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CONTRIBUTING PHOTOGRAPHERS

Robert Agne
Kevin Alexander
Associated Press
Scott Ausbach
Ken Bartlotti
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... And That's The Way It Was ... "Walter Cronkite, 1981
Piecing Together the Parts of '79

"Best in Category" Yearbooks and Textbooks Printing Industry of America Techmila '79 & Techmila '80
OR NOT!
There is something to be learned, I guess, from looking at
dead leaves under the living tree,
Something to be set to a lively tune and learned and sung.
Something to be learned — though I was ever a ten-o'clock
scholar at this school —
Even perhaps by me.

But my heart goes out to the oak-leaves that are the last
to sigh "Enough" and lose their hold;
They have boasted to the nipping frost and to the two-and-
thirty winds that they would never die.
(Never even grow old.

To the dormant bough, in the wood knee-deep in snow
These are those russet leaves that cling.
All winter, even unto spring,

From The Oak Leaves by Edna St. Vincent Millay
MOVING IN
HOMECOMING
CLASSMATES

[Images of classmates]
DORM LIFE
OFF CAMPUS LIVING
"When all the other leaves are gone
The brown oak leaves still linger on
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
N.T.I.D. PRESENTS
WINTER WEEKEND
1981 — THE YEAR OF THE HANDICAPPED
BRICK DAZE
"Oaks are the true conservatives;  
They hold old leaves till summer gives  
A green exchange."

From "Come Back to Earth" by Roy Helton
just cause saturation
EASY COME...
SPEAKERS
EMERGENCY MEDICAL UNIT
Like yon 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
SCHOOL OF PHOTOGRAPHIC ARTS & SCIENCES
COLLEGE OF SCIENCE
COLLEGE OF FINE & APPLIED ARTS
COLLEGE ACTIVITIES BOARD
ON CAMPUS
LATE NIGHT GREETINGS...

from the School of Photographic Arts and Sciences

WHEN DOOR IS CLOSED
PLEASE GO TO
PHOTO CAGE COUNTER

03110
Mr. D. Hansen
Mr. G. Piper
Mr. R. Moeller
Facilities Coordinator

10:00 - 12:30
A tradition of service to the RIT community
There are memories every step of the way.

Save them with pictures.
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R. Paul Skeehan
Managing Editor
Julio DeMatos
Art Director
Layout and Design
Russ Lunn
Color Printing
Scott Grove
Editing, Research
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FACULTY SHOW

BEVIER GALLERY

11 JANUARY TO 1 FEBRUARY 1981

RECEPTION 3 TO 5 ON 11 JANUARY

BEVIER GALLERY OPEN DAILY 9AM TO 5PM/MONDAY TO THURSDAY 7PM TO 9PM/SATURDAY 1PM TO 5PM/SUNDAY 2PM TO 5PM
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 Giambattista Bodoni, Bill Driessen, and especially to Fred Goudy:

Faithfully your humble servants

[Signatures]

7. Herman Zapf
David Venable, 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 I 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.
Plainly visible is a large nucleus (N) with a distinct nucleolus (Nu), several mitochondria (m), polyribosomes (p), a cell membrane (cm), and branching, striated myofibrillaments (bmy), characteristic of cardiac (heart) muscle.
The objective was to create a design that works both as a 3-dimensional cube and a two-dimensional cube. 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

Digital Equipment Corporation

EASTERN EASTERN EASTERN EASTERN

SKATEBOARD SKATEBOARD SKATEBOARD

COMPETITION COMPETITION COMPETITION

the mime workshop

silent partner

14. Bob Schott
Poster: Olympus Cameras
Marker and color Xerox rendering

15. Robin Reed
Corporate Graphics Final Comps

16. Doreen Catena
Silk Screen Poster

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

19. Susl Thum
Box
Reduced Stoneware
5" x 3½" x 2½"
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.

20. Karen Korobow
Vessel forms
Porcelain

21. Maria Petriena
"Mark Thinks I'm Gray"
Clay platter form
19 inches diameter

22. Barbara Geller
Intellectual exercise
Each element clay
18" x 16" x 22"

In my work I try to reach a balance between formal concerns and personal vision.

My work deals with the marriage of structure and organic elements within our environment.
23. Gloria Kosco
Teapot

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 homage
to my deceased pet, Blackie.
27. Al L'Etoile
   "Proud"
   Mixed media

28. Liza Lamb
   Detail of floor mat
   Braided raffia and linen

29. Catherine Creamer
   Louvered space divider
   Rayon, Silk, Gold, Metallic

30. Christie Forsythe
   Wall Hanging
31. Lauren Engel  
Quilted wall hanging  
Silk & rayon  
Batik & Hand quilted  
72” x 64”

32. Sidonie Merkel  
"Flamingo Road"  
Hand-dyed, cotton  
Quilt  
Photo silk screen, resist process, 50” x 50”

I wanted to create an illusion of deep space where the relation of light and color suggest energy and movement.
My work is involved with extending the traditional parameters of jewelry, objects through the use of non-precious materials and the suggestion of perspective.
My intent was to make an object without any preconceived idea or sketches and in the process visualize possible solutions for the piece.

The purpose was to capture the feeling and form of some ancient vessel used in ritual ceremony. I intended to achieve this through intuitive construction as opposed to preconceived construction.

The word mezuzah means doorpost and refers to Deuteronomy 6:9, 11; 13:1-22. The significance of the mezuzah is that it protects us not against external harm, but against sinning.

39. Christopher Ellison
Brass raised from a 12" square

39-42

William Mickle
"Vessel of a Use Long Forgotten"
Brass, copper, sterling silver, and rosewood

Stefan Siegel
"Mezuzah"
Forged copper & epoxy

Joe Jaroff
"Sel"
Steel & ceramic wall piece

Self is in Conflict
Conflict is in the Mind
The Mind is Endless
43. Jack Rooney
"Handle"
Sterling silver, bronze, glass
Hollow fabrication
Exploration of form, repetition, and progression

44. Thomas Cavagnaro
"Ceremonial Bundles"
Nylon, brass, copper, wood, string
24" x 8" x 6"
My work is an exploration of myself and my environment. I'm interested in the element of mystery with influences from primitive styles.

45. Henry Ponter
"Pittsburgh"
Aluminum, steel, stainless cable, etched, machined & fabricated
12" x 24" x 12"
My intent is to create small scale monumental sculpture with the interaction of different elements.
49. Rick Wrigley
Sculptura 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

51. Michael Jan Miconi
Stool

48. Bob Harper
Coffee Table
Maple
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: Padauk Maple with tops of Mexican Rosewood, Padauk, Ebony, Purpleheart, and Sapele & handmade paper linings

54. Mindy Edwards
Coffee Table
Mahogany
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"x14" 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 reminds me of mysterious yet brooding dreams.

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

I have been working since 1966 on a document of my hometown and the surrounding area in central West Virginia.
PHOTOGRAPHY

69
Julio DeMatos
4x5 Color Polaroid
1981

70
Julio DeMatos
8 x 10 c-Print
1980, Portugal

69 70
74. Tim O'Meara
"Front Porch"
Photo-Litho Positive —
Fine Line for Random
Dot
I intended to create a luminous dreamlike landscape from what originally was a grey scene. By adding more symbolic details of color, I tried to convey my feelings toward that time and location.
79. Janie Stevens
81. Gerald Hoffman

"Under Construction"

This photography is one of a series representing the culmination of my experiences at 911. Within a system of steel and lumber, my intention is to express a feeling of trapped space.

80. Gary Kittredge

Naslini
35mm Kodachrome 25

An exploration of landscape as a human form.
83a. 84a. 83. Robert Ripp 6" x 9" color print

84. Russ Lunn Ektachrome transparency

83a. Henry Sack

I am trying to show a certain viewpoint of visual realities that occur in amusement parks and other manmade situations by playing on the visual realities that occur in these fantasy worlds.
65. Ruth Barclay
Photomacrograph 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 articu-
ation is the surface of contact
between two joints. In this col-
struction, joints are the surface
of contact between our two
mediums.
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 clicking a shutter, it's a reference point to start a print-making process from.
90. Matt Handy
"Enlarged View"
Pencil Drawing
with Zipatone screens
7" x 10"
Joan Rudolph
Collage with tape, plastic, metal, and Xerox reproductions.
92. William Farmer
Watercolor and pencil
Illustration for Children's Book

93. Karen Lauben
Acrylic, pencil, pen, and ink
Integration of photography and painting create visual interest with various media

94. Toni Schuster
These pieces are from a series and represent studies done for larger scale pieces. Decisions on compositional arrangements are not planned out ahead of time and the process becomes somewhat intuitive. The imagery derives first from self-interpretation of sensual 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 bags, bus tickets, old love letters, etc. My purpose is to present these scraps in a way that facilitates the recognition of this charm.
98. Rosemary Gonnella
"36 Compositions"
Lithograph
An exploration of values.
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. Nell Butler
Lithograph

To explore light, color, and structure in the natural environment.
104. Kathleen Steel
"Annabelle Lee"
Metal etching, aqua tint, open biting, hard-ball 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 aided me in becoming more spontaneous and sensitive to brush work.

106. John Tatt

107. Barbara Fox

"Sitting Man"

Oil on paper
After my discovery of computer graphics art, 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.