the tent. Since this dance is sponsored by Student Council, the money for it (which is considerable) has come out of your pockets. Do you want to pay for a dance with live entertainment and free mixers for anyone who wants to come.

So what's to benefit by having to go out to the farm all together in busses? You don't have to worry about getting stopped for having liquor in the car; you don't have to worry about driving back fifteen miles and it means that all the local yokels can be kept from being treated to a good time at your expense. Moreover, if enough students wish to leave before the end of the dance, busses will take them back.

Tent Dance Committee

Improvement Needed

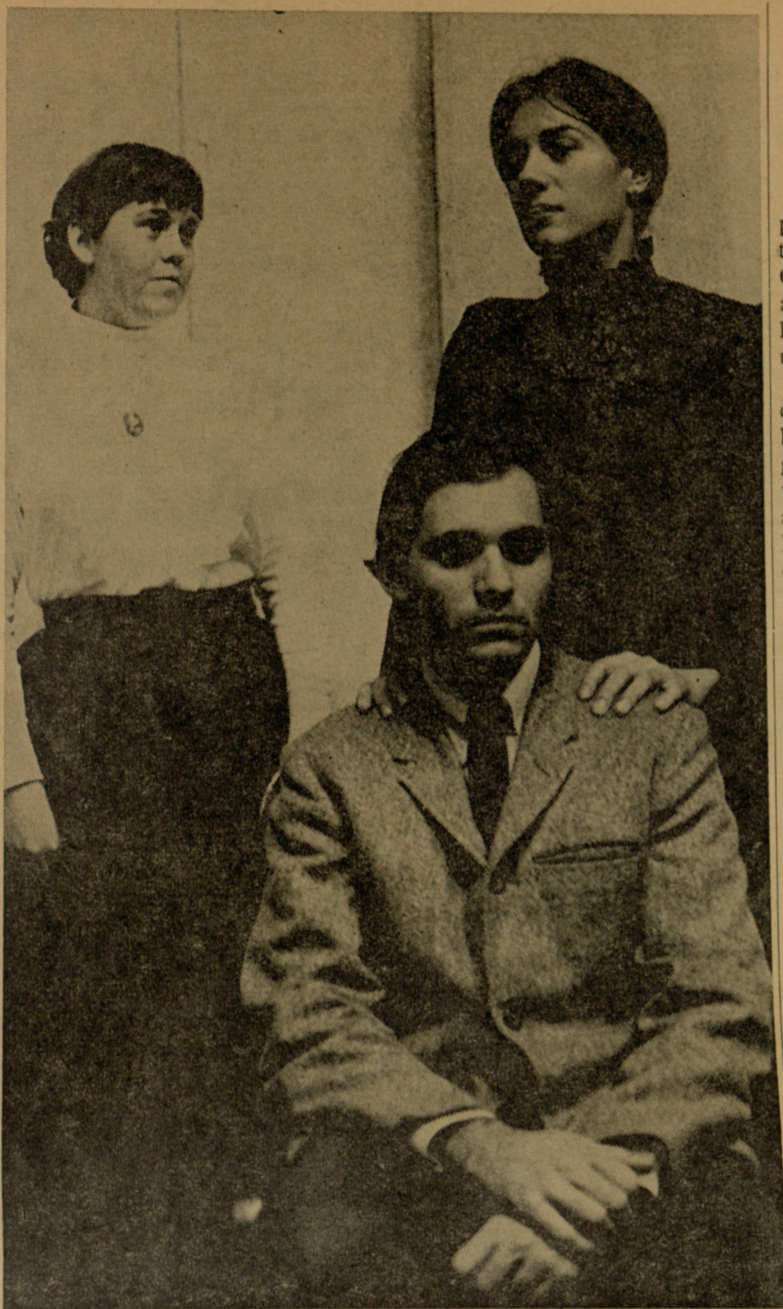
Students of the Rhode Island School of Design are encouraged to contribute their artistic talents to the aesthetic improvement of the Woman's Reformatory of Rhode Island. It is a drab and ugly building, and psychologists have persuaded the authorities that a more attractive scene would produce salutary effects upon the inmates.

Students who are interested in participating in this valuable public service will please apply at the office of the Dean of Students as soon as possible.

JAZZ CONCERT AT THE REFECTORY

2:00 p.m. November 11th
75 cents a ticket

on sale in Refectory and SAO office
Bring your blankets
MARK LEVINSON QUINTET
FROM BOSTON
FINE ARTS PRESENTATION



Designers in Drama Present GHOSTS

On Friday and Saturday, November 12 and 13 Designers in Drama will present Henrik Ibsen's *Ghosts* at the RISD Auditorium. Students will receive one free ticket in their mail boxes. These non-reserved tickets may be exchanged at the SAO or at the box office

for a reserved seat upon payment of fifty cents.

The cast includes Martha Collidge, Anthony Rao, Ronald Smith, Karen Loudon, and Robert Bailey. The set is by John Anthes and the costumes by Stephanie Schoelzel.

RISD Basketball Squad Smashes Mass Art

While the majority of students were once again identifying with the latest film society movie, the RISD basketball team ground out a convincing victory over a much improved Massachusetts College of Arts squad. It was the first official game of the season for the promising RISD team, and from the result of the opener it looks like the best season ever.

Tension caused by the lack of game experience produced an error-fraught first half, with only the hot shooting of Mac Collins holding RISD together. RISD managed to squeeze out a slim 29-24 lead at the half. An arousing pep talk by coach Barry Kushner must have had some effect, because it was a different team which came back on the floor for the second half of the game. Mass. Art found that the five points that separated them from RISD was the closest that they would come for the rest of the game. Quick, close shots by

Bill Gray, Collins' hard drives and Clark Bartell's jumpers led the way to a 42 point production by the team. Joe Cook probably proved the real difference, though, as he was able to set up all the plays which led to the scores. The 71-47 final score gave no indication of how well RISD really played, and had there been more than 18 spectators rooting they might have played harder. Also, as a form of comedy relief, the fans were entertained by Mass. Art's pom-pom girls, who seemed to be yelling futilely at their depressed student body.

The next game is against Roger Williams JC, 7:30 Saturday night at Hope High. Basketball may be mundane by the introverted standards of RISD, but team support is not such a bad thing. Why not do something different next Saturday . . . like enjoy yourself at a B-Ball game?

Showing of "Day of Wrath" Sponsored by Newman Club

The RISD Newman Club will present Dreyer's *Day of Wrath* tonight. Although filmed during the German occupation of Denmark and under many difficulties, it has become one of his most popular works.

The story, set in a small 17th century Danish town, is essentially a drama of conscience and guilt. An old woman suspected of witchcraft is arrested by the town authorities, tortured into admitting her guilt and burned "to the Greater Honor and Glory of God". Before her death, however, she indicates that the town Parson's young wife had learned the secrets of witchcraft from her mother. The Parson's wife becomes obsessed with these suspicions and this,

combined with her feeling of guilt at having been unfaithful to her husband, lead her to believe she is, indeed, a Witch.

The atmosphere which Dreyer has created as a background to his story is one of compelling fascination. The Photography, Settings, Costumes and Groupings radiate a quality strikingly rembrandtesque. "Probably the most extraordinary use of the camera in all film history . . . No student of the cinema; No true lover of the screen art can afford to miss *Day of Wrath* . . . one of those very rare things . . . A Genuine Work Of Art." *New York Times*

Tonight, 8:30 p.m., Memorial Hall, admission 50 cents.

Calendar

MONDAY, NOVEMBER 8

Sailing Club at 6:30 p.m. in Student Lounge. Also movie for the Newman Club "DAY OF WRATH" in MEMORIAL HALL at 8:30 p.m. — 50 cents.

TUESDAY, NOVEMBER 9

Movies presented by Beryl Sokoloff. Memorial Hall, 8 p.m.

WEDNESDAY, NOVEMBER 10

TENT DANCE at Barrington School Farm 8 to 12. Tickets 1.00 at the SAO

THURSDAY, NOVEMBER 11

Jazz Concert with the Mark Levinson Quintet at 2 p.m. in Metcalf Refectory — 75 cents a person

FRIDAY, NOVEMBER 12

Ghosts by Ibsen presented by the DRAMA Club RISD AUDITORIUM 8:30 p.m.

SATURDAY, NOVEMBER 13

Basketball Game with Roger Williams Junior College at 7:30 p.m., Hope High School
Ghosts by Ibsen at 8:30 p.m. in RISD Auditorium

TAB Reports

All indications are that TAKE-A-BREAK weekend for 1966 will exceed everyone's wildest expectations. TAB Central Committee, with an unprecedent early start, has already held four highly progressive meetings. Even the writers have already met several times and although the TAB show is still in its early planning stages, much enthusiasm was shown by members of Central Committee as plans for the show began to materialize.

Several changes will be made in the format this year with the hope that it would not only create a faster moving weekend, but that it would also generally improve and broaden the participation in the weekends fun fare. In general, the whole weekend is beginning to take early shape and a pleasurable, entertaining weekend is assured.

Progress For Providence Invites Student Help

Progress for Providence wishes to extend an invitation to college students interested in contributing their time doing volunteer work in youth guidance with children in the Providence inner-city neighborhoods. Interested students should submit their names to Mr. Allen at S.A.O.

Progress for Providence has youth programs in operation through the inner-city neighborhoods to combat juvenile delinquency. Available to students is a chart of our programs funded by the Office of Juvenile Delinquency and Youth Development.

A representative of Progress for Providence will be available at any time to talk with all interested students who wish to do volunteer work with children. Students will work on a one to one basis with a child, assigned by our Neighborhood Resource Unit Coordinators, who will supervise the volunteer work of the students.

Each student participating as a volunteer in this program will have an opportunity to assist individuals, to contribute to the full extent of his capabilities, and to participate in the workings of our society. First-hand knowledge of juvenile delinquency prevention and anti-poverty programs will be gained.

New Hours For Refectory

Sunday Brunch 10 to 12 a.m.

Sunday Dinner 5 to 6:15 p.m.

Monday through Saturday

Dinner 5 to 6:30 p.m.

Students are expected to return trays by 6:45 p.m.

Tent Dance Wed. Admission \$1.00

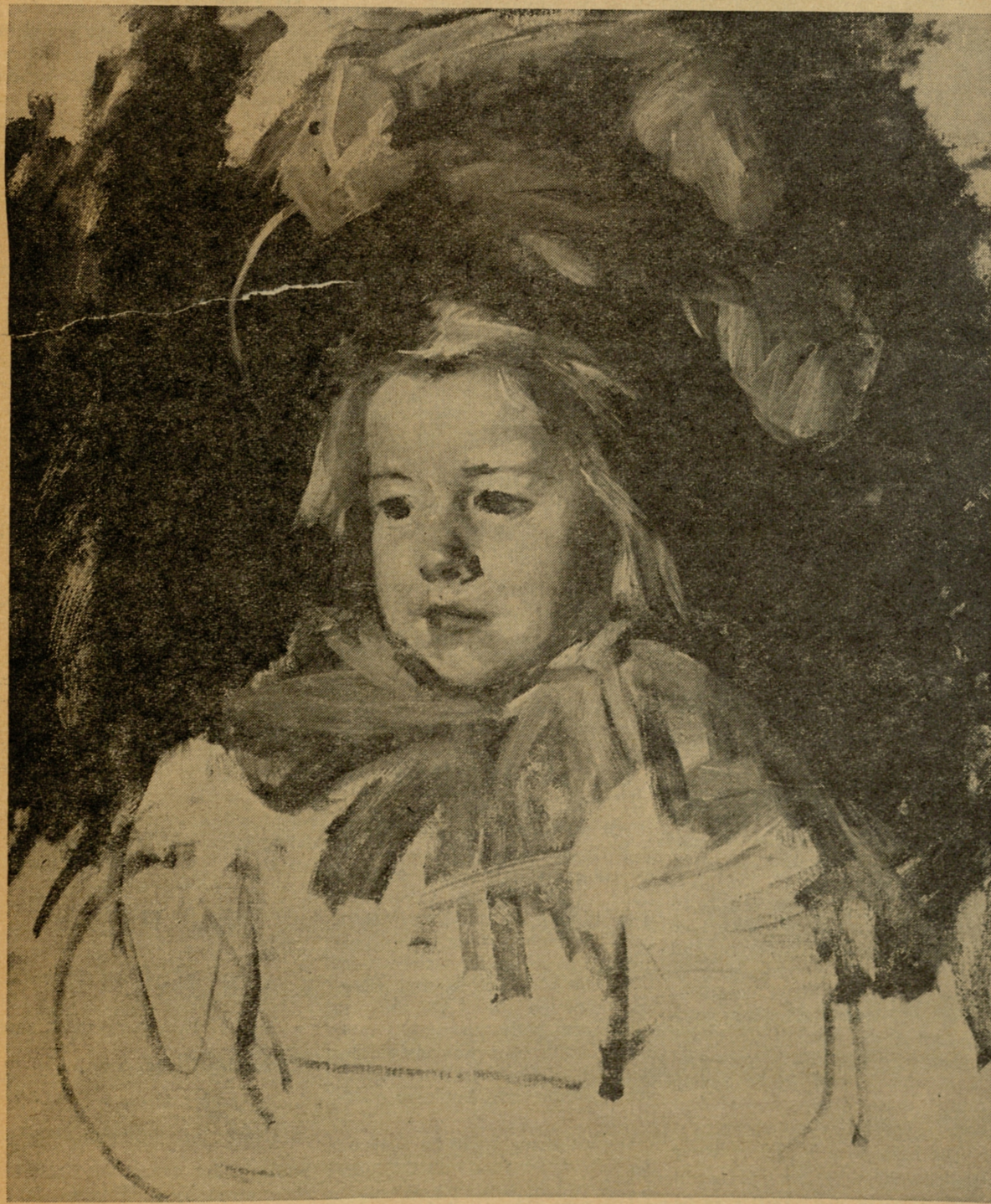
Beryl Sokoloff To Present Films Tomorrow Night

Award winning movie-maker Beryl Sokoloff of New York will be at Memorial Hall Tuesday, Nov. 9, at 8 p.m., where he will present several films. Of prime interest to many of us will be his study of Clarence Schmidt's amazing abode on Ohayo Mountain — that controversial assemblage of castoffs recently figuring in the news and the national magazines.

Also on the program will be Sokoloff's film, "The Line", one of ten films for which he used New York City material to express personal and artistic crises in metaphoric terms. Other interesting screenings are listed, and Mr. Sokoloff will answer any and all questions about his work following the viewing.



Museum of Art Acquires Unfinished Painting by Mary Cassatt



Unfinished painting 'Head of a Child' by Mary Cassatt

A sensitive portrait of a little girl, the work of the American painter Mary Cassatt, has been added to the collection of the Museum of Art, Rhode Island School of Design.

The unfinished painting, a gift of Mrs. Murray S. Danforth, is the Museum's most important acquisition of the last year, according to Daniel Robbins, director. The work is now on view in the Museum's 19th-century Impressionist gallery.

Miss Cassatt was one of the more unusual artists associated with the French Impressionists. She was born in Pittsburgh in 1845, the daughter of a banker and railroad magnate who did little to encourage her wish to be a painter. After traveling widely in Europe, she settled in Paris where she met Degas, who invited her to exhibit with the Impressionists. Her works have had broad appeal because many are sensitive renderings of motherhood and childhood, a quality evident in the Museum's new addition. By 1912 Miss Cassatt's sight began to fail and she was totally blind by the time of her death in 1926.

She is well represented in the Museum with numerous drawings and a large pastel painting of a mother and child, now on an extended loan to the Museum.

In addition to the Cassatt, Mr. Robbins said, the Museum also has acquired six drawings by the late Maurice Sterne; a group of 19th-century graphics; a drawing by Nadar (Felix Tournachon), a pioneer photographer of the 19th century; two watercolors by Dodge McKnight; a number of posters; and a variety of gifts to the Costume Center.

The drawings by Sterne are gifts of the estate of Vera and Maurice

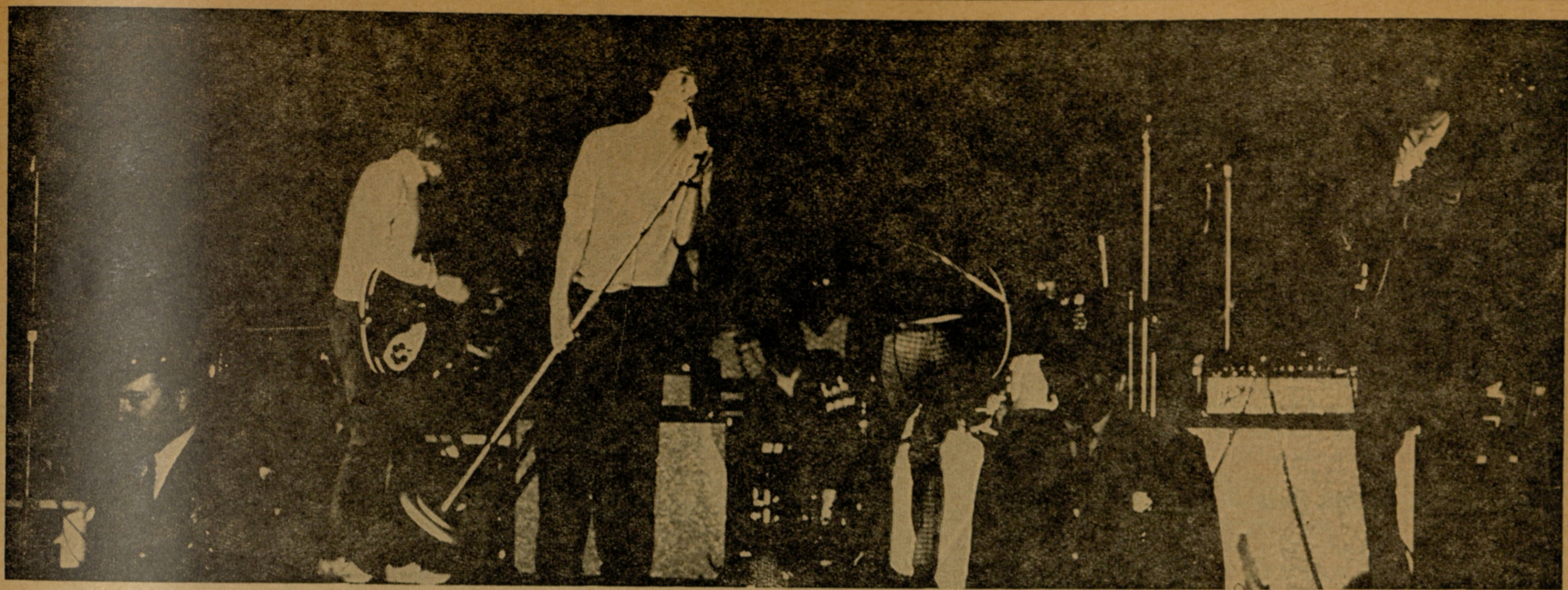
Sterne, acquired through the good offices of the American sculptor Chaim Gross. Sterne, who lived from 1878-1957, was one of the more important figures in American art in this century. Like many other artists who were inspired at least in part by the example of Gauguin, Sterne visited the South Sea Islands during the World War I period. His work reflects not only the influence of exotic and primitive Bali, but also the effects of early French Cubism. Five of the six drawings now on display in the Museum's Lounge are from his Balinese period, and one is a sympathetic rendering of an Italian peasant.

The 19th-century prints are the first to enter the Museum's collection in some time, according to Mr. Robbins. One of the most notable is by Gericault, a lithograph depicting farm horses that is related to Le Haquet, a painting by the artist on display in the Museum. Other prints are by Bracquemond, Laboureur, Leon Bonnat, Delacroix, Barye, and Decamps.

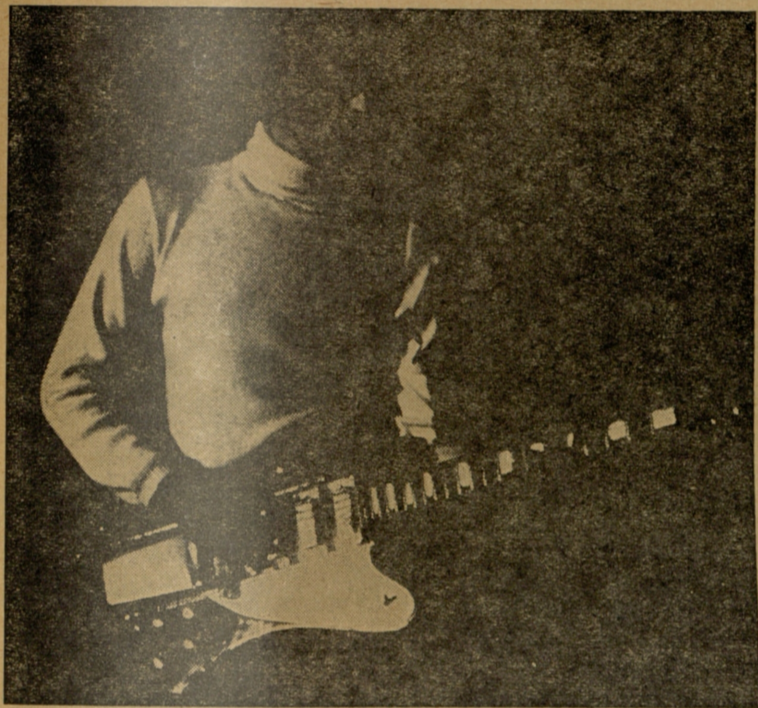
The drawing by Nadar of a French critic, Charles Asselineau, is of special interest because of its similarity to Nadar's portrait photographs. He holds an important place in the history of photography and as a friend of Balzac and Beaudelaire was active in French intellectual life of the last century.

The McKnight watercolors are the gifts of Mr. and Mrs. Lawrence Channing. The posters, by Richard Lindner, Joseph Albers, Alfred Jensen, and Theodore Stamos, were acquired through participation in the List Art Poster Club.

Gifts to the Costume Center were from Miss Mary Card, Mrs. Nathaniel Gifford, Mr. and Mrs. Bradford Swan, and Mrs. Donald E. Crittenden.



Rolling Stones Get 'Satisfaction' In Providence



Last Wednesday night the hot-rocking Rolling Stones celebrated their rites with the Teeny-B's, the RISD's, and a variety of curiosities who came to watch the watchers, at the Rhode Island Auditorium in Providence.

The house was full, but not crowded, as it was a week-night and some virtuous persons stayed home studying. The others went to hear and see one of the best rhythm and blues groups going. The Rolling Stones are really worth screaming about.

The Stones were preceded by other irrepressible acts.

Though not able to provide equal satisfaction, they served to heighten the sensitivities of the audience.

The Rocking Ramrods reeked, the Vibrations were dynamic, and Patty LaBelle and the Bluebells proved an immediate hit with songs like "All or Nothing" and "You'll Never Walk Alone".

The visual impact of staging Brian opposite Mick was not lost to the observant eye. The zombie-like actions with the red and white garb accented the spectacular gyrations of Jagger who seemed to be enjoying himself

almost as much as the crowd was. Those down front could see that the Stones were really "out of sight", as Jagger kept repeating with a rapt expression on his face, and that the whole show was the product of five guys getting a lot of satisfaction by having a good time.

Unlike their last year's appearance, there were no incidents of the kind everybody was secretly hoping for, and the program seemed to end all too soon.

The crowd dispersed, each taking a bit of the collective warmth back into the cold city streets.



Let's Get Involved

A View of RISD by a Foreign Fellow from Down Under

The following article by George Bishop is one in a series on methods of design education. Mr. Bishop is head of the School of Design of Sydney College in Sydney, Australia and is a Rhode Island School of Design Foreign Fellow for 1965.

Most art schools have much in common in method and content. Here at the Rhode Island School of Design I sense something different. I have come from Australia to study what is being attempted and achieved in America in the field of design education. There are many different approaches to problem solving in art, and methods used in Australia and England differ considerably from those found in America and Canada.

My preliminary observations would seem to justify the reputation for high standards of achievement for which R.I.S.D. is renowned throughout the world — one is apt to be a little sceptical until faced with the school itself. Students appear to be rather the same all over the world. Here in Providence, however, there is a deep and special sense of devotion and urgency — a searching and striving that is not often met elsewhere. There is something happening here and I want to find out what it is.

I have been studying individual lines of attack to specific problems in design teaching and methods of communication. It is the method of communication that interests me more than the content. I have not had time to study personalities of individual teachers, but I have noticed a marked difference between the student/teacher relationships of older faculty members and younger appointees. I would hope that when first timidities are overcome and the first flush of teacher status has disappeared then the young men will not hesitate to give a personal verdict upon whether a work is good or down-right terrible. It is just not good enough to stand in front of a work pinned up for criticism and murmur that he cannot say anything about it other than he likes it.

In Australia new appointees are compelled to devote at least two days each week to special studies in teaching method and psychology. While they are practicing they are preparing themselves for later work in education.

Words are so inadequate in the business of design — for this is a business in which a practical translation is vital — you just cannot do without it. A picture will tell you more, and this article really requires pictures. Pictures illustrating the marvelous movements going on where fingers incessantly strive to create; the weaving, moulding, building, casting and development of ideas in solid practical translations. Pictures illustrating a student sitting down — sitting down and doing nothing; there are areas where he does just that — sits and listens. In those spheres within the liberal arts where one just has to listen — the students sit and write — write frenziedly and hang upon the lecturer's lips — but as I move from this hall to another classroom I walked cloistered corridors as empty and quiet as a monastery and have crept past open doorways looking in to see groups seated on the floor listening enrapt to the deep drone of a hidden voice; students doing nothing but listening again.

There is the studio where a group is gazing enraptured at their designs pinned around the walls. Sitting for up to two hours — trying to find out just why they did them at all. The latecomer creeps in and surreptitiously pins his effort up behind the teacher's back and tries to recall just how he achieved the impossible in the tight confines of his apartment or bedroom, drawing and tracing paper strewn over the carpet. Tubes of paint scattered over the bed with a bottle of ink balanced on his pillow, he worked into the early hours to stagger in with his opus. He wonders why the teacher is gazing enrapt and fascinated at his silent audience — for he has posed



the question to them "What do you see there?" and the befuddled mind boggles and sees nothing. A teeny weeny voice from a bright young thing in the corner recalls some of the artsy-craftsy jargon from the High School from which she has just escaped and swings courageously into the esoteric wanderings of the latest design journal's editorial. Suddenly each work is endowed with Harmony, Movement, Rhythm, Texture and that mysterious quality, Tension. A stranger walking into such a scene is just as bewildered for he has not the slightest idea how these efforts came into being. Are they the students' own work — I hope so — then again I hope not. Do we ever really know?

Why do most students plead that they can work better "at home"? Are they as shy of working alongside someone else as the teacher is of actually participating in the work's creation? With all the space and equipment available, surely it would be better to work under actual studio conditions in the School. In England and Australia we find that working in a College in a practical workshop atmosphere is good for morale. A student just has to work with someone else looking on. Aims are clarified and standards clearly defined by illustration and demonstration and execution of a work guided to achieve the desired final statement. This just cannot be given over to chance. We believe in prevention of an ailment — not in devising the cure for an illness already developing. Witness some of the illnesses passing off as "art" today — some of which are so chronic — there is virtually no hope of a cure.

Notwithstanding some arguments already met it is possible to achieve variety in practical studies without students becoming small reflected images of the teacher. The picture of such a master breathing down a student's neck, stultifying and trammeling his every endeavor to create is played up a little too much and often carried too far — often by a teacher who is always a little

apprehensive of what may develop. He is the teacher who assumes all students are geniuses and begins to frighten the living daylight out of himself. Most students would be only too happy to point out their lack of genius.

No teacher can deny that at one time or another he has been influenced by some artist or craftsman. Then why not direct some of these influences before a student wanders away into, and becomes contaminated by, the mediocre or down-right bad? A student needs a guide and mentor and if, rightly, we assume he is ignorant of the adventures lying ahead in his chosen sphere of expression he can be led.

If a design can be thought of as a creation determined by its adherence to pre-determined values of a few elements such as size, shape, color and texture we naturally use these to evaluate qualities invested in terms such as harmony, discord, composition, etc. . . We know that mere possession of these qualities will never make a work of art. A greater breadth of vision is required focussed from wide studies of art history and ideas. How well these lectures are planned at R.I.S.D.! With all the guts they possess, however, they are not quite enough, for after coming out of the lecture realization dawns that you have to get down to do a job with your hands and do it well using the right media and technique — and he must get this knowledge somewhere — so he goes back to the workshop.

Where the evolution of a creative work is entirely dependent upon the media and techniques of the chosen expression the exalted lecturer must condescend to climb down from out of those clouds of criticism and become a teacher equipped with the means possible for the adequate illustration of his intent. How many teachers really do a "prep" before a class and muster the necessary equipment that "may" be needed for an exposition?

If there is a lower rung to basic fundamentals then he will be happier still to as-

sume the role of instructor and roll up his sleeves.

Why all this fuss about "over-teaching", "undue influence" and so on. Let us have a little less talk and a little more hard work by the teacher in an atmosphere of easels, benches and drawing boards. It is just this viewpoint that often divides the "finer" of the Fine Arts from those pursuits that soil an artist's hands. It is the viewpoint that makes the very soul of a design school live (?) in the glow of the molten metal poured into the mould — in the clayed fingers moving upon the wheel — in the nimble hands gathering warp and weft on the loom — in the excitement of preparing a canvas and palette — in the sharp glint of the carver's chisel and the flash of the sculptor's welding torch. This is the atmosphere that draws me back and back again to R.I.S.D. workshops; this is where art is created.

Following upon this new idea of critic-lecturer Architecture is entering in many schools, the Hallowed Halls of the Fine Arts and the new status of Industrial Designer is trying hard to enter those cloisters too — to divorce himself from any participation in practical translations. He is forever telling everyone that it is the idea that really counts and the planning for its creation, not the actual execution. Very often after his final visualisation he has lost interest and has left the actual production to the other fellow. He has never pursued to any real depth any of the many involved processes required for manufacture — so you find him missing when the machine is turned on. Not in the R.I.S.D. workshop — instructors there see to it that students requiring specialist training in processwork, get back to the machine, and quick.

And so I have no apprehension as to the final outcome of the graduates leaving this school — they will not join those scores of artists, illustrators, designers and architects who are afraid to wear their hearts upon their sleeves.