“MOSES! PENCILS! EXCELSIOR!”
KEVIN SHENG (EE ’18)

Photo Credit: Vincent Wu Him Hua (Arch ’15)

On Monday evening, October 20th, Brite Shrub, Associate Professor and Chair of the Department of Graphic Design at Virginia Commonwealth University, gave a special guest lecture to a Rose Auditorium packed with Coop- er students and members of the public. Titled “Moses! Pencils! Exce- lsior!” the lecture spanned two centuries of wood type history, from the early 1800s to today. Letters made out of wood have been used to print for centuries around the world due to its avail- ability and printing qualities. Shrub, however, focused mainly on its influence in America.

A former Design Custodian of the Rob Roy Kelly Ameri- can Wood Type Collection at the University of Texas Austin, Shrub covered an incredibly broad range of topics related to wood type’s rapid proliferation during the 19th century. He began with the tools and manufactur- ing methods that made this explosion in popularity possible. The lateral router, introduced by Daniel Wells in 1800, allowed letters to be cut far more quickly and precisely with a knife, which was the predominant method of the time. The pantograph, a device used to produce identi- cal copies of drawings, was introduced into the process by William Leavensworth in 1834. By combining the router with the pantograph, wood type could be mass-produced.

Shrub also talked about the men who made this mass production possible, the men behind the booming 19th century wood type industry. Edwin Allen, William and Samuel Day, John Cooley, William Morgan, Ebenezer Webb, and William Page all created successful wood type-printing operations across the United States. However, the most important figure was James Edward Hamilton. In 1809, he introduced the holly- wood type, which significantly reduced the costs of produc- tion. With this economic ad- vantage, Hamilton dominated the wood type market. By the early 1900s, the Hamilton Mfg. Co. had acquired all of their competitors, including all of the operations men.

One of the most influential and lasting wars in history, the Cold War drew to an uncertain close in the late twentieth cen- tury. On November 9, 1989, the Berlin Wall came crashing down, leaving remnants of the Cold War strewn over all of the nations involved. The Berlin Wall symbolized the Cold War, standing as an object associated with destruction. However, artists from United States, Latin America, Europe, and former Soviet republics took the task of representing the Cold War ideologically in different material and conceptual man- ners. Some of these world-renowned artists include Yvone Avvakumov, Aziz + Oecher, Kim Beik, Constantin Boym, Camiel Cloetex (Anthony Griner and Carla Hernandez-Pate), Sasha Chernovetsky, Christoph Drueger, Deyson Gilbert, Francois Huang, Nazdelin Istojic, Riko Kiesl, Steve McQueen, and Michael Wang. Their works are now presented in the gallery at the New Academic Building (41 Cooper Square).

One wall of the gallery is covered with pictures of barricaded terrain with a watch tower with students aware of and taking the utmost importance in the lives of our students.

INTERVIEW WITH THE NEW DEAN OF STUDENTS
MONICA CHEN (CE ’18)

The Cooper Pioneer: How has your job description evolved throughout the last few years from Head of Resi- dence to Associate Dean of Students to Dean of Students?

Christopher Chamber- lain: My responsibilities have evolved and transformed. When I first came to Cooper, I was working specifically within the Residence Hall and as time went on I began to get more involved in other areas of Cooper as opportunities arose. Over a year ago, I was asked to assume some additional responsibilities as the Associ- ate Dean of Student Affairs. In that role, I was continuing to oversee the Office of Resi- dence Life, but I also oversee the medical and mental health services, student judicial commit- tee, and student organization and government. As the Dean of Students, I am responsible for the areas noted above plus the Center for Career Development and overall program development and growth as well as student advocacy and support.

TCP: What is the main responsibility of Dean of Students?

CC: I view my main responsibility as supporting the needs of the Cooper Union students as it relates to their success here at Cooper and their growth as young adults and new professionals in their respective fields. For most, college is both an experience and a process that coincides with a period of substantial personal identity development and overall growth and de- velopment as a person. I view my job as making sure that our students have as many as tools as possible to success- fully navigate through these experiences. I also believe that we have an obligation to provide opportunities for students to learn when they make a decision that may not be in concert with their visions of the person they want to be.

TCP: Is there a next step after Dean of Students?

CC: I hope that I will be able to see more students familiar with the most amazing students, faculty and staff. My next steps are to continue in this role and make a positive impact on the lives of our students.

TCP: What do you hope to achieve by the end of the year as Dean of Students?

CC: I hope that over this year we are able to grow and develop our programs and our outreach. By the end of this year I’d like to see more students familiar with and taking advantage of the programs we offer and I’d like to see those programs grow in numbers. I want my office to be known as the

THE COLD WAR GALLERY
ANUSHREE SREEDHAR (CE ’18)

Photo Credit: Vincent Wu Him Hua (Arch ’15)

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**THE LION KING**

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The Cooper Pioneer interviewed

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The Cooper Pioneer: Where did

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The Cooper Pioneer: What

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