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“The corresponding legend amongst the neighboring Esthonians, as told in their epic, the Kalevipoeg, contains a quaint melody of the practical and the poetic. Here too, a monstrous oak is felled by a giant, who grows from a dwarf, in falling it covers the sea with its branches. Here too, a monstrous oak is felled by a giant, who grows from a dwarf, in covering the sea with its branches.

I am loath to add more on this subject, for master-magic, master-magic, for the strangers, and the last remainder to provide a hut for the minds of the inhabitants, for the shrines who are the bridge now and again, and stop at his door to ask why the splendour around is the light of his songs reflected from heaven.”

... And That's The Way It Was... Walter Cronkite, 1981
"Best In Category" Yearbooks and Textbooks Printing Industry of America Techmilia '79 & Techmilia '80
There is something to be learned, I guess, from looking at
dead leaves under the living tree,

Something to be set to a lusty tune and learned and sung,
it well might be,

Etched on my mind — though I was ever a ten-o'clock

Even perhaps by me.

But my heart goes out to the oak-leaves that are the last
to sigh "Enough," and lose their hold:

(These are those russet leaves that cling

To the dormant bough, in the wood knee-deep in snow, the

All winter, even unto spring,

Never even grow old.

They have boasted to the nudging frost and to the two-and-

thirty winds that they would never die.

From The Oak Leaves by Edna St. Vincent Millay.
MOVING IN
OFF CAMPUS LIVING
"When all the other leaves are gone
The brown oak leaves still linger on
Their branches obstinately lifted
To frozen wind and snow deep-drifted.

But when the winter is well passed
The brown oak leaves drop down at last.
To let the little buds appear,
No larger than a mouse's ear."

Oak Leaves by Elizabeth Coatsworth
GREEK FOOTBALL
HALLOWEEN
WINTER WEEKEND
1981 — THE YEAR OF THE HANDICAPPED
MDA DANCE MARATHON
"Oaks are the true conservatives; They hold old leaves till summer gives A green exchange."

From "Come Back to Earth" by Roy Helton
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Live thy life, young and old,
Like von oak, bright in spring, living gold;
Summer-rich then; and then
Autumn-changed, somber-hued gold again.
All his leaves fallen at length,
Look, he stands, trunk and bough, naked strength.

The Oak by Tennyson
COLLEGE OF GENERAL STUDIES

A) AVERAGE SCORES
B) MULTIPLES BY 7/8
C) ADD EXTRA POINTS

D) BEST 18 OUT OF 9
E) ADD SCORES
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“A Chicken’s Garden”
Dear Johannes Gutenberg

There is a rumor circulating among the people connected with the art of Printing. Some say that your great art may be dying. As a famous inventor, however, you no doubt approve of the many possibilities inherent in today's technology encompassing electronic photocomposition and the digital storage of letterforms. Hopefully watching from the printer's Valhalla the development of your invention, you must still be very proud of your basic conception. In the old city of Mainz you trained your boys by the art and the rules of the ancient scribes, enabling them to understand your new craft and to learn its basic principles. Even today the young need such inspired instruction. Hand composition remains the best method of understanding how letters can be arranged with artistic taste and can still serve that fundamental purpose to transfer the message of the text properly to the reader.

Always in composing metal types, the craftsman is constantly aware of the relationship of letterforms and white space. You would be very intrigued with the new photocomposing machines equipped as they are with sophisticated computer programs. They perform their function in such a way that the typographer sees nothing of what is being composed. Thus it is not possible to correct mistakes before the final printout emerges. Precise instructions must be given to these new machines by analytic typographic methods formulated in advance. It is therefore a vital necessity that the typographic possibilities of each job be analyzed in precisely the same way as you did so many many years ago, when you so carefully composed your metal types.

Nevertheless dear Master, your principles haven't really changed. Your general idea was to arrange single letters which you built into an entire page. All our modern machines are based on similar procedures although utilizing the generation of the letters by electronic dots or even by a laser beam. Therefore you may be assured that the practical basic structure of your original great invention remains constant.

Keeping typography in the form you invented will always be vital to this changed craft. We are sure that it will continue to be fundamental to the training of future typographers, enabling them to fully understand and appreciate those qualities of good typographic design which you so ably gave to the world over five hundred years ago.

Shaking your hand in spirit. Greetings to all our friends over there, to Gian battista Bodoni, Bill Duggan, and especially to Fred Gauy.

Faithfully your humble servants

7. Herman Zapf
David Varinable, Jr.
Feeling Blue

Blue it ain't nothing
You know there's something worse
Loneliness in the shadows
The color of a hearse.

Black like the ashes
And the cold steel of a gun
I'm off a lot worse than feeling blue
I ain't having me no fun

I need a crane
An airplane
An elevator too
Just to get myself
back up to feeling blue.

You ever been so alone
And things they don't seem right
The darkness it gets so heavy, Lord
Don't turn out the light!

Now red she makes me angry
And white is just too bright
Purple is too passionate
Black it suits me right

I need a crane
An airplane
An elevator too
Just to get myself
back up to feeling blue.

Tell me somethin' people
Ever feel so bad
God gave a life to you
And you wish he never had

I'll tell ya somethin' people
I'm feeling black
I am feeling so damn low
Don't think I'm ever coming back

I need a crane
An airplane
An elevator too
Just to get myself
back up to feeling blue.

— Dale C. Waldt
...I am assigned to the 101st Airborne Division and fly north to my unit. When we land we encounter a small group of men on the way home. They all have a certain look on their faces that I have not seen since the war. The flesh on their faces had evaporated, leaving what seemed to be only skin tightly drawn over a skull. The skin itself had a sickly jaundice color, either a yellow-black, or a yellow-red-white, depending on the man's race. But the most peculiar facial feature was their eyes. Their eyes possessed a weary yet intense quality. Looking in their eyes revealed a weariness that went beyond exhaustion; a weariness that comes from pushing oneself to the physical, mental, and spiritual limits of strength. The intensity in their eyes was animal-like, and they carried the look of a starving predator closing in on his cornered prey. And both the ferocity of the predator and the desperation of the prey were mirrored in their eyes.

June-September 1968: I arrive at the Division base camp. It is located on the site of a Vietnamese cemetery that has been ploughed over. No one seems to know that the Vietnamese are ancestor worshipers. The local villagers let us know they are upset by shooting at us when they get a chance. (I later think that the choice of a graveyard for a camp was ironically prophetic.) I am amazed at how boring the war is, and how dirty. I have yet to see Sergeant Sadler or anyone like him; for that matter, we are dirty and no one sings at all. We spend our time filling sandbags, cleaning weapons, and going on make-work projects. It is almost as exciting as hoeing tomatoes. Every non-career enlisted man has adopted the expression “There it is.” The saying is a catch-all phrase encompassing all the various emotions and thoughts associated with having to face unpleasant realities which one can do nothing about. No matter how often it is used it never becomes a cliche. A few of us are sent to the Division Headquarters to do some work. The Headquarters looks like a piece of an American Army post transported across the seas. There are conference rooms, sidewalks, and cute little picket fences. It is all very quaint. The most impressive structure is the Command Post, a fortress impervious to attack. This is where our general fights his war. On the wall is a huge map of our area of operations. The map has all sorts of pins stuck in it, each pin representing hundreds of men. If our general moves the pins around, men move around. In August he moves some pins and thousands of us assault the A Shau Valley.

While in the Valley I become personally acquainted with every parasite in Vietnam. Mosquitoes, sand fleas, and leeches all seem to have a special affinity for my blood type. For a time I try to fight them off, but eventually I give in to their relentless attack. I decide to keep them for pets, especially the leeches, which are really attached to me. I give them names like Spot, Rover, and Sergeant Sadler.

Both sides fight furiously. Two hundred twelve Americans are killed in seventeen days. No mercy is shown, as men who do not believe they will be given mercy do not grant any. One day during the operation, I meet three G.I.s who have surprised and killed some North Vietnamese while they were cooking their food. The Americans are sitting on the corpses, eating the food. I am not certain where I am, but I know I am no longer on the farm. In September we are flown back to the rear area. I go to the village to get some whiskey and then get drunk. The villagers have ingeniously cut the whiskey with river water and resealed the bottle. Drinking untreated river water is not good for G.I.s. I drink the whiskey and almost die of "Fever, Unknown Origin." September-December 1968: I recover and am put on light duty. Ironically, I am sent to guard a water purification unit. I do all my good deeds while I am stationed there. As there is a refugee camp inhabited by a lot of hungry people nearby. Part of my job is to radio in the food order for the day. On our first day, a little Vietnamese kid comes to watch us eat. He has eyes also, eyes that tell about his hunger without him having to say a word. I give him some of my food, and order extra food for the next day. The following day there are four children, and I increase the food order appropriately. Eventually I am feeding some thirty children, and become so popular in the village that I consider running for office.

Fortunately I do not meet the residency requirements. It takes the bureaucracy quite some time to realize there are a lot of imaginary soldiers eating real meals at the water purification unit. I get caught feeding the children by my battalion commander, a kindly old colonel. He tells me that we mustn't feed the children, but not why we shouldn't. He forgives me for this breach of military conduct, an attitude which assures that he will never make general. I am sent back to the field. A truce is called for Christmas, but we are mortared by the enemy anyway. Two men are killed, but we have a nice turkey dinner.

9. William McMannis
Excerpt From
"Notes For My Great War Novel"

M A G A Z I N E

13

Techmila 141
Plainly visible is a large nucleus (N), with a distinct nucleolus (Nu), several mitochondria (m), polyribosomes (pl.), a cell membrane (cm), and branching, striated myofilaments (bmy), characteristic of cardiac heart muscle.

10. Electron Microscope Scope
Cross Section of Rat Heart Muscle
x 24,000
11. Mini-Baja
The objective was to create a design that works both as a 2-dimensional tube. Using various methods and media, each major phase of my life is highlighted from my birth and early childhood to the present and future.
The crowd has joined OLYMPUS

The poster is part of an advertising campaign designed to promote Olympus cameras and supplies. The intent is to suggest that Olympus is the leader in the industry.

The mime workshop

My objective was to create a new logo for Digital Equipment Corporation which would identify the company and project a highly technical and progressive image.

14, 15
Bob Schott
Poster: Olympus Camera
Marker and color Xerox rendering

16, 17
Doreen Caron
Silk Screen Poster

18
Barbara Levy
Poster: Final Comp
18. Margery Pearl
Blown glass vessel, sandblasted

19. Susi Thum
Box
Reduced Stoneware
5" x 3 1/2" x 2 1/2"
These vessels reflect my interest in the fragile delicacy of the thin, torn edge. The forms and colors are subtly modulated to express references to elements of a botanical origin.
23. Gloria Kosco
Teapot
My intent is to make functional pots and in doing so apply my ideas about sculpture.

24. Ward Hartenstein,
Drum
Stoneware & Bamboo
A synthesis of the physical requirements of acoustics and the sculptural requirements of form and structure.

25. Concetta Mason
26. Judith Geiger
"For Blackie"
Clay, Xerox transfer
on fabric
18" x 9" x 8"

In combining my textile images
with clay I arrived at this hom-
age to my deceased cat,
Blackie.
31. Lauren Engel
Quilted wall hanging
Silk & rayon
Batik & Hand quilted
72" x 64"

32. Sidonie Markel
"Flamingo Road"
Hand-dyed, cotton
quilt—
Photo silk screen, resist
process; 50" x 50"

I wanted to create an illusion of
depth—space while the relation
shifts of light and color suggest
energy and movement.
33. Steve Wardle
"See the Sea Shells"
Cooper, brass, acrylic, pearls, 6" x 8"
Electroforming and etching
Reorganization of a recognizable image within a framework and simultaneously breaking that boundary

34. R. Lisa Toler
"Covered Path"
Copper & Brass
Direct heat color treatment
Direct architectural space as body ornamentation, personal space

35. Scott Sherburne
My work is involved with extending the traditional parameters of the jewelry object through the use of non-precious materials and the suggestion of perspective.
The purpose was to capture the feeling and form of some ancient vessel used in a ritual ceremony. I intended to achieve this through intuitive construction as opposed to preconceived design.

The word mezuzah means doorpost and refers to Deuteronomy 6:9,11,12. The significance of the mezuzah is that it protects us not against external harm, but against sinning.
43. Jack Rooney
"Handle"
Sterling silver, bronze, glass—Hollow fabrication
Exploration of form, repetition, and progression
My work is an exploration of myself and my environment. I am interested in the element of mystery with influences from primitive styles.

44. Thomas Cavagnaro
"Ceremonial Bundles"
Nylon, brass, copper, wood, string—24” x 8” x 6”
My intent is to create small-scale monumental sculptures with the interaction of different elements.

45. Henry Ponter
"Pittsburgh"
Aluminum, steel, stainless cable, etched, machined & fabricated—12” x 24” x 12”
46. Mike Whiteman
Cabinet
Ash, bent lamination,
Lacquered mannequin

47. Steven Hill
Carved walnut log,
plastic & steel, lami-
nated base

The sculpture was conceived in
memory of my mother.
48. Bob Harper
Coffee Table
Maple

49. Rick Wrigley
Sculptural Light
Fluorescent tube, walnut, painted poplar
6" x 10" x 25"

50. Glenn Firmender
Tripod Rocking Stool
Cherry, built with hand tools
27" high, 24" long

St. Michael Jon Miconi
Stool
52. Wade Dalton
Mandolin & Case
Mahogany, Ash, European Curly Maple, Spruce, Ebony, Pearl 28" x 10"

53. Lamar White
Veneered Box
Outer box: Birds Eye Maple with Padauk Edging & handmade paper lining
Inner Boxes: Fiddleback Maple with tops of Mexican Rosewood, Padauk, Ebony, Purpleheart, and Sinker & handmade paper linings
This box is part of a series of using decorative veneers and exotice hardwoods.

54. Mindy Edwards
Coffee Table
Mahogany
60. Gary D. Hadlock, II
"Interdependence of Animal Behavior"
Multiple Contact Print
61. Ralph Green, Bob Bardel
C-Print of a negative made with nine exposures

My intent is to state visually that talent and technical excellence are only a part of photography.

62. Steve Robb
11" x 14" C-Print
65. R. Paul Skeehan
Silver Print 36cm x 28cm
Symbols reassure the mind that we need not depend exclusively upon mundane existence.
66. Peter Nash
35mm infrared film

I feel that the infrared photographs convey an eerie impression about the subject. The image softness of the landscape settings is one of mysterious yet peaceful dreams.

67. Robert Cooper
"Interstate 79 across Elk River, Below Sutton, W.Va."

I have been working since 1966 on a document of my home town and the surrounding area in Central West Virginia.
69, Julio DeMatos
4X5 Color Polaroid
1981

70, Julio DeMatos
8 x 10 c-Print
1980, Portugal
I intended to create a luminous, dreamlike landscape from what originally was a grey scene. By adding impressionistic dots of color I tried to convey my feelings toward that time and location.
80 Gary Kittredge
Naslin
35mm Kodachrome 25

An exploration of landscape as a human form.

81. Gerald Hoffman
"Under Construction"

This photography is one of a series representing the cumulative condition of my experiences at YIT. Within a system of steel and lumber, my intention is to express a feeling of trapped space.

82. Edward Malation
83a. 84a.
83 84

83. Robert Rippa
6" x 9" color print

I am trying to show a certain viewpoint of visual relationships that occur in amusement parks and other manmade situations by playing on the visual realities that occur in these fantasy worlds.

83a. Henry Sack

84. Russ Lynn
Ektachrome transparency

84. Russ Lynn
Ektachrome transparency
65. Ruth Barclay
Photomicrograph of sea urchin
Magnification X12
86. Nancy Cohen
Cradle
Porcelain Construction
Diameter 18", Height 12"

87. Sharon Taylor
Cradle
Bones are connected at joints,
known as articulations. An articulation
is the surface of contact between two joints. In this collab-
oration joints are the surface of contact between our two
medium.
The aesthetics of a manipulated image takes an idea a step further, if they lend themselves to be further enhanced through the process. For me, a photograph is more than allowing a shutter to a reference point to start a print-making process from.
'93 Matt Hardy
"Enlarged View"
Pencil Drawing
with Zipatone screens
7" x 10"
Joan Rudolph
Collage with tape, plastic, metal, and Xerox reproductions.
These pieces are from a series and represent studies done for larger scale pieces. Decisions on compositional arrangement are not planned out ahead of time and the process becomes somewhat intuitive. The imagery derives from self-interpreted textural surfaces and the use of one's own imaginative impulses.

My work is rooted in the process of collecting. There is a certain charm and beauty in grocery labels, bus tickets, old love letters, etc. My purpose is to present these scraps in a way that facilitates the recognition of this charm.

95. Linda Smolenski
"The Golden Thread"
Paper, watercolor, acrylic, & metallic powder.

96. M.M. Lum
Collage from found paper
28. Rosemary Gonnella
"36 Compositions"
Lithograph

An exploration of values.
99. Sylvana Scelsi

99. Patric Peck
“Nina and Megan”
Pastels

100. Patrice McPeak
“Until the Distance Becomes Only Moisture”
Pastels

101. Phyllis Bryce

I take images from my sketches or my own photographs and create new ones in color, then seem to come alive and move off the surface.
102. Carol Luzon

The purpose of my imagery is to create a figure-ground relationship through the use of gesture lines and total space.
103. Neil Butler
Lithograph

To explore light, color, and structure in the natural environment.
104. Kathleen Steel
"Annabelle Lee"
Metal etching. Aqua tint, open biting; hardball ground.
The painting reproduced here is on paper, as is much of my recent work. I find painting on paper a curious technique which has added the in becoming more spontaneous and sensitive to brush work.
After my discovery of computer graphics, I decided to apply it to corporate identities, annual reports, and other printed media. This new direction has helped me expand my imagination and I intend to incorporate it in my thesis.