

Co-Op Store Owned by Students

The Co-op store at the University stands in a distinct minority among college stores—it is completely owned by University students. Only three per cent of the more than 2,000 college stores in the nation operate under a similar arrangement.

Most college stores are owned by the colleges and universities where they are located and most do not give refunds on purchases, as does the Co-op. The Co-op has given a 10 per cent refund to members consistently for the past 18 years, the only store west of the Rockies to do so.

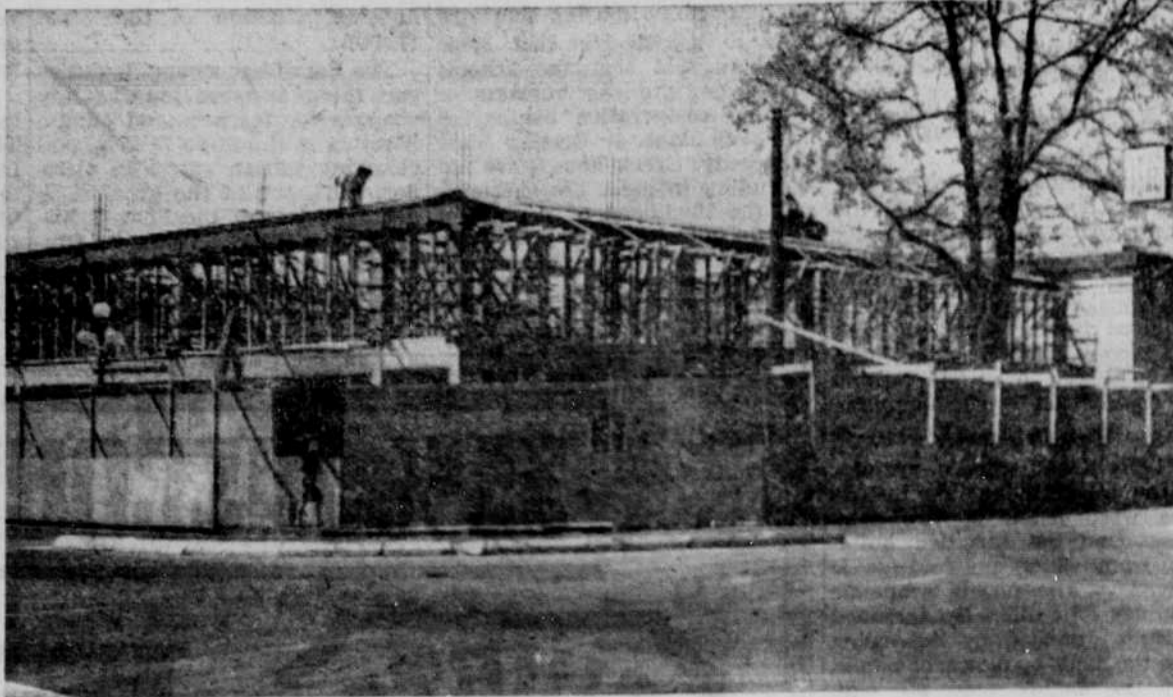
Corporation Operates

Although the Co-op is entirely student-owned, it is not an official part of the University. It is operated by a separate corporation, which has as its board of directors five students and two faculty members elected by the membership.

A membership good for the entire academic year is available to any University student for 25 cents. The members are entitled to refunds on purchases, given at the end of the school year and based on the total of accumulated Co-op receipts and are eligible to vote in the annual Co-op elections in the spring.

No Stockholders

The Co-op store was started in 1921 by a group of faculty mem-



WORK proceeds on the new \$500,000 Co-op store at 13th Ave. and Kincaid St. Features of the new 25,000-square-foot store, due for completion winter term, include air conditioning, skylighting and a meeting room for students and faculty.

bers who bought stock to finance the initial operation, according to Gerald Henson, Co-op manager. The stock was later purchased and liquidated by the present corporation.

Henson said that a common local misconception is that there are still stockholders having shares in the Co-op, although the original stock certificates have long since been cancelled and are valueless.

Since 1921 the Co-op has grown into a business that had gross sales of \$1,380,000 during the last fiscal year, according to preliminary reports, and refunded some \$83,000 to student members.

To get an idea of its operation, Henson said that the store sells about 35 tons of paper each year.

Acute Space Problems

Suffering from acute space problems, the Co-op is presently building new quarters at the corner of 13th Ave. and Kincaid St., which will enlarge its total space to about 37,000 square feet, double the present size.

The new store is due for completion during winter term. The store presently has two locations—one in the basement of Chapman Hall for supplies, and a second store adjacent to the new building on Kincaid St., which handles books only.

The Chapman Hall space will be used for graduate study facilities when the Co-op vacates it.

Three Levels

The new store will be on three levels, as is the present Kincaid St. structure—two stories plus a

basement. It will cost about \$500,000.

When the new quarters are completed, the top floors of each building will be used exclusively for textbooks—the Co-op handled over 1,300 different textbook titles last year.

The ground level of the present building will be converted to office space, with all "trade books" (non-textbooks) housed on the new building's ground floor. The basements of both will be used for storage, with possible installation of casher stands in the new buildings basement in the future.

60 Per Cent Join

Other facilities in the new store include perimeter storage around the floor areas for easy access to supplies, tinted glass skylights, air conditioning and a meeting room for use by University stu-

dents and faculty. The new structure will also have public rest-rooms.

Henson said the annual membership figure of the Co-op is quite consistent—about 60 per cent of the student body. He said this figure is fairly standard across the country.

Books account for over 65 per cent of the gross sales—over \$1 million last year.

The Co-op employs between 16 and 20 students each year, with extras hired during the fall rush.

The new Co-op was not built without a fight—in fact, several things have delayed its completion.

Former Tavern Site

It occupies the site of the former College Side Inn, once a tavern and later a favorite cafe for University students. When the Co-op proposed to raise the structure, which had been closed for safety reasons, a "Save the Side" campaign was led on campus by Vic Sabin, a University architecture student. Controversy raged for months, and finally the Co-op members decided by an eight-vote margin to destroy the Side.

The new store was due for completion at the opening of fall term, but work was stopped for nearly three months by pickets. Willis A. Hill of Salem, general contractor for the project, in January refused to sign an agreement with the Building Trades Council.

Injunction Issued

The Council is a group of 17 trade organizations who picketed Hill for hiring non-union help. An injunction was finally issued in favor of Hill in April, and work began once more.

One freshman is elected to the Co-op Board each year to serve a one-year term, and two sophomores are elected yearly to two-year terms. One faculty member is elected each year to a two-year term; thus the Board always has seven members.

Japanese Exhibit Opens at Museum

A special exhibit of Japanese woodblock prints, together with the tools used in printing, is one of the newly reorganized displays in the University Museum of Art.

The prints are arranged in a developmental sequence, illustrating the technical and stylistic progress of the Japanese woodblock through its short history, 18th and 19th centuries.

Japanese woodblock prints first came to the attention of the Western world in France, via Holland, about 1815. The Dutch, trading with the Japanese out of Nagasaki, apparently used the prints as wrapping paper for the parcels they were sending to Europe.

Even in Japan the prints were considered merely as expendable amusement, or decoration for such things as paper partitions, screens, fans, and kites. No recognition was given the prints as artistic achievement, either by the feudal government or by the artists practicing within the classical traditions, which had been established for centuries.

The "ukiyo-e" tradition of woodblock prints developed out of the demands of a growing merchant class who sought entertainment in things less serious than the traditional arts and scholarly leisure-time pursuits of the nobility. This merchant class sought entertainment in the popular Kabuki theater, the courtesan quarters, and in the current fashions of the moment. Thus, these aspects of living were presented in the ukiyo-e ("this fleeting, floating world" of ephemeral pleasure).

The subjects of the prints were primarily courtesans and Kabuki

actors. Only in the 19th century did Japanese landscape become subject matter for the most famous of the Japanese woodblock artists—Hokusai and Hiroshige.

In spite of such inauspicious beginnings, woodblock prints today are highly regarded as artistic achievements. They had a tremendous influence on the development of Post-Impressionist artists such as Gauguin, Van Gogh, and James McNeill Whistler. Western collectors have been acquiring the prints as art objects since the late 19th century.

An interesting facet of the woodblock print process is the fact that each print was the result of cooperative effort between three persons—the artist, the block-carver, and the printer. The artist drew a sketch of the desired composition which was given to the block-carver. This sketch was pasted directly onto the cherry wood block and was used as the pattern for cutting. The carved block then went to the printer, who covered it with paint in a rice paste medium, placed a sheet of mulberry bark paper over the block and rubbed off an impression by hand.

The reorganized woodblock print exhibition is in the Gallery of Japanese Art on the second floor of the Museum of Art. Museum hours are from 1 to 5 p.m. Tuesday through Sunday. The museum is closed Monday.

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