

**DOMINOMI**

**ROUNDOW**

**WINDWAVE**

MATRIX 7 - WOOD LETTERS IN THE 20th CENTURY

**STOMP**



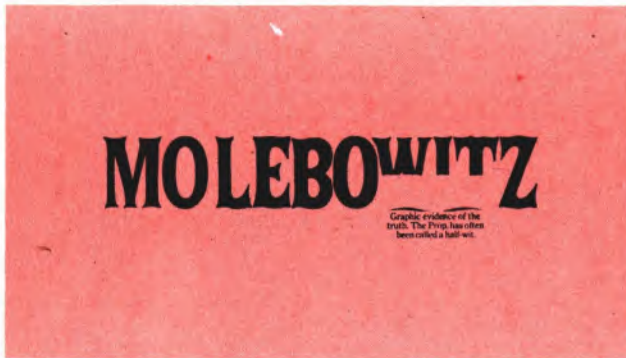
bined with other typographic innovations. This publication exerted considerable influence on other magazines and designers. It is also possible that the American phase of the current revival may have grown out of contact with such English examples.

Further interest in Victorian type faces in American design also coincides with a decline of their use in commercial plants. In many of these shops, the old wood and metal letters were taking up valuable space, and printers were agreeable to selling or giving away these materials. We were still close enough to the period of their greatest use, which made them available in quantity and accessible in almost every section of the country.

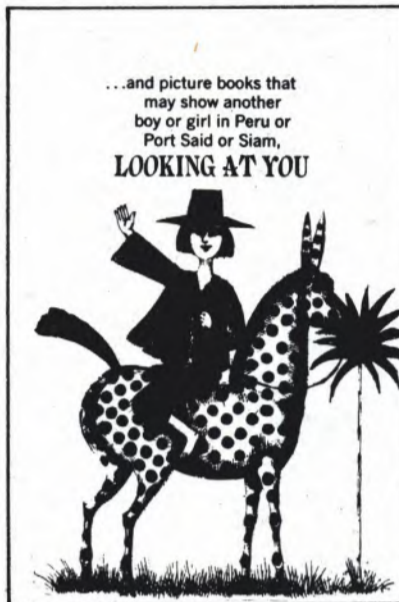
As it is associated with American designers, the early period of the revival was relatively inauspicious. For the most part, its start consisted of merely dredging out old designs and using a cleaned up version of Victorian styling. It was only a novelty then, which delighted a small group of private printers and designers, and the movement was largely confined to individual efforts in basements or backroom presses. There was approximately a ten-year lag between the use of old types by the avant garde and its full acceptance in advertising design. The first marked increase in popularity came during the late thirties.

Paul McPharlin designed a number of books at the beginning of the era, making selective use of older faces, particularly the open or shaded ones, and working within a traditional title page format, with all lines centered. Alvin Lustig's significant work appeared between 1950-53. His application of decorated types to title pages and paperback covers, just before his untimely death in 1955, is representative of some of the finest use of Victorian type in modern books. The tastefulness and charm of Lustig's typography may be attributed to his selectivity. Generally, he applies one carefully chosen display type, with careful consideration for its color and placement.

The Art Director's Annuals begin to show more frequent use around 1958, but not a significant increase until 1961-62. It will be impossible to identify all contemporary American artists and graphic designers who have been influenced by and have worked with Victorian types. However, a few more outstanding ones should be named. Bradbury Thompson, for making the most extensive use of engravings and old typefaces within the modern format, with *Westvaco Inspirations* being representative of this work. It should be noted that in choosing engravings, he has shown predilection for those dating from the eighteenth century. His work in this manner has set an example for later work by other designers using Victorian materials. Robert Jones, who, through Glad Hand Press issued some entertaining pieces built around nineteenth century ornaments and types. Willard Morgan, of the Morgan Press, Inc., was responsible for printing some novel wood type posters to advertise his collection. He also recreated, from his collection, a number of the stage coach advertisements and Civil War recruitment notices. His wood type catalogues, designed by John Alcorn have been handsome works. Alcorn, and Lionel Kalish, primarily illustrators, have created drawing styles ideally suited



Self promotion piece by Mo Lebowitz, Antique Press.



Page from *Books* by Murray McCain and John Alcorn, Simon & Schuster, 1962.

Package design using Antique letter, Push Pin Studios, Milton Glaser and Seymour Chwast.



Example of the wood type letter distortion by photo-flexing. Face is *Gothic-Tuscan*. From Headliners Inc. and Morgan Press Catalogue, 1964.

to the Victorian types and have produced quantities of fresh and imaginative printed materials. Milton Glaser and Seymour Chwast, both of Push Pin Studios, have applied Victorian letters and elements to a broad field of design problems ranging from paperback covers to packages. Mo Lebowitz, of the Antique Press, has produced many outstanding pieces, using wood and metal types. His approach combines a high degree of imagination with excellent technical abilities and a great sense of humor. Under the direction of Louis Dorfsman at CBS, the old faces found excellent use, both as TV titles and in promotion.

The major impact of the revival cannot be found in the works of specific people, but rather through their indirect influences on typography and illustration. Some of the finest examples did not use Victorian types or cuts but, by using modern types and current styles of illustration, after the manner of the Victorians, obtained fresh and interesting results.



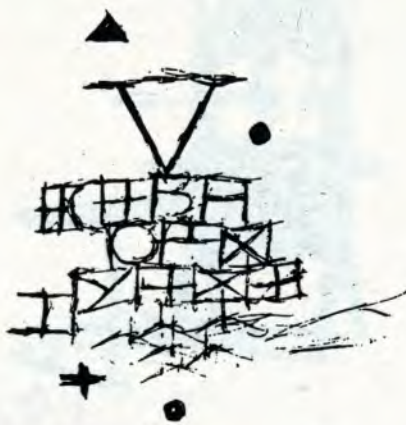
Letter collage by Norman Ives. Shown in *Dimensions*, circa 1958.



Hoot poster, Joe Lucca, 1956. One color, 24" X 36".



Untitled pen drawing. Paul Klee, 1918. Collection: Mr. and Mrs. Arthur A. Cohen, New York.



Cover Design of *L'Italiano*, edited by Leo Longanesi, for June 1931. 9 3/4" X 7 3/8".

Student design exercise with wood letter "H". 1965. Joan Levine, Freshman, School of Art & Design, Rochester Institute of Technology.



**COMMENT** by Roger Remington, Assistant Professor of Graphic Design, School of Art and Design, Rochester Institute of Technology. Graphic Designer, Printmaker and an Art Director for Matrix.

One aspect of the revival of wood letters, which is of particular significance in Graphic Design education at the Rochester Institute of Technology, is their usefulness as a teaching tool in basic design. For example, by hand stamping inked letters, without a press, directly on absorbent rice paper, the student is readily able to experience letterforms for their inherent fine design qualities, recognize the positive-negative relationships and explore organizational possibilities. Exercises of this sort afford the student opportunities for experimentation with the exciting visual possibilities of pattern and shape, built up from repetitive printing of the some letter or many in combination. The letters may be arranged in varying positions and overprinted, even in color. This use of the wood letters introduces our freshmen design students to an early graphic realization, through this direct transfer process in building up a total image. The larger field of Victorian borders and ornaments, as well as wood engravings, composes an immense amount of ready reference material for the student to apply in appropriate problem solving situations, at all levels. Some examples of student work have been included in this issue of Matrix.

A preoccupation which was shared by the majority of these groups was their emphasis on the abstract. This may be contrasted to the pictorial, or message oriented compositions of our time. An exception was Guillaume Apollinaire, a poet and spokesman for the Cubists, who referred to his "visual poetry" as Calligrammes. A classic example of his work, "IL PLuet" (The Rain, 1918), had letters of the poem tumble down the page, as falling rain. There were similarities in the work of several groups, undoubtedly because many overlapped one another in time and because of their geographical proximity. The letter compositions of Marinetti, a Futurist poet, are difficult, for example, to separate from similar compositions by some of the Dadaists. Characteristic of the typography of this thirty-year period is the choice of letterforms. The plain, solid faced letters such as Gothic, Antique (Egyptian), and some French Clarendon (Showbill) are representative. Wood types found a place in many of their posters and collages. Some artists, such as Klee, preferred to draw the letter, but, even in these instances, their letter forms were kept simple and direct. This may be contrasted with the mid-twentieth century fascination for ornamented and semi-ornamented type faces. For Futurists and Dadaists, collage was the most popular method for constructing typographical compositions. Color was subservient to organization. Kurt Schwitters and Raoul Hausmann are the best known and perhaps most representative of the Dada movement. Their work has had great impact on modern graphic design. Bauhaus and DeStijl were much alike and both are reflected in the symmetry of Mondrian. Their typography was based on using all lower case letters, sans serif types and running the type vertically as well as horizontally. This was extremely formal, when compared to the "artistic expression" of Dadaist-Futurist work.

Printers and typographers, who were printing with older Victorian types during the same thirty years, while these art groups were active, were only of minor significance. One such group were the provincial printers. They continued to use old type for the simple, mundane reason that they were too frugal to throw it out. It is conceivable that some early sparks of the revival were ignited by contact with examples of provincial printing. One known instance of capitalizing on this source would be the work of the Italian, Maccari in his publication *Il Selvaggio*. Maccari espoused the cause of "strapaese," a "literary, artistic, anti-internationalist, anti-cosmopolitan back to the cultural farm movement." He strove for the provincial image by mixing nineteenth century type faces, after the manner of the country printer, as a means of visually underscoring his cause. *Il Selvaggio* was published between 1926 and 1942. Another political-literary magazine, founded in 1926, which used the old types, was *L'ItaLiano* published by Longanesi. Typographically a classicist, Longanesi saw the Victorian types as the "irrecoverable Paradise Garden of Italy's Golden Age." While both Maccari and Longanesi relied on Victorian types for personal reasons, nevertheless, they initiated a tradition for small publications of political-literary content. It was in the nineteen forties that Domus Publishing first brought out *L'Europea*, a weekly newspaper styled after *L'ItaLiano*, and at a later date *Il Mondo*. Currently, an American publication, *Monocle*, follows in the same typographical tradition. Wood letters did not represent a major part of the typography in any of these publications, usually being restricted to a cover, heading or banner. However, use of wood type and hands by Longanesi, as illustrated in this article, did foreshadow their use by designers at a later date.



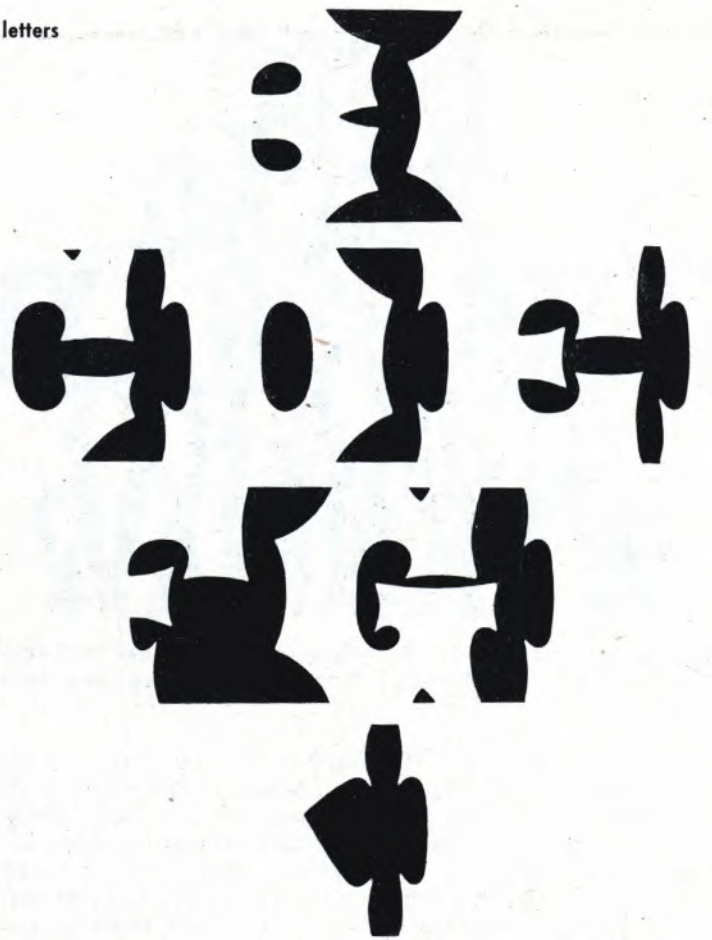
Three story heads from *Monocle*, Vol. 6, No. 1, Summer 1964 (5 1/2" X 11").

Modified metal types from both American and European foundries began reaching the market in the nineteen twenties. In some instances, such as with Stephenson-Blake & Company, the firm went back into its archives for original Victorian matrices and cast types from them. The first decorated types were designed to enliven title pages. In this and other applications, Victorian letters found only a limited use throughout the first half of the twentieth century and could not, as yet, be identified as a definite movement. Frequently, they were used only to establish a period, as in America, for a book on the Civil War.

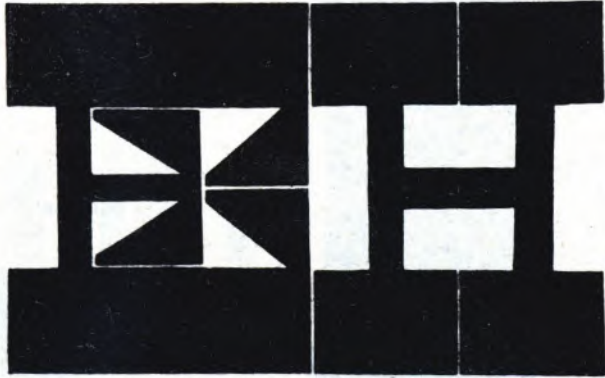
England experienced a gradually rising interest in Victorian faces, beginning in the thirties and culminating in 1950, when English designers revived the older types to identify exhibits and buildings during the Festival of Britain. Through the nineteen forties, English typographers not only made frequent use of the Victorian types, formats and cuts but also wrote scholarly articles about them. Beginning in the forties, the English publication, *Architectural Review*, made use of the old fonts, notably-Clarendons, fat faces and a small size Antique Open Shade. Their direction was expanded in the early fifties through an increase in variety of styles and sizes. Victorian faces were used with discretion and com-



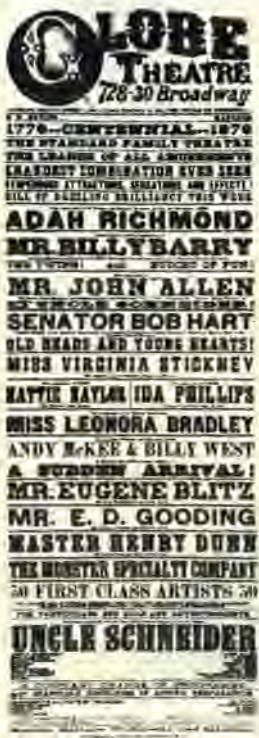
Negative spaces of the *Antique Tuscan*; Top line letters B and C; Second line C, D, E, F; Third F, G, H; Fourth K, L.



E, H, *Italian*, shown in wood by George Nesbitt in 1838.



Theatrical poster, 1876.



**REWARD!**

**WELLS, FARGO & CO'S**  
Express was Robbed  
this Morning, between  
Ione Valley and Galt,  
by two men, described  
as follows:

One elderly, heavy set, and sandy complexion. The other tall, slim, and dark complexion.

**\$200 Each** and one-fourth of the Treasure recovered, will be paid for the *arrest and conviction* of the robbers.

JNO. J. VALENTINE, Gen. Supt.  
San Francisco, May 22, 1875.

The workhorse faces of the Victorian period—fat face Romans, Antiques and Gothics, have carried through to our time. They are possibly in greater use now than they were at the time immediately following their introduction. Ultra Bodoni, Memphis, Onyx, Franklin Gothic, Karnak, Venus and other current faces are simply recuttings or "new" designs based on their nineteenth century prototypes. The newer versions, for the most part, lack the sensitivity for proportion and color found in the originals. It may not be generally acknowledged, but many of the plain wood letters were superior in refinement to their metal counterparts. The scale of wood type and the ease of shaping wood being contributing factors. It should also be noted that nothing significant has yet been added to display typography, as it was defined by the Victorians. We are still dependent on their designs and probably will be for some time to come.

It was also in the nineteenth century that the number of job printers began to surpass book publishers. A publishing house required great investments in space, equipment and materials, while the job printer, with only a small investment, could set up his press in a limited space and solicit card, handbill or other commercial printing. This group of small printing firms, processing a multitude of individual jobs, were the best customers for Victorian display types. So much so, that what we now call "display type" was called "job type" until after the turn of the century.

In addition to job printers, the poster and theatrical printers were an important complement to the printing community of every major city. These companies had huge inventories of wood and metal types, and specialized in the printing of bills and broadsides. Printing was done on steam powered flat-bed presses for sheets up to 52 inches wide, using equipment ranging from a Washington Hand Press to the Gordon Jobber, used for the smaller bills. Poster houses retained a number of artist-engineers to do custom alphabets, logotypes or illustrations. Letters over 12 inches high were seldom purchased, but were carved in the shop by their own workmen. Pennsylvania basswood was used for large blocks, illustrations or letters, and end grain boxwood or hard maple for smaller, more detailed pieces.

Ephemera, which was the most common outlet for wood letters, fell into the category of printing which may be described as cheap or reasonable. There was no deluxe printing on fine papers with wood type then, except for a few specimen catalogues. Lottery, theatre and news bills in the east; railroad, auction and wanted posters in the west. After 1830, whenever a public notice requiring large display type was needed, it was almost certain that wood types would constitute some part of the typography.

THE  
**MARTHA WASHINGTON**  
TEMPERANCE  
**FAIR,**

AT UNION HALL:

Will be continued THIS afternoon and evening, and to-morrow, and will be terminated to-morrow evening.

This Evening the  
**GLEE CLUB,**  
Will sing several *Glees, Songs,*  
*&c.* Admittance 12½ cents.

October 6th, 1848.

Poster from the 19th Century.

**SONGS**

OF THE

**"WOOD-BIRDS"**

BY

**D. B. WORLEY.**



The handbill compositor of the day was an eminently practical man and the characteristics of his craft reflected his workman's approach to a job. For an abundance of copy and short measure he required a proportionately condensed face. Wide measure and limited copy called for an expanded letter style. Each of the major type families was cut in a wide range of weights and widths and the compositor might choose from as many as ten variations of a single design. Emphasis was given to key words by either weight, size or ornamentation. Separation of thought was achieved by change of design. Wood and metal type faces were mixed freely. Often the block was topped with an engraved wood pictorial, or an ornate logotype. Color was used sparsely. The result was usually a coarse, textural block containing a great variety of type faces, generously embellished by rules and fancy borders. Impact came from boldness and simplicity of design, when compared with lithographed posters of the same period. Letterpress imposed an essentially vertical and horizontal stress, whereas the lithographed posters, for example, were drawn with elements of type and illustration intertwined into amorphous combinations.

In the instance of handbills, there were no designers as we know them today. The printer, in consultation with the client, was responsible for the appearance of the bill. He had at his disposal not only an amazing variety of type, designs and sizes, but also a great variety of ornaments, borders, stars, hands and trade cuts. The bulk of handbill design in the nineteenth century was created by selecting and organizing stock, ready-made elements. In spite of the fact that practicality overruled aesthetics in composition, there were many handsome bills. Theodore De Vinne could say in 1883 that a "greater improvement has taken place in the printing of handbills than of books."

Directness of poster designs during the first half of the 19th century began to wane after 1872; and by 1880, the first symptoms of degeneration in both letter design and poster format can be detected. The decline became complete during the nineties. In this twenty-year period, novelty replaced sensitivity in letter design, quantity was substituted for quality in borders and ornaments, and letters were designed to print in two or more colors, assigning to them decorative rather than typographical function. There was an aura of frenzy connected with typographical output during the whole of the Victorian era. Perhaps it is only natural that the era should have run the gauntlet from a simple but virile typography in the beginning, through innovation and refinement, and finally reach its period of deterioration.



Quarter piece decorative wood ornaments, marketed in the last twenty years of the 19th Century.



Filippo Tommaso Marinetti (Futurist Movement). Milano, 1915.

When speaking of the current revival, a great deal more than wood type must be included. The movement resurrected not only the wood and metal types of the Victorian era, but also ornaments, borders and engravings. In a review of the design work of the past ten years, which utilized Victoriana, it is not always possible to determine whether the letterforms were printed from wood or metal, reproduced photographically, or even hand lettered. Consequently, any discussion of this revival here necessitates a consideration of specific available examples; not only because the original sources cannot always be identified, but because there is seldom an isolated use of either the types, ornaments or engravings. It has now become customary to combine Victorian materials with the contemporary visual idiom, such as photographs, drawings and collages. So much of the vitality in the recent use of Victorian materials has been a result of taking them out of their historical context and giving them this new color, scale or organizational emphasis.

Some of the most influential forces ever to be exerted on typographical styling and probably the first truly significant break with printer's and typographer's formal traditions of margins and letters in line, sprang from experimental typography by a group of artists affiliated with several art movements, such as the Futurist in 1909, the Dadaist in 1916, and the Bauhaus in 1918. Cubists, Supremists, Constructivists and DeStijl were also active in these same years, and up to 1930. All these movements, collectively, laid the foundation for modern precepts governing display or advertising typography. While the book typographer has returned to historical examples of Jensen, Bodoni, Baskerville, Caslon and others for his inspiration, the contemporary designer will find that his antecedents are among the spirited, though relatively short-lived, art movements, active during the first thirty years of the present century.



"Visual poetry" by Joshua Reichert, 1962. From *Typographia* No. 8, 1963 (First part of a four-part poem by Ludwig Greve).



Francis Picabia (Dadaist Movement), 1922.





A configuration put together by Rob Roy Kelly using *Gothic Tuscan Condensed*, which illustrates difference of character between the curvilinear and linear letters within a single design.

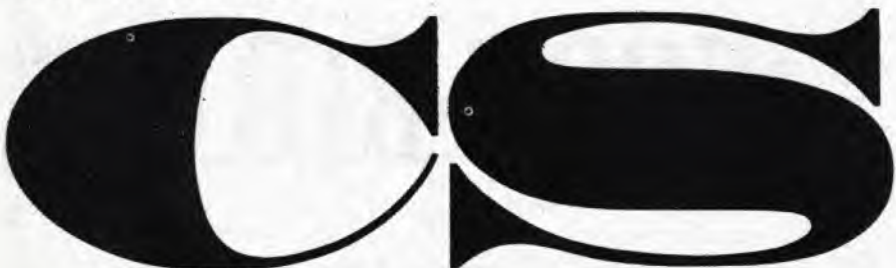
While the total impact of the event of mass produced wood type on the expansion of job printing in the nineteenth century is not known, it is certain that the low cost of wood type put it into the financial reach of even the smallest printshops. It was comparatively light weight, much more durable and more easily stored than the preceding metal fonts. Also, it could be manufactured in a range of styles and sizes heretofore impossible for the metal typefounder. After 1840, most typefounders had purchasing arrangements with wood type manufacturers and sold wood type as a convenience to their customers. In 1871, it was estimated there were 20,000 sizes and styles of wood type on the market. Wood type was designed, manufactured and marketed as a large display type and at no time were wood type manufacturers in actual, direct competition with metal foundries.



*Tuscan Expanded*

Between 1850 and 1860, a number of styles were designed, which demonstrated an exceedingly high degree of visual consideration. They incorporated active contours, close relationship of counters to letterforms, an illusion of additional elements superimposed over the median of the letter, a treatment of terminals to create an effect of shading, etc. Many of these designs could surpass current "Op" art as visual phenomena. The efforts of the Victorians to this end is even more remarkable, when one considers the combinations of twenty-six letters and the ten numerals which they had to take into account. Plain letters such as Roman, Gothic and Egyptian found an impact through the expanded scale of wood type, which was never possible to them in metal. Another category of wood type letters was the ornamental face, easily identified by shading and elaborate detailing. They were usually so delicate that they have not survived in quantities. These designs were copies of faces cast by typefounders, issued before 1850. Ornamental types, which have come into the revival period via metal type and photographic reproduction, have found their greatest application as decorative rather than configurational units. What these ornamental letterforms lacked in legibility they compensated for with extremely high attention value.

In the solid type faces from the last century, popular designs for both wood and metal were duplicated in nearly every instance. This was especially true in the beginning, when wood types were competing with metal and the wood type manufacturers were anxious to provide their customers with designs to which they were accustomed. Wood type catalogues then advertised their ability to keep abreast of the latest fashions produced by the metal typefounder. At this point, however, it becomes difficult to tell who was doing the copying. Around 1865, American typefounders began to design elaborate and filigreed faces, which were impractical for wood type manufacturers to copy. But by this time wood type had firmly established its own market and was able to start with its own designs.



Roman letters, from about 1890, showing careful consideration for negative shapes in a plain face. Scale enhances this relationship.



Capital letters, *Artistic*, shown by Hamilton Mfg. Co. in 1892.

*Antique No. 3.* Consideration of positive-negative relationships, defined by the contour of the positive drawing, demonstrates many of the same qualities found in the shape experiments of Arp and the collages of Matisse. This is an excellent example of the letterform becoming more artistic than typographical.





The review, in this issue of *Matrix*, of the revival of wood type and Victoriana, probably one of the most comprehensive to date, with its consideration of antecedents in the history of advertising, printing, art and design, is an original contribution to an understanding of and appreciation for the strong influences of the past on the contemporary scene. As for technological influences, production of this issue itself becomes an illustrative case in point, when we realize that the old wood letters and Victoriana of the last century have here been printed by web offset lithography and the type set by photocomposition!

This issue, again, serves to bring together ideas, talents and interests of Rochester Institute of Technology faculty, staff and students, offering them and others one of the few independent opportunities around for stimulating cooperation and coordination of creative efforts.

We reaffirm that "... A reason for *Matrix* is our belief that the Rochester Institute of Technology exists as a unique potential for making significant contributions to experimentation in education and expression now in progress throughout the world. The Institute's College of Fine and Applied Arts, College of Graphic Arts and Photography and the Graphic Arts Research Department, with outstanding resources in the important media, offer their faculties and students unique and challenging opportunities for interdisciplinary cooperation toward the realization of this great promise.... It is out of the relationships we establish among ourselves, while participating in this enterprise; and it is with the fruits of our cumulative efforts, born as we proceed toward clearer expressions of an understanding of our times, that we can expect a prophetic style and image to emerge." (From the statement of purpose, which appeared in the first issue of \_\_\_\_\_)

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## WOOD LETTERS in the 20th century by Rob Roy Kelly

Renewed interest in Victorian typography has had some surprising results among designers, amateur printers, historians, antique collectors and many others. On the current typography scene, it becomes obvious that a number of designs and formats have been literally taken from the Victorian past. Many of these older patterns, type, ornaments and engravings have found an entirely new meaning through their contemporary usage. In this respect, their new use may be considered as being more than just another revival movement and much of the influence of their use, if not their images, will continue for years to come.

An obvious side of the "revival" may be seen in the recent use of ornate typefaces, borders, ornaments and engravings from the era to create an historical context. They have also been applied on their own merit, as being colorful and complementary to contemporary design elements. In addition to their conventional uses to form words, ornate letters have been enlarged in scale and put into new organizational patterns to serve an illustrative or decorative function. Semi-ornamented faces have found favor with designers for many of the same reasons. These two aspects of the revival can be most closely associated with the advertising or promotional design which reached its apex about 1961-62. A third aspect, limited to wood type, found its greatest exploitation through using the type itself to create an abstract imagery, based on visual explorations or a personal, interpretive statement. This work was usually done by handstamping the type. Letters could also be formed into a collage.

Mass production of wood type was first made possible in America through the invention of the lateral router by Darius Wells in 1827. Machinery for wood manufacture was perfected in Allentown, New Jersey by William Leavenworth in 1834, by combining the pantographic principle with the router. Before the invention of wood type, the larger sizes of metal types were so expensive that many printers could not afford them, and commonly rented them from foundries. Large metal faces were also exceedingly fragile, and were prone to crack under pressure. Even with patented arch bodies they were tremendously heavy.

Mr. Kelly is currently chairman of Graphic Design at the Kansas City Art Institute in Missouri and has been active in design education for many years. His authoritative work on wood type has appeared in *Design Quarterly*, *Gebrauchsgraphic*, *Type Talks*, *Boletín*, and now in *Matrix*. In 1964 he published a portfolio, in limited edition, of indexed prints from his extensive American wood type collection. This folio is now on exhibit in Holland and Germany. A copy is also in the rare book collection of the Rochester Institute of Technology's Library. Mr. Kelly is completing a new book, on his research on American wood types, for the Reinhold Publishing Corporation, which will be released in the fall of 1966. For a number of years, he was a teacher and free-lance designer in Minneapolis, working as staff designer with the University of Minnesota Gallery and Walker Art Center. He was also art director for the Tyrone Guthrie Foundation and the Minnesota Theatre Company.







COMMENT by Alexander S. Lawson, Professor, School of Printing, Rochester Institute of Technology. Composing Room Editor of *Inland Printer* and *American Lithographer*; Editor, *Typographer's Digest*. United States Delegate, Association Typographique Internationale.

We have here a most sympathetic account of the origins and early uses of wood type, its decline, and revival during the past few years. Mr. Kelly's own interest in these letters has resulted in the publication of serious historical monographs, which have served the purpose of bringing to the attention of a large new audience types which had largely been forgotten by contemporary typographic designers.

Springing from the decorative metal types introduced by the English typefounders in the early years of the last century, wood types played an important role in the subsequent development of the small job printer, where they were used in a natural and functional manner by compositors, who had received no training as designers. The types were, therefore, used with intuitive skills for the purpose in which they were intended, to communicate in a straightforward way. It is to be feared that in the present revival they have lost their naturalness, and have become instead a part of the "Look, Ma, I'm Designing" school, which is ever on the lookout for something new, but rarely takes the time to investigate the tools of expression thoroughly.

It will be interesting to see whether the fine old wood types will again be used for themselves or simply as a capricious innovation destined to be as short-lived as so many of the post-war typographic styles.

And, again, some of the better examples have been produced by individual designers, who used the large faces and old cuts for only one, or a few design jobs, and not by persons who specialized in Victoriana.

An innovation with wood letter imprinting may be found in the contemporary collages of Norman Ives. While suggestive of letters, their lack of definition presents the viewer with a textural imagery and a sense of visual intrigue. His work, as in his design for the new Arts Building at Yale University, has been enlarged to mural size. It still carries well even in these dimensions.

A modest application of wood type design has been in conjunction with architecture. The Museum of Modern Art in New York uses an Extended Clarendon, taken from a wood face, for its interior signs. This same design, which was obtained from Sandberg in Amsterdam, was manufactured in Chicago, circa 1889.

Sign painters in the nineteenth century imitated the metal types. In the case of the Antique (Egyptian) letterform, there is reason to believe that this design may have originated either with a signpainter or as a form of architectural lettering. Many of the old wood type designs are perhaps better suited to sign and architectural use than are the photographic enlargements of current metal types. This points up the fact that much of the interest in wood types has been confined to the ornamental and semi-ornamental designs and that many Romans, Clarendons, Ionics, Gothics, and Antiques of the period have offered excellent resources for this purpose. In all periods, these designs have found continuous and extensive use by sign-painters and manufacturers of three dimensional letters for building identification. One firm, selling three dimensional letters, is still using patterns from the last century; and you can still purchase a bifurcated Tuscan letter for your storefront. A walk through most any commercial district in this country will reveal a substantial number of the old letterforms on awnings, store fronts, the sides of buildings, etc.

Today, the possible combinations of Victorian types, the flush left and sans serif styling of the Swiss, and indigenous efforts by our own designers and lettering artists, provide as diverse a mixture of typographical montage as could be imagined. We have much in common with the Victorians; and in no other respect do we demonstrate it better than in our typographical image, profusion of types, imagination, and inclination to draw without restraint from any and every source.

As demands of the last few years have outstripped the supply, photographic reproduction has played an increasing role as a source for designs. Dover Publishing Company has been responsible for several clip books showing letters, ornaments and trade cuts from the past. These books provide modern designers with many of the same resources available to Victorian printers. Now one orders stats rather than electros! The fact that between 1947 and 1956 Dover published three editions of its *EarLy American Advertising Art*, would seem to indicate the fervor with which these books were received by designers, artists and printers. Arrangements have recently been made by the Morgan Press with Headliners, Inc., to carry an assortment of wood letter faces as part of their photo-type repertory. Photo-type allows for wood type designs to be reproduced photographically in any size, offering additional options for italics and for using them in condensed, expanded or curvilinear composition through photo-flexing. As the use of this photographic process continues, and it appears it will, much of the vitality of wood type, coming from direct stamping may disappear. Also, the imagery will change, because film lends itself more to word composition, undoubtedly limiting freer constructions with type.

It would be presumptuous to assume that the revival of Victoriana, including the wood letter, produced profound revolutionary changes in advertising or design but it has had its obvious influences. It may be said that the revival helped to bring about a stronger emphasis on type, particularly type as a pictorial element, and in this way helped to counteract the dominance of illustration in this country during the forties and first half of the fifties. Also, except for those applications in which the wood letter was handstamped or printed directly from the wood types, little separation can be made between the influences of metal and wood letters. This makes it extremely difficult to assign specific effects on contemporary design, only to wood type. There can be no question, though, that the ornate faces of the last century have been a humanizing influence on typography, moving us away from the formal and stilted direction of the Bauhaus and the too often traveled road of classicism.

The heyday of Victorian sources and the wood letter now seem almost to be in the past again. However, the interlude represented by the revival has been both entertaining and interesting, when compared to a conjectural extension of the incredibly dull trade typography predominant during the period between 1920 and 1950. Likewise, the inventiveness in use of the old engravings and ornaments probably supercedes what would have evolved from the poor taste in commercial illustration in those same years. Recent attempts to advance the revival, by moving to Art Nouveau influences, have met with only a limited success; and rightly so, in the face of the magnificent Victorians. It is time now to move out of this past and to build on our own, beyond these traditions.

Mitten "isometric, deep-dimensional letters": Montclair, a design derived from 19th century Clarendon. Mitten Display Letters, New York, New York and Redlands, California.



Visual exercise with letterform by Carl Miller, Yale University, 1962.



Movie poster by John Vandover, Kansas City Art Institute, 1964. Two colors, 24" X 36".



Student design exercise using several letters. Diane Kay, Freshman, School of Art & Design, Rochester Institute of Technology, 1965.



*Matrix #7* was designed by Roger Remington. Photocomposition was by Mrs. Barbara M. Tompkins and Mr. Robert S. Tompkins of the School of Printing in *Linofilm* and printed in the Web Offset Laboratory of the Graphic Arts Research Department. We are also grateful to the many friends of *Matrix*, who are giving us their encouragement and support.

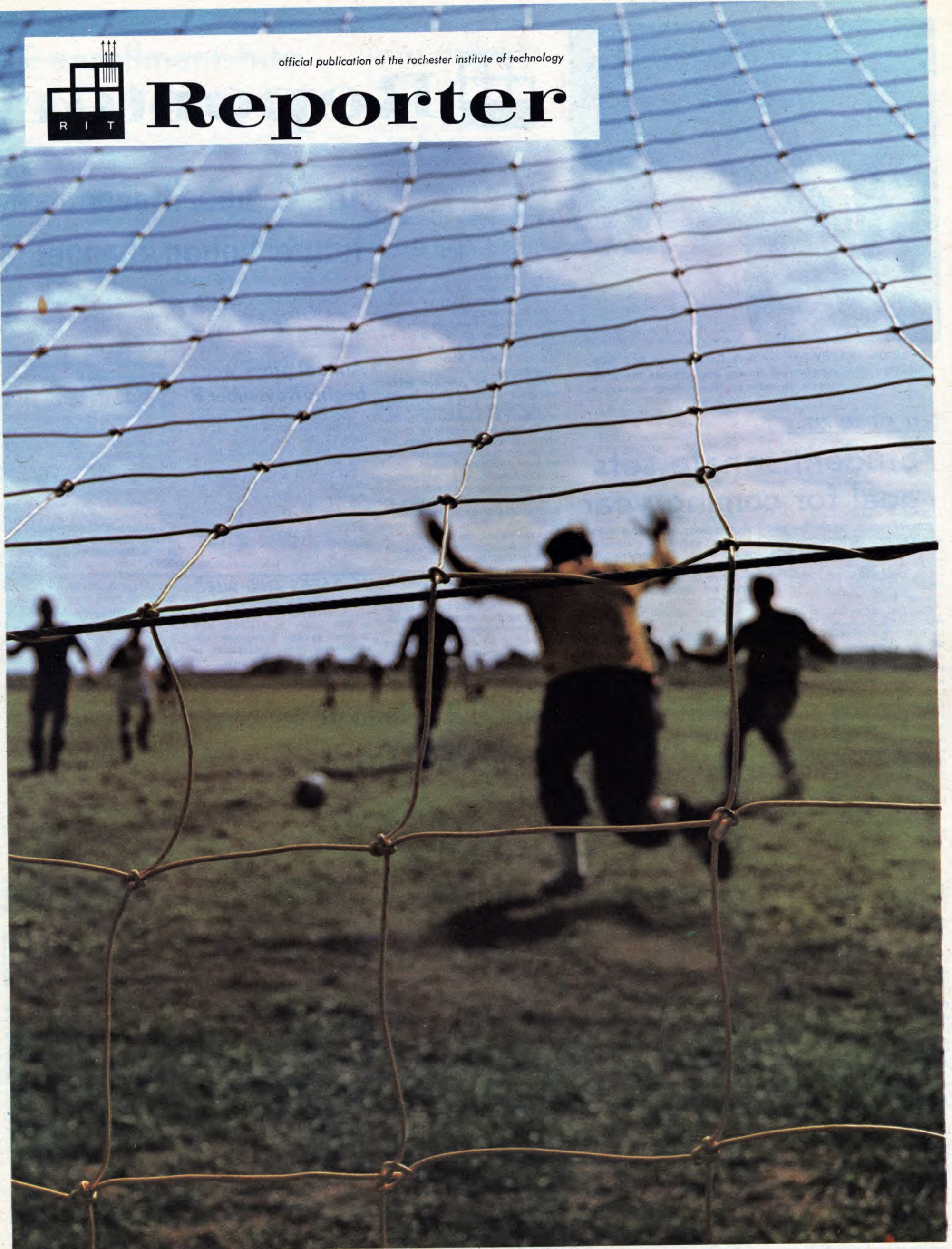
Copies of this issue may be obtained, upon request, from the Office of Educational Research, Rochester Institute of Technology, Rochester, New York 14608.





official publication of the rochester institute of technology

# Reporter



PHOTOGRAPH BY BROCK PALMER





**SKELETON FRAMEWORK** — Jack Casseta and Kittie Corti, chairman and secretary of Decem Jani discuss the problems on campus. (Freer) (Story on page 6)

### 'SELL RIT TO RIT' . . .

## Student senate sets goal for coming year

Student Senate, under the new administration of David Rylance and Ray Baker, convened Sept. 27 in a "kick-off" meeting at which time plans were unveiled which established a goal for the coming year.

The goal, according to Baker, vice president, is to "Sell RIT to RIT." Baker took the helm for the first time as chairman of the Senate and emphasized building of school spirit as a necessary prerequisite to the designated goal. "Our ultimate goal," stated Baker, "is to unite the student body toward the formulation and expression of student opinion. Therefore, our immediate concern is to sell RIT to RIT." Baker unveiled a diagram plan, concise in its illustration of the methods of attaining the goal.

The presiding officer explained, "If we are going to build school spirit, we've got to show the

student body that we're working for them and that we are getting things done." He constructed an analogy when he said, "It can compare to building a fire. You must get the small twigs burning first because without them, the larger log will never be ignited."

Baker pointed out some of the "twigs" of which he was speaking. He elaborated on some of the problems which are of day to day significance to students, i.e., the cigaret machine issue, parking problems, book exchange, the removal of certain restrictions which resulted from last year's "moral crisis," the promotion of better quality entertainment, both from organizations and from the Senate itself.

Baker indicated these "twigs" saying, "these are the smaller twigs of the fire. They burn the brightest and can be seen by all, and they in turn ignite the larger logs which will keep the fires burning once we reach the new campus."

He suggested a new awareness on the part of the Senate concerning the function of the government. He emphasized the need for the newly established Student Court, offering a strong voice for the student body. In general the machinery of student council should operate smoothly in order that the transition to the new campus will be easily achieved.

The plan was then presented to the Assembly and to the Student Activities Board members for open debate, and the proposal was met with acceptance.

## RIT glee club seeks singers

The RIT Glee Club still has openings for students who want to sing, according to club president, Jeffrey Rosenberg (Pr 3).

Rehearsals are scheduled for 6 p.m. on Tuesdays in the Student Activities Center. All interested students are asked to contact either Rosenberg or Dr. J. A. White, Chemistry Dept., who is director of the club.

## FROSH CLASS NAMES 'TIGER' AND 'TIGRESS'

Five men and five women were chosen as candidates for the title of Mr. Tiger and Miss Tigress during this year's Frosh Daze. Of these, two were elected by the freshman class.

Miss Sara Richardson of Pittsford, a retailing student, and David Moynihan of Glens Falls, N. Y., a business administration

student will represent the class for the coming year a Mr. Tiger and Miss Tigress. Both are active in and out of school and they promise to become prominent members of the class.

The idea behind the competition was to foster a greater class spirit, and a pride in the Class of '69 and their classmates.

## Graduate program in photographic science offered for first time

RIT became the first school in the country to have an approved graduate program in the field of photographic science with the initiation of courses this fall. The program is not only the first of its kind in the country but the newest Master Degree program at the Institute.

The program provides recognition for advanced study by students holding bachelors degrees in science or engineering, in the application of photography to careers in science or industry. It is designed for engineering and science graduates from other schools who need a background in photography.

It will be administered by C. B. Neblette, Dean of the College of Graphic Arts and Photography, who said about the program, "It is not for our own graduates since it will be along the lines of our undergraduate program in photographic science. We do not graduate enough on the baccalaureate level to fill the demands in this field of photographic science from Industry. We graduate about 25 students a year and could place 100."

(Continued on page 6)

## Dr. Campbell announces future tuition changes

by Dave Gregory, Associate Editor

Dr. James B. Campbell, Vice President of Student Personnel Services, appeared before the Student Senate Monday, Oct. 4 to announce tuition changes which will go into effect next fall.

## Annual greek week begins November 8

Interfraternity Council, headed by Clint Cook, president, has announced that the second annual Greek Week will begin on Nov. 8 and run until Nov. 14.

The week is designed to enable interested men to discover the meaning of fraternity life. Various aspects of the fraternity system at RIT will be discussed at smokers and at open house meetings at the several fraternities on campus.

## 16 PAGES THIS WEEK

The Reporter introduces Matrix Number Seven as an insert to this issue. It provides RIT its first 16-page newspaper, one of several such publications to appear throughout the year.

Beginning in September '66 tuition costs will increase approximately \$50 per quarter. According to Campbell, the decision was made because of the accompanying costs of a rising enrollment.

student, pointed out Campbell, contributes only one half of the actual tuition cost; the Institute accounts for the other half of the expense.

A better faculty was another reason for the increase. With the establishment of new degree programs, there is a need for improved instruction. Campbell indicated that there is increased expense in attracting more qualified instructors to fulfill the requirements of these new degrees.

In describing the increase, he was very serious in stating that it was "as inevitable as dying and paying taxes." Campbell cited the higher cost of living and the rising expense of advancement in the field of education.

In other Senate business, Gary Proud (Bus Adm 4), was elected president pro tern of the Senate. In a motion proposed by Don Hanson (Elec 3), the Student Court constitution was submitted to the constitution committee. The recommended changes will be voted on in two weeks in an effort to activate the Court as soon as possible. The Election Board of Control was established in order that vacancies which now exist in several departments may be filled within a few weeks.

## Sixth TEP 'debutante weekend' scheduled for October 8, 9, 10

The crowning of a freshman debutante, a baby carriage race, and a barber shop concert will highlight the sixth annual Tau Epsilon Phi "Debutante Weekend" from Oct. 8 - 10.

RIT's first big social weekend of the 1965-66 academic year will also include an open house at the TEP fraternity house to celebrate the 55th birthday of the national fraternity.

The program will begin at 8 p.m. Friday, Oct. 8, with a "Deb Debut" when the five loveliest freshmen at RIT will be introduced by the fraternity selection committee.

Miss Debutante 1965-6 will be crowned at the annual Debutante Ball at 9 p.m. on Saturday in the Powers Hotel. Persons attending the ball will choose Miss Debutante by ballot vote.

The annual Miss Baby Carriage race — preceded by a 100-car caravan from the downtown campus to the new Jefferson Road campus — is scheduled for 11 a.m. Sunday.

Each school organization has been invited to enter the contest, a relay race with a girl riding in a baby carriage over a 4.9 mile distance around the boundaries of the new campus. Each team will be allowed six male runners (pushers).

A concert at 2 p.m. in the Ritter-Clark gym featuring the

"Fun-damentals," a barber shop chorus, and a cocktail party at the fraternity house at 8 p.m. will conclude the event.

Barry Buckser (Photo 4), president of Tau Epsilon Phi, is chairman of the weekend.



**HELP FOLD THE POPE'S PICTURE** — When the Web Lab had no way to fold their page spread of Pope Paul VI, they called on the Theta Xi brothers for help. The brothers worked in eight hour shifts to fold, jog, stack, and bundle the sheets. (Reitzammer)



# EDITORIALS EDITORIALS EDITORIALS

## a sound improvement

With the second week of classes coming to a close, most everyone has felt the effect of the new curriculum changes that went into operation this fall. The new concept of limiting the number of classes and weighing them more heavily is, indeed, a major improvement over the previous system.

In the past, students have been spreading themselves meagerly in too many directions at once, many having as many as seven or eight courses to contend with. This approach to academics, has left students with a dab of this, a smidgen of that, and somewhat less than a thorough knowledge of any one subject. This chaotic approach has also had the effect of inducing the symptoms of hypertension in many of the students.

The new system has the advantage of more serious, concentrated study in fewer courses, resulting in a broader foundation of knowledge. Students are more inclined to take each course seriously—they have to, because each course can make or break a grade point average. All in all, the Institute will benefit from the new curriculum—students will learn more, take studies more seriously, and become better prepared in their chosen fields of study. Institute administration has displayed a flexibility and a sense of sound judgement consistent with the dynamic nature of a school on the way up.

## your turn to speak up

All campuses across the country seem to have one thing in common—some part of the student body is dissatisfied with their school. RIT is no exception to the rule. Students are continually complaining about administration, faculty, courses, and an almost limitless list of other things that make up campus life.

This questioning may be one of the most valuable things that RIT will ever have. Students live with these things and often can see a much clearer view of the situation than anyone else. The only trouble with these student complaints is that they seldom go farther than the students.

Any student with even one ounce of self-respect should make certain his complaints are heard. And they should be heard by some one with the authority to act on this suggestion or explain why it could not be used. RIT's administration seems more than willing to listen to suggestions that are designed in a thoughtful manner. In fact, students are often asked to express their ideas.

The Letters to the Editor column in this newspaper will provide one means that a student may use to make sure his idea is heard. (The letters must be typed and signed although the name will be withheld by request.)

It is up to the student body now. The administration is willing to listen, and the *Reporter* will publish your ideas. But, the first step must come from the students. They must have the confidence in their ideas to speak up.

### RIT REPORTER

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**At last he has come, the college kiddies favorite animal 'Regarius'! True, there are many types of college animals, but Regarfus is special. He's looking for a friend. Being new at the game, he will be looking everywhere on campus until he finds true sincerity. Look for — he's hairy, horny . . . and invisible.**

*by ron antos and bill mcdonald . . .*

## stop the clock

As an introduction of this column to you, we are going to explain our goals. We hope these will clarify any misunderstandings which may occur to our readers. The purpose of "Stop the Clock" is to draw your attention to what is going on around you. This may include school events, city entertainment, various fields of interest, and some of the hidden facts and happenings here at school.

In general, this column will cover many subjects written from our viewpoint. Naturally, our viewpoint will not necessarily be yours on many of the subjects. Therefore, we encourage

you to let us know what your ideas are. We also encourage you to write letters to the editor expressing ideas about this column. In this way we hope to stimulate your interest in other things beside your text book so that you can get the most out of your short college life.

### to begin:

**In Athens:** TEP's Debutante Weekend promises to be better than ever. We urge all students to support this event to see what just one of the greek organizations on this campus does. . .

The greeks have started pledging. (Continued on page 6)

*by jan meades . . .*

## viewpoints

### matter of taste

In the concrete paradise of RIT, there are curious examples of the "people are funny" philosophy. On a typical day, the casual observer cannot avoid meeting a gregarious assortment of characters that would make a cartoonist balk. The new trend in clothes and hairstyles has rendered the coeducational college system a means of mass confusion. The problem is that everyone wants to be different, but the result is that all the "individuals" look alike.

The girls wear knee-high leather boots, baggy sweatshirts, non-sagging levis, man-tailored London fog coats, face-enveloping goggles and dainty crash helmets. They go dashing about on 100 miles per gallon motorbikes which sound like Mack trucks.

Their hair is stringy, straight, and streaked. They smoke cigarettos and cultivate a sleek, sophisticated, but cuddly, attitude which is the essence of the hill-billy New Yorker type.

Nearby, walking on the inside of the sidewalk with the girl' on the outside, is found the RIT male. Strong, virile, and worldly, delicate scent of Dior; he does not shave, owing to the fact that a beard is fashionable and less work; he wears his hair longer than Liz Taylor's Cleopatra wig. He fusses for hours to obtain that uncombed look, meanwhile languishing upon which hairspray, tint, or peroxide solution to apply next. He usually appears in the all-male sweatshirt-and-levis attire which is washed once a year, and which makes him look exactly like the aforementioned

(Continued on page 6)

*by dove gregory . . .*

## comment,

Have you noticed it? I'm talking mainly to you upperclassmen — you who have had at least one year of exposure to the RIT environment. It's something new this year, something of an innovation. Surely you've noticed it by now, or at least felt it in the air.

What is it? Well, it's hard to explain. It's sort of a tension-like thing . . . a mood that is sweeping briskly over the campus. It's kind of a tremble in the pavement that quickens everyone's pace. Perhaps the air is a little fresher, because most people seem more enthusiastic this year. Maybe it's because the snack bar was painted. . . Who can say just what is causing it.

Regardless of the cause, the fact is that many people are "charged" and raring to go. Student Senate is one example. Dave Rylance and Ray Baker have worked long hours on this thing of leadership; you know, goals, objectives, planning, procedure, things like that. It looks like they're ready to help Student Council have the most dynamic year of all. They have an organized plan, a realistic goal, and some pretty concrete means of reaching their goal (which is incidentally, the building of school spirit).

Organizations and clubs are off and running at a pace that is quicker than ever before. The administration is active and looking for improvements in every field. The faculty is excited about the new curriculum and is concerned more than ever with the idea of teaching.

This is what is new on campus, and I'm sure you've noticed it by now. All these things, dynamic things, are going on all about you. Even now, as you sit reading, action is being taken on numerous issues.

Now, if you are at all impressed with what is happening on campus, get up and get into the picture. If you still don't see it, and if you are not particularly impressed with the new vitality, don't move; there's no need to. Just sit there comfortably. The world will pass you by, but don't worry; it'll pass so quickly you probably won't even notice.

## quote of the week

. . . for every football player and for every campus tycoon, there are dozens of 'little g u y s' dedicated to learning, to working, and to becoming usefully happy citizens. Some of these are lonely and obscure, but they have the grace and courage to fulfill their destinies without applause. They are the cement and tap-roots of the campus and they will become the salt of the land.

Raleigh News and Observer





# FRESH

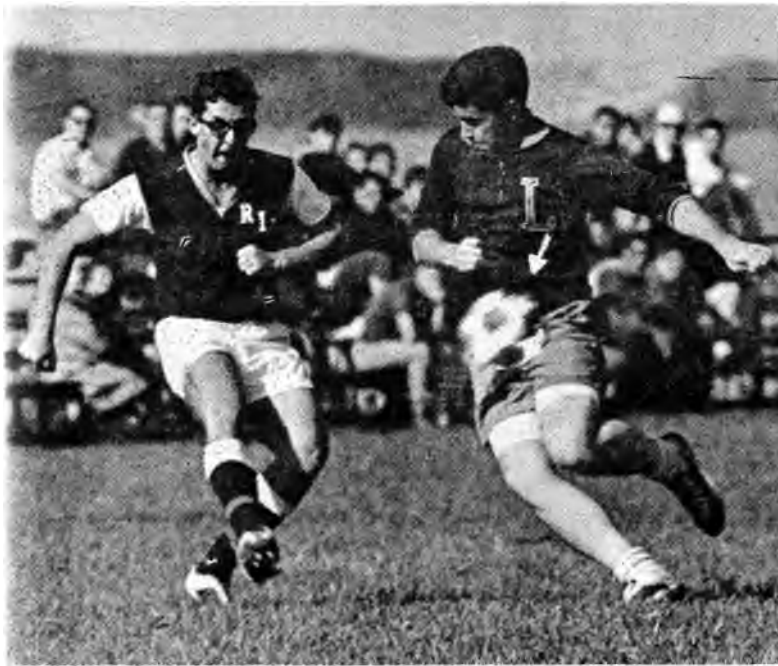
M&N



# Daze







RIT center forward Jorge Rivas drives around an unidentified LeMoyne player in action at the new campus. RIT won, 2-1. (Davidhazy)

## RIT harriers drop two at Fisher

In a triangular cross-country meet at St. John Fisher College LeMoyne beat RIT 17-46 and Fisher did the same but in a 28-29 squeaker.

Against LeMoyne, Charlie Bennett finished first for RIT in four place with a time of 21:35 over the 3.75 mile course. LeMoyne's New York State College mile and two-mile champion, Bill Ripple, was the first place finisher, running the course in 20:13.5.

The Fisher Cardinals took RIT by one point on the strength of John Fitzgerald's first place finish of 21:32. Bennett placed second, Jim High fourth, and Fred Franke fifth to lead RIT.

Freshman Dan Benz was again edged out in a close race, this time by LeMoyne's Ed Curtin on a 20-yd. margin, small for cross-country. The frosh were beaten 21-37.

### Varsity results:

1-Fitzgerald (SJ), 2-Bennett (R), 3-Boland (SJ), 4-Jigh (R), 5 Franke (R), 6- Hartsig (R), 7-Kesselring (SJ), 8- Curry (SJ), 9- MacAuley (SJ).  
Time 21:32.

## Bennett cops win in quad meet

Charlie Bennett led the RIT cross-country team to a third place finish in a quadrangular meet in Erie, Pa., last weekend. Competing against Gannon College, Ashland College of Ohio, and Niagara University, Bennett placed ninth with a time of 26:29 over the 4.5 mile course.

Total points ran as follows: Gannon 20, Ashland 47, RIT 75, Niagara 107. Ashland's Rod Moore won the race in 24:17.

In head-to-head competition, RIT beat Niagara 17-44, and Ashland 19-39.

Other finishers for RIT were: Jim High (16), Fred Franke (15), Jim Hartsig (18), Dick Poole (25) Pete Kozowyk (27), Jerry Melino (28), and Leo Derkowski (29).

This week finds the harriers meeting the University of Buffalo Tuesday at Cobbs Hill and Roberts Wesleyan Saturday at Roberts with a 2-4 record thus far.

## Ithaca ends RIT seven game win streak

Ithaca College ended RIT's seven game winning streak with a convincing 6-0 soccer victory at the new campus two weeks ago.

It was the first game of the season for both teams and Ithaca showed why it is one of the top soccer teams in the state when it broke the game wide open in the third quarter with a four goal outburst, three coming within the space of two minutes.

Ithaca scored a goal in each of the first two periods but RIT goalie Bob Cornell kept the game close with 14 saves. Tom Baker and Tom Morris led the RIT defense in a busy first half, a the majority of play centered at the Tigers' end of the field.

With five minutes gone in the third quarter, Ithacas' Janos Benedek scored on a pass from his center forward, Sandor Szabo. A minute and a half later, Szabo, the NCAA intercollegiate scoring champion, headed a ten-footer in to increase Ithaca's lead to 4-0. Sixteen seconds later he booted another one and with 16 minutes gone in the quarter he collected his third goal on an assist from Benedek.

## Graduate program

(Continued from page 2)

Areas of study include advanced work in chemistry, photography, mathematics, physics, plus a research project and thesis.

The program will be supervised by Dr. Burt H. Carroll, who has been a senior research associate for the Eastman Kodak Research Laboratories. With this addition RIT now offers five masters degree programs.

One of the largest crowds ever to watch a soccer game at Fisher braved a cold drizzle to see what amounted to a battle of defenses. RIT's Ernie Goldacher and Tom Baker complemented Morris' fine job and the Cardinals' Alex Loj and Vito Sciscioli were standouts for Coach Ed Granato's team.

The victory evens RIT's record to 1-1 and makes the outlook for a winning season excellent.

## Rivas edges LeMoyne

### on second half goals

Jorge Rivas led the RIT soccer team to its second straight victory last Saturday by coring both goals in a 2-1 win over LeMoyne College.

Coach Jim Dickie's forces, blanked in the first half by LeMoyne goalie Jim Saxby, collected a goal in each of the final two periods to edge past a still winless LeMoyne squad. Riva hit his first goal with only 5:50 gone in the third quarter with a hot from the right side of goal. This tied the game at 1-1, since only Fralich bounced a roller under RIT goalie John Giuliano for their only score.

Rivas then hit the clincher with 6:32 gone in the fourth quarter on Pete Bais' assist. Tom Baker, Ernie Goldacher, and Tom Morris again saved many attempted shots on goal with their outstanding defensive play for RIT. Proof of this was the meager eight shots that LeMoyne managed, to RIT's 27.

Now 2-1, the Tiger pitchers play at Geneseo and Utica before returning home Oct. 12 for a tough game against Buffalo State.

## stop the clock

(Continued from page 3)

ing again so make sure everybody complains to the Institute how much noise they make when they come down the street. . . Look Out — "Greek Week" is coming.

Show Time: After having witnessed John Wayne in the picture "The Sons of Katie Elder" — we urge you not to waste your money.

Famous Last Words: "Things are going to be different around here this year." So says Jack Wang and his Wabbits. YES SIR! The frosh coeds are the best looking crew in our five years here. As usual the upperclass girls will be scratching for a while.

This week's riddle: What is the easiest place to get out of, but the hardest place to get into on campus? Answer will follow in next week's column.

## latest and greatest!

The Muggers Club, one of the campus' leading student organizations, has started again — so sign up now. . . If you haven't read it already, we urge you to read "Loxfinger," a parody by Sol Weintin in this month's issue of **Playboy**. . . .

In a local newspaper. . . . "Wanted: (1) used parachute," For all you way-outers there's nothing like a cup of "mud" over at LaGalerie.

Remedy: Horne-made espresso can be brewed from imported "Rivera" coffe, using it double strength and perking it twice as long.

Guys: Don't forget to grow long hair so instead of being rushed you get hustled.

Question to Lou: Will hockey again outdraw basketball in attendance?

Improvements: Congratulations to Rho Iota for turning national to Alpha Epsilon Pi.

## prediction:

The Buffalo Bills will surge to their second consecutive American Football League Championship.

# Todd named new track and cross-country coach

Peter J. Todd, a former star runner at Cortland State Teachers' College and Monroe High School, has been named head track and cross-country coach to replace William Salmi who has vacated the posts to devote more



Peter J. Todd

time to his duties as Institute auditor.

Todd, who will also serve as athletic trainer, was born in Pittsburgh and moved to Rochester in 1953. He was graduated from Monroe in 1956 and from Cortland in 1961. His previous post was as physical director at Rochester's Catholic Youth Organization.

At Monroe, Todd was captain of the cross-country, bowling and

## COUNCIL PLANS FILMS

As an educational "extra," the Cultural Division of Student Council is planning a film series starring Flash Gordon. A similar series, presented this summer, drew raves from faculty and students alike.

The shows are free and will be shown every Thursday noon in E-125 starting Oct. 7.

# What is decem jani?

Janus, the Roman god of beginnings and endings, is the symbol of the 10 students who serve on the Decem Jani Board. This organization was founded in the Fall Quarter of 1962 in order to fill the gap between the various aspects of Institute life.

The members, each of whom has been at the Institute at least two years, have as their duty to "discover and investigate present and potential problem areas and advise the proper Institute segment of any ideas or projects that would aid in the development and progress of the Institute."

The word "investigate" is sometimes applied to the work of Decem Jani. It would be more correct to say that DJ collects facts and information. It then uses these facts to decide whether a problem exists, and if so, how it can be corrected. It is not the duty of the Board to implement reforms; rather, DJ turns over its report to that campus "power" which is best equipped to handle that particular project.

The students who do this work

are selected during the Spring Quarter from those who have submitted applications for membership. The selection is by DJ itself, with only the seats left vacant by graduating members being filled. A seat is held, upon selection to the Board, until that member leaves the Institute. Only after leaving the Board is a member's identity revealed. The exceptions to this rule are the chairman and the secretary.

The membership of the Board is such that almost every student sector has representation. However, if you see a problem that you think DJ should be made aware of, you can notify the Board by means of its folder opposite E-125. If you want to engage in a personal discussion, contact either Jack Cassetta, chairman, or Kitty Corti, secretary. Decem Jani also has two Administration advisors: Dr. James Campbell, and A. Stephen Walls.

During the year, the Reporter will keep you informed of Decem Jani activities.

## viewpoints

(Continued from page 3)

sex. When he finally dons a suit for an evening out, it is done with all the flourish of Caesar setting out to conquer the barbarians.

Of course, fads play an important part in the building of character, so an "in" student is never without the latest. Hondas and similar brands are "in," along with guitars (preferably Martins or Gibsons), goat's hair jackets and satchels, boots of all kind, pierced ears, attache cases (for the intellectual look), and Gay Nineties' hats for dinner wear. Cigarette holders, premature gray hair, and blood-shot eyes are good, and the general studies course in Integrated Approaches to Problem Analysis is a must. A status symbol for the Northerners is a surfboard and a series of pictures describing a jaunt to California or points south.

There must be some merit in this conformity, if "individualism" is to last. But, at the risk of sounding skeptical, one wonder how long college students can conceive of themselves as mature and adult when they engage in such childish copy-cat behavior.



# RIT enrollment hits record breaking mark

Dr. Mark Ellingson spoke to Institute trustees at the recent annual meeting held at the Rochester Club. He announced that approximately 1,000 freshmen and 200 transfer students are enrolled for the current year and indicated that this figure increases the total

## Canon Edman is chaplain

Canon David A. Edman is the new Protestant chaplain assigned to RIT by the local Board of Campus Ministry. He was graduated from Union Theological Seminary in May 1959 and ordained at the Cathedral of St. John the Divine in July of that year. He holds a Masters Degree from Columbia.

The Rev. Mr. Edman was recently made a Canon of Christ Church Cathedral in Rochester. Prior to his present post, Canon Edman was priest in charge at the Church of Christ the King in Stone Ridge, N. Y.

Edman spoke favorably of his first impressions of RIT students and their desire to help organize more fully the Religious Activities Association. When asked his plans for the coming year, Fr. Edman replied, "Archie Hargroves once said 'The Church must be like a compulsive gambler. The first thing a gambler does in the morning is to find out where the action is!' I want to find out what interests faculty and students have and bring religion to them."

He expressed a desire to meet students and talk to them on a common ground. He stressed the premise that while the chaplains are working with the administration they are not to be confused with the administrative personnel of the Institute.

## IFC announces pledging dates

Social fraternities are already off and running with their fall pledging program. Clint Cook, president of Interfraternity Council, has announced that the period will begin Oct. 3 for upperclassmen only. The period will last for eight weeks of the Fall Quarter.

Cook pointed out that "the major goals of a successful pledging period include communicating to the pledges the basic philosophy of the fraternity, the concept of brotherhood, and a sense of responsibility."

"The individual who accepts the responsibility of pledging a social fraternity," states Cook, "is rewarded in accordance with his sense of insincerity, loyalty and duty."

Speaking for all of the social fraternities, Cook has extended an invitation to all men students to observe the pledging period this fall and to ask any questions which might clarify the purpose and function of pledging.

The following were elected officers of the ISF: Carolyn Marcello (A&D 4), president; William Delaney (Pr 4), vice president; Jean Guy Naud (Photo 2), treasurer; and Joanne England (A&D 4), secretary.

day school enrollment to more than 3,000, up from 2,744 one year ago.

Evening College enrollment is expected to top the 9,000 mark, Dr. Ellingson said. Approximately 8,600 persons attended Evening College programs last year.

Approximately 76 per cent of the day school students are from New York State, with the remaining 24 per cent from 42 other states and 22 foreign countries.

Total enrollment will top the 12,000 mark for the first time in the Institute's history.

## John Giuliano blanks Fisher

Jorge Rivas' third period goal snapped a scoreless deadlock and lifted RIT to a 1-0 upset victory over St. John Fisher College on the Cardinals' pitch last week.

Rivas scored when Craig Babcock's penalty kick caromed off the goal crossbar and back toward the playing field. He headed it belt-high into the corner of the goal. The big job of holding Fisher scoreless was done by goalie John Giuliano, who made some sensational saves off the accurate shooting of the Cardinals' front line. High scoring center forward Larry Monaco was shut out for the first time in 17 straight varsity games as RIT center halfback Tom Morris turned in his finest defensive game against Monaco.

St. John Fisher compiled a 6-2 record last season, defeating RIT in the process 3-1, and is rated high among area college soccer teams. They managed 27 shots against Giuliano but he turned every one away. He was making his first start in goal as Coach Jim Dickie juggled his lineup after the loss to Ithaca. Bob Cornell was moved from goal to the halfback slot to make room for Giuliano.

## Coeds die in plane crash

Carol M. Roadhouse and Janice E. Christman, both third year retailing students, were among the passengers who died in the crash of an airliner returning from the Bahamas on Sept. 17.

Both girls had received their A.A.S. degrees from the College of Business in June '64, and were prepared to enter their senior year to complete requirements for their B.S. degrees.

Miss Christman was a member of Delta Omicron sorority, an accomplished organist, and treasurer of the Choraliers. Miss Roadhouse, who had worked three quarters for the Higbee Co. in Cleveland, Ohio under the cooperative work program, was also active in many campus activities.

Resolutions were prepared by the College of Business concerning the deaths of the girls and were placed in the official record of the Institute. Copies of the resolutions were sent to the families with the sincere sympathy of the dean and faculty.

## Limited space available for New York City trip

Interested in seeing New York City? The Cultural Division of Student Council is offering a tour of New York City on Oct. 29, 30 and 31.

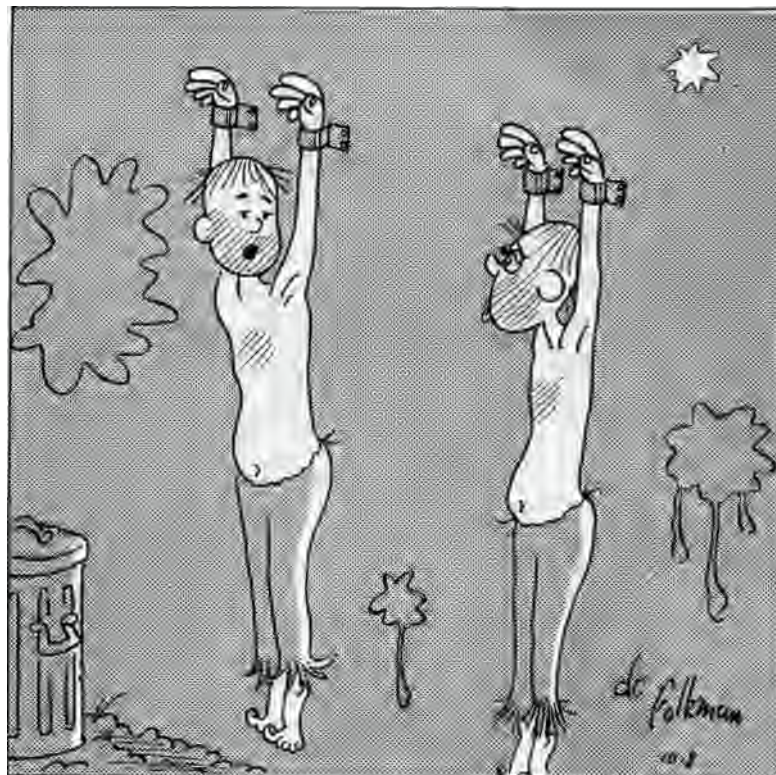
A chartered bus will leave Rochester at 6 p.m. Friday and return at approximately 10 p.m. Sunday. The total fare, including tour, round-trip transportation, and hotel accommodations will be \$32 per person in rooms with twin beds, and \$28 per person in rooms with three beds. Limited space is available and reservations must be made by Oct. 15, accompanied by a \$10 deposit. Complete details and reservations are to be found at the Student Activities Center.

## Students to carry RIT identification

For the first time in RIT history, students will carry an official, Institute-validated identification card. The ID cards will have the student's photo, signature, and student number, along with date of birth and student status, either full time or special. The card will be laminated in plastic for protection and to allow the embossing of the student number. Embossing of the student number will enable the ID card to be used in place of the Institute library card.

The new card was devised by the Student Association to relieve the student of carrying a library card, a tuition receipt, and a police ID card. Not only will the new card be a library card, but it will be accepted as valid proof of age and as positive student identification for cashing checks in the major Rochester food and department stores.

When the card is issued one of the eight spaces in the bottom right hand corner will be punched out to indicate the student status. Hole 1 will signify a full-time student with all fees paid. Hole 5 will indicate a student in a special category, such as a part-time or graduate student. The remaining holes will be used for Student Senate elections,



"I lost my ID card."

## Foreign students honored; women's club gives dinner

The RIT Women's Club gave a dinner for foreign students on Sept. 30 in the Eastman building.

Mrs. Luther W. Bitler, club president, welcomed the students to RIT.

Mrs. Mark Ellingson explained Institute policies with regard to foreign students. Mrs. Earl H. Sexton, advisor to the International Student Fellowship, explained the purpose of the fellowship.

Mrs. Saul Laskin, dinner chairman, expressed her gratitude to the members of the women's club for their help in organizing the dinner. Miss Carolyn Marcello, the fellowship's temporary chairman, introduced the foreign students to the Women's Club. They were:

Louis Abiva, William Quan, Philippines; Joseph Achkar, Lebanon; Ram Prasad Agrawal, India; Prida Hetrakul, Thailand; Dag Taubo, Harald Lorentzen, Norway; Lionel Suntop, South Africa; Kamalakar Phadnis, India; Henry Weng Hong Wong, Singapore.

Jean-Guy Naud, Canada; Thomas Fausel, Germany; William Zao, Francis Tsang, Joseph Tsang, Hong Kong; Daniel Dumile, Rhodesia; Saddick Shakshooki, Libya; Andrew Sasaki, Japan; Zephania Wassawa-Musoke, Mrs. Lydia Mugambi, Uganda; Walraven Van Heckeren, Netherlands; Ken Chin, Republic of China.

The evening ended with the Womens' Club of RIT giving the foreign students brochures about Rochester and bags of fruit.

## Mass held at Main St.

The Newman Apostolate of RIT has arranged to use the 50 Main St. building every Sunday for the Roman Catholic Mass. Mass will be celebrated at 11:15 a.m. in M219 by the Rev. Louis J. Hohman, the RIT Newman Apostolate chaplain.

Newman Club President John Coughlin also announced that the club will meet on Tuesdays at 8 p.m. in the Pioneer Room of Nathaniel Rochester Hall instead of Mondays at the same time in E125. This schedule will be followed through the month of October.

Fr. Hohman will hold discussions at 12:15 p.m. on Wednesdays in E-117 and will be available for personal talks from noon to 2 p.m. in his office in the Student Union on Thursdays.

## Ski club begins biggest year

Ski Club now ranks as one of the largest of all organizations on campus with 115 members now on the rolls. The club expects to increase this to 200.

The club kicked off the RIT social year with the "First Blast" last Friday in the Ritter-Clark gym. On the calendar for the coming year are a fall cabin party, two weekend ski trips, Sunday trips to local slopes, and a spring clambake.

Ski Club meets every other Tuesday, in a room to be announced.

Technica and other Institute activities. Anyone having questions should direct them to A. Stephen Walls at the Student Activities Center.

## Frosh fencing starts Tuesday

Men and women students interested in fencing are invited to a freshmen fencing meeting on Tuesday, Oct. 12, at 6:30 p.m. in the basement of the Ritter-Clark gym. Questions concerning the freshmen team and fencing instructions will be answered at that time.

Varsity practice is from 5:30 to 7:30 p.m. on Monday, Tuesday and Thursday. Freshmen fencing experience is not a prerequisite for trying out for the team, and instruction is available in fencing epee, foil, and sabre.

Co-captains for the '65-'66 fencing season are James Olin (Pr 4) and Al Cocco (A&D 3). First intercollegiate competition begins in December.

Coach Paul Scipioni will train the Tigers and give instructions to the novice fencers.

## Former RIT student dies after fall in Washington

William Contestabile, a former RIT student, died Tuesday, September 7, in Freedmen's Hospital, Washington, D.C., of a head injury he suffered in a fall on a marble floor of a Washington bus terminal.

Contestabile, a charter member of Phi Kappa Tau Fraternity at RIT, was recently given a medical discharge from the Air Force because of an ear ailment. He was to re-enter RIT this semester.

Attend  
**'Debutante Weekend'**  
Activities  
(See Page 8)



# TAU EPSILON PHI



Drinda Devasher



Daryl Green



Barbara Muller



Janice Aspridy



Pat Noeldechen

## Deb Debut BEER BLAST

Friday 8:00 Ritter Clark Gym

\$1.25 Per Person

## Debutante Ball

Saturday 9:00 Terrace Room

Powers Hotel \$4.00 Per Couple

## Miss baby Carriage Race

Sunday 9:45 A.M. New Campus

## Debutante Concert Fun-Damentals

Sunday 2:30 Ritter Clark Gym

\$1.00 Per Person

## *Debutante Weekend*

Rochester Institute of Technology  
Alumni Association