

# TECHMILLA

THE 1981 ROCHESTER INSTITUTE OF TECHNOLOGY STUDENT ANNUAL REPORT VOL. 70



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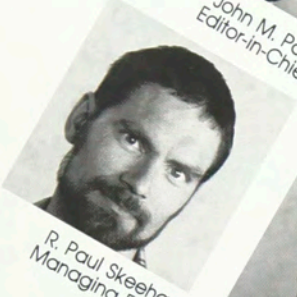
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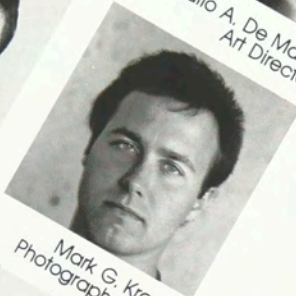
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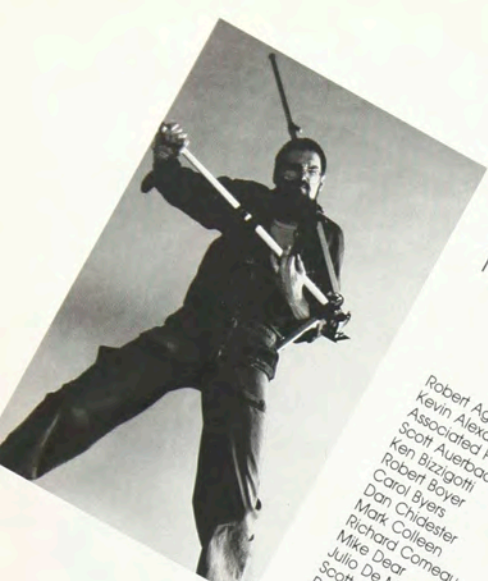
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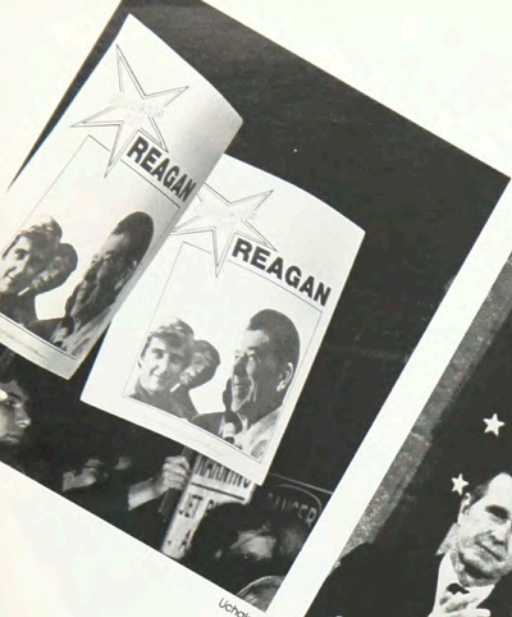




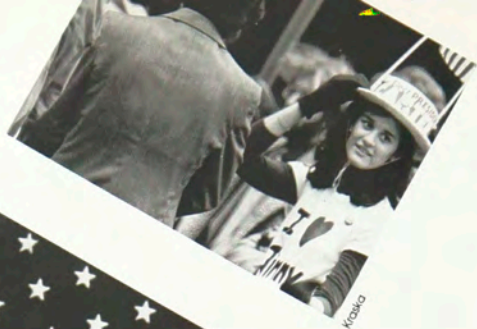
Alvarez/360

"The corresponding legend amongst the neighboring Estonians, 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 and is quickly turned to use by the people. From the trunk is fashioned a bridge with two arms, one stretching to Finland, the other to an adjoining island. Ships are built from the crown, and towns from the roots, and toy-boats from the chips. What is left over is used to build shelters for old men, widows, and orphans, and the last remainder to provide a hut for the minstrel. Therewith he gains "the master-magic," for the strangers who cross the bridge now and again, and stop at his door to ask what city and what splendid palace stand before them, receive for answer that the palace is his poor hut, and all the splendour around is the light of his songs reflected from heaven."

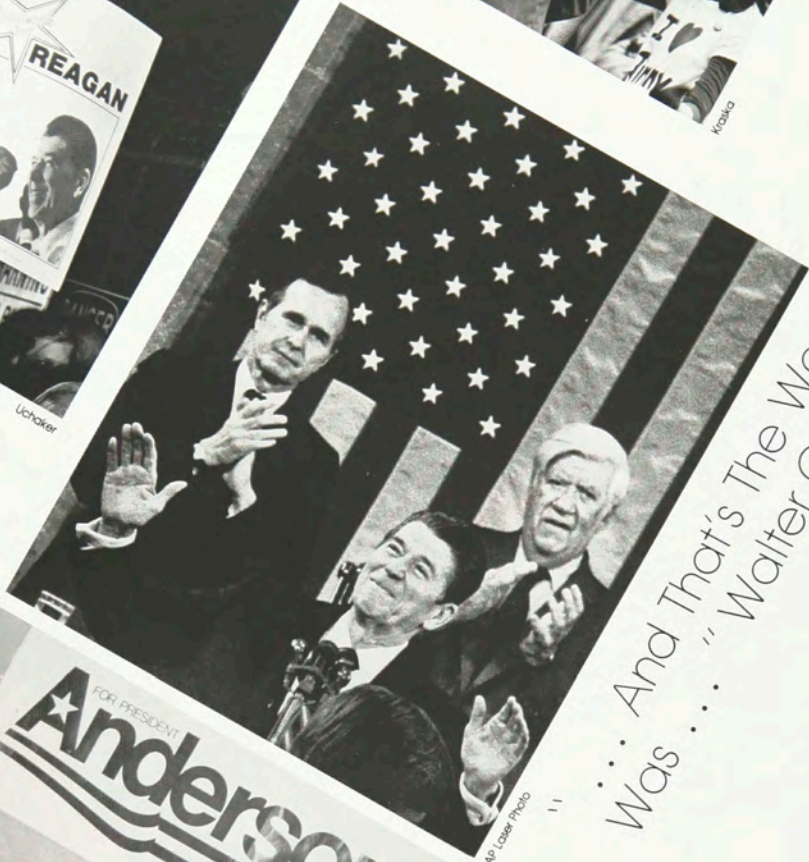
Mrs. J.H. Philpot, *The Sacred Tree*, p. 122.



Uchaker



Kraska



AP Laser Photo

"... And That's The Way It Was . . . " Walter Cronkite, 1981



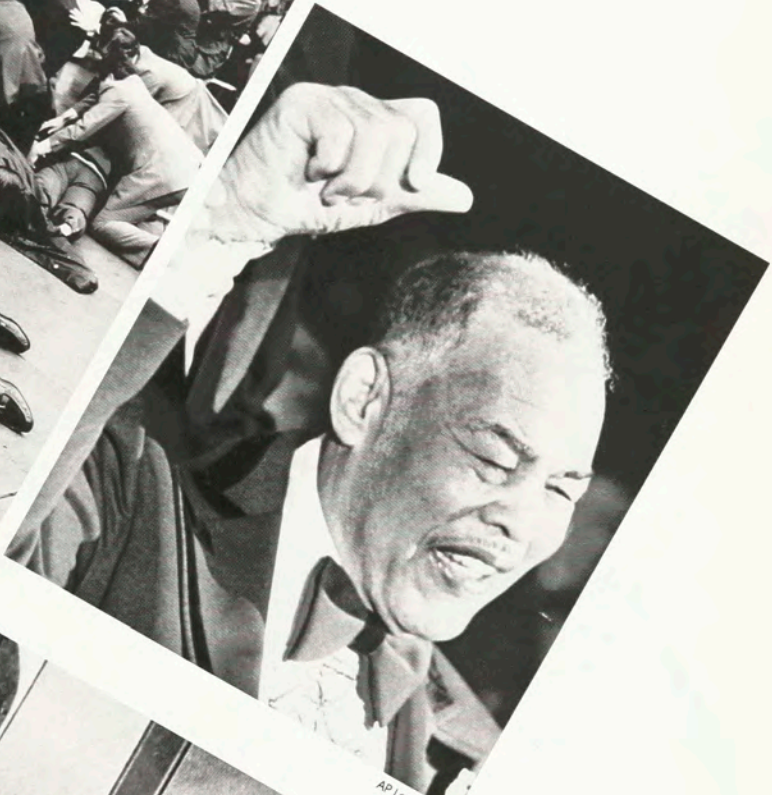
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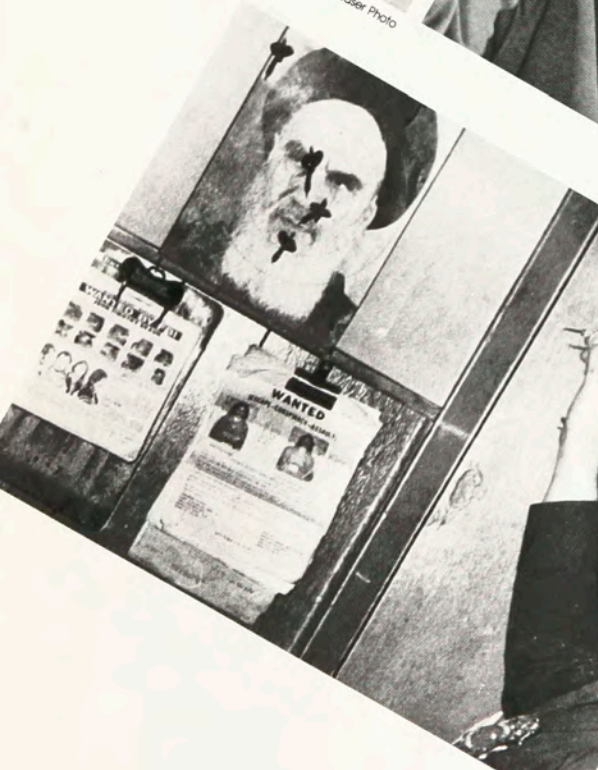




AP Laser Photo



AP Laser Photo



AP Laser Photo



Kroska





AP Laser Photo



Lynn

ceramics  
 wood  
 textiles  
 college  
 alumni  
 union  
 fine art  
 glass  
 metals  
 9-6

**sale**  
 december  
**11•12•13**

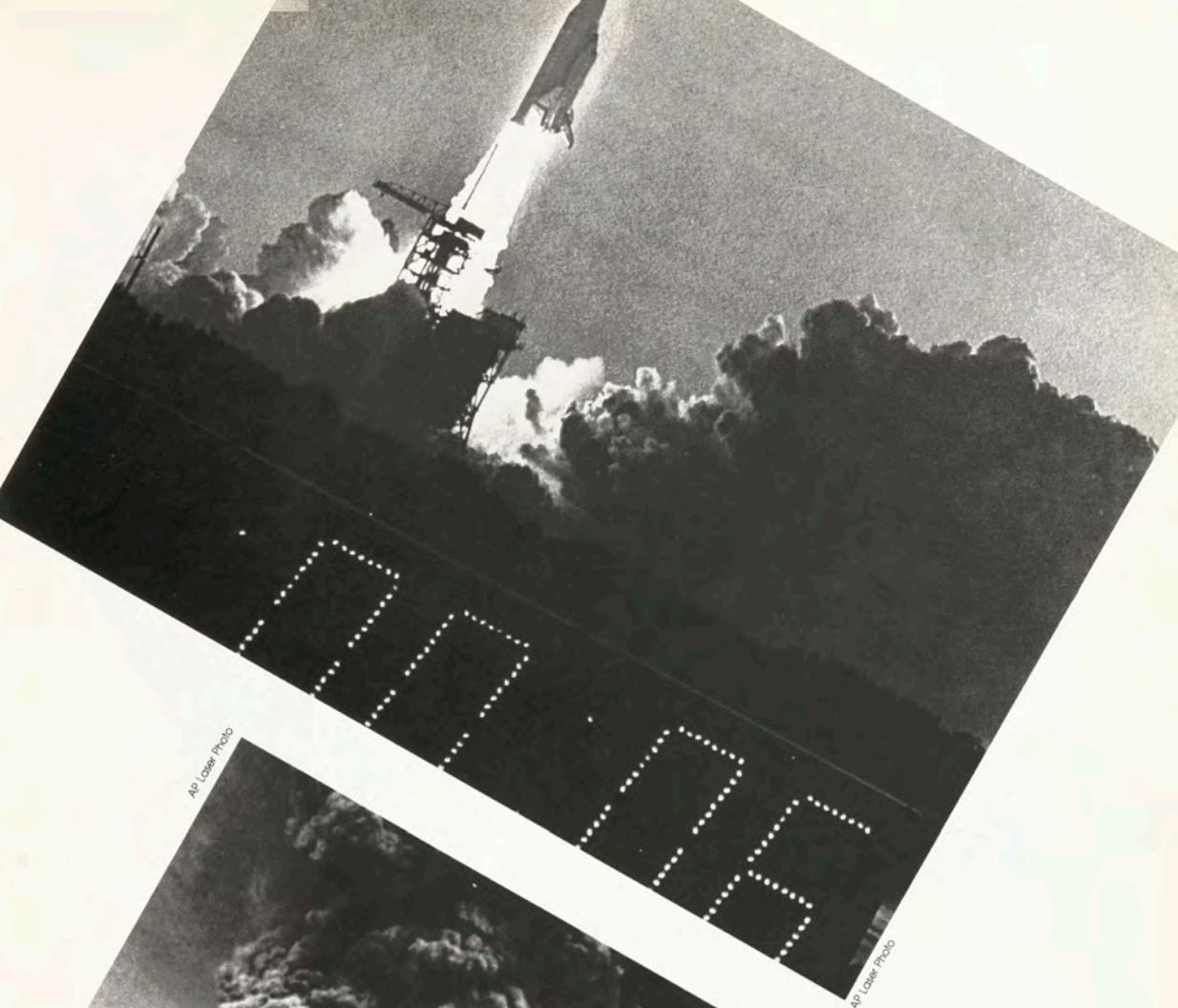
rochester institute of technology

UELS!



speaking at RIT  
 A205 - bldg 6  
 december 11  
 8:00 pm

Ripps



AP Laser Photo

AP Laser Photo



White





Ripps



Brazzoni/REPORTER



Kraska



Kraska

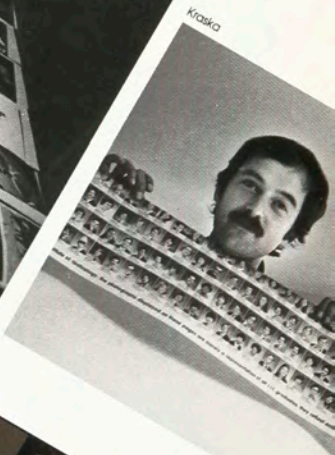


Ripps

Sheehy

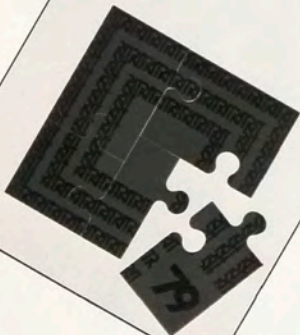


Lunn



Kraske

Piecing Together the Parts of '79



"Best In Category"  
 Yearbooks and Textbooks  
 Printing Industry of America  
 Techmila '79 &  
 Techmila '80





Student  
Television  
Systems

WTR  
89.7 FM



Boyer



Zokoffes



Carlisle Carlisle

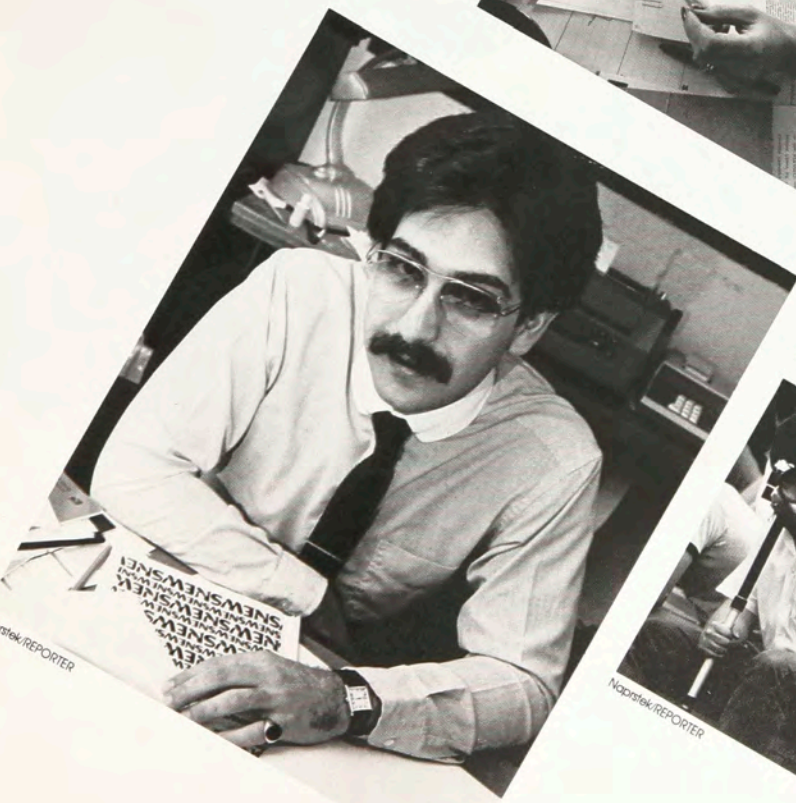
THE MEDIA



Riops  
Chidester



# NEWS & EVENTS



Naprotek/REPORTER



Naprotek/REPORTER

# REPORTER

# 14 WEATHER



Skeehon



Skeehon

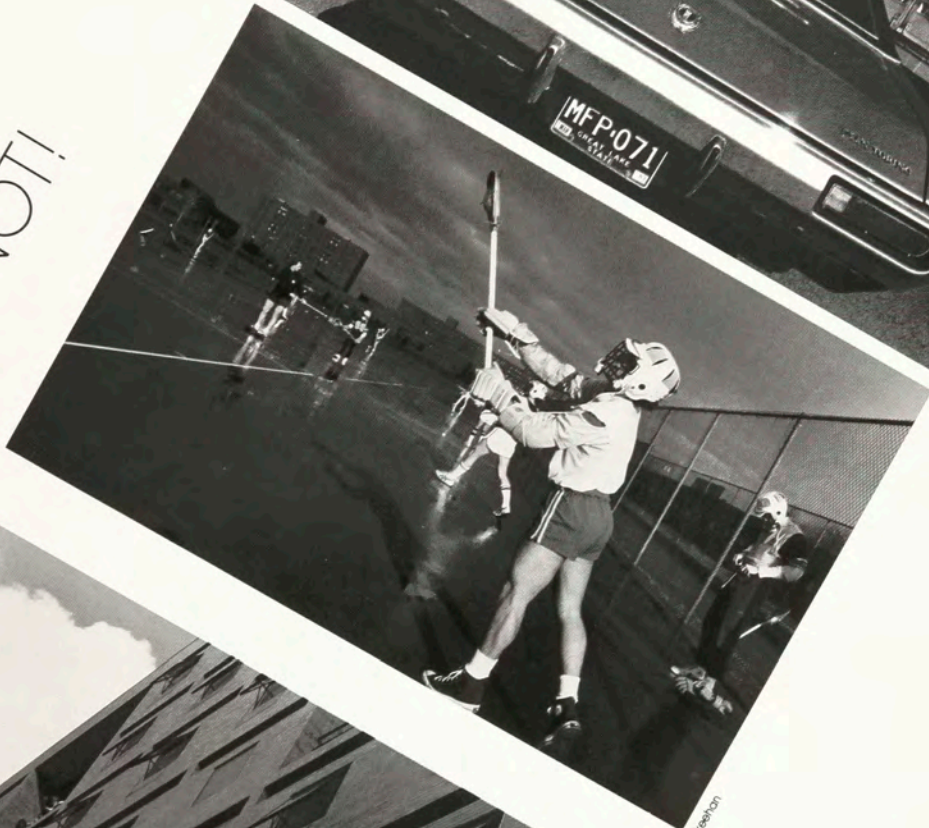


Skeehon

OR NOT!



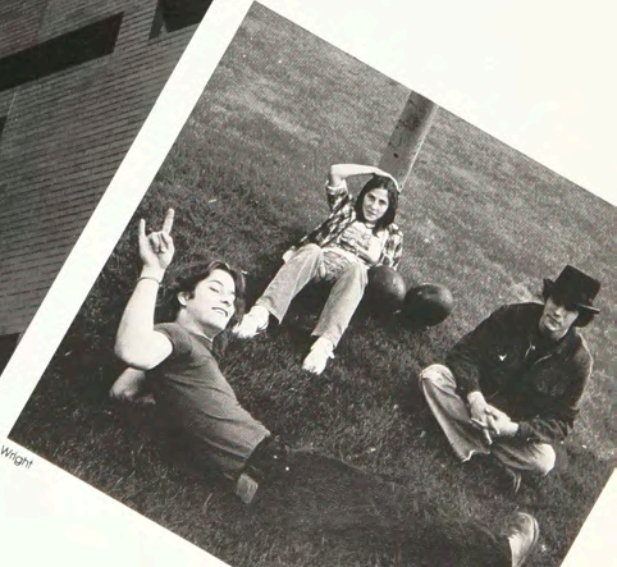
Kiska



Steeman



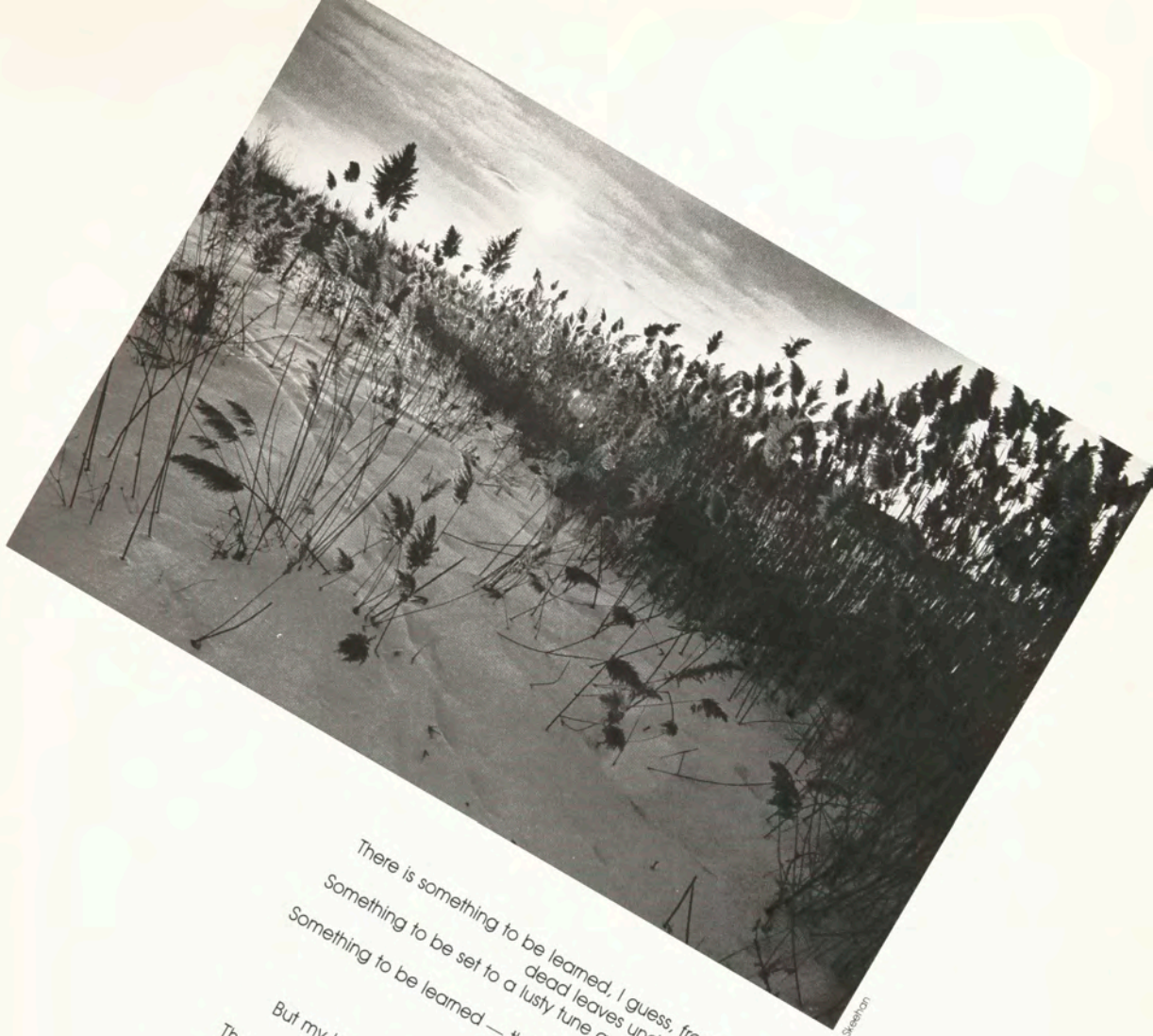
Zakates



Wright







Skeehan

There is something to be learned, I guess, from looking at  
Something to be set to a lusty 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.

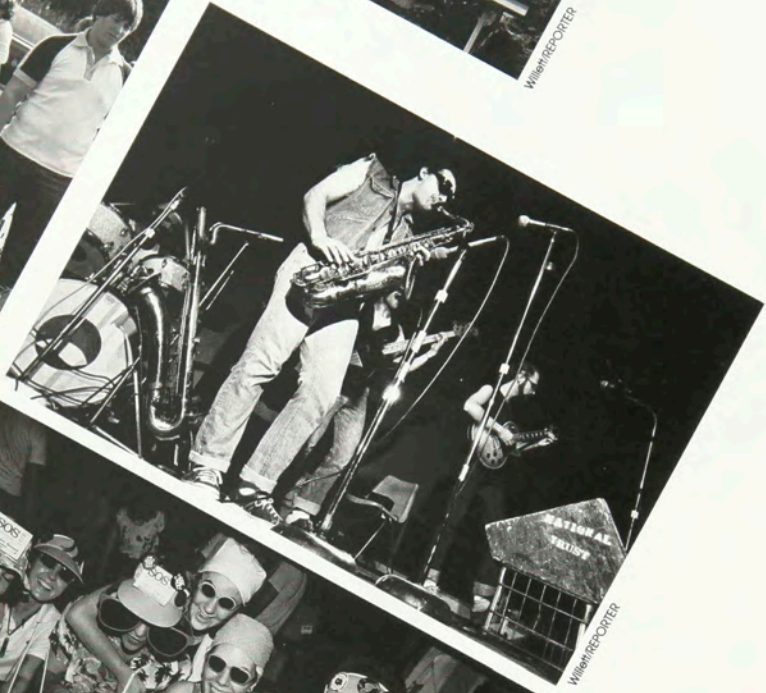
But my heart goes out to the oak-leaves that are the last  
They have boasted to the nudging frost and to the two-and-  
thirty winds that they would never die;  
(These are those russet leaves that cling  
All winter, even unto spring,  
only colored thing.)  
From *The Oak Leaves* by Edna St. Vincent Millay



WillertREPORTER



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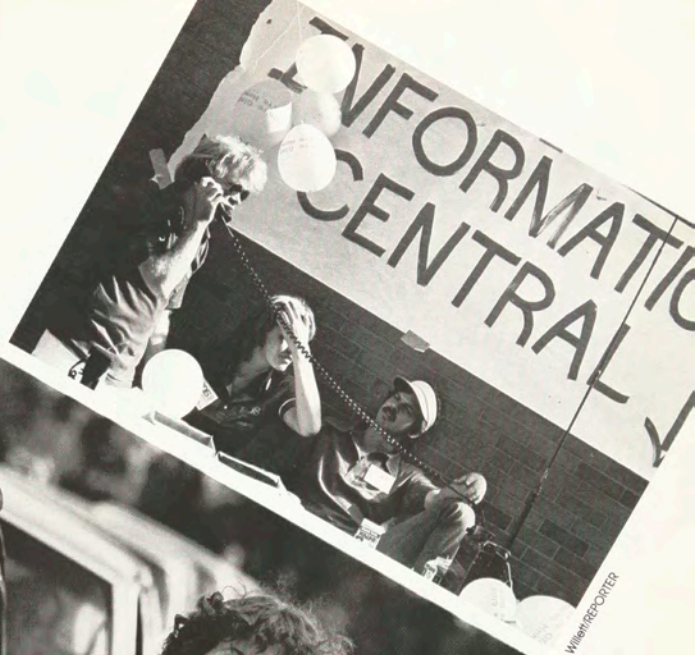


WillertREPORTER

# SOS<sup>80</sup><sub>80</sub><sup>80</sup>

STUDENT ORIENTATION SERVICE—EIGHTY

MOVING IN



WILLIAMS/REPORTER



WILLIAMS/REPORTER



WILLIAMS/REPORTER



WILLIAMS/REPORTER



Bizzigotti/REPORTER



Bizzigotti/REPORTER



Zakarias



Bizzigotti/REPORTER

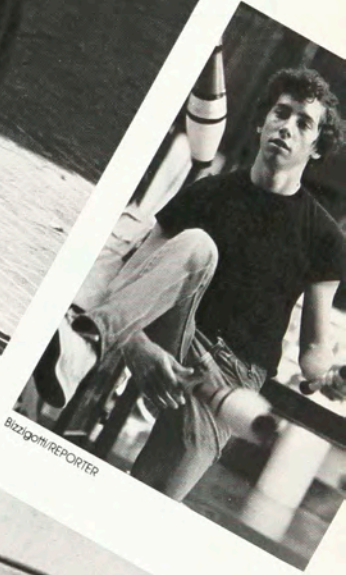


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# REGISTRATION



Rippe



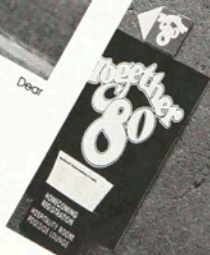
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Dear



Rippe



# HOMECOMING



Rizzo



Kramer

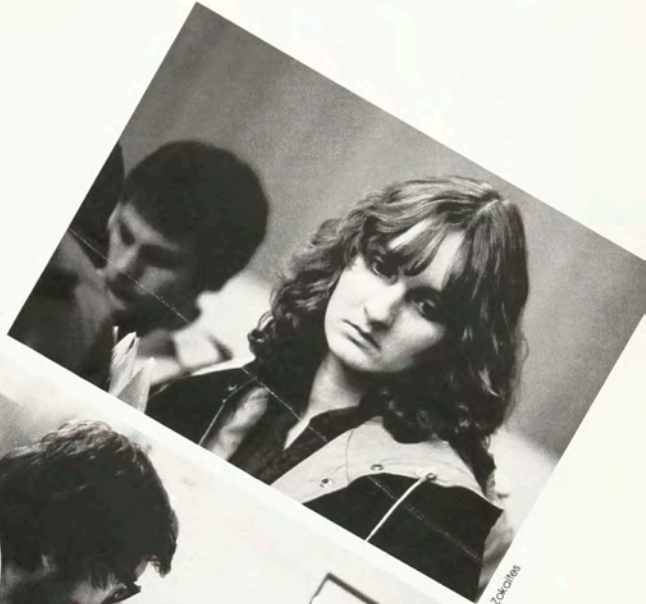


Whig

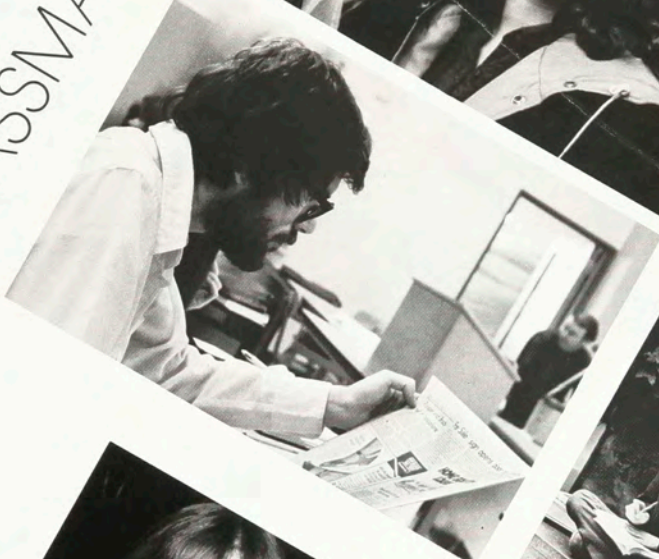


Kramer

# CLASSMATES



Zachary



Park



Gregory



Ripps



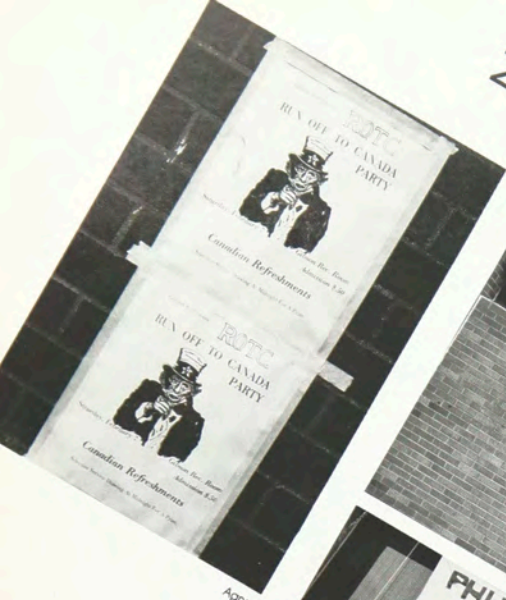
Kraska



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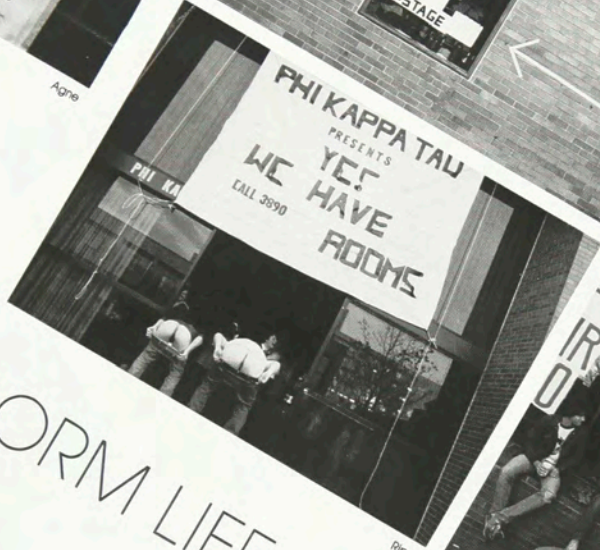
Auerbach



Agre



Rapp



Rapp



Rapp

# DORM LIFE

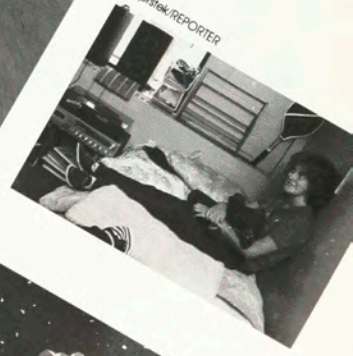
Howard



Lynn



Napstek/REPORTER



White



# DORM LIFE



William REPORTER



Kravis



White



Staples

# OFF CAMPUS LIVING CAMPUS

Sleehan



Chickster



Zokaites



Sleehan



Lynn





Kraaka



Seeshan



Seeshan

OFF  
CAMPUS  
LIVING



Skendon



Grove



Grove



Napsteku/REPORTER



Woods



Zakaites

# GREEKS









©Kobayashi

"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."

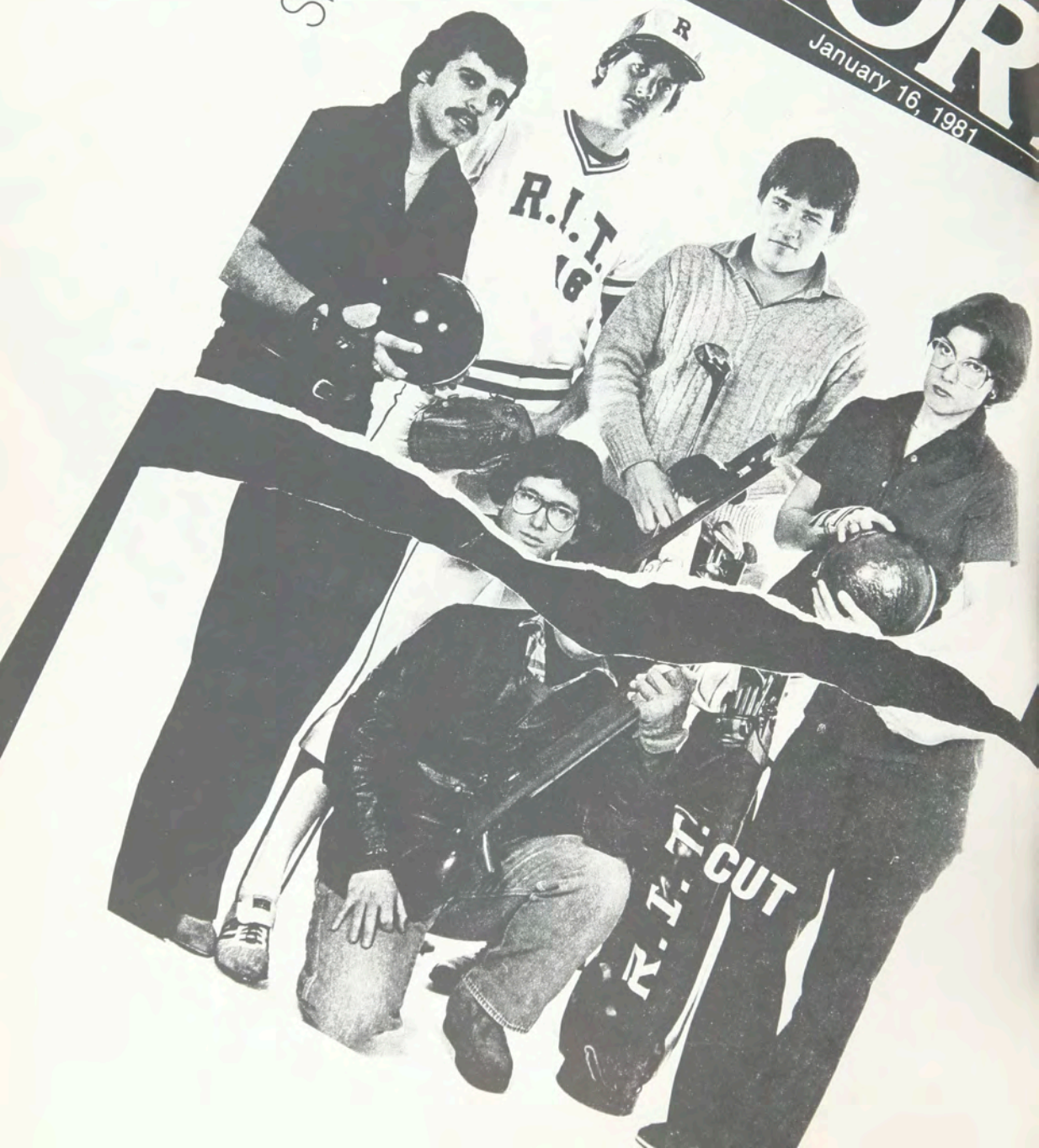
Oak Leaves by Elizabeth Coatsworth

SPORTS

34

# REPORT

January 16, 1981



R.I.T. CUT



Krasika

Krasika

Krasika

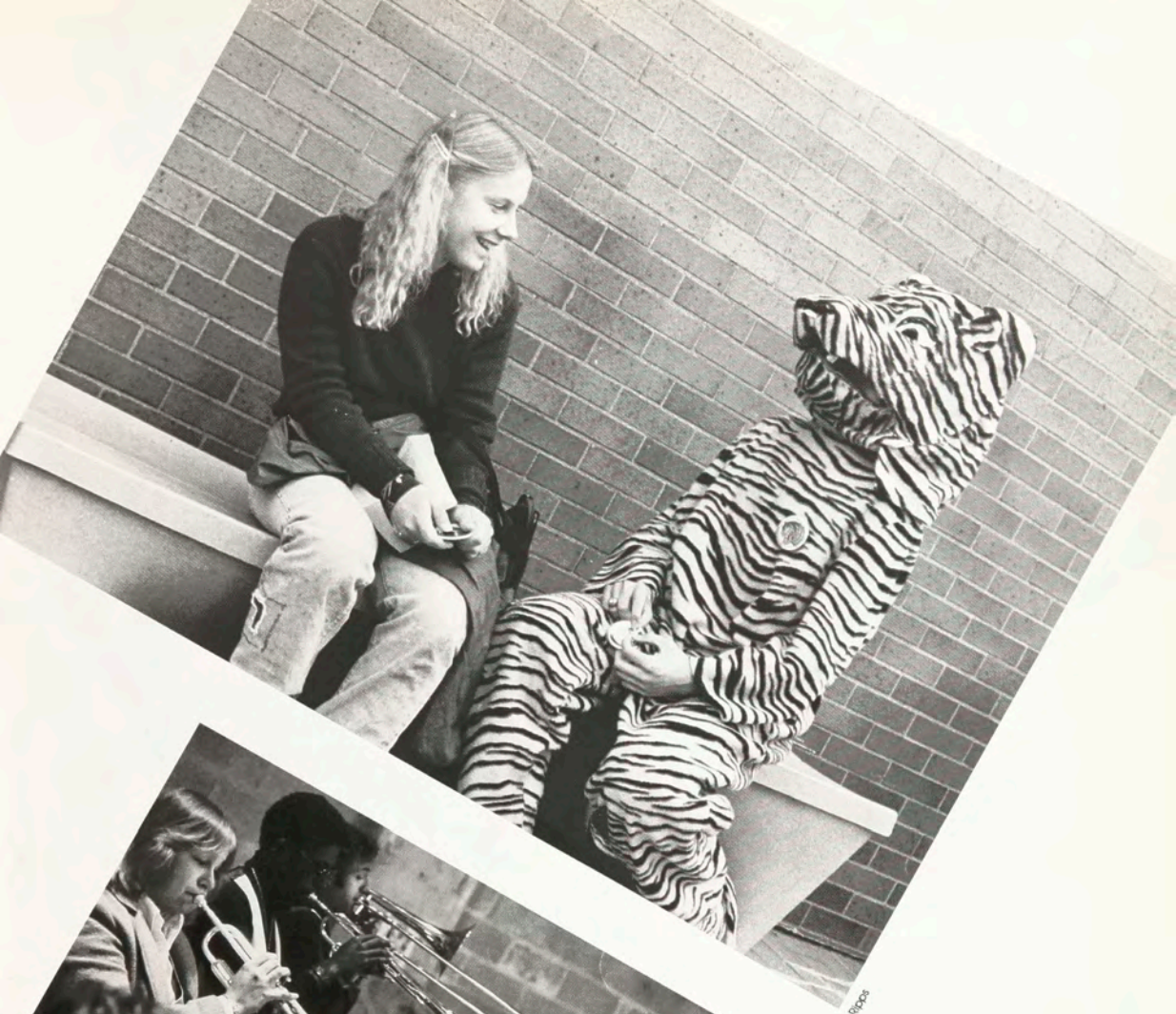
Krasika

Bizzigotti/REPORTER

Dear



Viscor



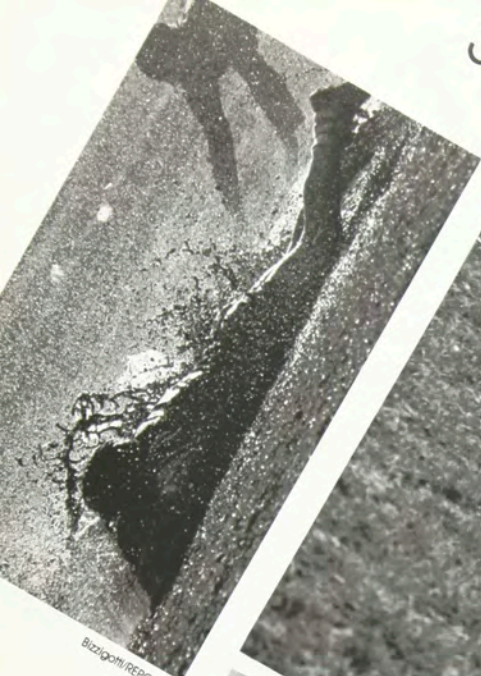
Rizzo



Willet/REPORTER



Dear



Buzzigoli/REPORTER



Bargoni/REPORTER



Zakarias



Zakarias

# GREEK FOOTBALL



Buzzgah!REPORTER

Buzzgah!REPORTER



Buzzgah!REPORTER







Bizzigotti/REPORTER

Bizzigotti/REPORTER



Naproski/REPORTER





Lokovics



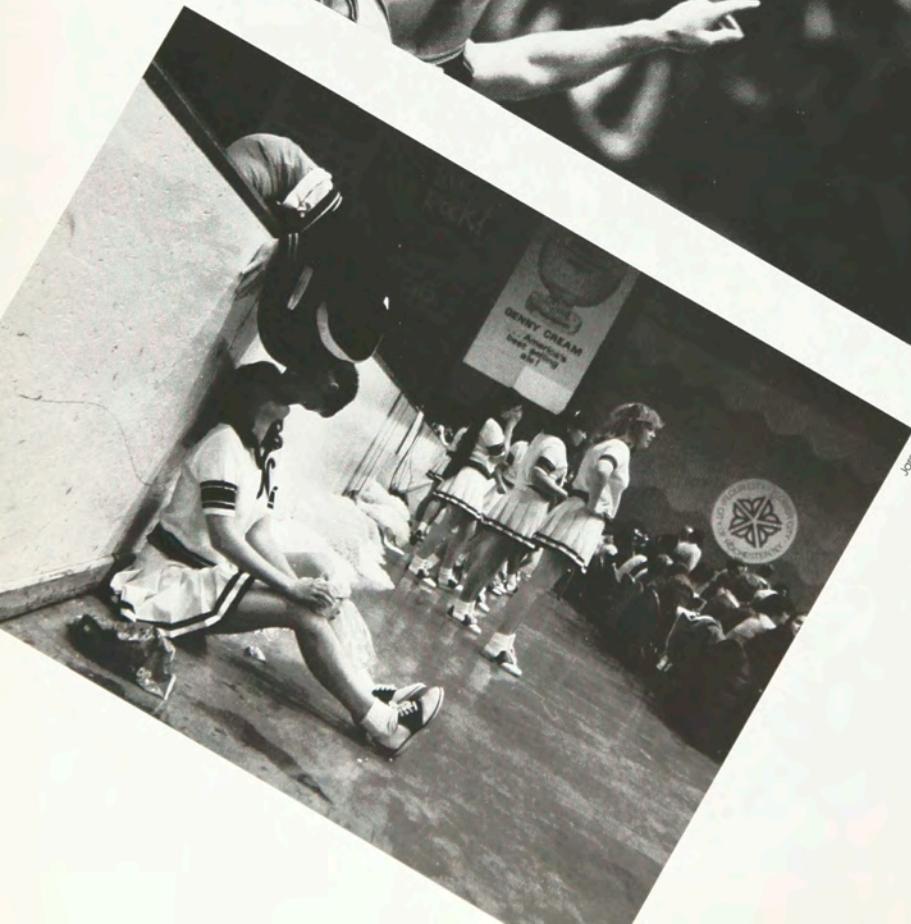
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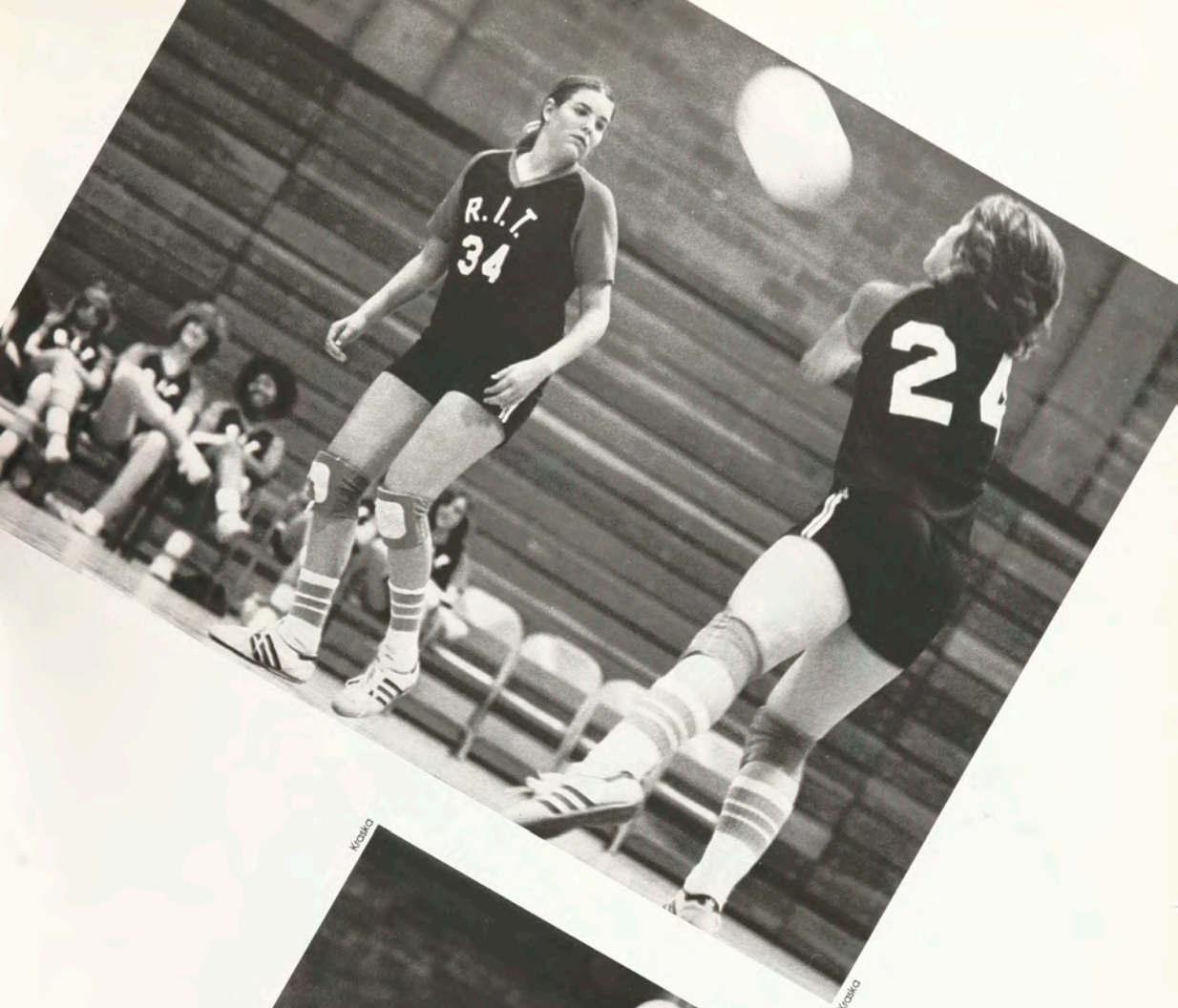
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WILLIAM REPORTER



JOHN



Kraske

Kraske



WILSON-REPORTER



Kraska



Kraska



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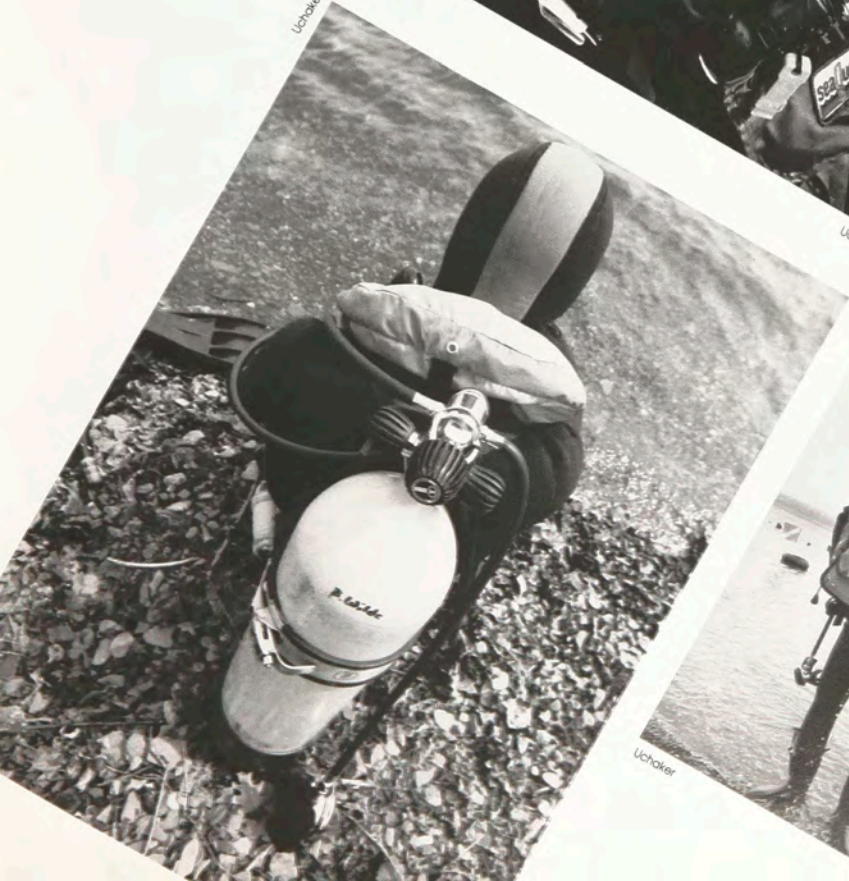


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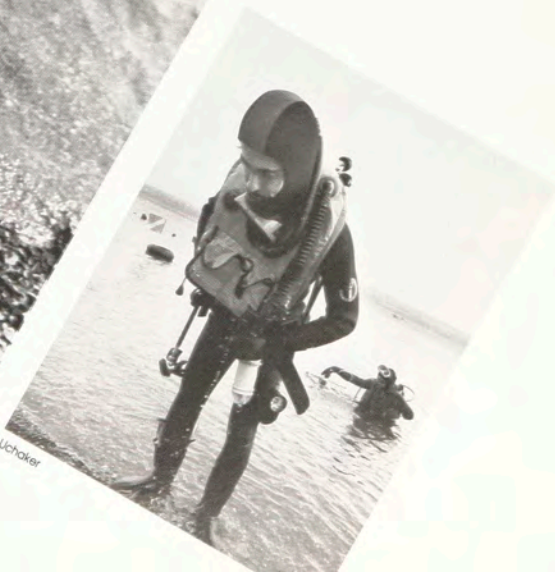


Uchaker

Uchaker



Uchaker





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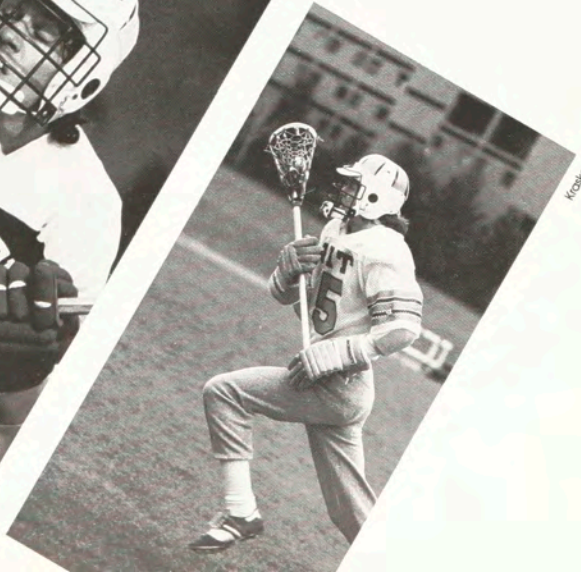
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WILSON REPORTER



WILSON REPORTER



Kosko





Krakko



Krakko



Curile



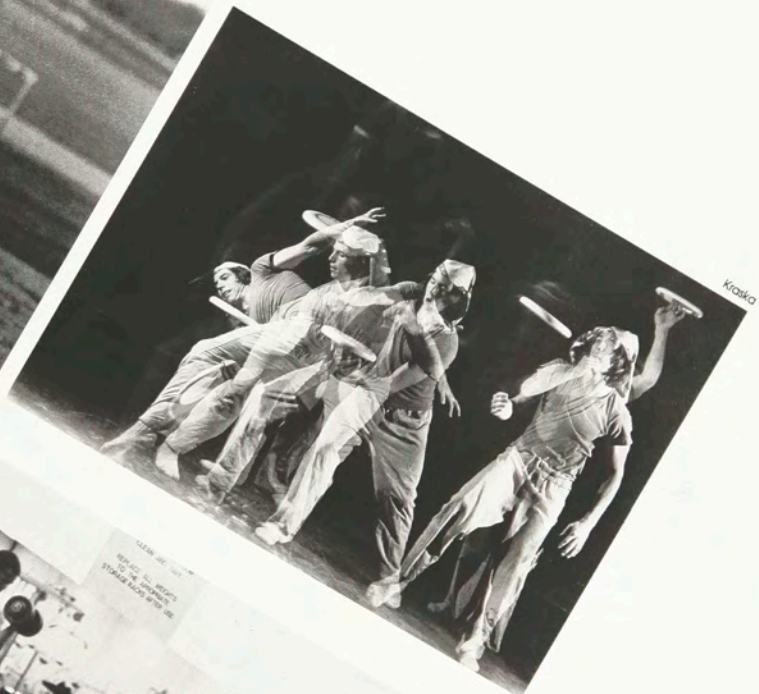
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Curile



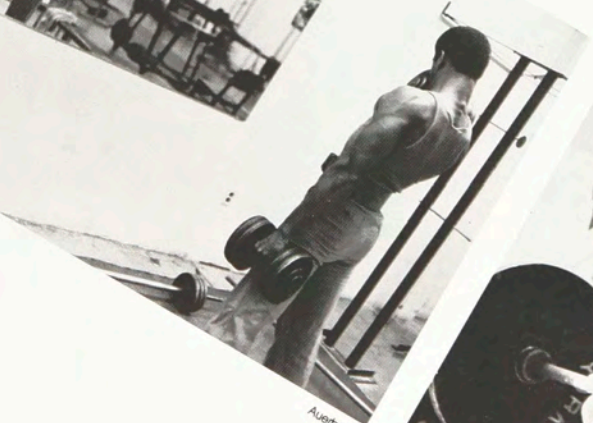
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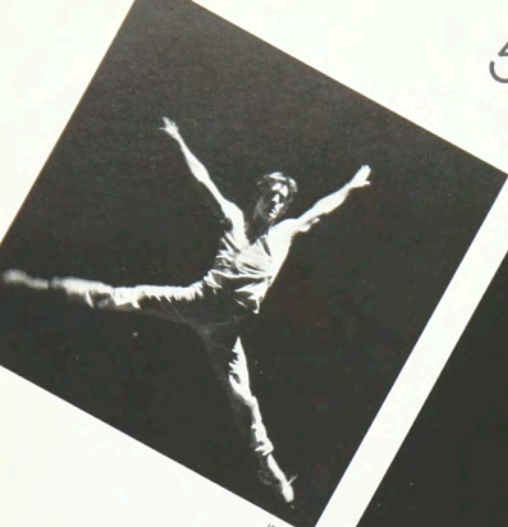
FOR THE RECORD  
11/24/64  
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11/24/64



Auerbach



Lichter



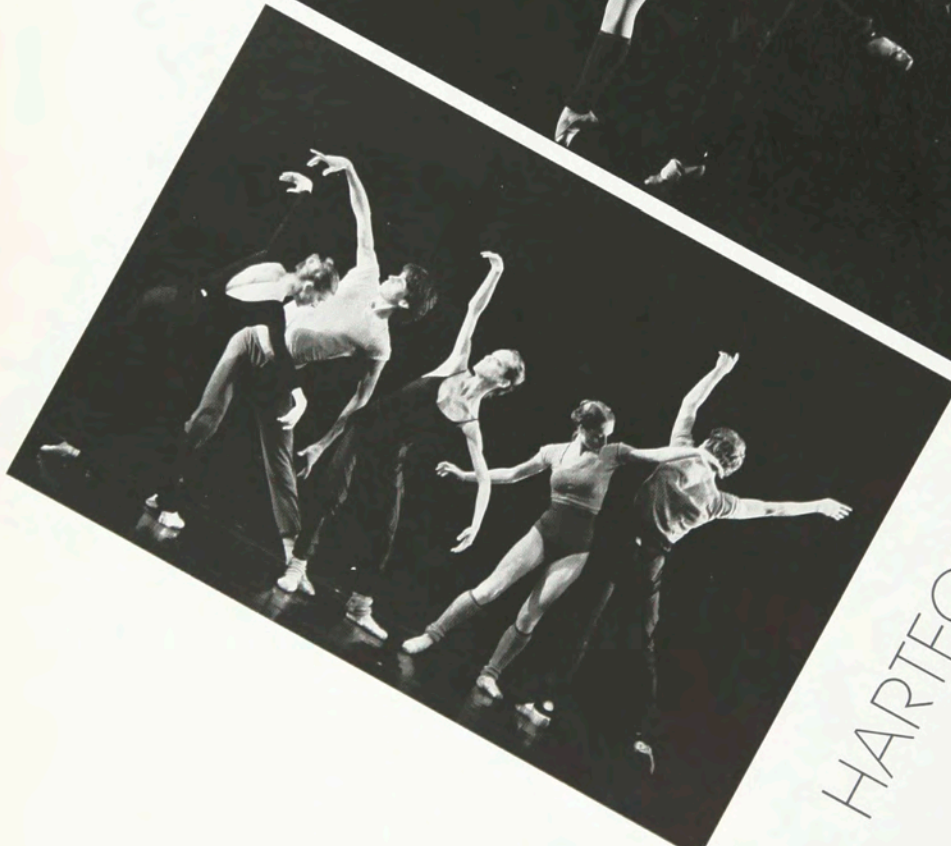
Krasa



Krasa



Krasa



Ripps

# HARTFORD BALLET

# N.T.I.D. PRESENTS

William REPORTER

William REPORTER



Kosko





# HALLOWEEN

ON  
STAGE



Lynn



Zakates



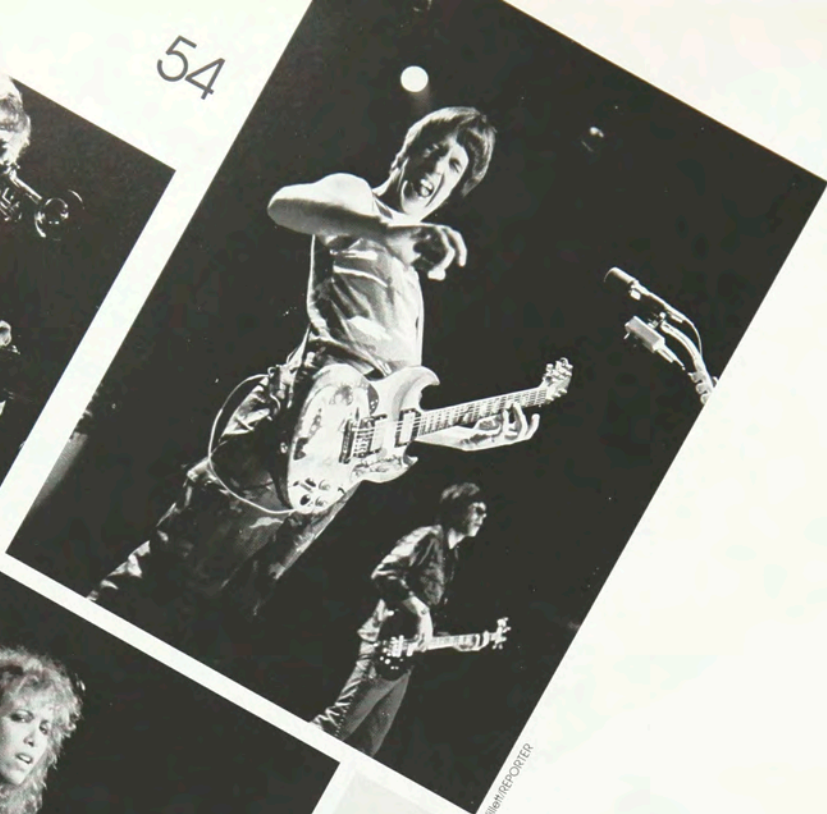
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Uchaker



Willett/REPORTER



Willett/REPORTER

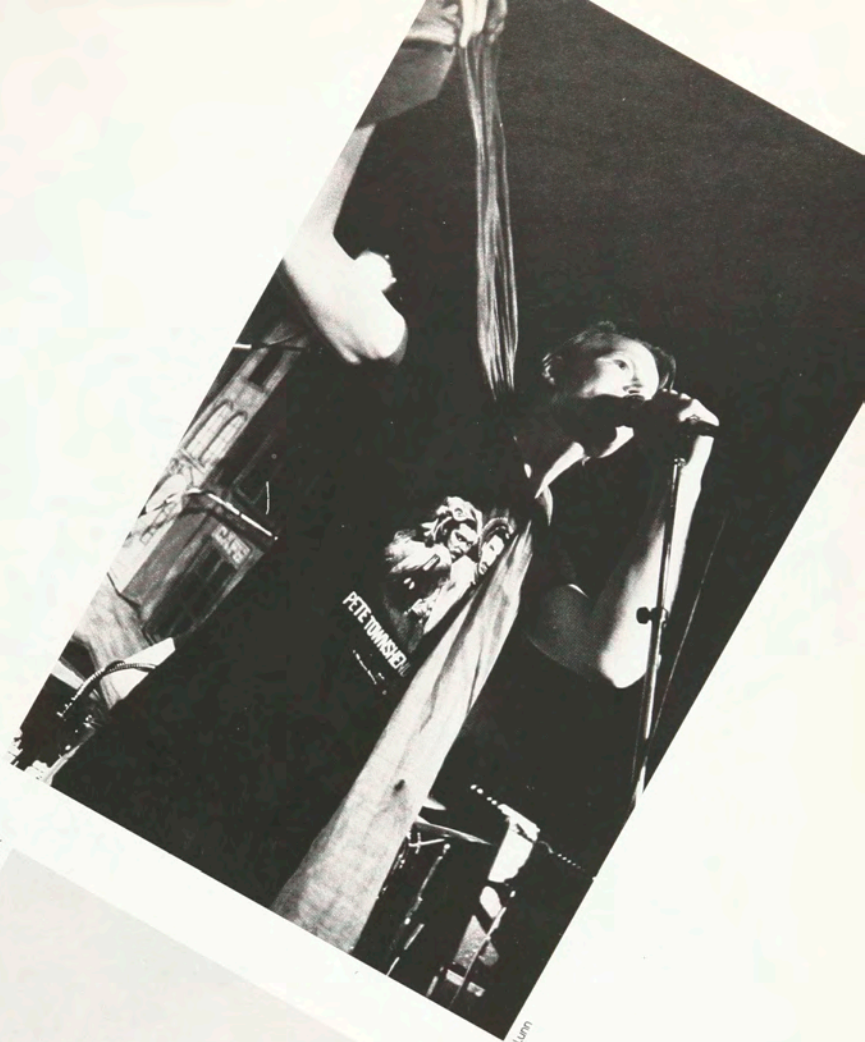


Willett/REPORTER



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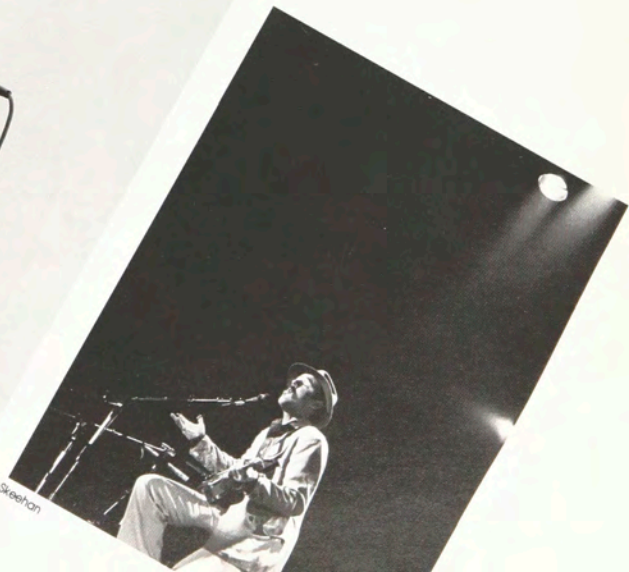
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Lynn



Steehan







Uchaker



Ripps



Ripps



Kraska

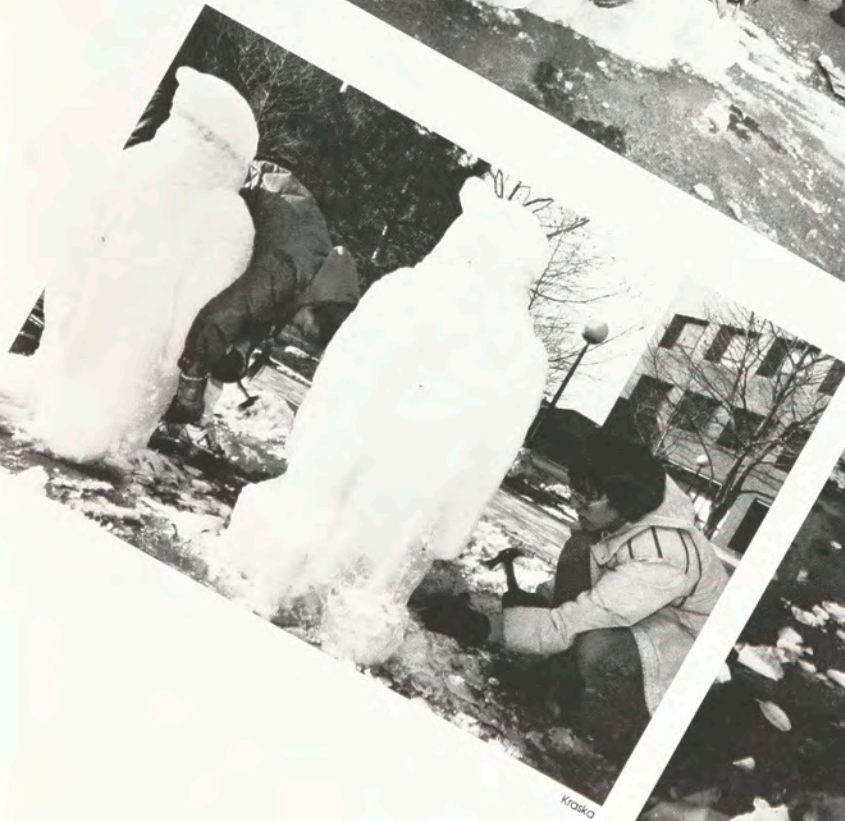


Kraska

# WINTER WEEKEND



Mezgo

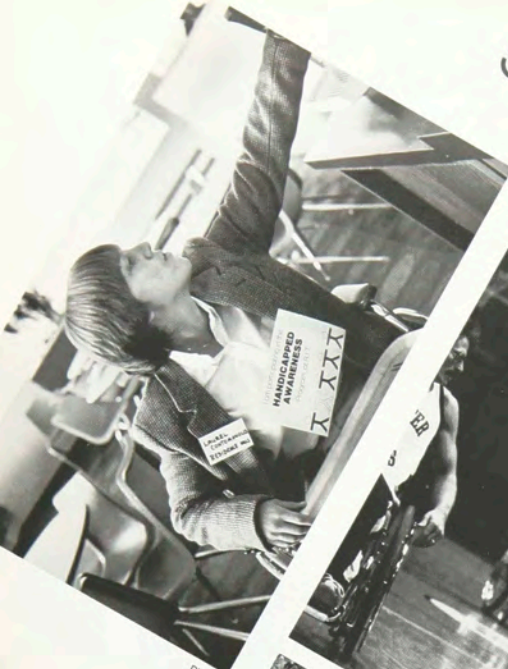


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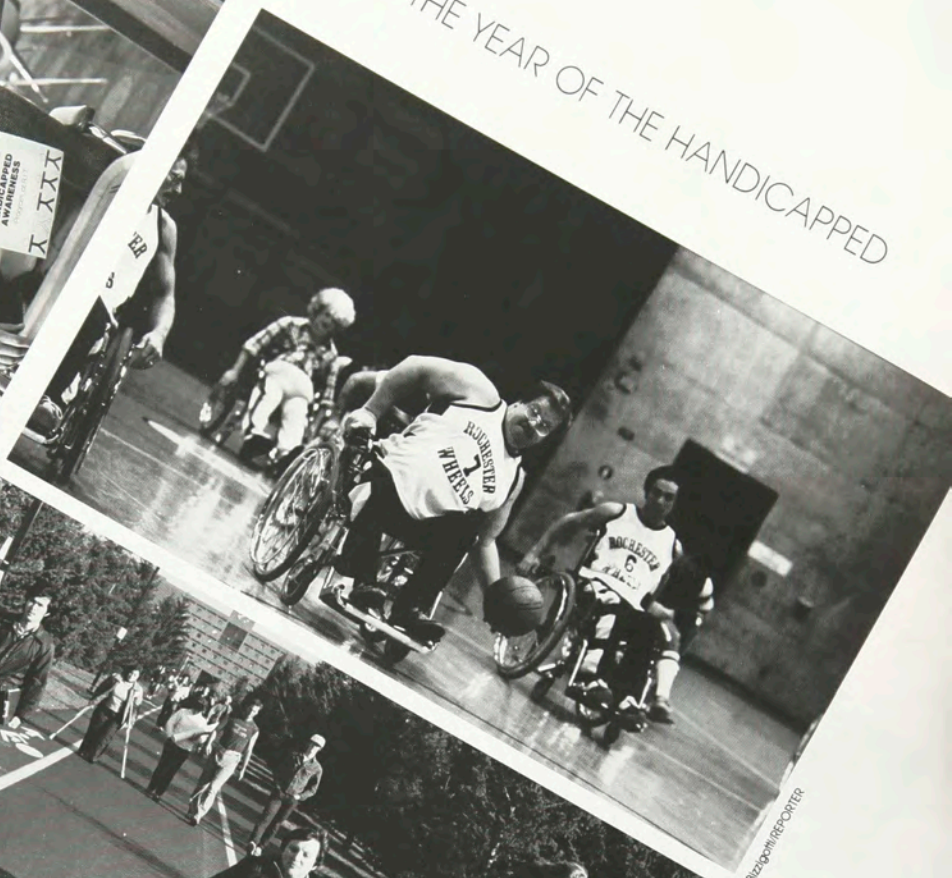


Krasia

58 1981 — THE YEAR OF THE HANDICAPPED



Ripps



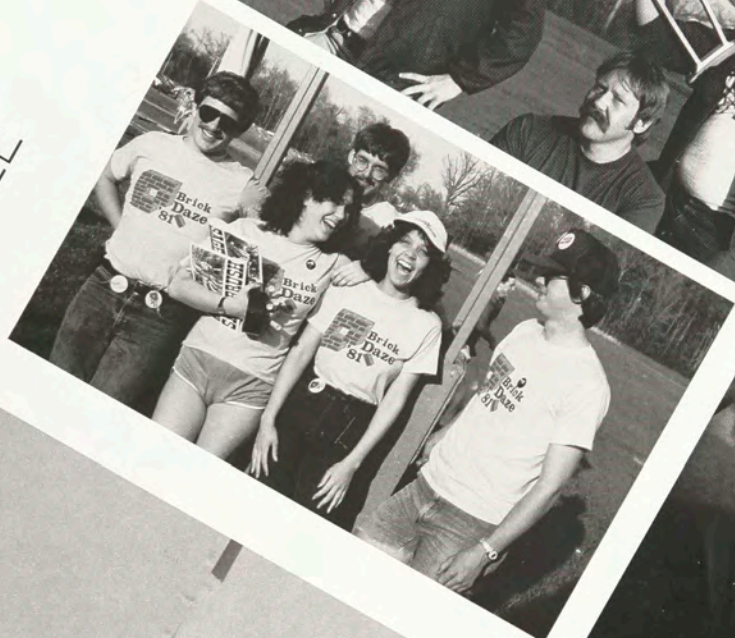
BIRSPRINGREPORTER



Ripps

# BRICK DAZE

Kraska



Ripps

Boyer



Boyer



Kraska



Zakates



Zakates



Krabka



Krabka



Rizzo



Kosko



Krasa

Krasa



Saunders



Saunders



Saunders



Saunders



Uchaker

# MDA DANCE MARATHON



Saunders



Saunders



Kaska



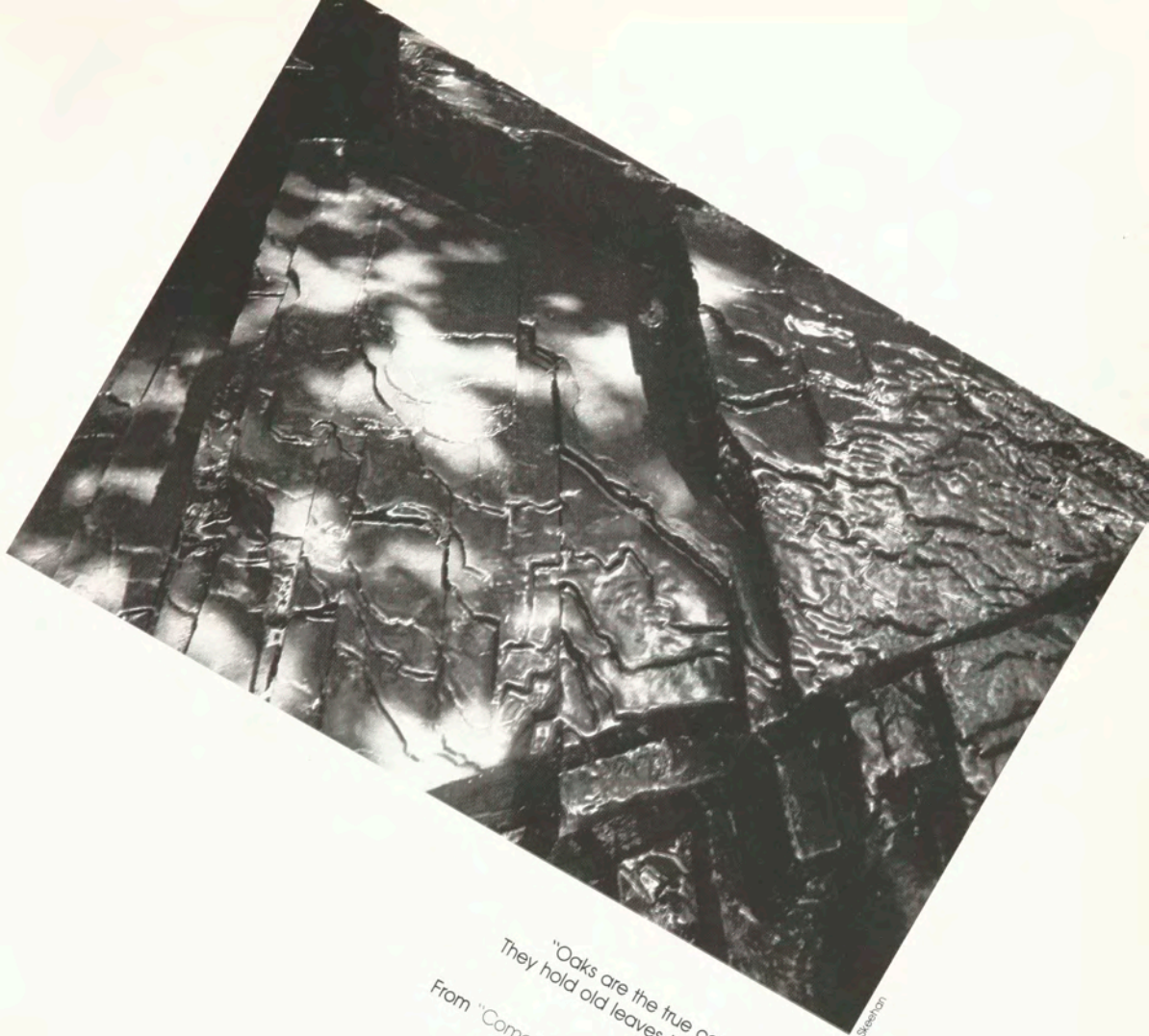
Kaska



Saunders

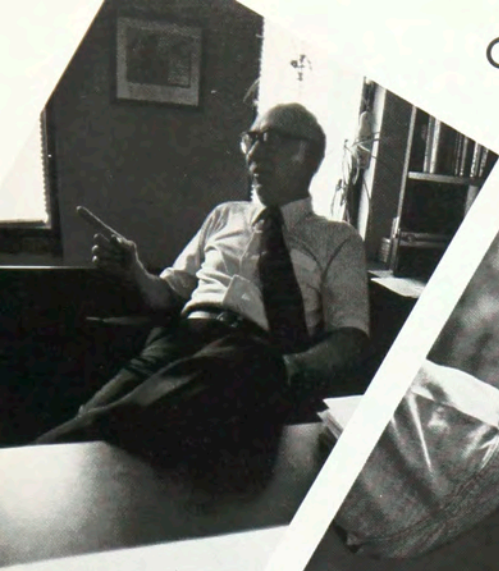






Shashin

"Oaks are the true conservatives;  
They hold old leaves till summer gives  
A green exchange."  
From "Come Back to Earth" by Roy Helton



Zakaites



Krasik



Zakaites

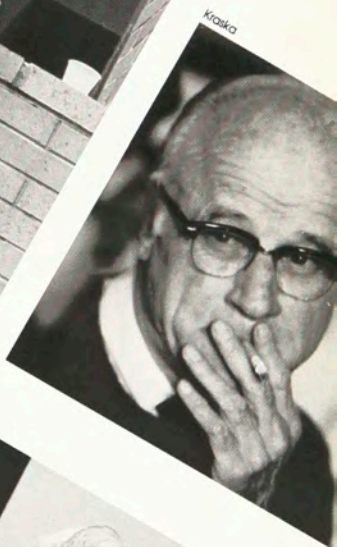
# FACULTY



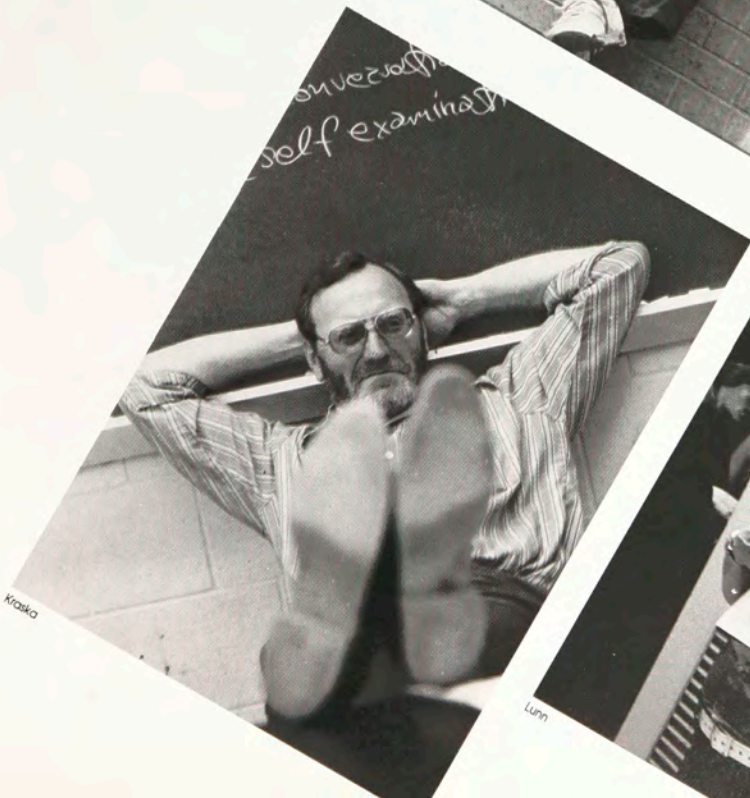
Zakariäs



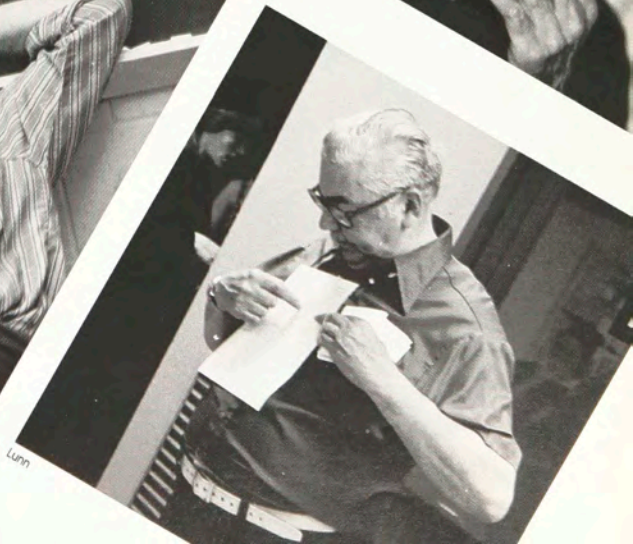
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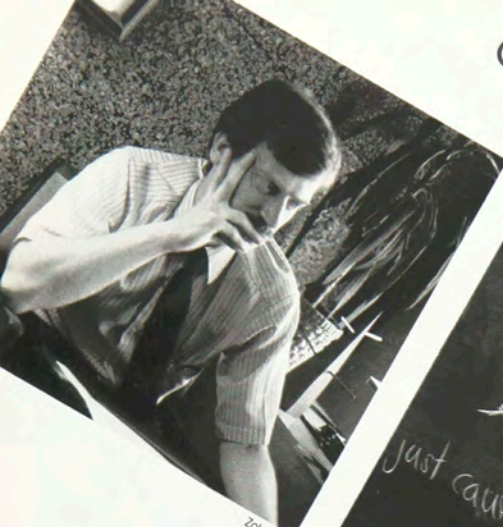
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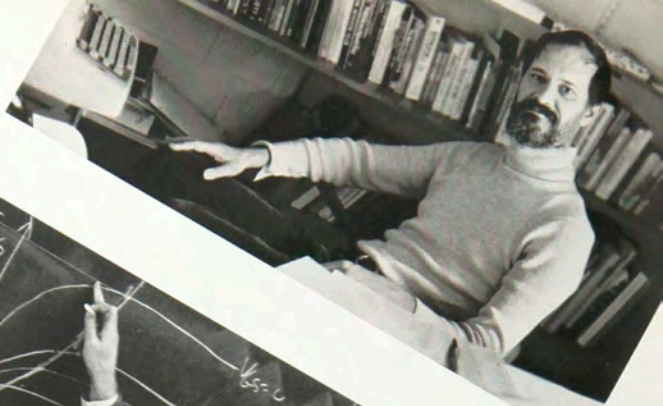
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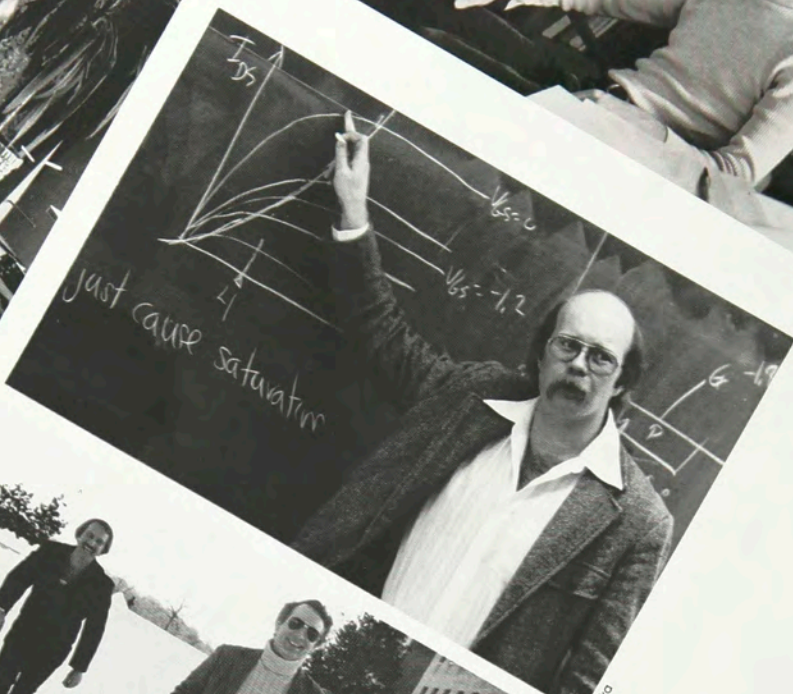
Lunn



Zakariás



Piata



Kozka



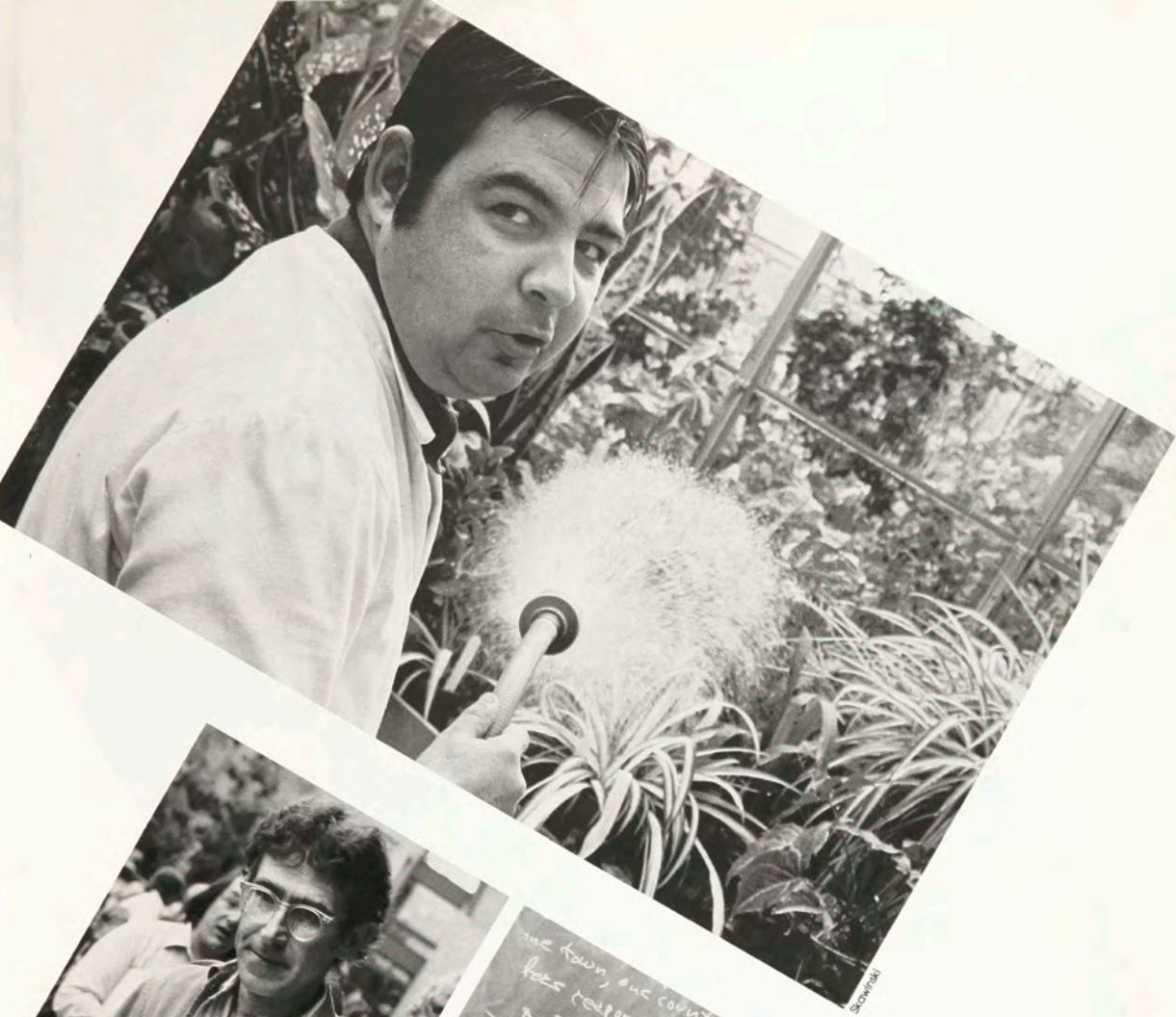
Szabóczy



Kramár



Ripcs



Skowinski



Byers



Zakoffes



Kraska



Kroska



Boyer



Swanson



Ripps

EASY COME . . .

... EASY GO



Boyers



Zakates





WilleitREPORTER

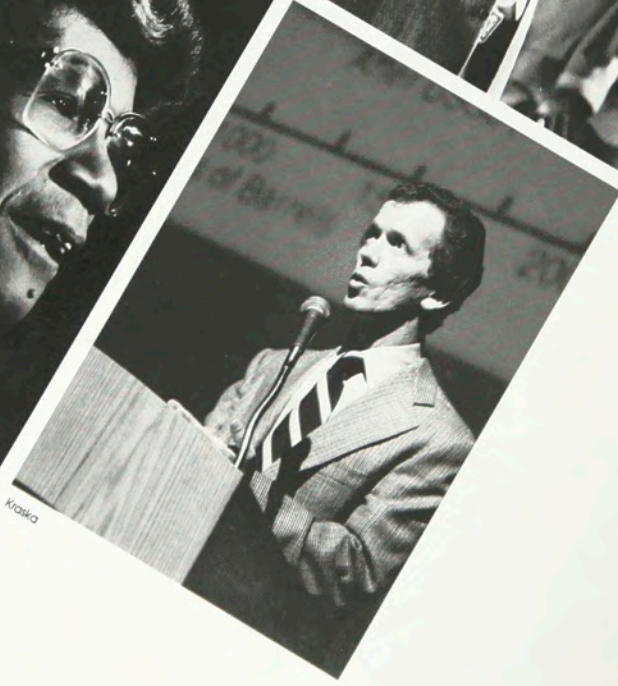


Ripice Kraska

Streyke

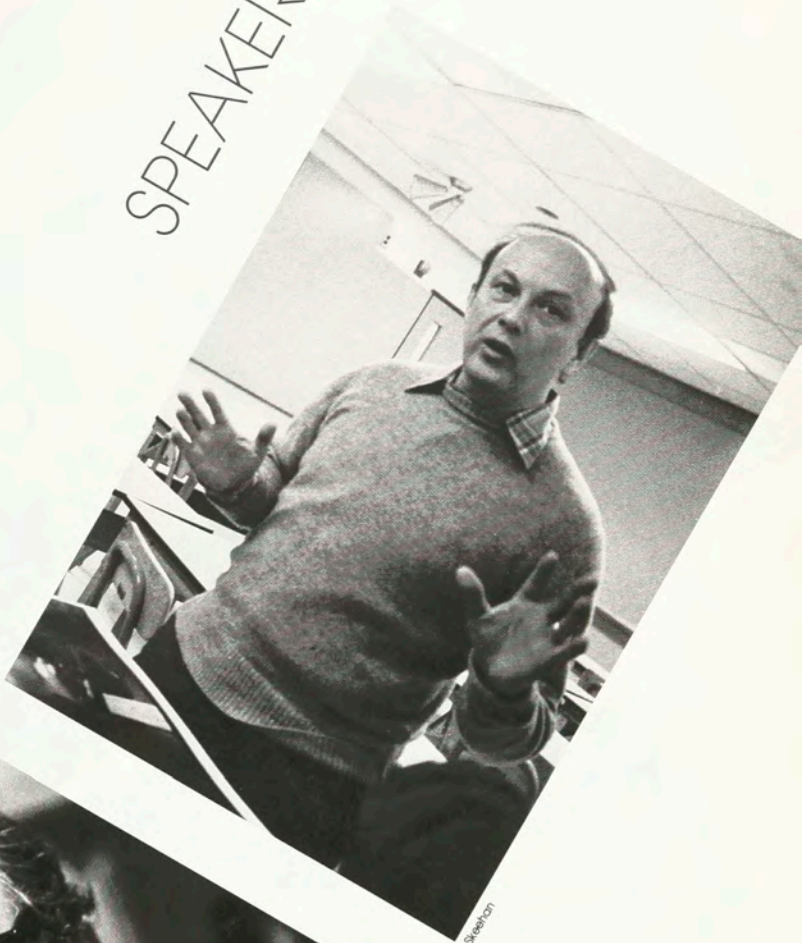


WilleitREPORTER



Kraska

# SPEAKERS



Kraska

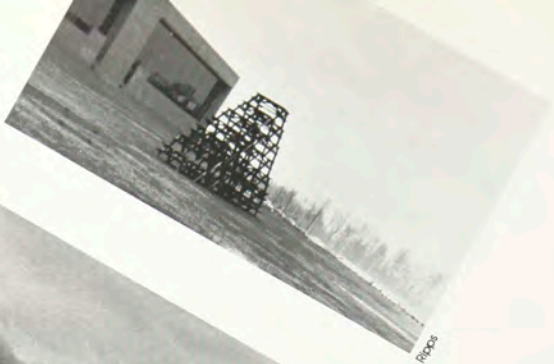
Skewer



Repp



Ripps



Ripps



Ripps

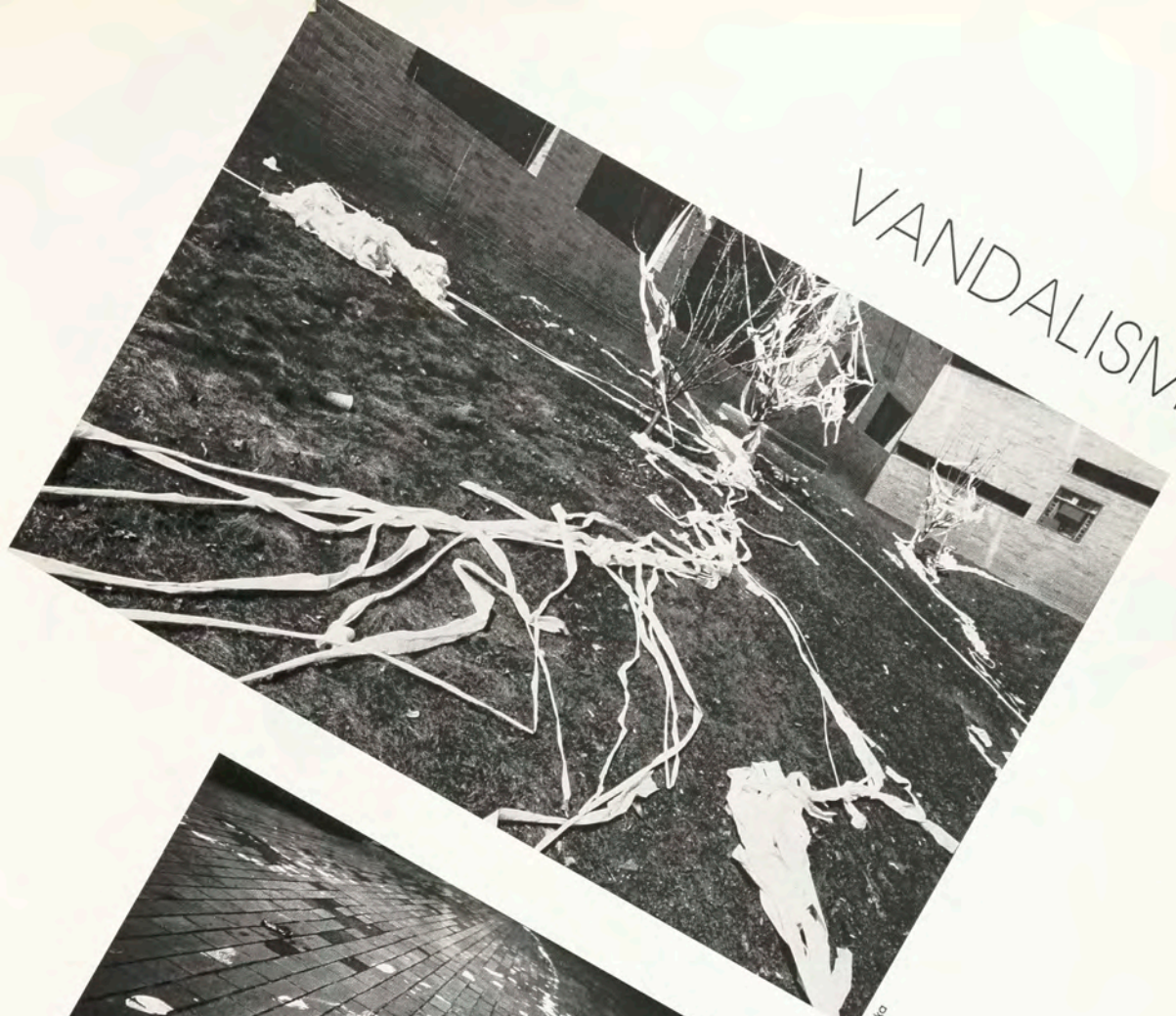


Zokalles



Ripps

# VANDALISM



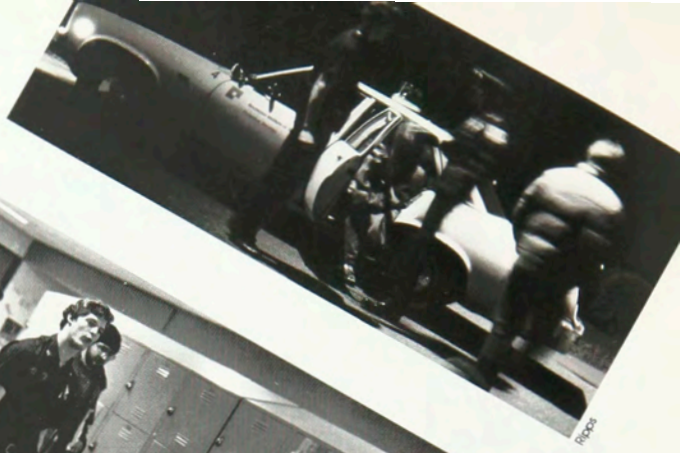
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Krasa



Ripos



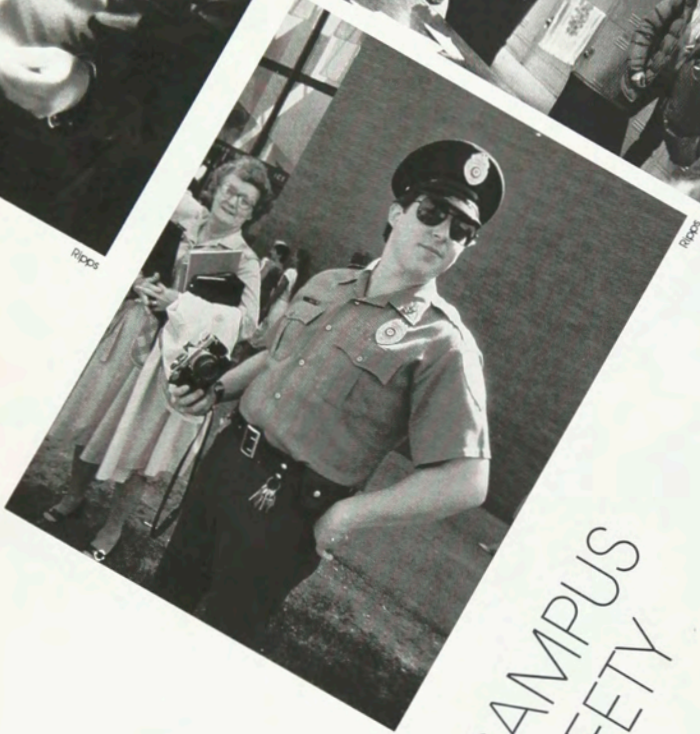
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Riggs



Riggs



Riggs

# CAMPUS SAFETY

# ROTC



SHAW/REPORTER



Rosa



Kraska



Kraska



Wheeler REPORTER



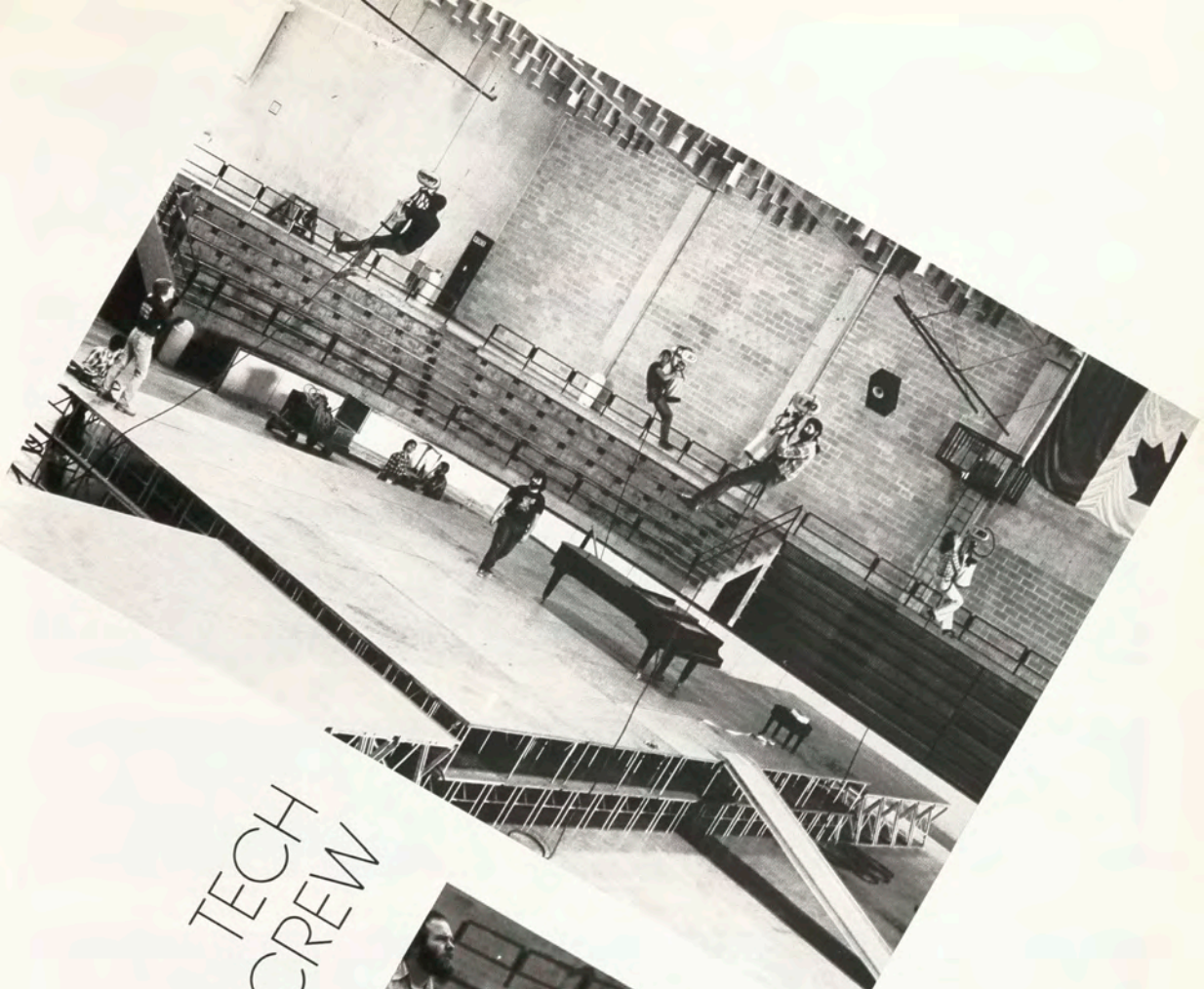
Kraska



Rippas Rippas



# EMERGENCY MEDICAL UNIT



TECH  
CREW



Zokaites



Zokaites

Koch





Jonathan Ables  
BT  
Electrical Engineering



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BS  
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Civil Engineering



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BS  
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Kimberlie Barnett  
BS  
Business Administration



Mark Battenman  
BT  
Computer Science



Jevon Bartlett  
IS  
Mechanical Engineering



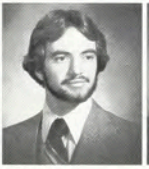
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BT  
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Mechanical Engineering



James Battaglia  
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Mechanical Engineering



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AS  
Architectural Technology



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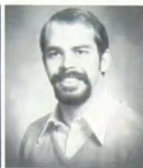
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Wendy Lewis  
B.S.  
Professional Photography



Jay Lieberman  
B.S.  
Professional Photography



Gabriele Liefert  
B.S.  
Dietetics



Scott Lihie  
B.S.  
Accounting



Janet Linberg  
B.S.  
Professional Photography



Douglas Lindsey  
B.S.  
Mechanical Engineering



Mary-Joy Lipart  
B.S.  
Accounting



Jonathan Littlehale  
B.S.  
Electrical Engineering





Pamela Lloyd  
BS  
Social Work

Thomas Lobnitz  
BS  
Professional Photography

Allison Loebis  
BS  
Business Administration

Marla Logusz  
B.F.A.  
Art & Design

Barbara Lowhey  
BS  
Social Work

Robert Lucisano  
BS  
Business Administration

John Lutrski  
BS  
Printing

Allison Lyons  
BS  
Photo Management



Mary Lyons  
BS  
Medical Technology

Craig MacCambridge  
BT  
Electrical Engineering

Phillip MacDonald  
BS  
Social Work

Robert MacDonald  
BS  
Criminal Justice

Edward Magalski  
BS  
Mechanical Engineering

Anthony Magair, Jr.  
BT  
Electrical Engineering

Lawrence Maggio  
BS  
Industrial Engineering

George Maggiolo  
BS  
Business Administration



Kayanne Malecki  
BT  
Civil Engineering

James Malory  
BT  
Electrical Engineering

Rosanne Malone  
AS  
Criminal Justice

Ronald Manchester  
BS  
Dentistry

John Manfredo  
BS  
Photo Science

James Mangano  
AS  
Engineering Careers

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BS  
Food Administration

Mary Manton  
BS  
Biology



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BS  
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BS  
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William Mariano  
BS  
Professional Photography

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Mechanical Engineering

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B.F.A.  
Photo Illustration

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BS  
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AS  
Printing

Anthony Marzo  
BS  
Accounting



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BS  
Retailing

Maria Mastroiome  
BS  
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John Mateyk  
BT  
Electrical Engineering

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BS  
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Valerie Matteson  
BS  
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Civil Engineering

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AS  
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BS  
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B.F.A.  
Communications Design

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BS  
Accounting

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BT  
Civil Engineering

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BS  
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BS  
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Textiles



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Food Administration



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Social Work



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B.F.A.  
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B.S.  
Printing



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Electrical Engineering



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B.T.  
Computer Systems



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A.S.  
Optical Finishing



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B.S.  
Electrical Engineering



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B.S.  
Criminal Justice



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B.S.  
Mechanical Engineering



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B.S.  
Professional Photography



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Biomedical Photography



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B.S.  
Printing



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B.F.A.  
Hotel Management



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Computer Science



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B.S.  
Business Administration



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B.S.  
Criminal Justice



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B.S.  
Social Work



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Medical Illustration



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Criminal Justice



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Hotel Management



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Criminal Justice



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Applied Software



Deborah Saliman  
B.S.  
Biology



Sharyl Sand  
B.F.A.  
Medical Illustration



Samuel Sanzone  
B.T.  
Electrical Engineering



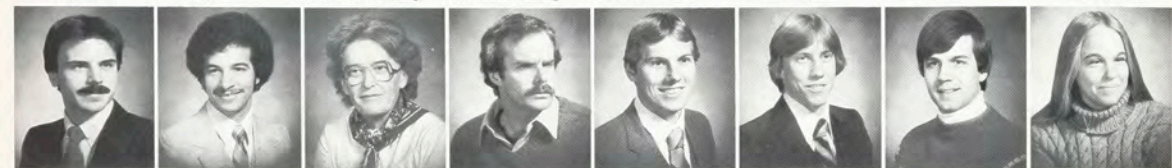
Nancy Sargent  
B.S.  
Hotel Administration



<b>Rigayna Savant</b> Diploma Data Processing	<b>James Scanlon</b> B.S. Printing	<b>John Schad</b> B.S. Chemistry	<b>Richard Schaffer</b> B.S. Business Administration	<b>Eileen Schatzle</b> B.S. Packaging	<b>Paul Schechtman</b> B.S. Printing	<b>Douglas Schenk</b> B.T. Mechanical Engineering	<b>Lawrence Schiff</b> B.S. Accounting
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<b>Michael Schmidt</b> B.S. Industrial Engineering	<b>Melissa Schmitt</b> B.S. Packaging	<b>Nancy Schnugger</b> A.S. Medical Lab Technology	<b>Robert Schott</b> B.F.A. Communications Design	<b>Douglas Schutteis</b> B.F.A. Environmental Design	<b>Curt Schultze</b> B.T. Computer Science	<b>Richard Schum</b> B.S. Packaging Design	<b>Toni Schuster</b> B.F.A. Communications Design
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<b>Leo Schwab</b> B.S. Mechanical Engineering	<b>Louis Schwartz</b> B.T. Civil Engineering	<b>Karin Scosine</b> B.S. Accounting	<b>Joseph Scully</b> B.T. Civil Engineering	<b>Edward Setlak</b> B.S. Mechanical Engineering	<b>Stephen Seidl</b> B.S. Printing	<b>Daniel Selman</b> Diploma Data Processing	<b>Jeri Selvin</b> B.S. Printing
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<b>Mark Sennitt</b> B.S. Criminal Justice	<b>Kenneth Seppos</b> B.S. Printing	<b>Edward Seymour</b> B.S. Electrical Engineering	<b>Elaine Slikas</b> B.F.A. Communications Design	<b>Barbara Shamp</b> B.T. Computer Science	<b>Ronald Shapiro</b> B.T. Mechanical Engineering	<b>Bradley Shaw</b> B.S. Mechanical Engineering	<b>Richard Shaw</b> B.S. Printing
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<b>Jeanne Sheffer</b> B.S. Accounting	<b>Thomas Sheff</b> B.S. Professional Photography	<b>Brian Shell</b> B.S. Business Administration	<b>William Shipman</b> B.S. Business Administration	<b>Beth Shirey</b> B.F.A. Communications Design	<b>Vicki Shokes</b> B.T. Computer Systems	<b>James Shuts</b> B.T. Civil Engineering	<b>Paul Sichta</b> B.T. Electrical Engineering
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<b>Trudy Siegel</b> B.F.A. Communications Design	<b>Steve Siegelwaks</b> B.S. Professional Photography	<b>Rita Siegl</b> B.S. Dietetics	<b>Greg Siemzor</b> B.S. Accounting	<b>Frank Sienczak</b> B.T. Mechanical Engineering	<b>Steven Sillch</b> B.S. Electrical Engineering	<b>Lynette Simon</b> B.T. Computer Systems	<b>David Simonetto</b> B.S. Accounting
--	---	--	---	---	--	--	--



<b>Michael Singleton</b> B.T. Civil Engineering	<b>R. Paul Skeehan</b> B.F.A. Photo Journalism	<b>David Skoczylas</b> A.S. Drafting	<b>Christine Skrobala</b> B.T. Civil Engineering	<b>James Smith</b> B.F.A. Photo Illustration	<b>Michael Smith</b> B.S. Professional Photography	<b>Jean Snediker</b> B.S. Mechanical Engineering	<b>Richard Snyder</b> B.S. Printing
---	--	--	--	--	--	--	---



Steve Snyder  
BS  
Chemistry



Steven Solomon  
BS  
Printing



Cynthia Soutal  
AS  
Office Practices



Catherine Sousa  
BS  
Accounting



Alan Spadafora  
BT  
Civil Engineering



Mark Spencer  
BS  
Professional Photography



Mark Spitzer  
BFA  
Film Making



Lisa Sporker  
BFA  
Communications Design



Barbara Squire  
BS  
Hotel Administration



Anthony Stagnitta  
BS  
Mechanical Engineering



Teresa Staring  
BS  
Retailing



Katherine St. Denry  
BFA  
Communications Design



David Stein  
BS  
Business Administration



LeAnn Stein  
BFA  
Photo Illustration



John Stephanson  
BT  
Mechanical Engineering



Kathy Stevenson  
BS  
Social Work



David Stigara  
BT  
Electrical Engineering



Sandy Stites  
BFA  
Environmental Design



Robert Stolarski  
AS  
Business



Robert Stall  
BS  
Mechanical Engineering



John Stachan  
BS  
Hotel Administration



Renée Strafe  
BS  
Instructional Communication



Robert Street  
BT  
Electrical Engineering



Nancy Stutzman  
BFA  
Communications Design



Steven Suttoletto  
BS  
Printing



Augustina Supka  
BT  
Mechanical Engineering



Jesse Supplies  
BS  
Hotel Administration



Mary Suffer  
AS  
Business



Mary Sweeney  
BS  
Packaging Design



David Swenson  
BS  
Accounting



Shari Swisher  
AS  
Chemistry



William Taylor  
BS  
Chemistry



Ann Taylor  
BFA  
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Todd Taylor  
BS  
Photo Management



Robert Teifer  
BS  
Mechanical Engineering



William Tenell  
BS  
Electrical Engineering



Kelley Temil  
BS  
Electrical Engineering



Matorié Thacker  
AS  
Accounting



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Computer Systems



Joanne Titone  
BS  
Medical Technology



James Todd



David Tapan  
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Valerie Topping  
BS  
Retailing



James Tomabene  
BS  
Business Administration



Eugene Toth  
BS  
Printing



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Business Administration



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BS  
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 Keith Uffel B.S. Accounting  
 Vincent Valentine B.T. Electrical Engineering  
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 Philip Vantassel B.S. Printing  
 Lyndon VanWagner B.S. Computational Math



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 Thomas Veith B.S. Mathematics  
 John Viggiano M.S. Printing  
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 John Villoth B.S. Mechanical Engineering  
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 Gauk Vollersten B.S. Retailing  
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 Christopher Waffe B.T. Electrical Engineering  
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 Thomas Walczak B.S. Printing



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 Allen Warner A.S. Architecture



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 Diane Watson B.S. Electrical Engineering  
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 R. Michael Webster B.S. Industrial Engineering  
 James Wehrle B.S. Accounting  
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 James West B.T. Electrical Engineering



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 Sean West B.T. Mechanical Engineering  
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 Laura Whitby B.F.A. Environmental Design  
 Dean Whitcher B.S. Business Administration  
 Brian White B.F.A. Photo Illustration  
 Jame White B.S. Industrial Engineering  
 Vivian White B.S. Mathematics



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Stewart Wicksten  
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Wood



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Communications Design



Amy Zimmerman  
B.F.A.  
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Electrical Engineering



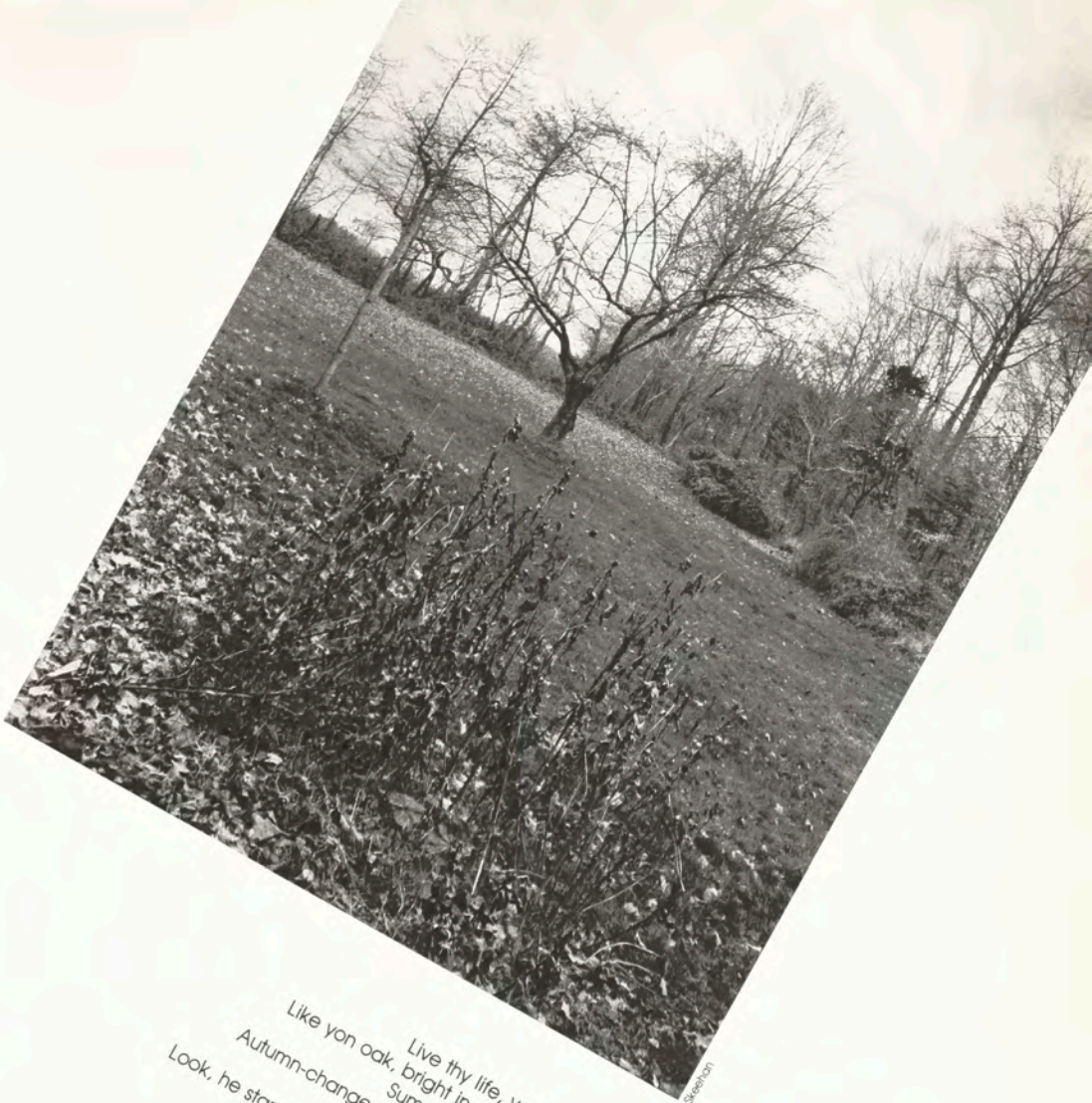
Jacqueline Zuber  
BS  
Accounting



James Zymaz  
BT  
Electrical Engineering







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Live thy life, young and old,  
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



Auerbach

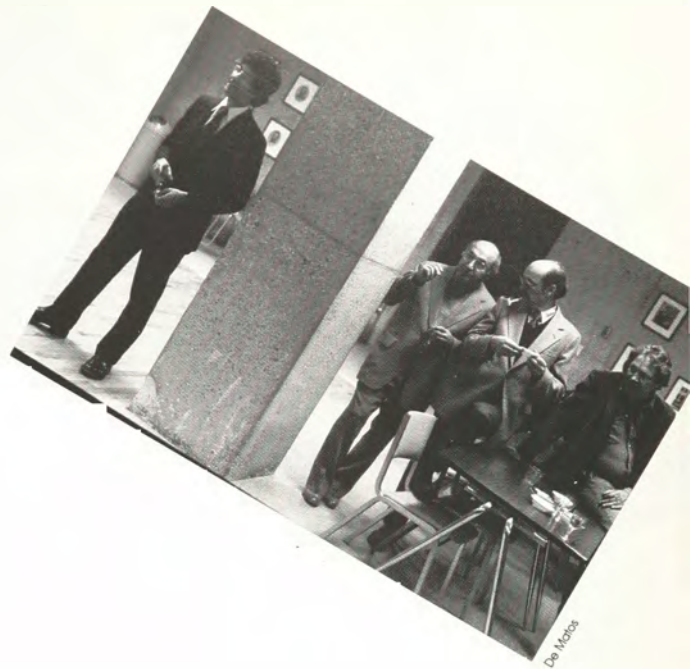


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Zakaites



Kraska





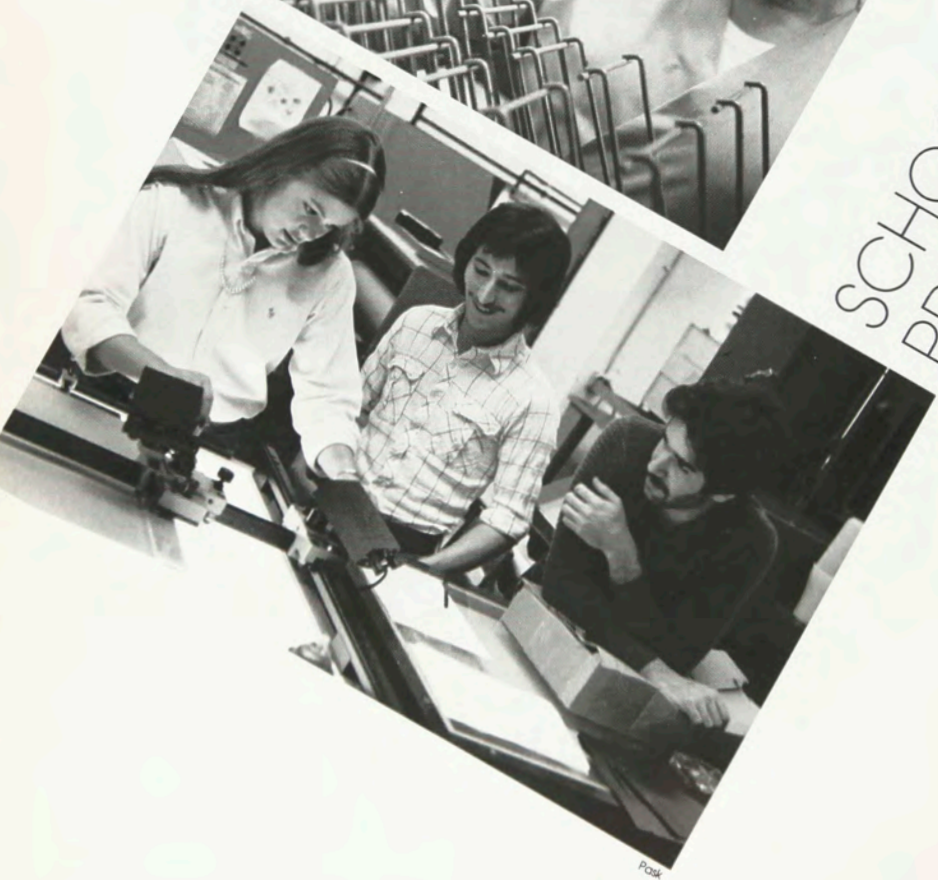
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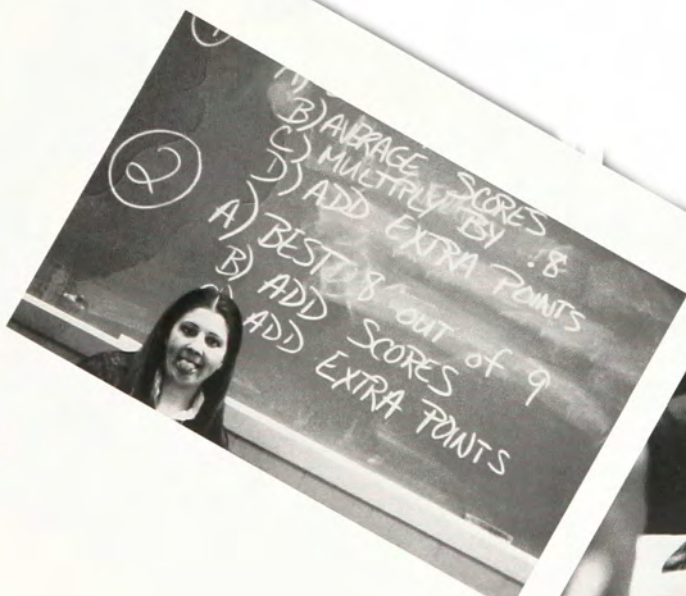
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APPLIED  
SCIENCE

# COLLEGE OF SCIENCE



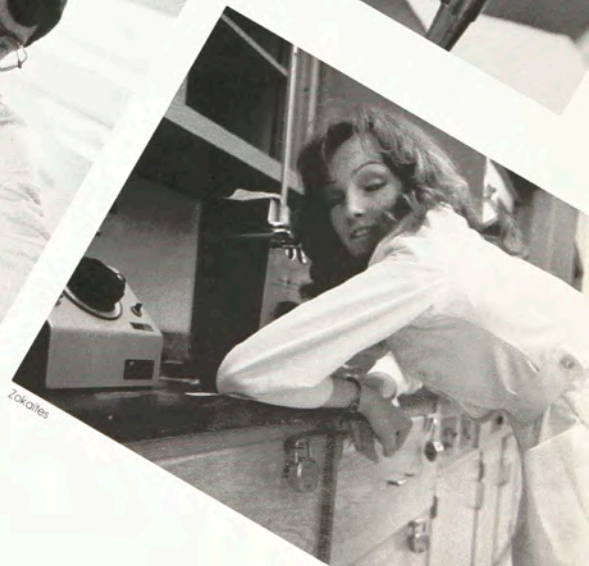
Zokales

Zokales



Uchaker

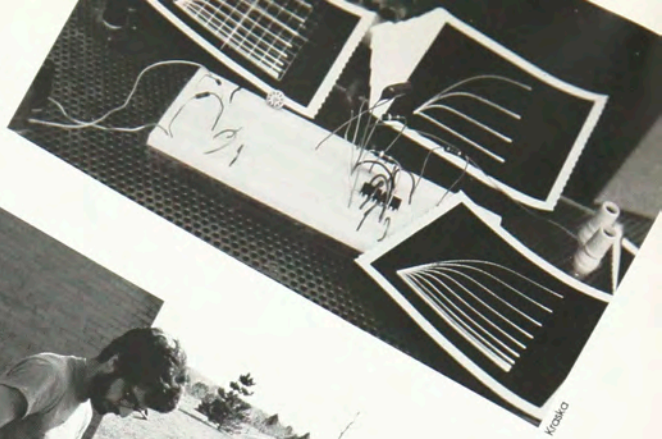
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Zakaltes



Kraska



Zakaltes



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# COLLEGE OF ENGINEERING

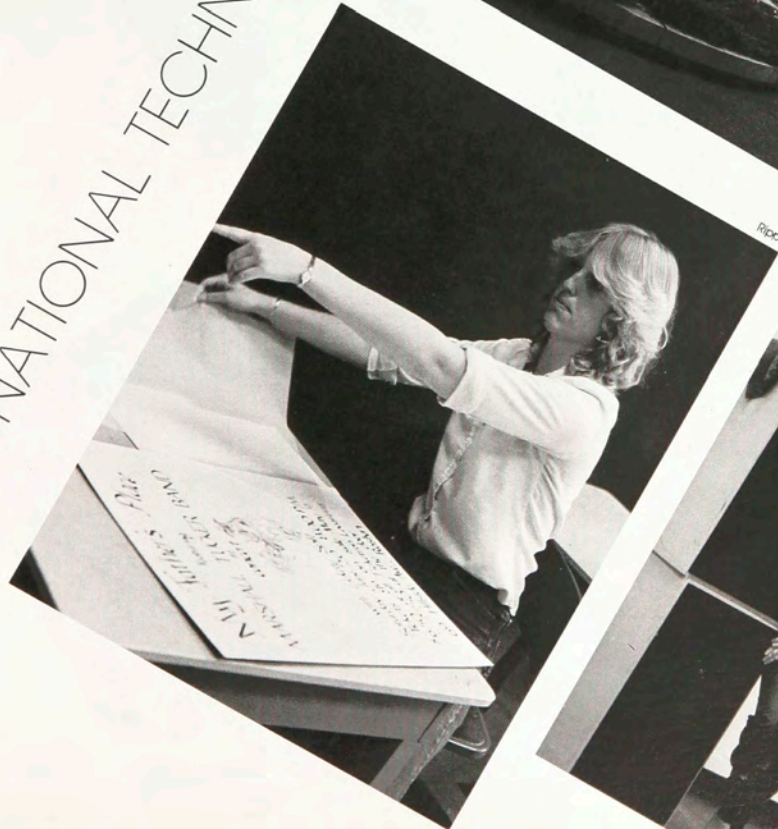
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Rizzo



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FINE & COLLEGE OF APPLIED ARTS



Uchaker



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Plaza

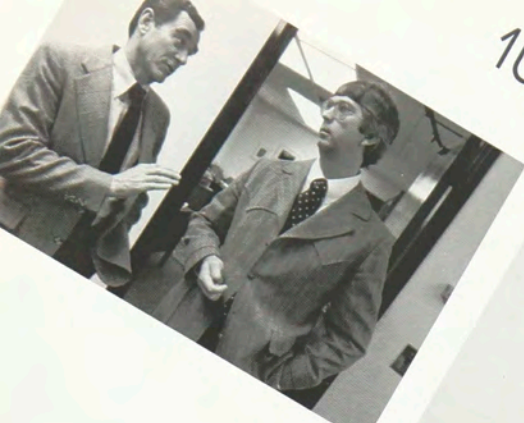
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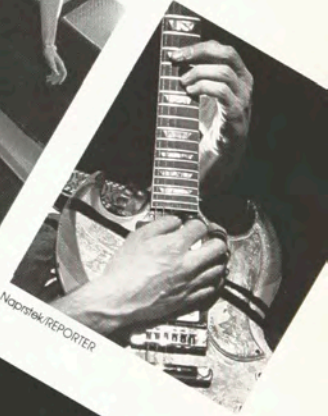
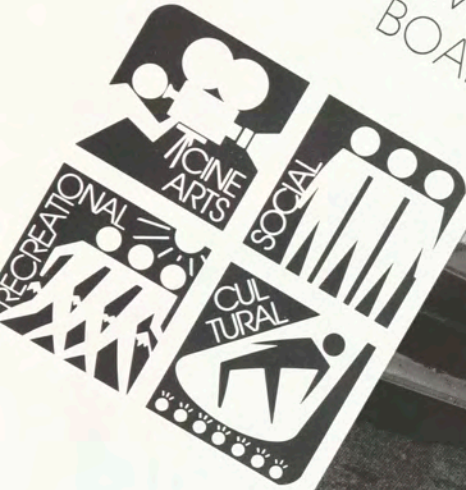


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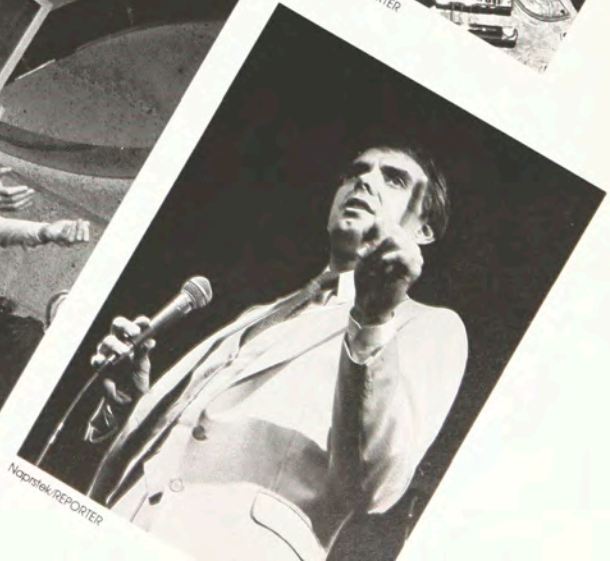


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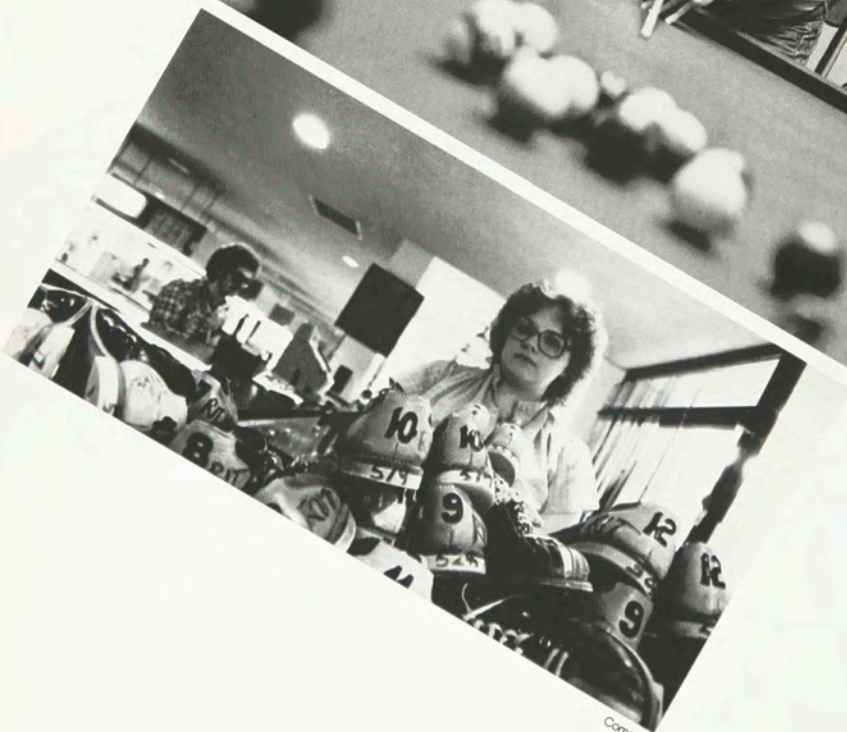
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Willie/REPORTER



Deag



Combau



Sheehan

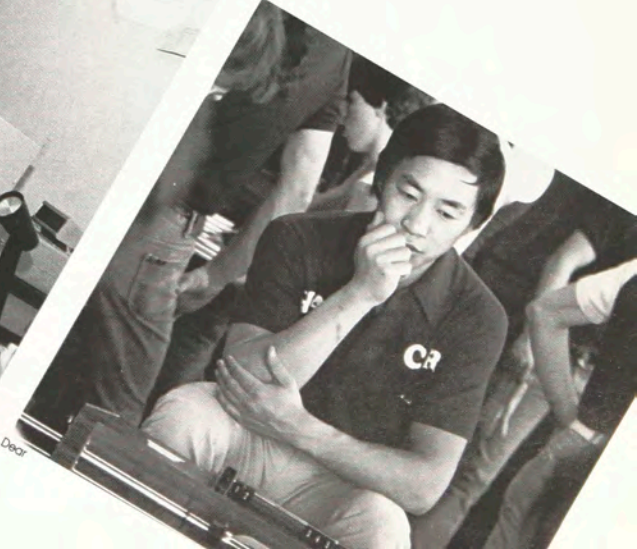


April 21-3  
**Daffodil Day**  
Union 10:00-1:00  
Comedia 11:30-4:30

4/10  
April 2nd-3rd  
**Daffodil Day** 254  
Union 10:00-1:00  
Comedia 11:30-4:30  
Kramer



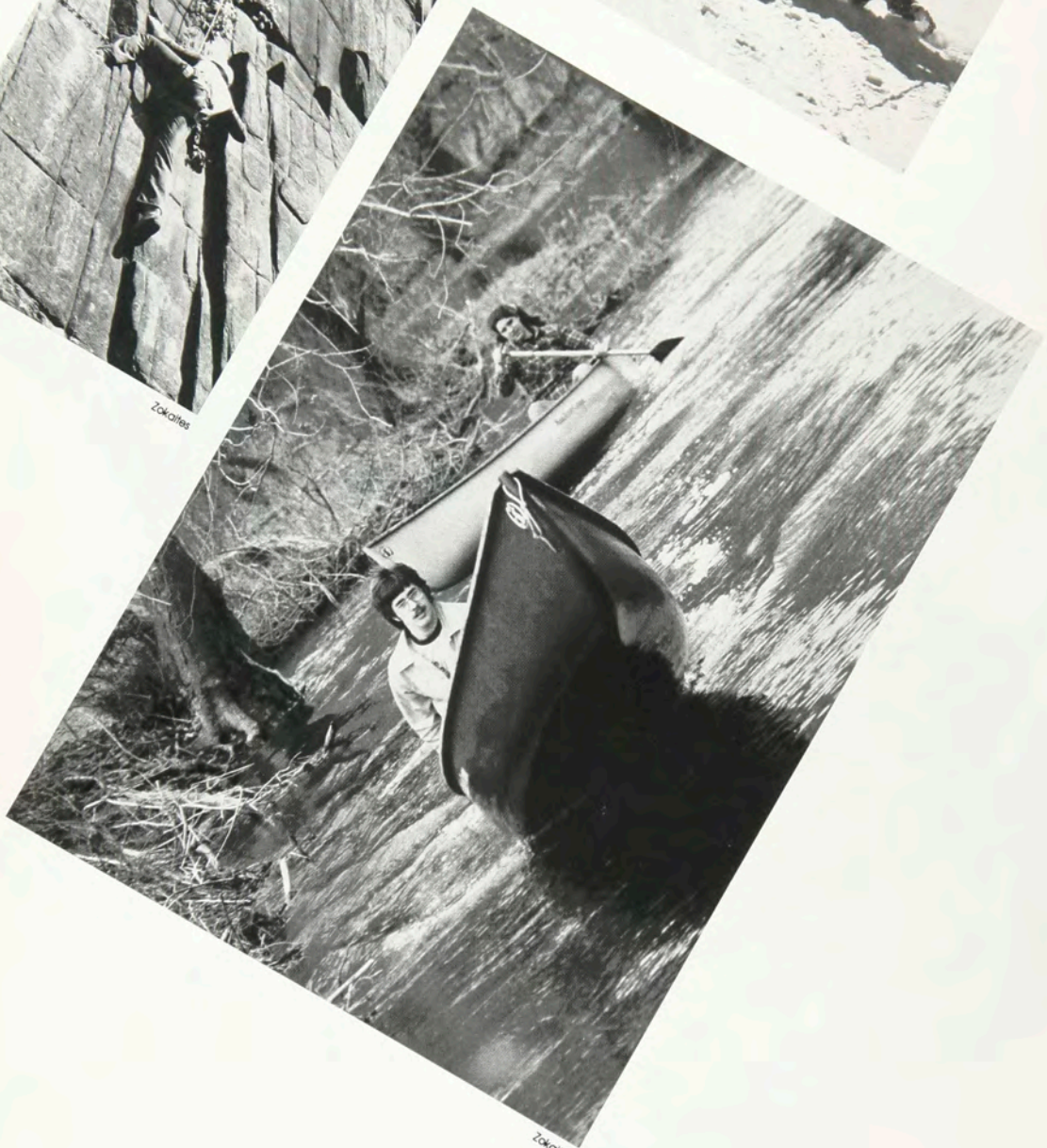
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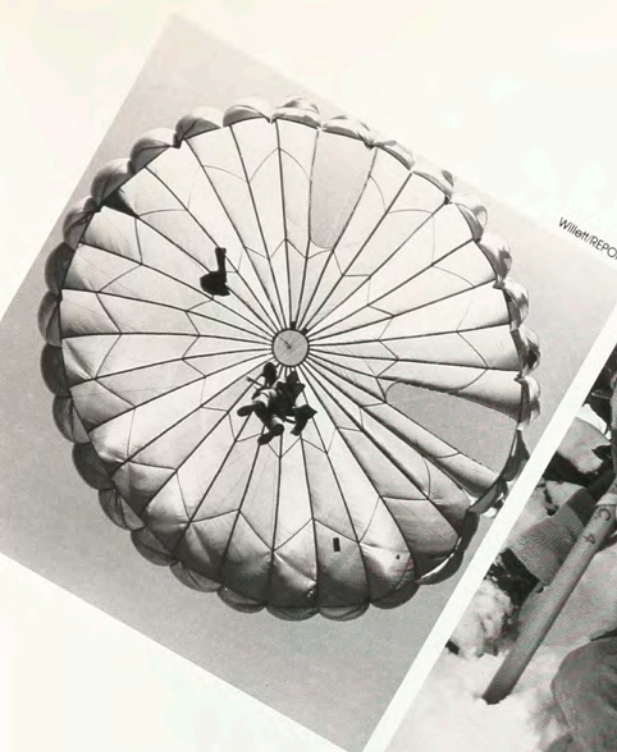
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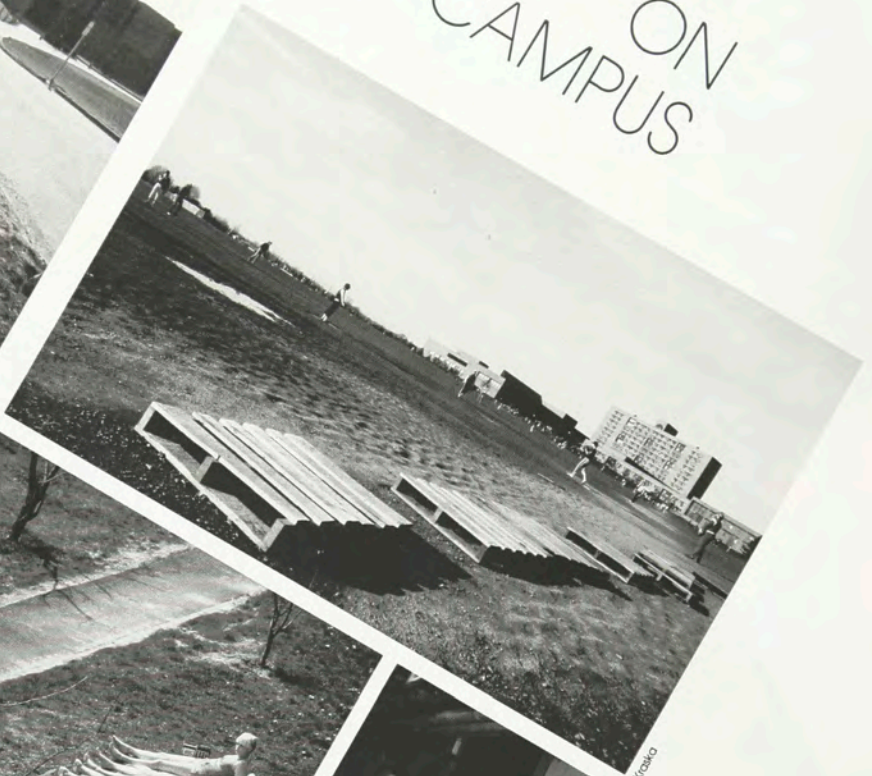


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# ON CAMPUS



Saunders



Kraska



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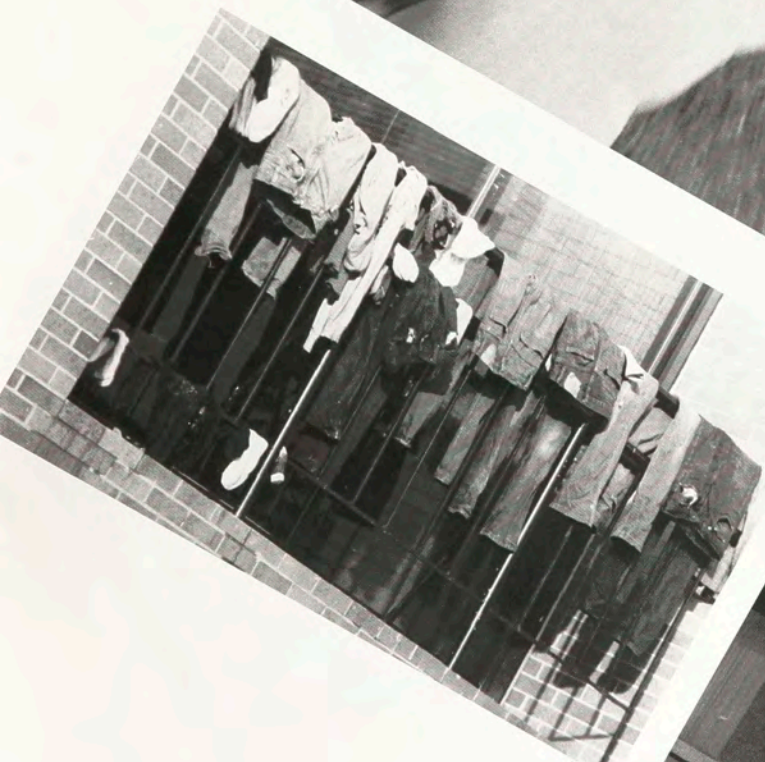
White



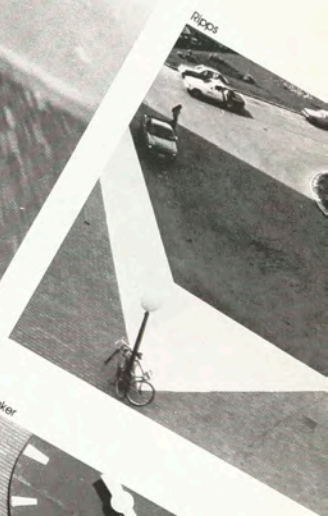
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Rigas



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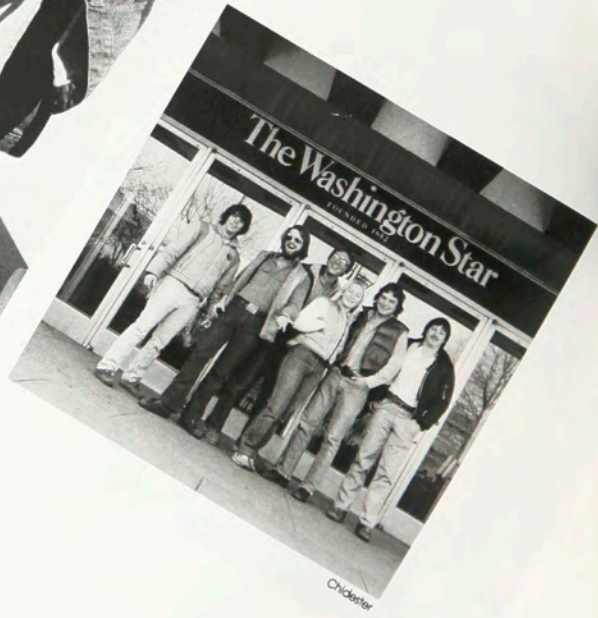
# OFF CAMPUS



Lynn



Maggio



Chibster



Auerbach



Colleen



Chickster



Byers





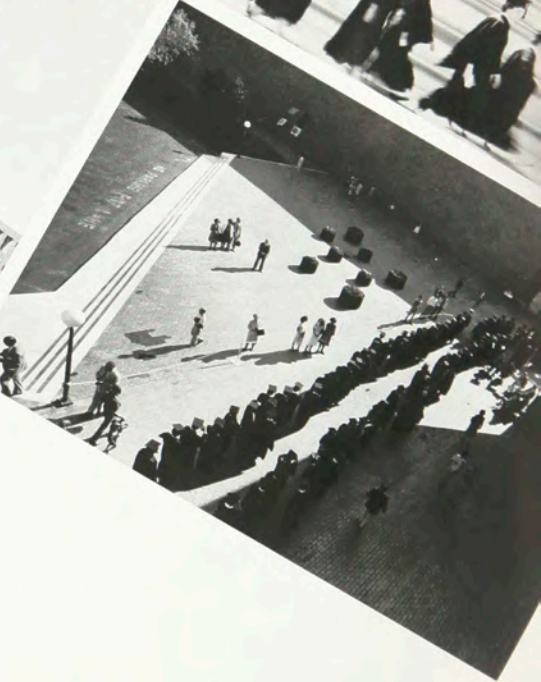
Kraso



Kraso



Reilly



Reilly

# COMMENCEMENT

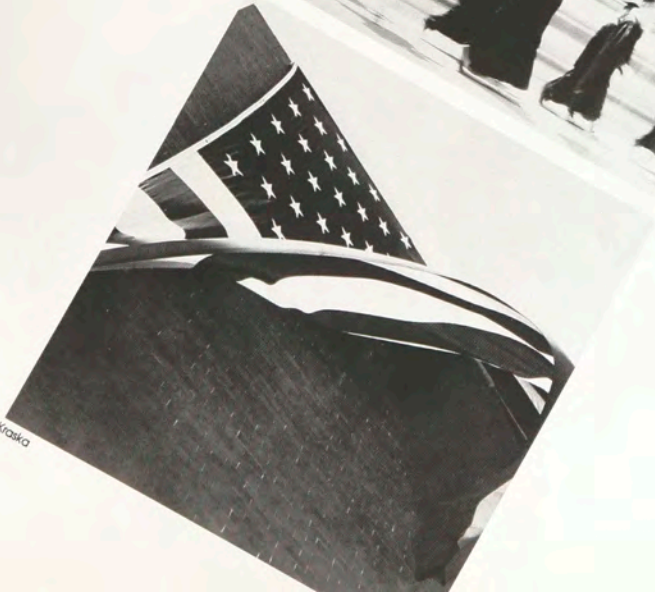
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Reilly



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Kraska



Naples Reporter



Kraska



Zakates



Zakates



Zakates Zakates

# MOVING OUT





Zaklatas

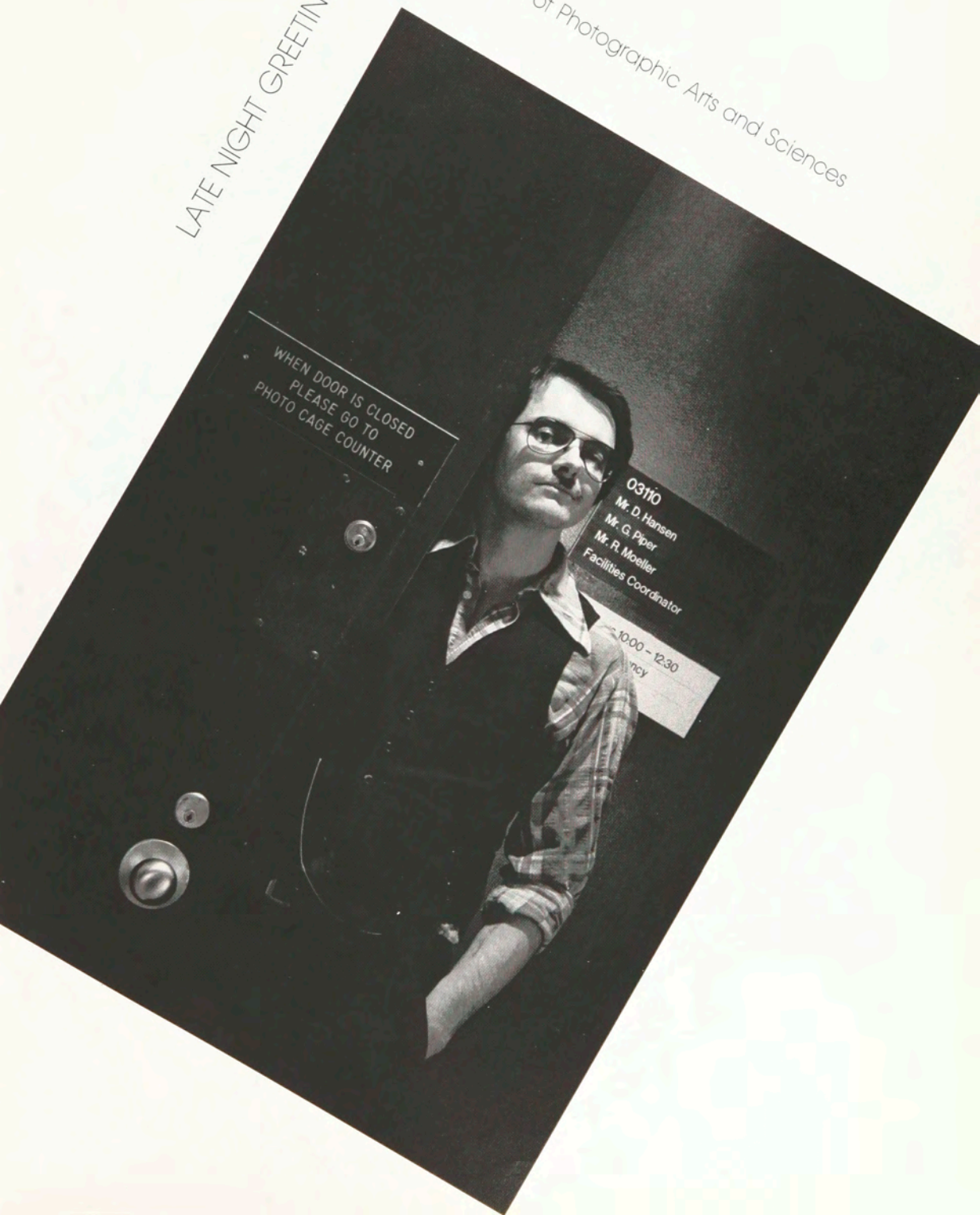


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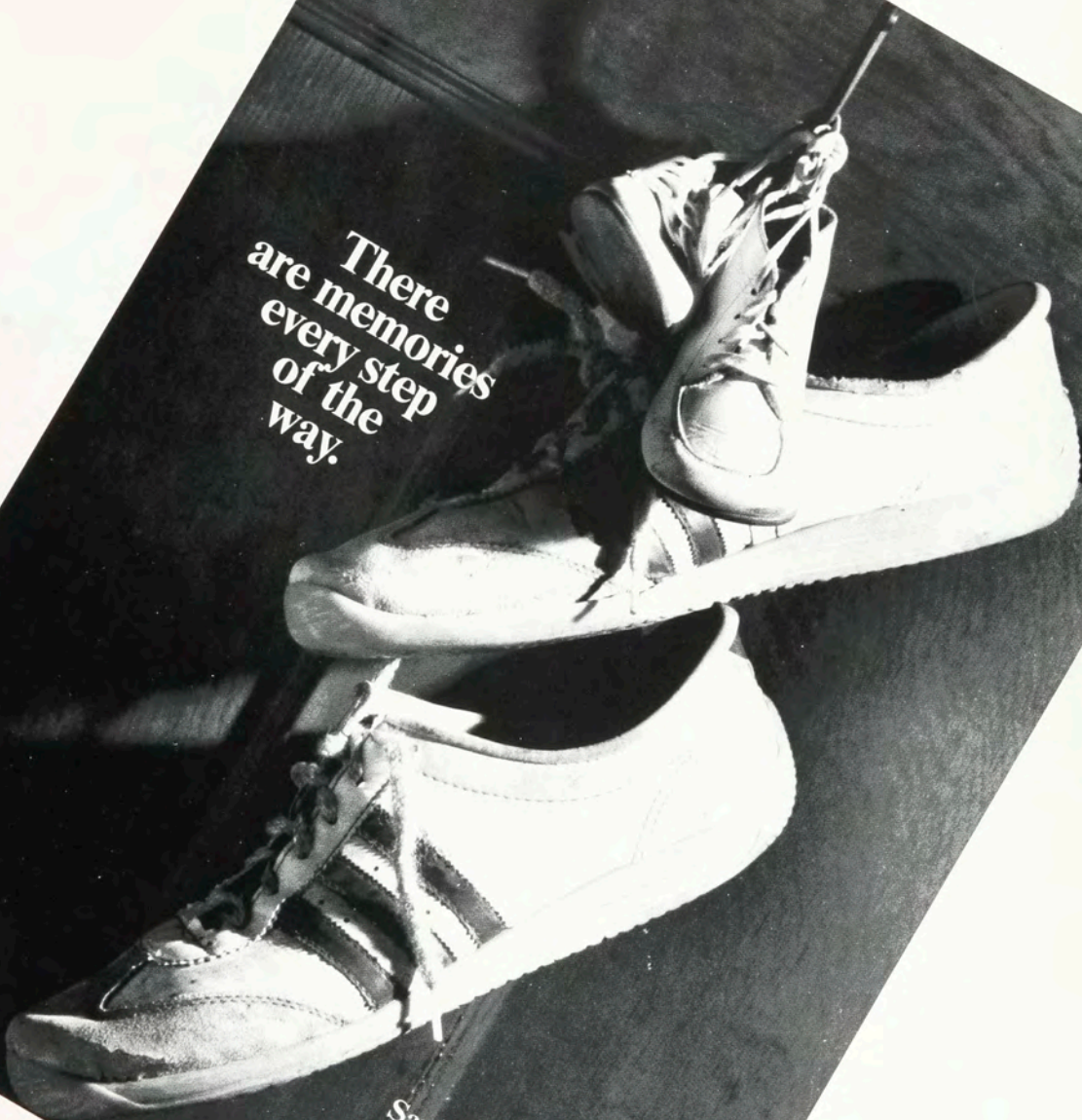
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General Readings

Candy Counter

**RIT BOOKSTORE**

There  
are memories  
every step  
of the  
way.



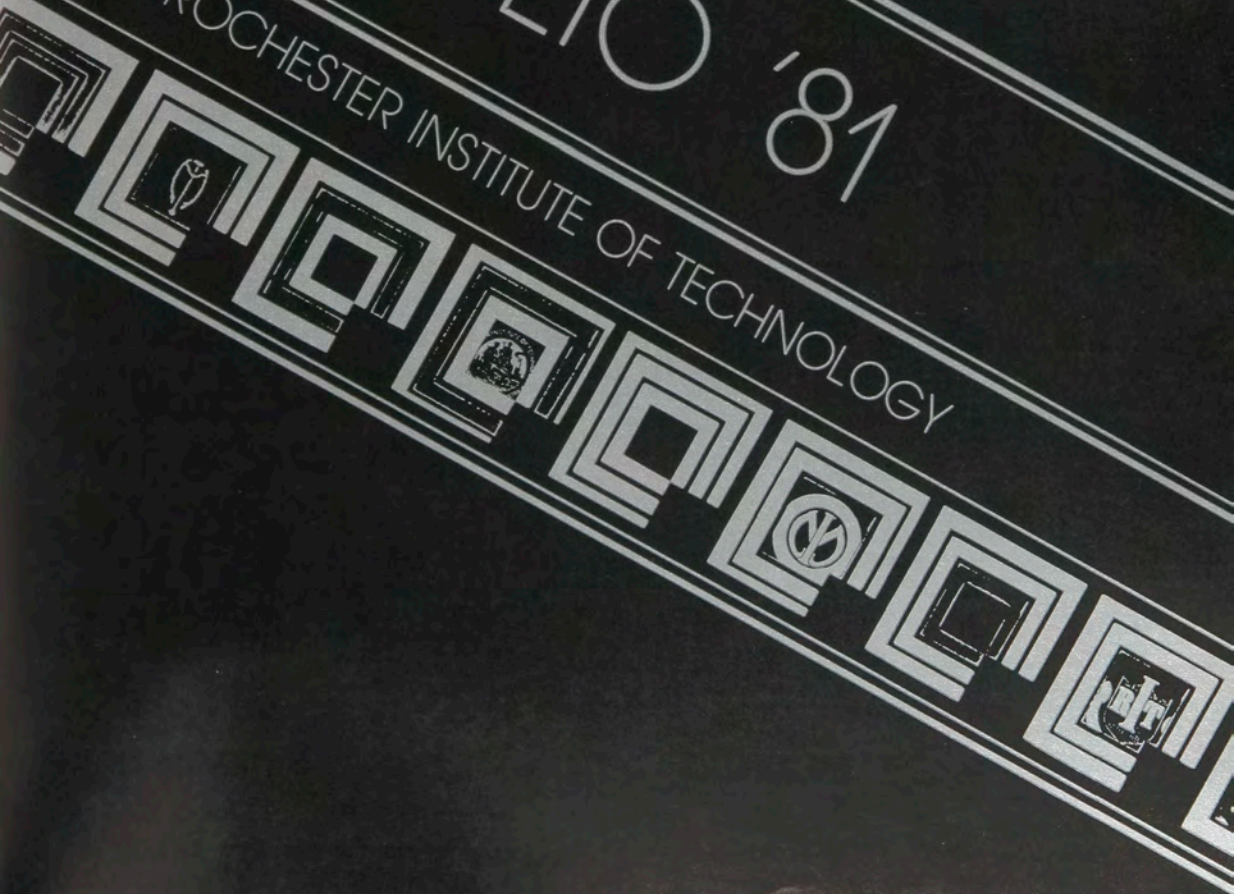
Save them with pictures.





# FOLIO '81

ROCHESTER INSTITUTE OF TECHNOLOGY





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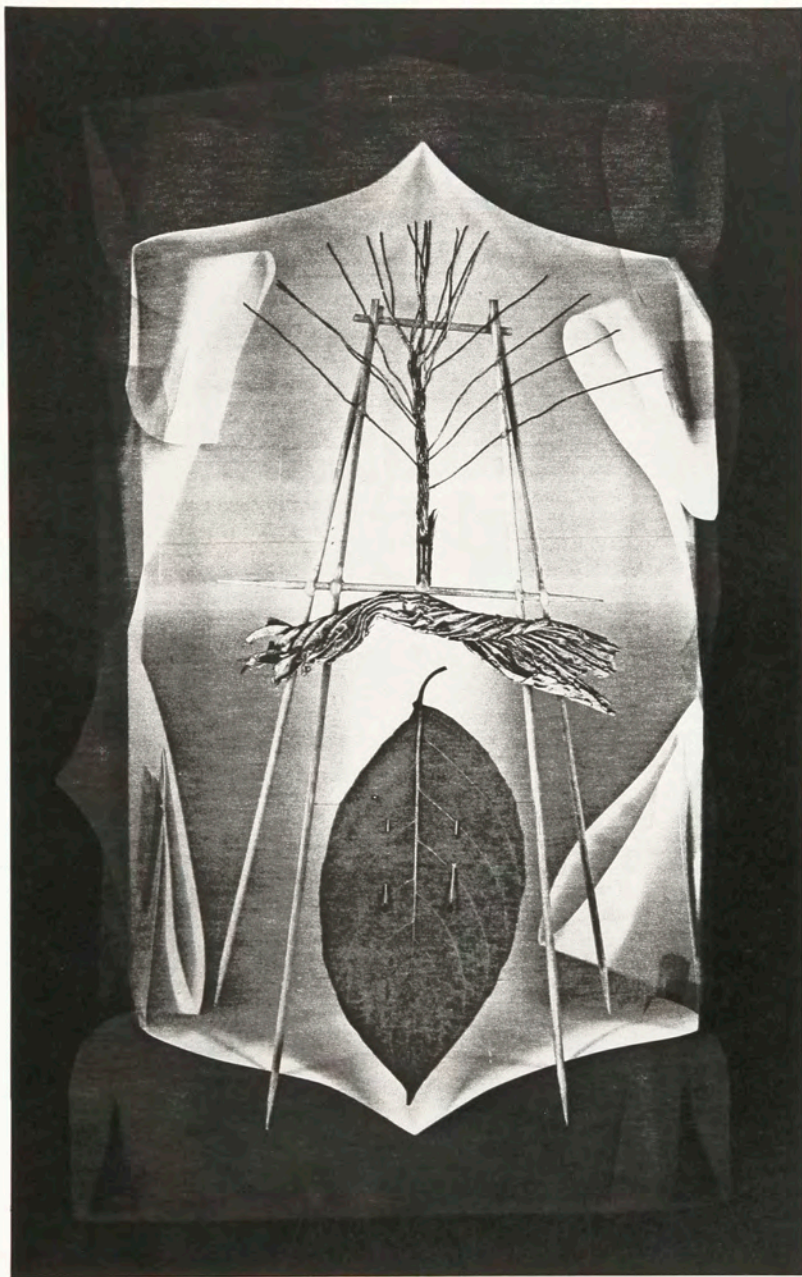
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2. Thomas Iten

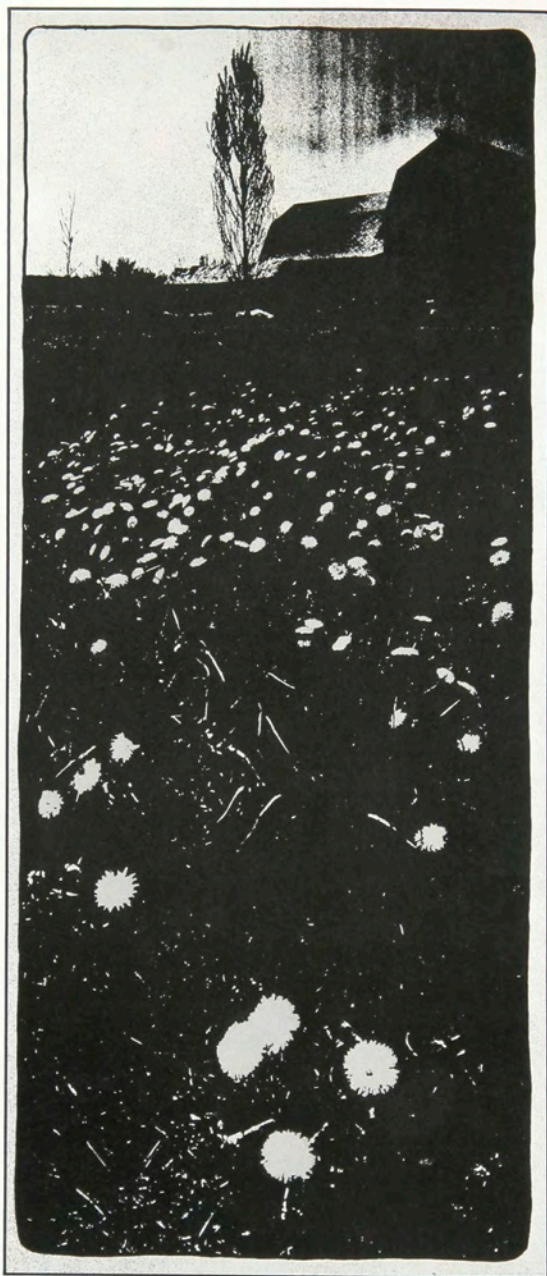
RIT COLLEGE OF  
FINE & APPLIED ART  
FACULTY SHOW  
BEVIER GALLERY  
11 JANUARY TO  
1 FEBRUARY 1981  
RECEPTION 3 TO 5  
ON 11 JANUARY

BEVIER GALLERY OPEN DAILY 9AM TO 5PM/MONDAY TO THURSDAY 7PM TO 9PM/SATURDAY 1PM TO 5PM/SUNDAY 2PM TO 5PM



5. Sheila Wells  
"A Chicken's Garden"





6. Tom Muir Wilson

# 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 Dwiggins, and especially to Fred Goudy:*

Faithfully your humble servants

**J**  
 Alexander S. Lawson *Alexander S. Lawson*  
 Archibald D. Prevan *Archibald D. Prevan*  
 Herman Zapf *Herman Zapf*

7. Herman Zapf  
 David Vanable, 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

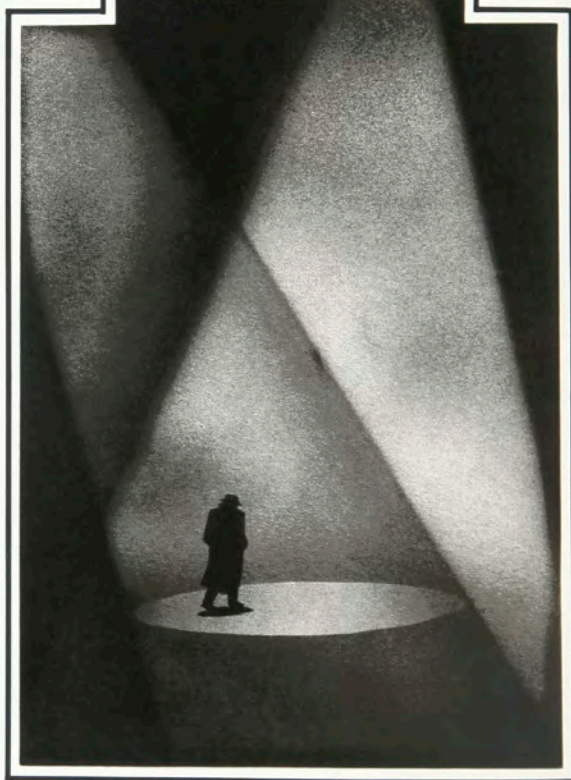
I'll tell ya somethin' people  
 I'm feeling black  
 I am feeling so damn low  
 Don't think I'm ever coming back

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

— Dale C. Waldt

# SYMPOSIUM

## MAGAZINE



8. Dale C. Waldt

Symposium Magazine  
 Volume 3 Number 1  
 November 1980  
 Brian Jaffe, Editor

... 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 worshippers. 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 cliché. 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.

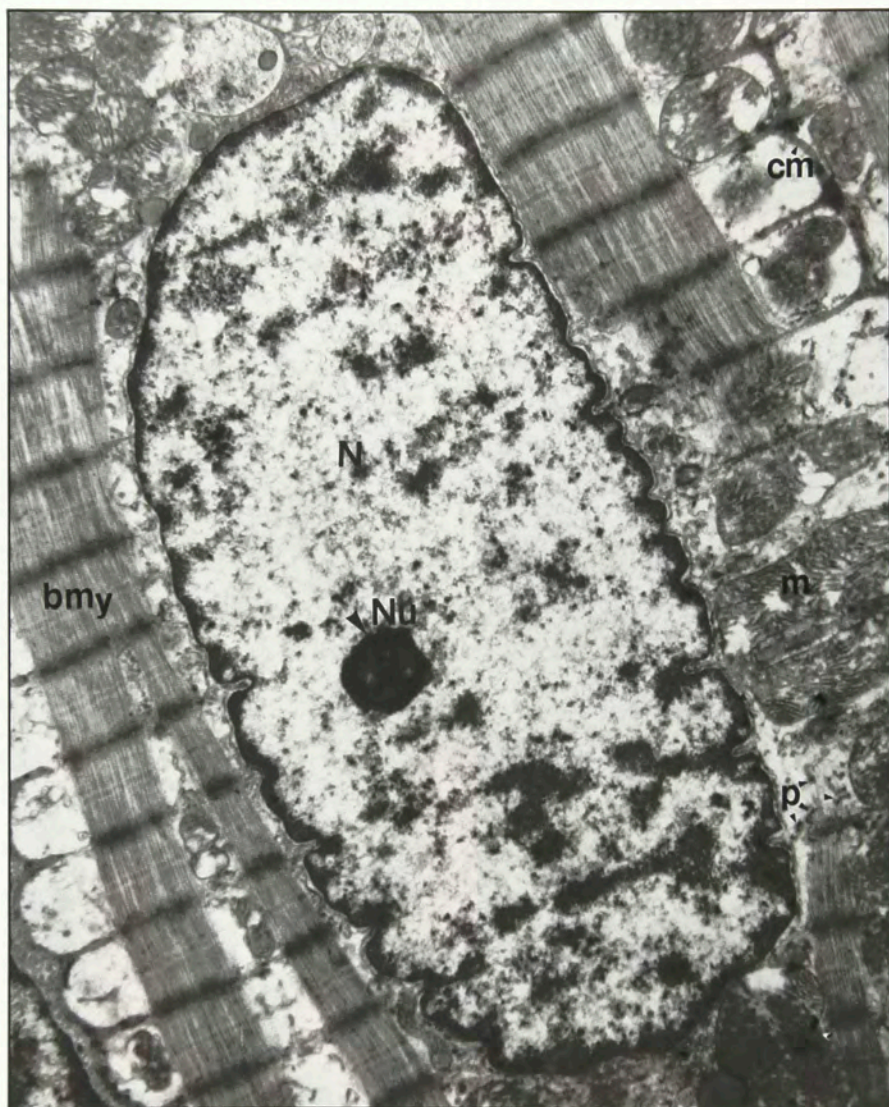
Both sides fight furiously. Two hundred twelve Americans are killed in seventeen days. No mercy is shown, as men who do not believe they will be given mercy do not grant any. One day during the operation, I meet three G.I.s who have surprised and killed some North Vietnamese while they were cooking their 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.

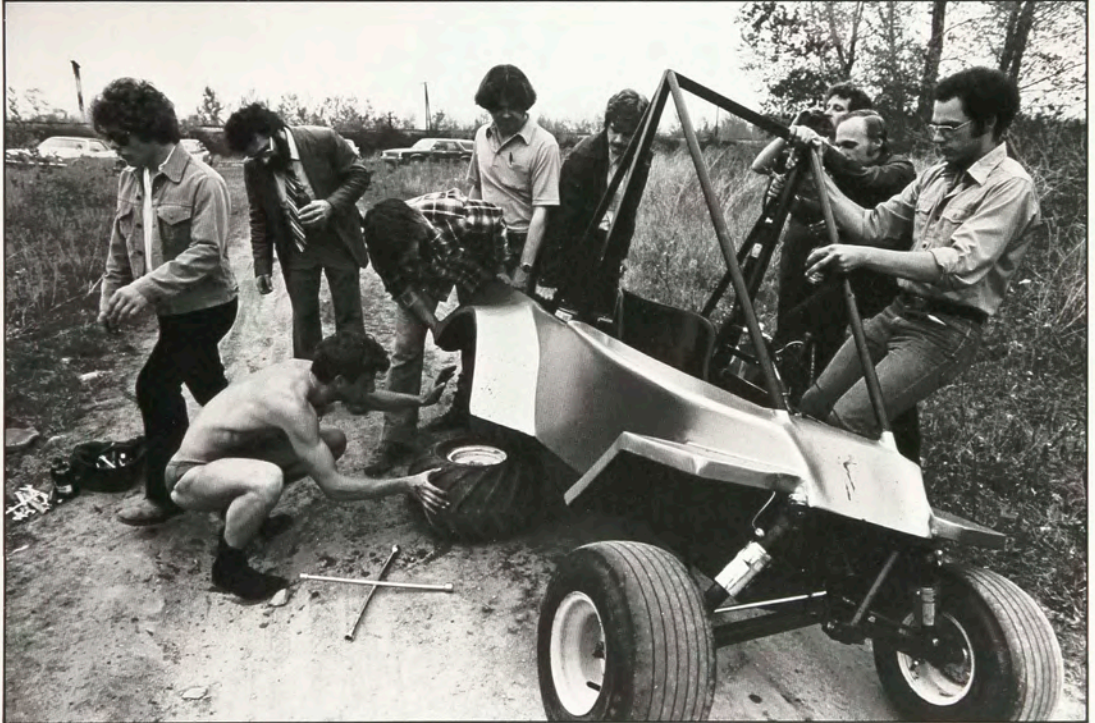
9. William McMannis  
Excerpt From  
"Notes For My  
Great War Novel"

Symposium Magazine  
Volume 2 Number 2  
Spring 1981  
Brian Jaffe, Editor



10. Electron Microscope  
scope  
Cross Section of  
Rat Heart Muscle  
x 24,000

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



11. Mini-Baja



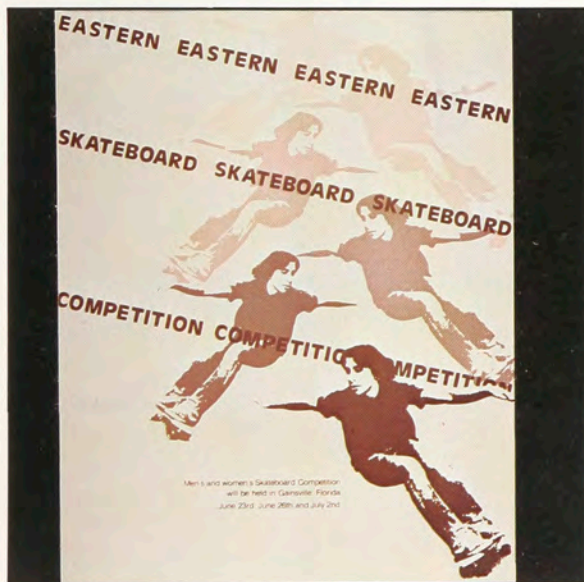
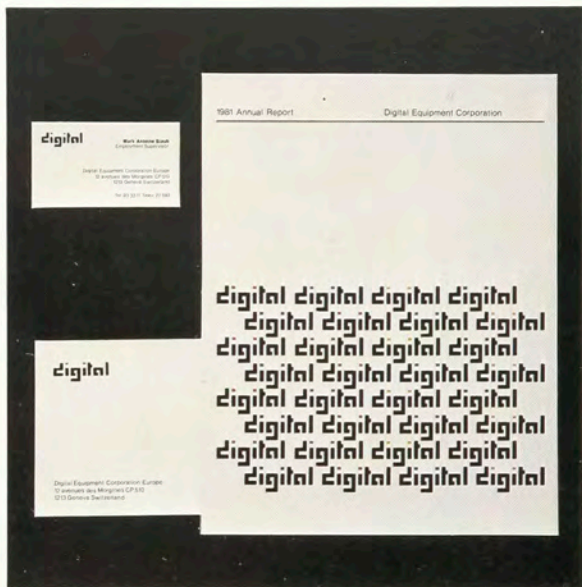
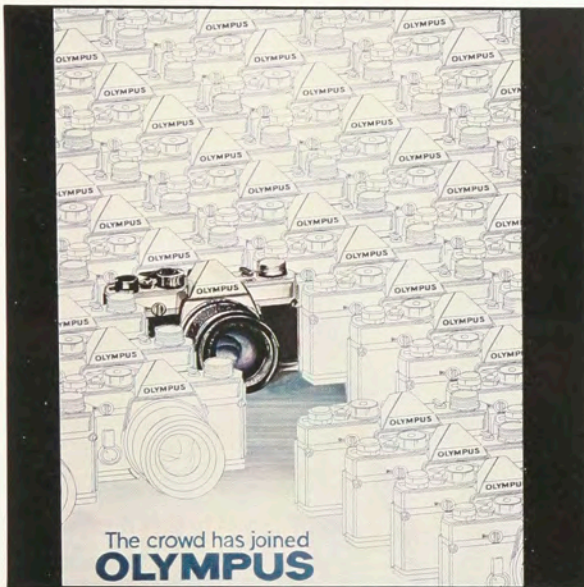
12 13

12. Beth Shirey  
A Self-Assignment  
Ink Photostats,  
Photographs

The objective was to create a design that works both as a 2-dimensional cube. Using various methods and media, each major phase of my life is high-lighted, from my birth and early childhood to the present and future.



13. Lillian Sung  
Book Cover  
Focus on  
D.W. Griffith



14 15  
16 17

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

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

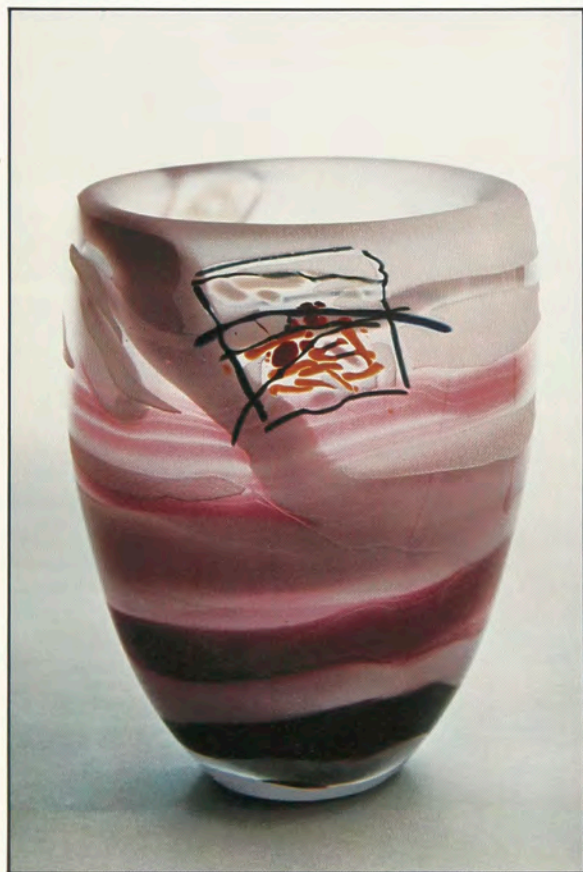
15. Robin Reed  
Corporate Graphics  
Final Comps

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.

16. Doreen Catena  
Silk Screen Poster

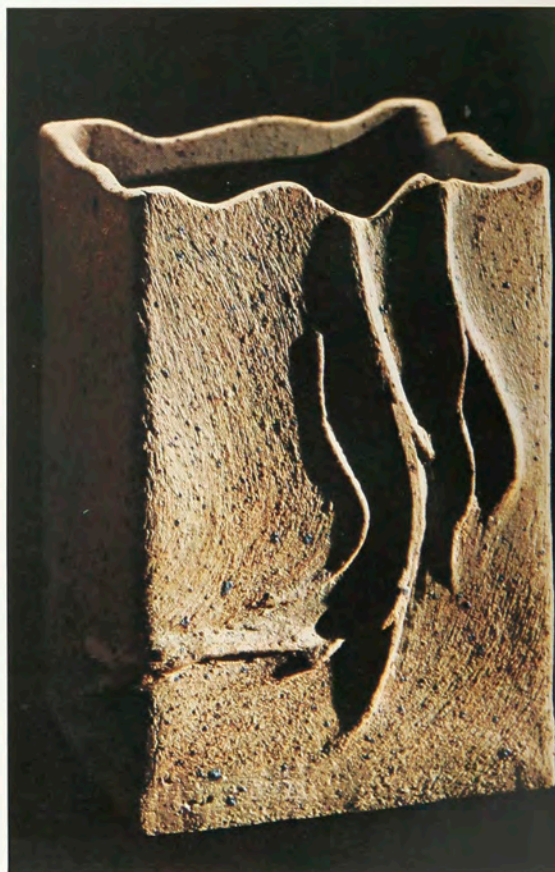
17. Barbara Levy  
Poster: Final Comp



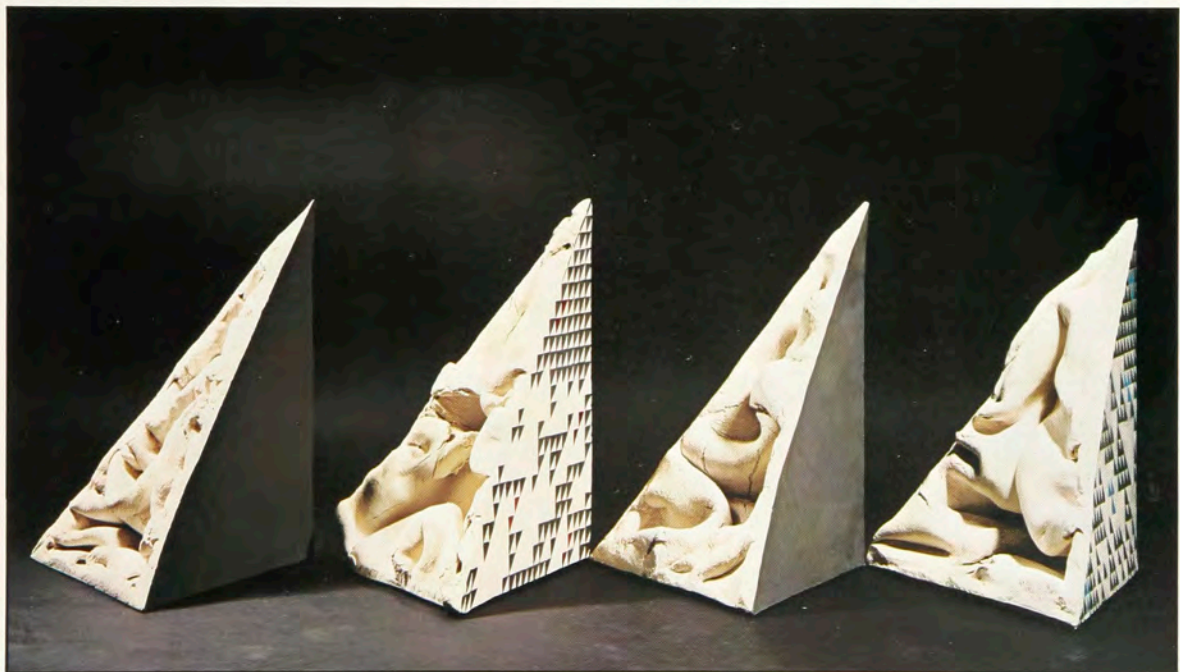


18 19

18. Margery Pearl  
Blown glass vessel,  
sandblasted



19. Susi Thum  
Box  
Reduced Stoneware  
5" x 3 1/2" x 2 1/2"



20 21  
22

20. Karen Korobow  
Vessel forms  
Porcelain

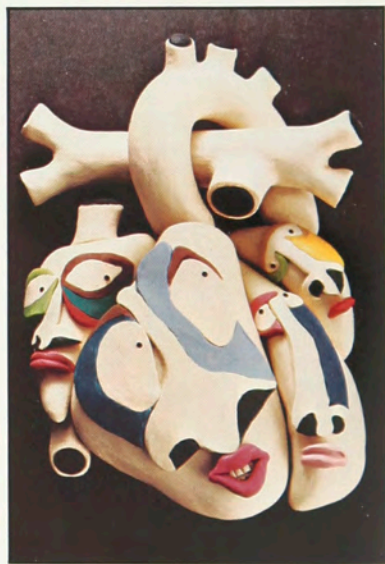
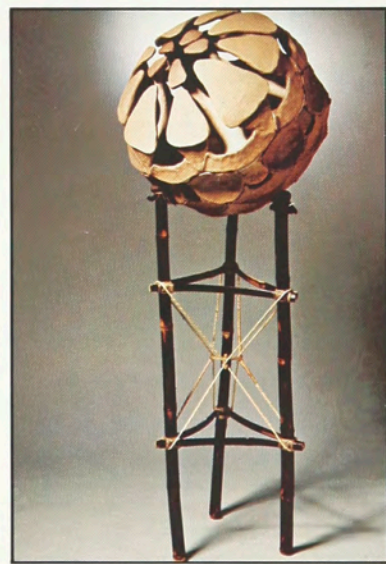
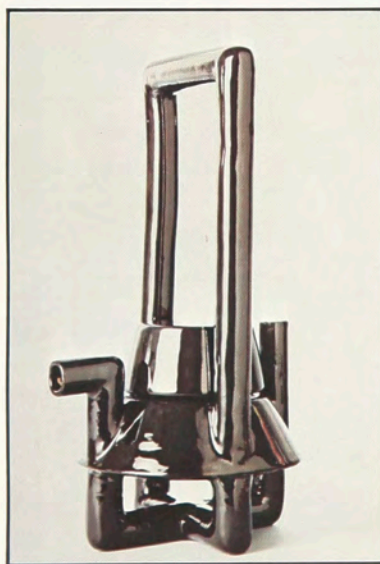
These vessels reflect my interest in the fragile delicacy of the thin, torn edge. The forms and colors are subtly modulated to express references to elements of a botanical origin.

21. Mario Petirena  
"Mark Thinks I'm Gray"  
Clay platter form  
19 inches diameter

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

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

My work deals with the marriage of structure and organic elements within our environment.



23 24 25

23. Gloria Kosco  
Teapot

My intent is to make functional pots and in doing so I 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 pet,  
 Blackie.



27  
28 29 30

27. All'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



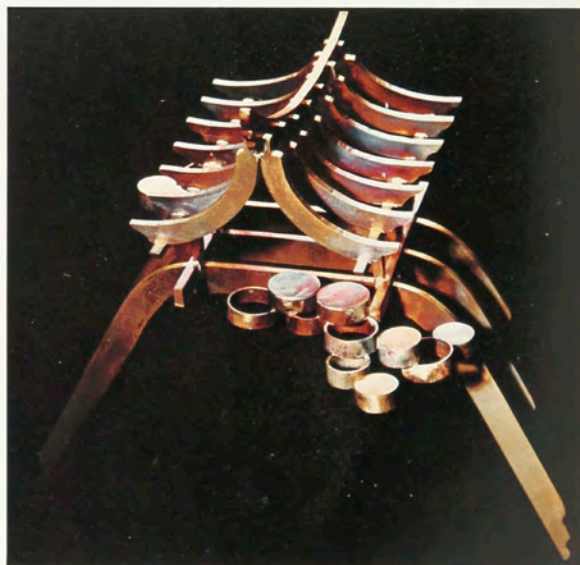
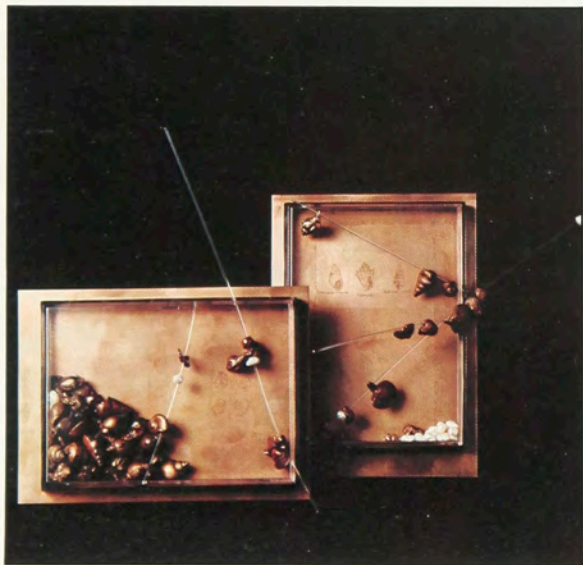
31 32

31. Lauren Engel  
Quilted wall hanging  
Silk & rayon  
Batik & Hand quilted  
72" x 64"

I wanted to create an illusion of deep space where the relationships of light and color suggest energy and movement



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



33

34 35

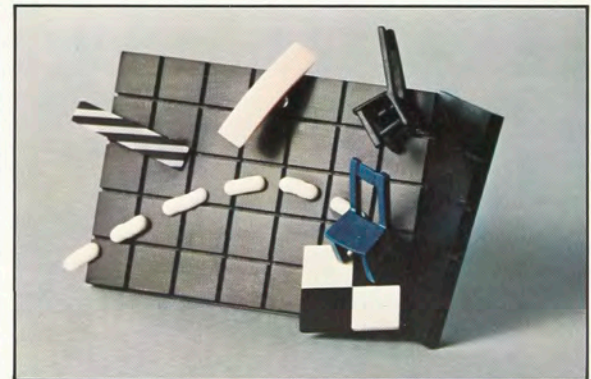
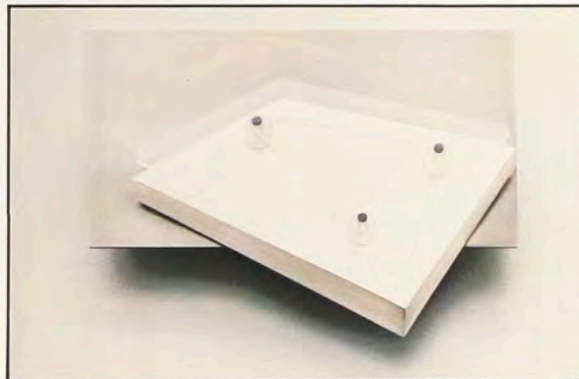
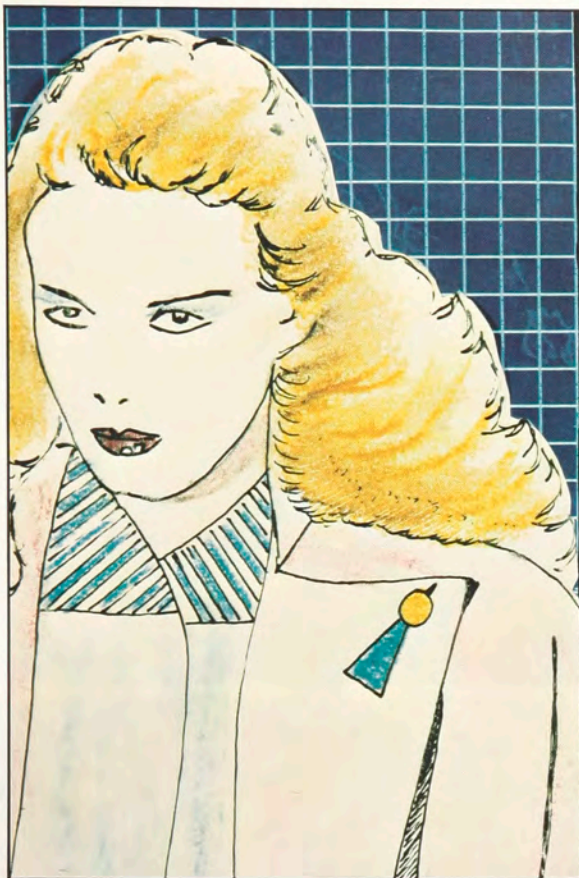
33. Steve Wardle

34. R. Lisa Toser  
"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.

35. Scott Sherburne  
"Covered Path"  
Copper & Brass

Direct heat color treatment Direct architectural space as body ornamentation, "personal space"



36

37 38

36. Helena DeMatos  
Promotional Postcards  
Pastels on tracing  
paper

37. Boo Poulin  
Brooch  
Stainless steel, acrylic,  
rubber and fabrica-  
tion, & machining

My work is involved with extend-  
ing the traditional parameters  
of the jewelry object through the  
use of non-precious materials  
and the suggestion of perspec-  
tive.

38. Ellen Reiben  
Brooch, Interior View #1  
Epoxy resin, acrylic,  
paint

This piece gestures at an enclo-  
sure of space containing ani-  
mated elements which are  
recognizable images as well as  
generalized shapes.





39 40  
41 42

39. Christopher Ellison  
Brass raised from a 12"  
square

My intent was to make an object without any preconceived idea or sketches and in the process, visualize possible solutions for the piece.

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

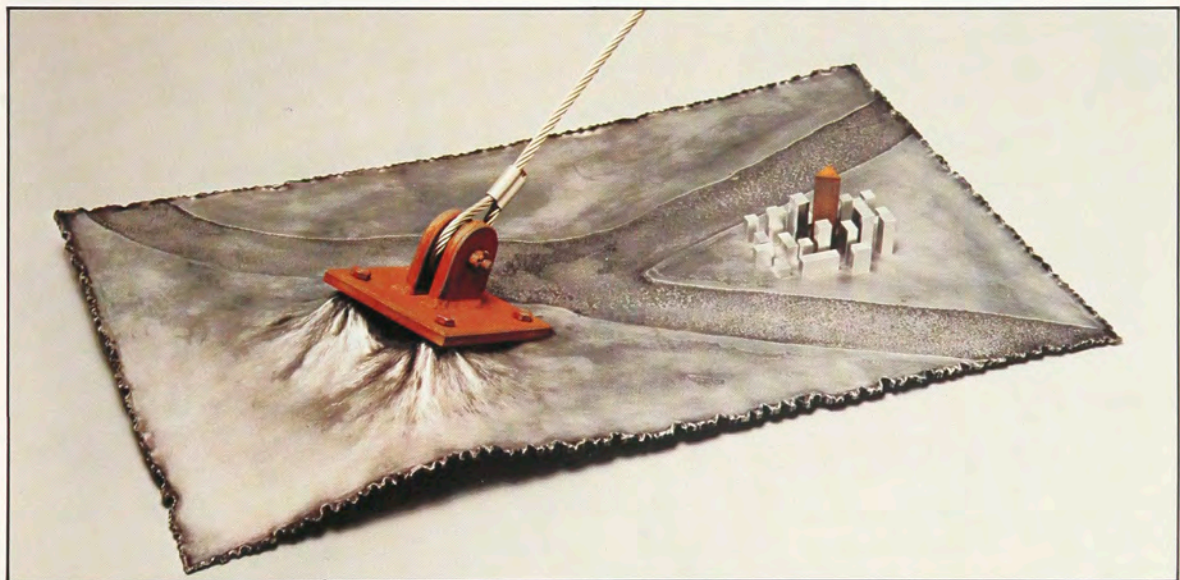
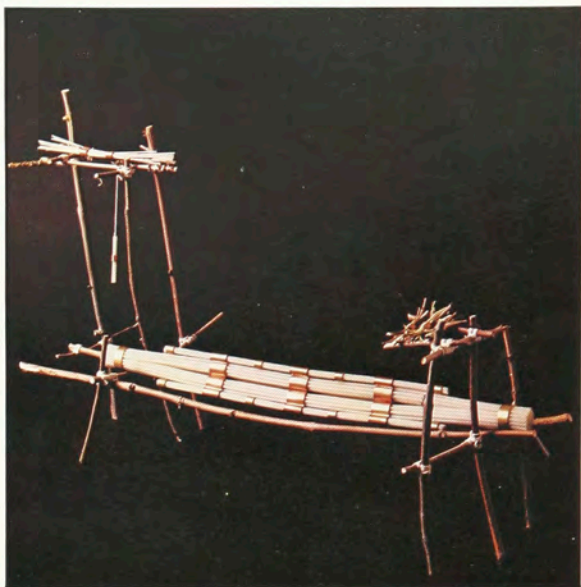
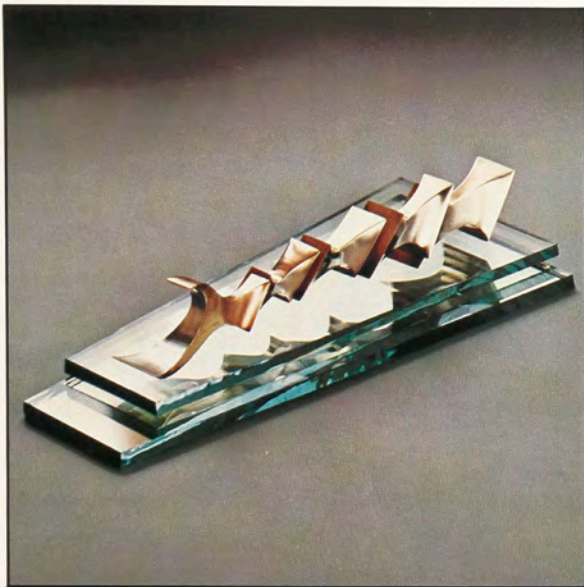
The purpose was to capture the feeling and form of some ancient vessel used in a ritual ceremony. I intended to achieve this through intuitive construction as opposed to pre-designed construction.

41. Stefan Siegel  
"Mezuzah"  
Forged copper &  
epoxy

The word mezuzah means "doorpost" and refers to Deuteronomy 6:9, 11:20. The significance of the mezuzah is that it protects us not against external harm, but against sinning.

42. Joe Jaroff  
"Self"  
Steel & ceramic wall  
piece

Self is in Conflict  
Conflict is in the Mind  
The Mind is Endless



43 44  
45

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 my-  
self and my environment. I'm in-  
terested in the element of  
mystery with influences from pri-  
mative styles.

45. Henry Porter  
"Pittsburgh"  
Aluminum, steel, stain-  
less cable, etched,  
machined & fabrica-  
ted —  
12" x 24" x 12"

My intent is to create small-  
scale monumental sculpture  
with the interaction of different  
elements.



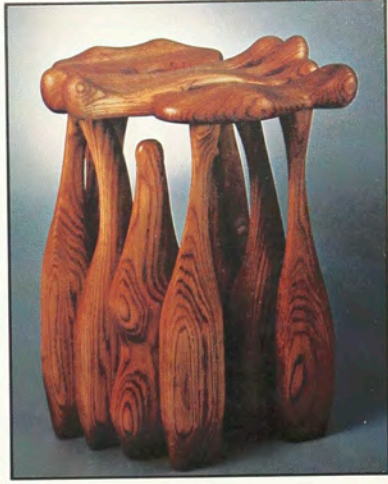
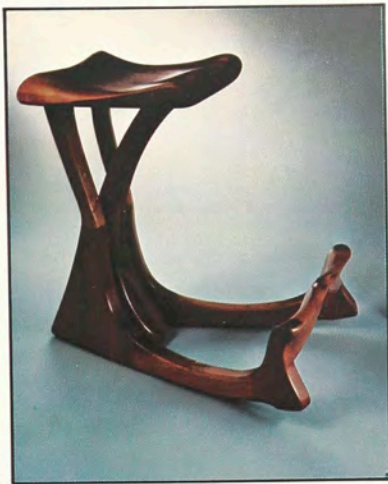
46 47

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.



49 50 51  
48

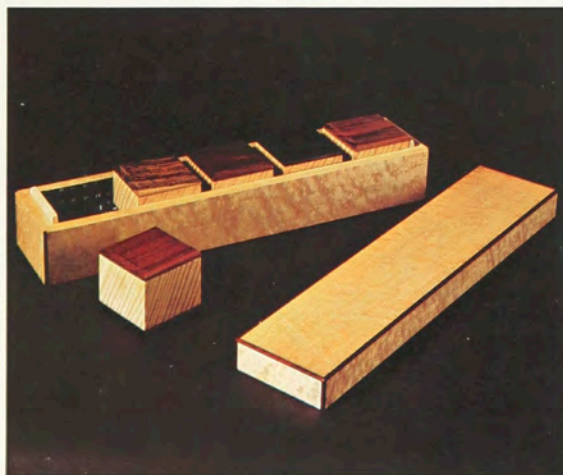
48. Bob Harper  
Coffee Table  
Maple

49. Rick Wrigley  
Sculptural Light  
Fluorescent tube, wal-  
nut, painted poplar —  
6" x 10" x 25"

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

51. Michael Jon Microni  
Stool

To do the undone, and ac-  
complish the impossible



52

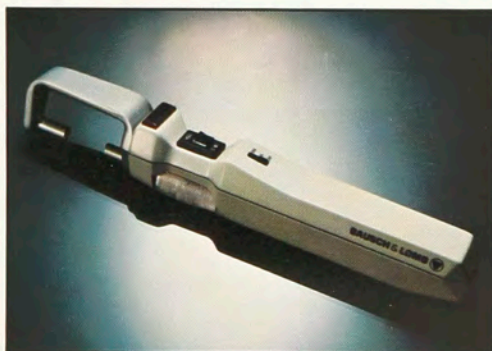
53 54

52. Wade Dalton  
Mandolin & Case  
Mahogany, Ash, Euro-  
pean Curly Maple,  
Spruce, Ebony  
Pearl 28" x 10"

53. Lamar White  
Veneered Box

Outer box: Birds Eye Maple  
with Padauk Edging & hand-  
made paper lining  
Inner Boxes: Fiddleback Maple  
with tops of Mexican Rose-  
wood, Padauk, Ebony, Purple-  
heart, and Bubinea &  
handmade paper linings  
This box is part of a series of us-  
ing decorative veneers and ex-  
otic hardwoods

54. Mindy Edwards  
Coffee Table  
Mahogany

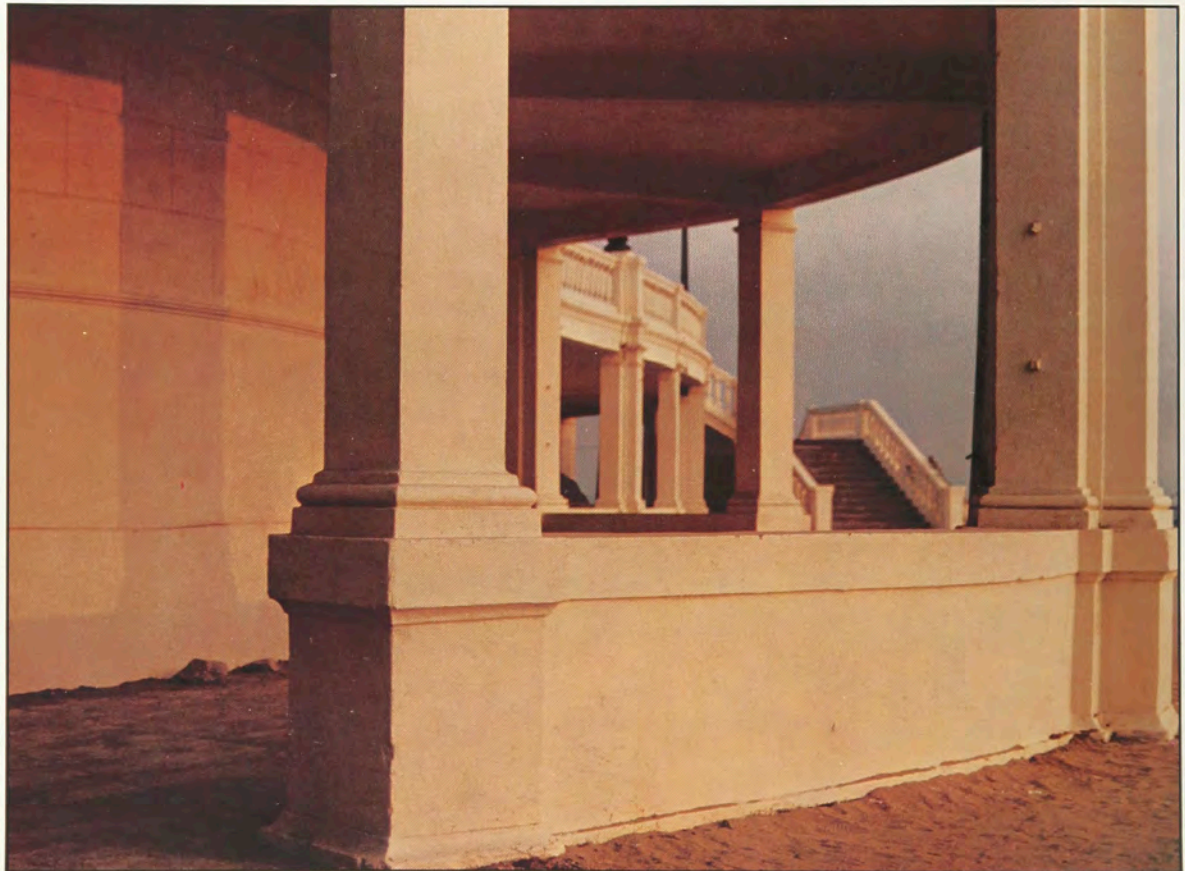


55 56  
57

55. Scott Grove  
Digital Micrometer

56. Scott Grove  
4 Color, Ink Jet Copier

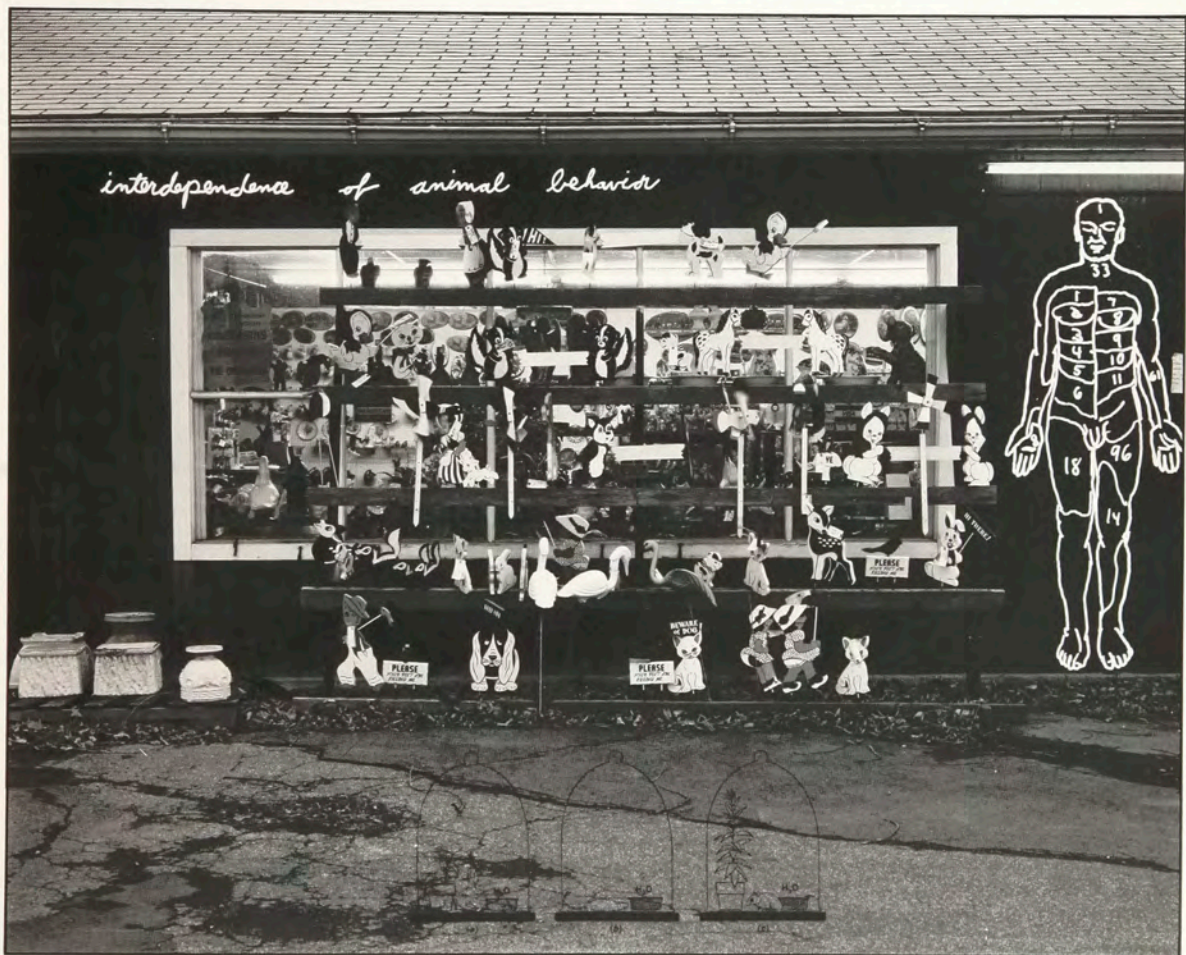
57. Darryl Hudak  
Photocopier  
Foam-core board,  
wood



58  
59

58. Julio DeMatos  
1980, Portugal

59. Julio DeMatos  
1980, Portugal



60. Gary D. Hadlock, II  
 "Interdependence of  
 Animal Behavior"  
 Multiple Contact Print





61 62

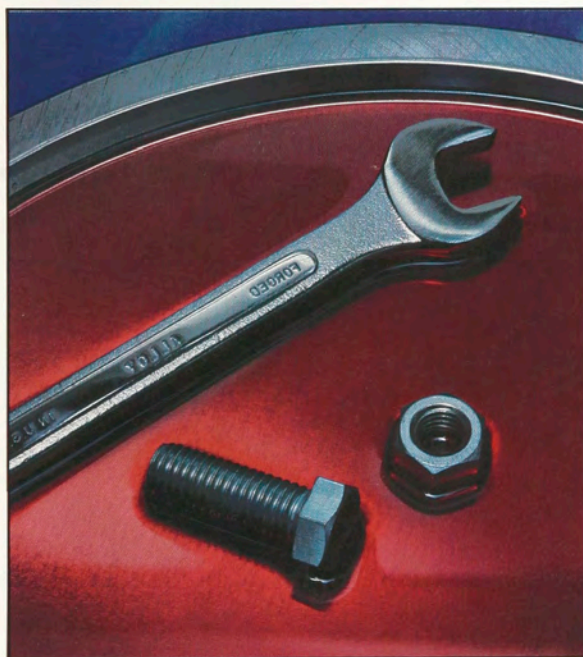
61. Ralph Green, Bob  
Bardel  
C-Print of a negative  
made with nine expo-  
sures

This is a promotional piece  
done in conjunction with the Re-  
tailing Department as a group  
project



62. Steve Robb  
11" x 14" C-Print

My intent is to state visually that  
talent and technical excel-  
lence are only a part of photog-  
raphy.



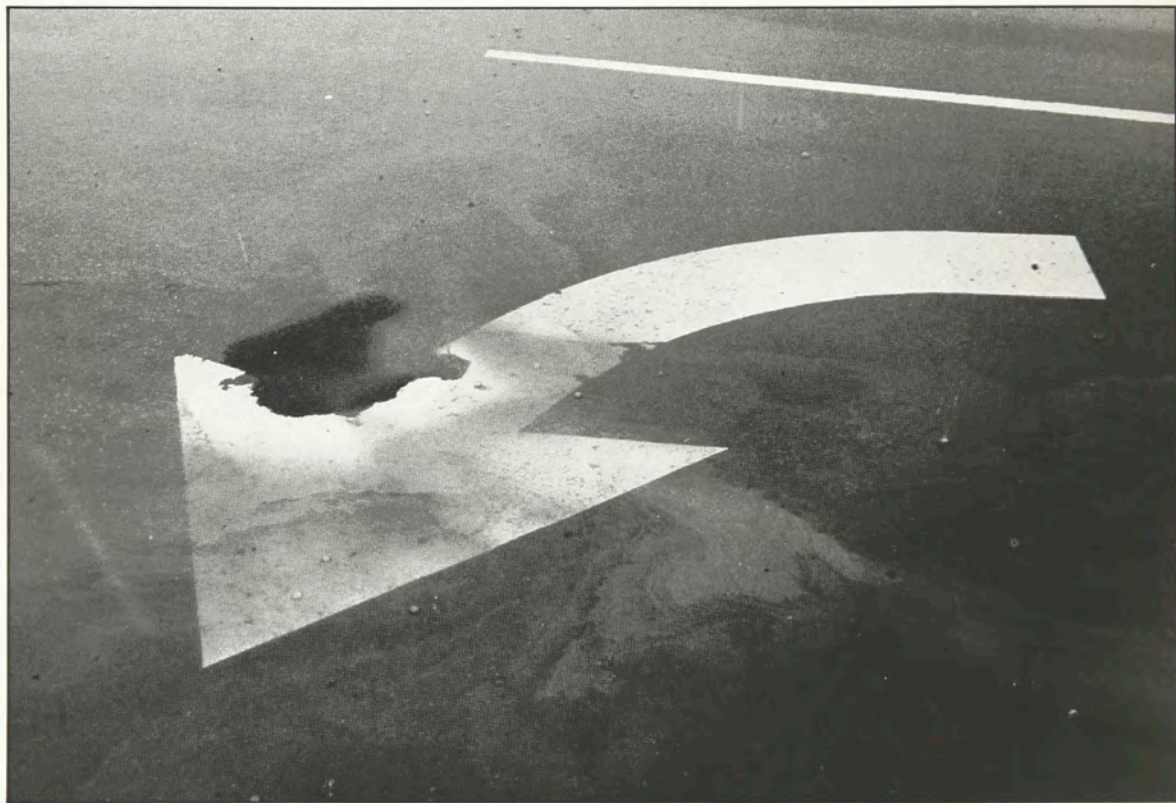
63 64

63. Mark Kraska  
Reflective Metal As-  
signment  
Photo II



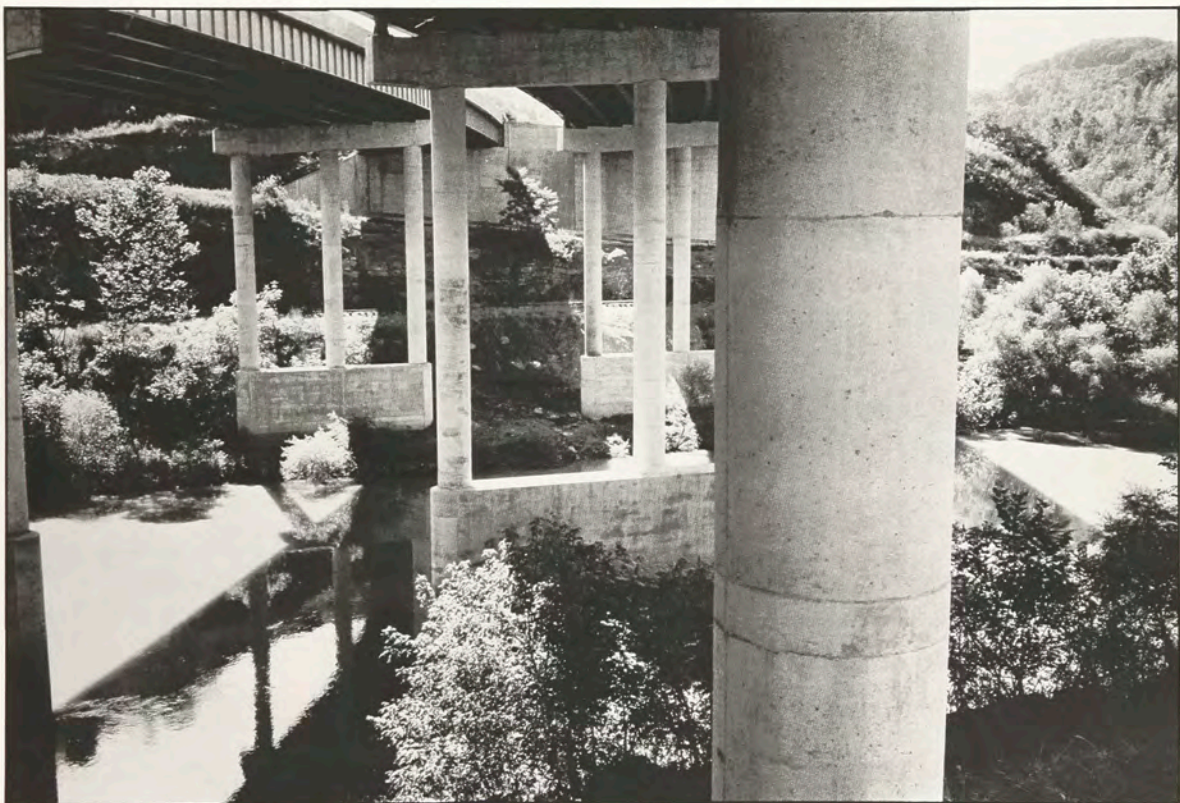
64. Mark Kraska  
Food Illustration

Use of multiple strobe technique to give added depth of field. 16 separate flash exposures, one light source.



65. R. Paul Skeehan  
Silver Print 36cm x 28cm

Symbols reassure the mind that  
we need not depend exclu-  
sively upon mundane exis-  
tence.



66

67

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 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 hometown and the surrounding area in Central West Virginia.





69  
70

69. Julio DeMatos  
4X5 Color Polaroid  
1981

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

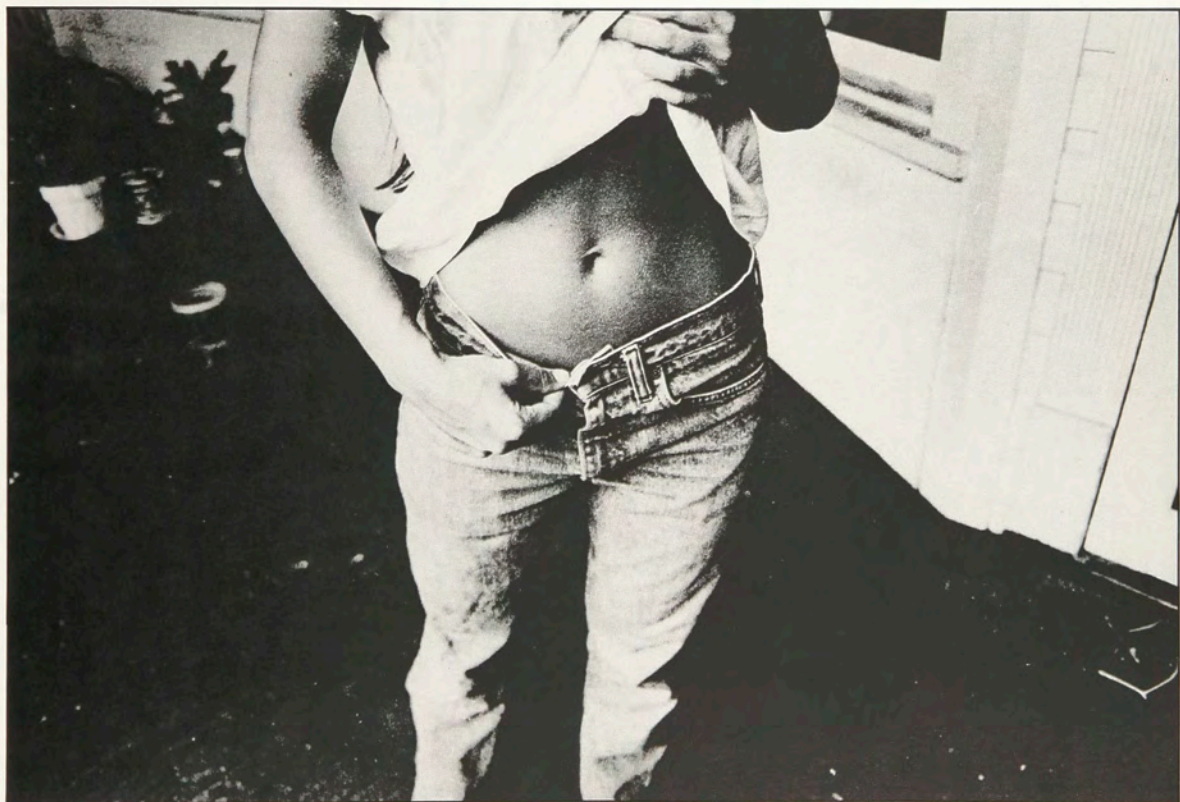


71 72  
73

71. Ron Gurulé

72. Eric Breitenbach

73. Scott Auerbach



74. Tim O'Meara  
"Front Porch"  
Photo-Litho Positive—  
Fine Line for Random  
Dot





75 76

75. Stefan Oberschelp  
"Disneyworld"76. Robert Boyer  
"Fantasyland I"  
B&W photograph  
tinted with oil colors.

I intended to create a luminous, dreamlike landscape from what originally was a grey scene. By adding impressionistic dabs of color I tried to convey my feelings toward that time and location.



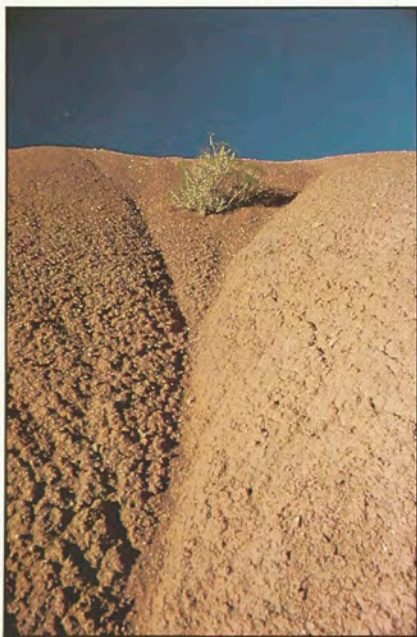
77. Nelson Vigneault



78. Hass Dajani



79. Janie Stevens



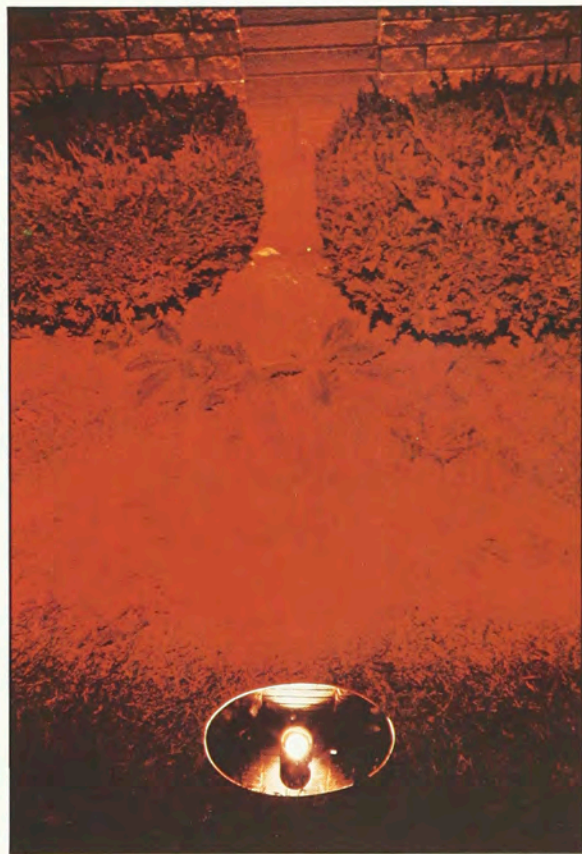
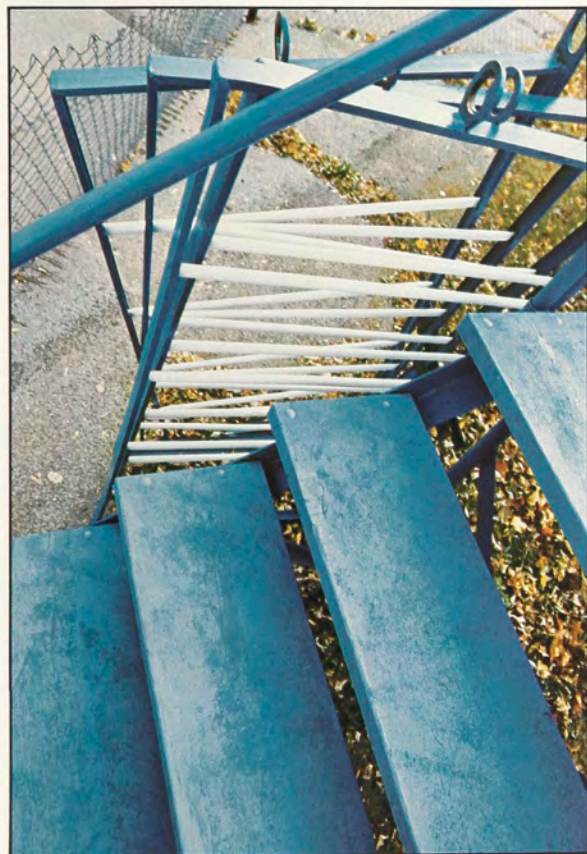
82  
80 81

80 Gary Kittredge  
Naslini  
35mm Kodachrome 25  
An exploration of landscape as  
a human form

81. Gerald Hoffman

82. Edward Matalon  
"Under Construction"

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



83a. 84a.  
83 84

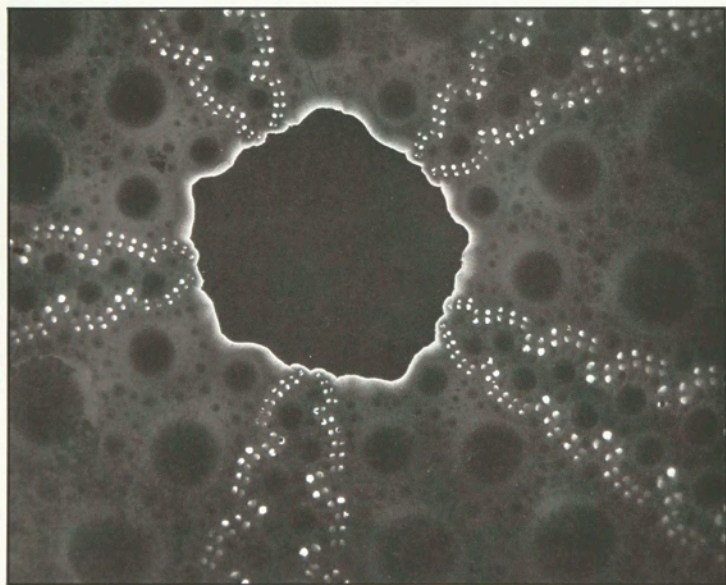
83. Robert Ripps  
6" x 9" color print

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.

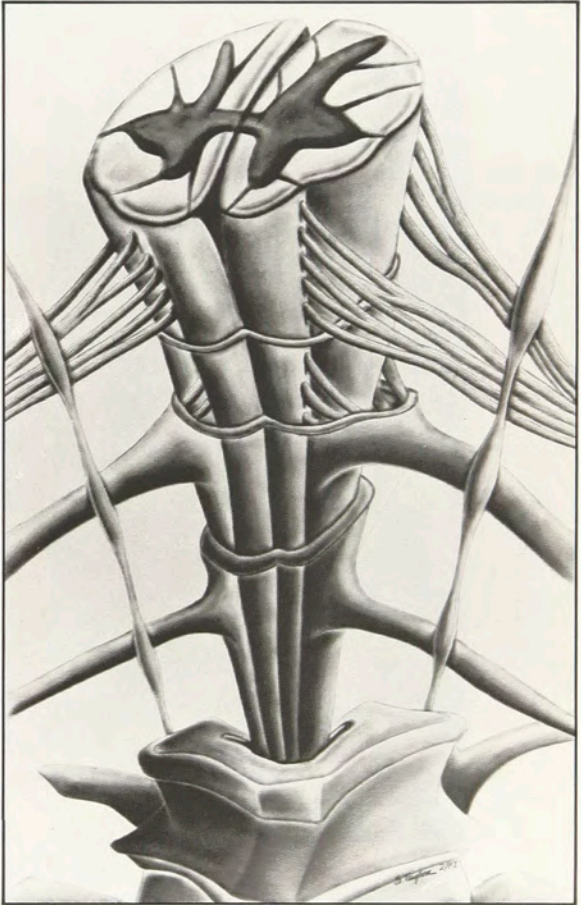
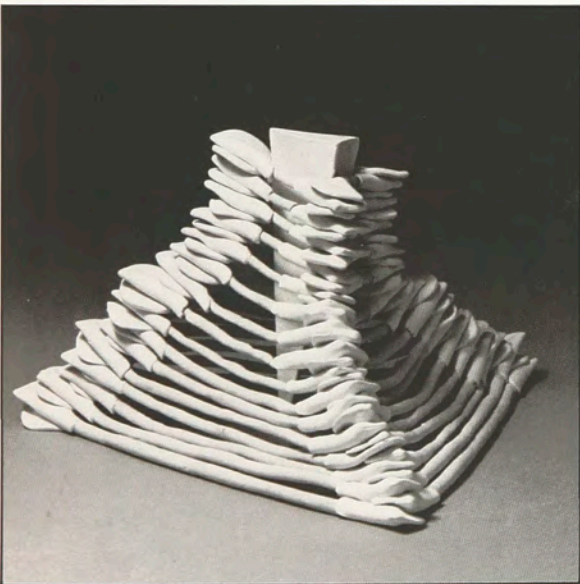
84. Russ Lunn  
Ektachrome transparency

83a. Henry Sack

84. Russ Lunn  
Ektachrome transparency



85. Ruth Barclay  
Photomicrograph of  
sea urchin  
Magnification X12



86 87

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 collaboration joints are the surface of contact between our two mediums.

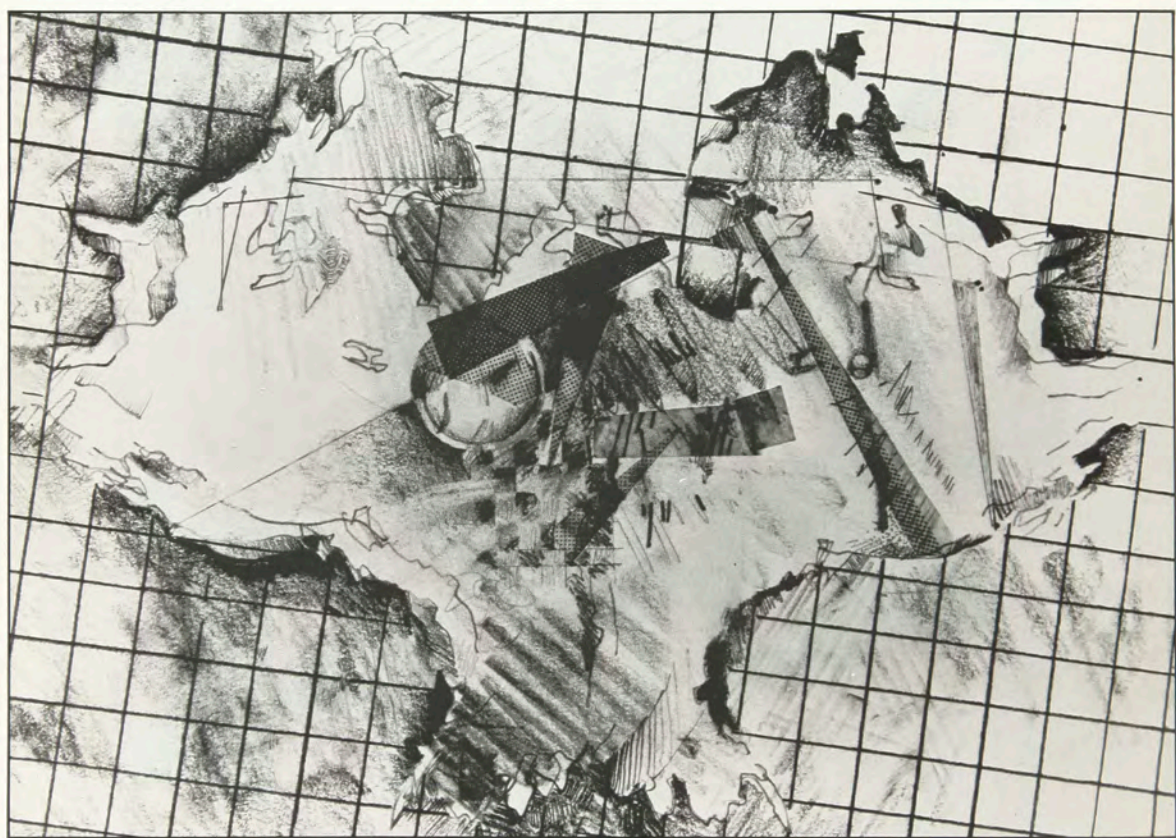




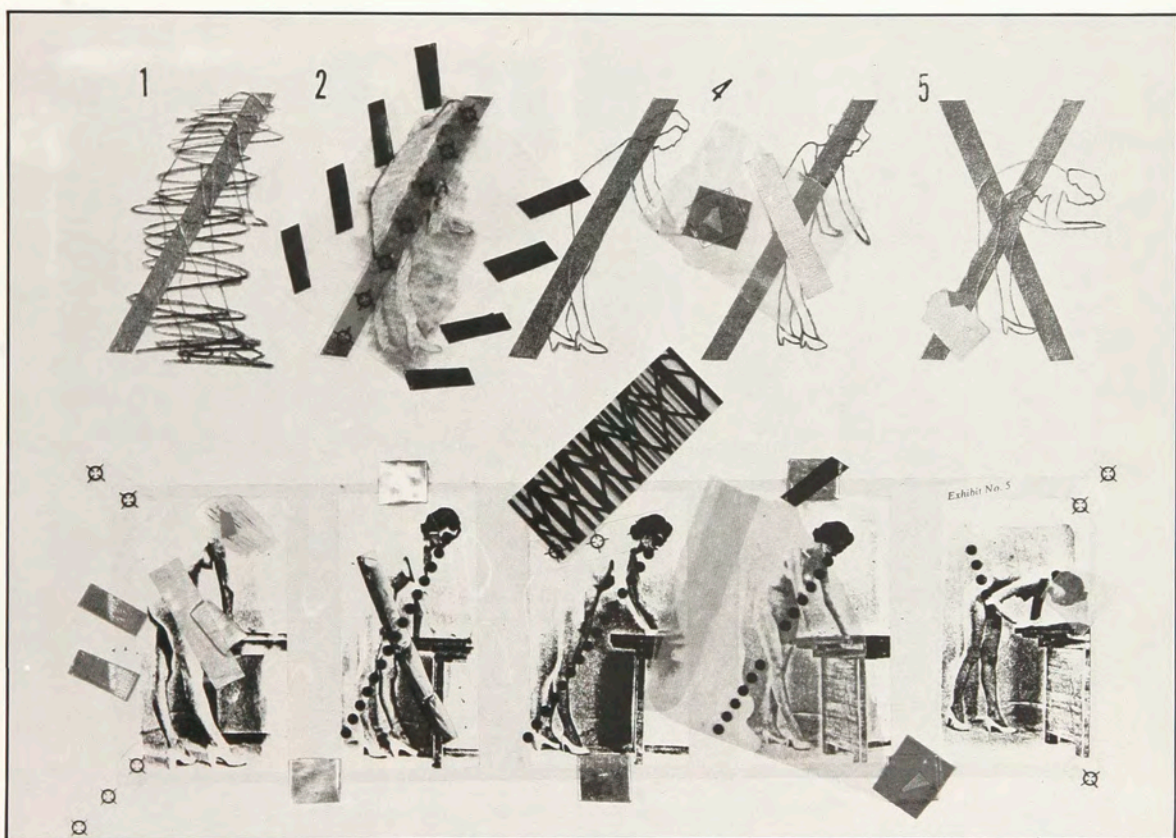


89. Alan Blaustein  
Haloid Xerograph

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"



91. Joan Rudolph  
Collage with tape,  
plastic, metal, and  
Zerox reproductions.



92

92. William Farmer

93 94

93. Karen Lauben  
Watercolor and pencil

Illustration for Children's Book

94. Toni Schuster  
Acrylic, pencil, pen  
and ink

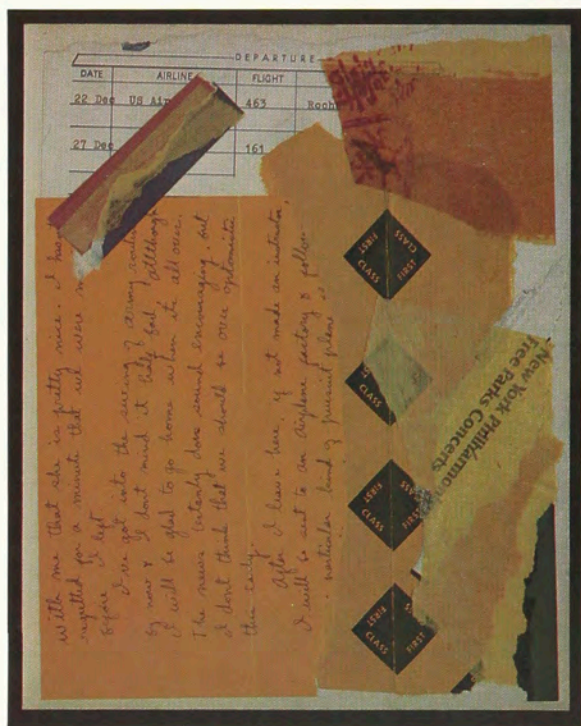
Integration of photography and  
painting to create visual interest  
with various media.



85 96

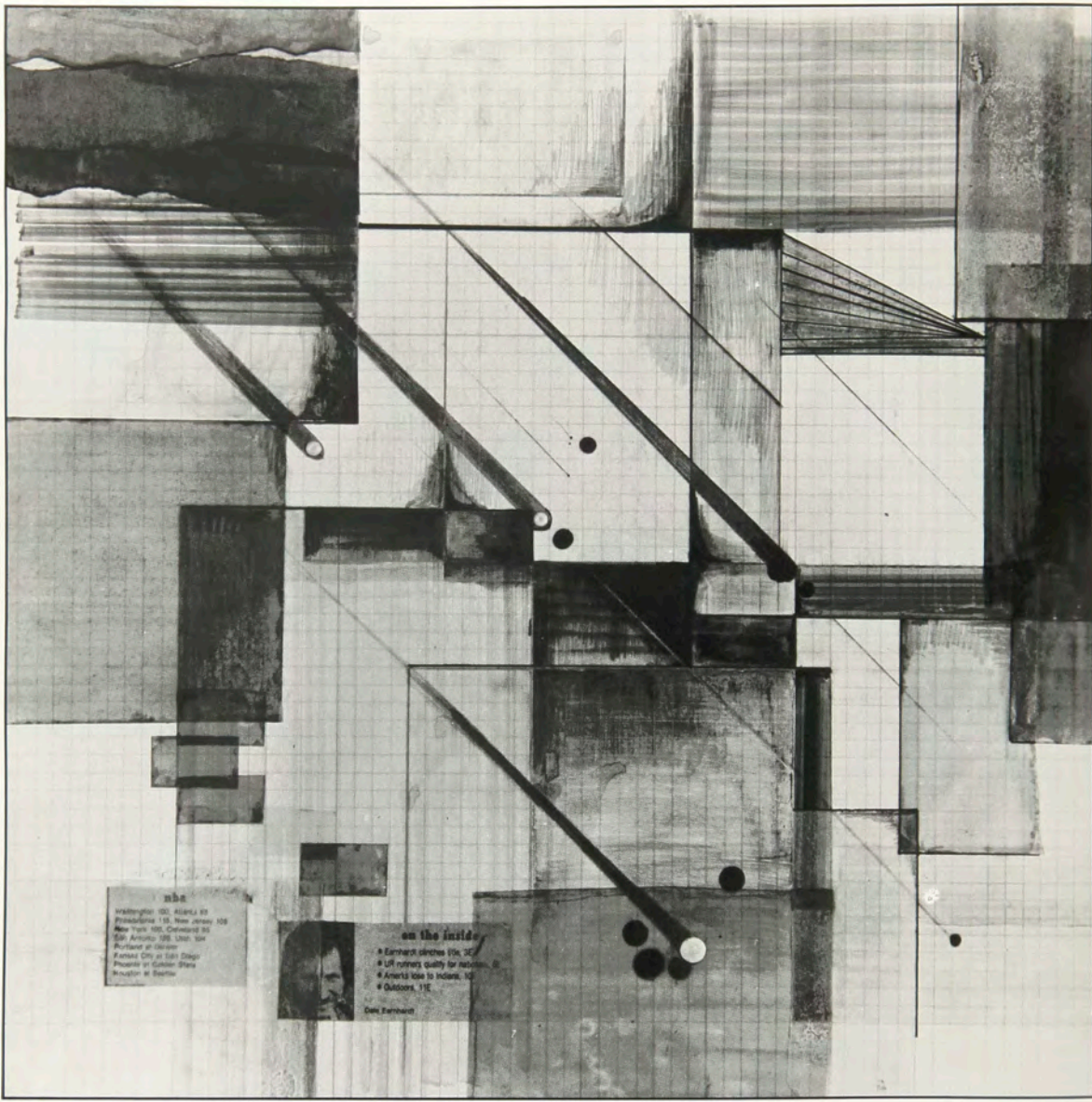
95. Linda Smolenski  
"The Golden Thread"  
Paper, watercolor,  
acrylic, & metallic  
powder.

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 itself from self-interpretation of textural surfaces and the use of one's own imaginative impulses.



96. M.M. Lum  
Collage from found  
paper

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.



**nba**  
Washington, DC, Atlanta, NY  
Philadelphia, PA, New Jersey, NJ  
New York, NY, Cleveland, OH  
San Antonio, TX, Utah, UT  
Portland, OR, Denver, CO  
Phoenix, AZ, San Diego, CA  
Providence, RI, Boston, MA  
Houston, TX, Seattle, WA



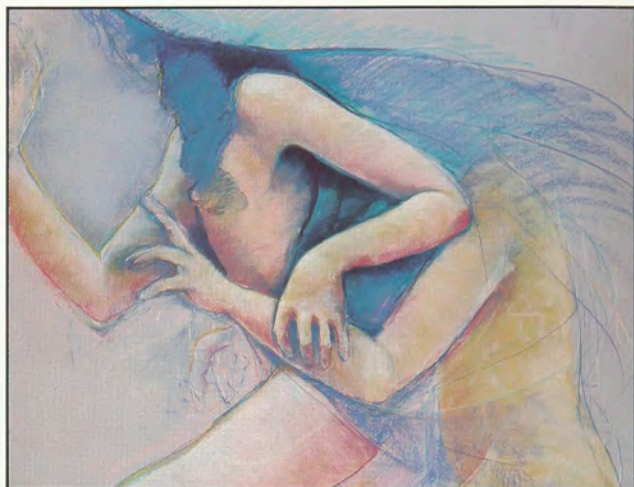
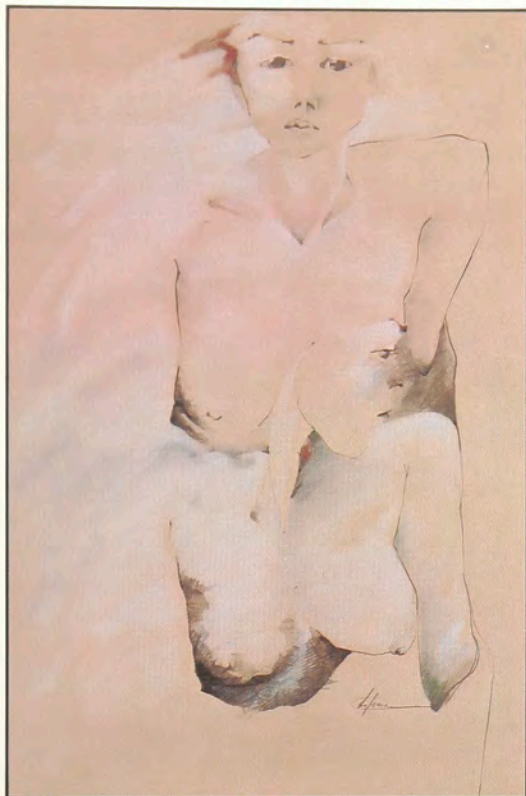
**on the inside**  
A Earnhart address 116, 117  
A LIT mirrors quality for nations, 8  
A Artists lose to Indiana, 10  
A Outlook, 11E  
Dale Earnhart



98. Rosemary Gonnella  
"36 Compositions"  
Lithograph

An exploration of values





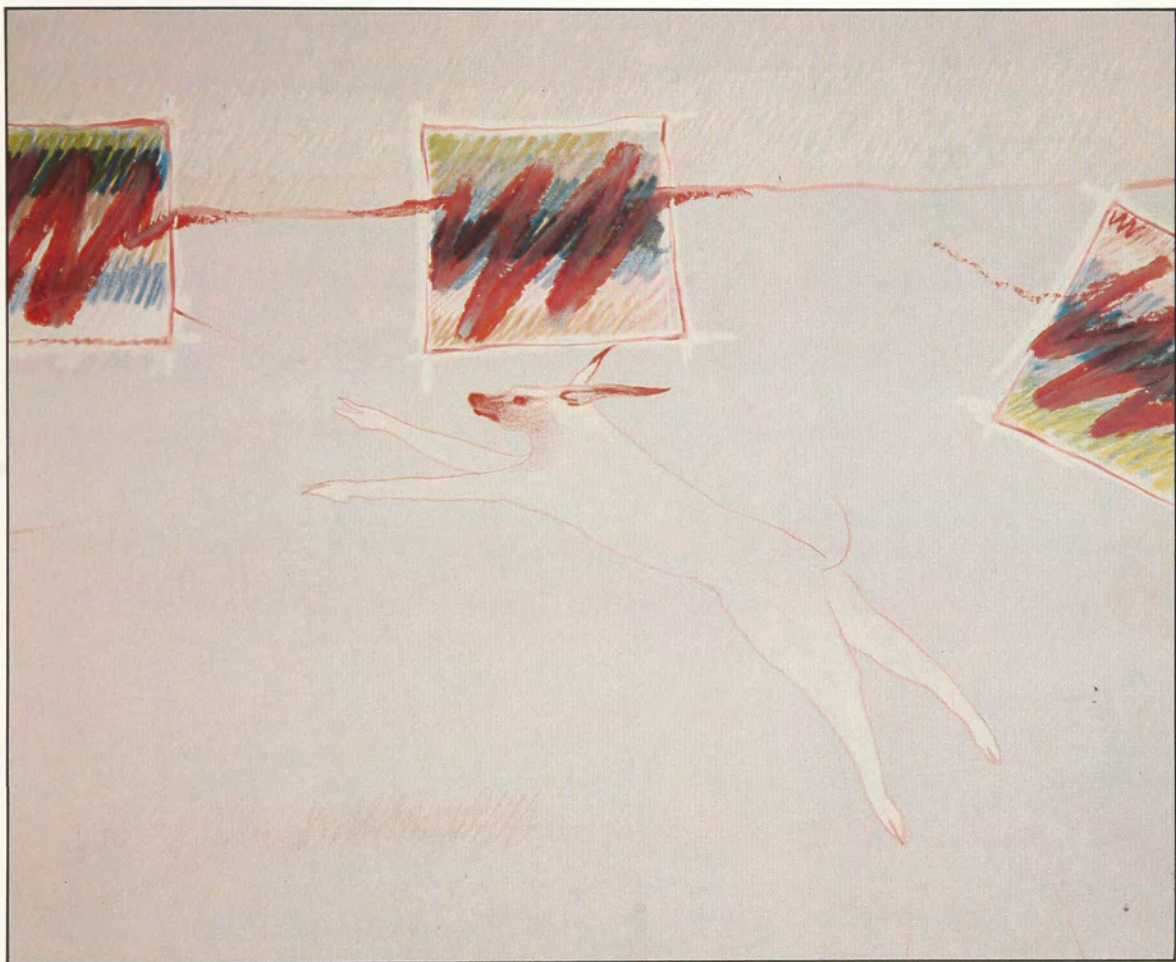
99 100  
101

99. Sylvana Scelsi

100. Patrice McPeak  
"Nina and Megan"  
Pastels

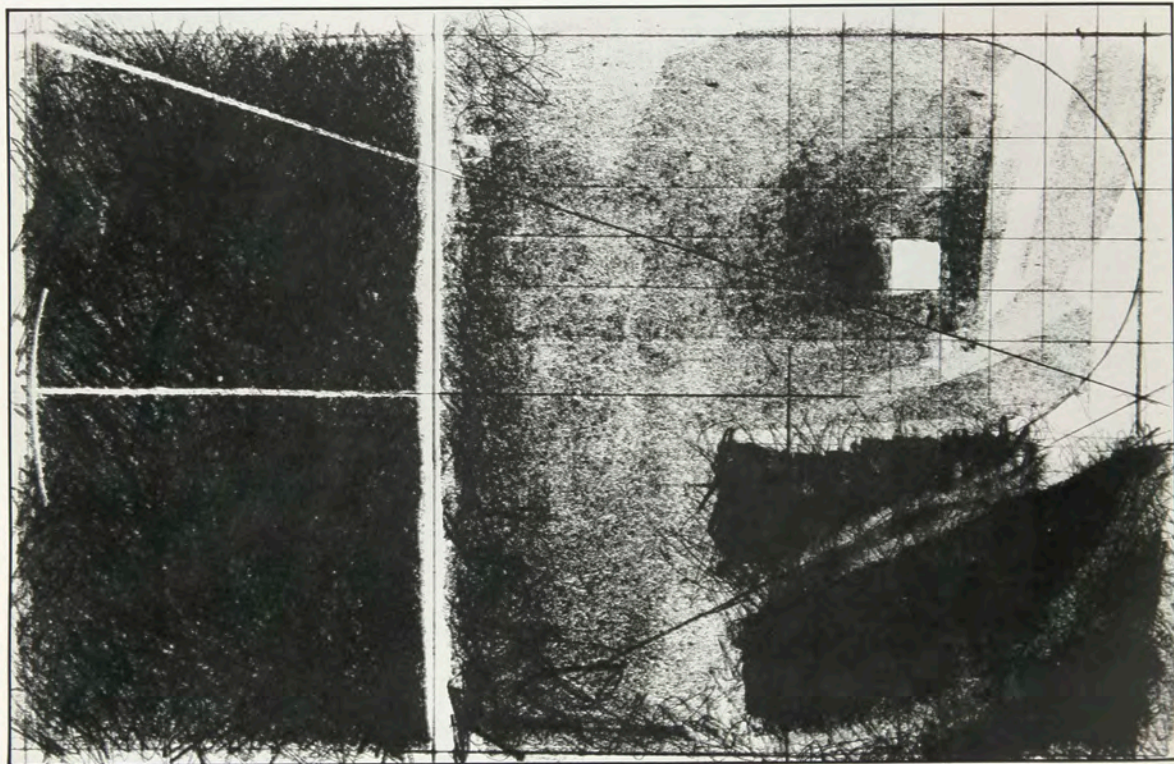
I take images from my sketches  
or my own photographs and  
create few ones in color that  
seem to come alive and move  
off the surface.

101. Phyllis Bryce  
"Until the Distance Be-  
comes Only Moisture"  
Pastels



102. Carol Luzon

The purpose of my imagery is to create a figure ground relationship through the use of gesture, lines and tonal space.



103. Neil Butler  
Lithograph

To explore light, color, and  
structure in the natural environ-  
ment.



104. Kathleen Steel  
 "Annabelle Lee"  
 Metal etching, Aqua  
 Tint, open biting, hard-  
 ball ground.



105  
106 107

105. Marge Boots

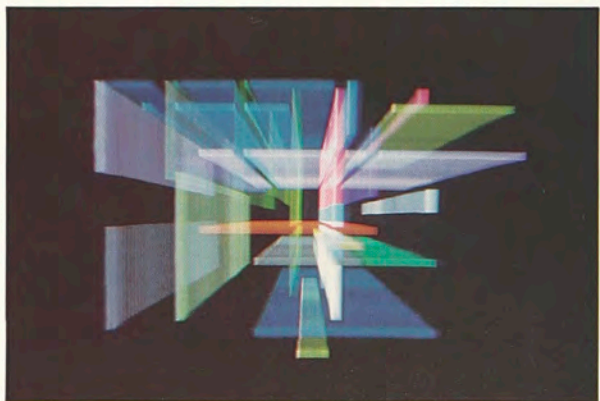
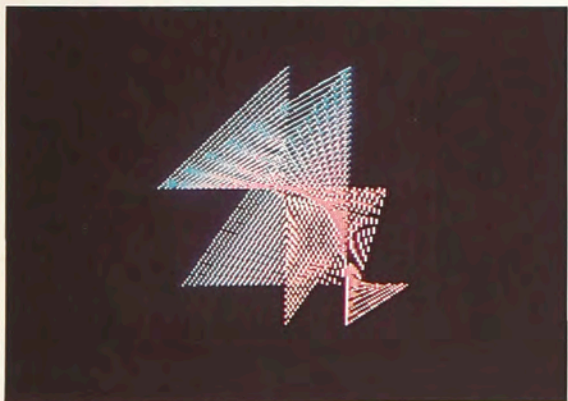
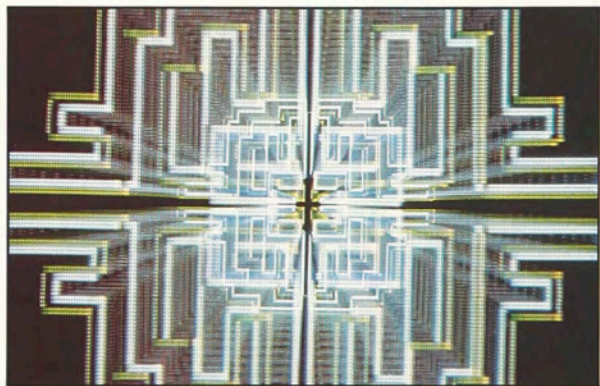
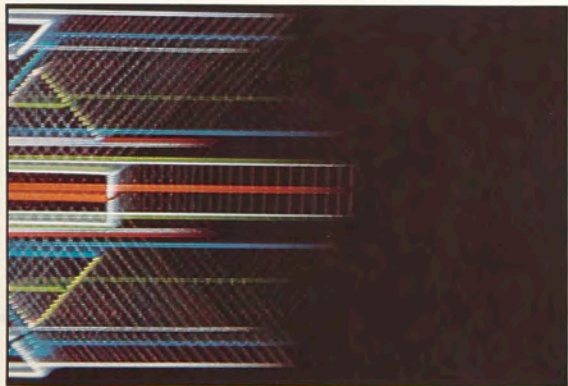


106. John Taft

107. Barbara Fox  
"Sitting Man"  
Oil on paper

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.





108 109  
110 111

108. Amy Zimmerman

109. Ron Jacobs

110. George Bing  
Apple 2 Home Computer

111. Lisa Hayward

After my discovery of computer graphics at MIT, 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.



[Faint, illegible text or markings, possibly bleed-through from the reverse side of the page]



