

1 any. I don't know of any.

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2 MR. MC KAY: Thank you. I am advised
3 by the other members of the Commission that there
4 are no further questions.

5 Am I correct?

6 So---and you do not wish to make a state-
7 ment?

8 THE WITNESS: I do not think so.

9 MR. MC KAY: We are very grateful to
10 you for giving us your time and your complete co-
11 operation.

12 (Witness excused.)

13 JUDGE WILLIS: I would like to call the
14 next witness. Mr. Robert Ternullo--Mr. Paul
15 Ternullo, I am sorry.

16 You are Paul Ternullo?

17 MR. TERNULLO: Yes.

18 JUDGE WILLIS: Please remain standing
19 so you can be sworn.

20 P A U L T E R N U L L O, called as a witness, be-
21 ing first duly sworn by Mr. McKay, testified as
22 follows:

23 EXAMINATION BY JUDGE WILLIS:

24 Q How do you pronounce your last name?

25 A Ternullo.

1 Q And you are the supervisor of the
2 print and graphic shops of Attica?

3 A That is right.

4 Q How long have you held this job, sir?

5 A Going on two years.

6 Q How did you obtain this job?

7 A Through appointment at Attica.

8 Q Is this a civil service appointment?

9 A No, it wasn't.

10 Q What is your training and experience in this
11 field?

12 A In the field of printing?

13 Q Yes, sir.

14 A Basic graduate of a printing school. Graduate
15 of a printing school.

16 Q And you had worked in the printing industry?

17 A Yes.

18 Q How many years have you worked there?

19 A Five years.

20 Q And you came to Attica in 1970, is that correct?

21 A Correct.

22 Q How old are you, sir?

23 A 51.

24 Q And where are you from originally?

25 A Buffalo.

1 Q Prior to September of 1971, could you 553
2 tell us the work that the print shop did, basically?

3 A Well, basically, prior to my coming to---

4 Q No---

5 A Just at the time---

6 Q Yes, sir.

7 A It was rather a ramshackle setup and it had
8 to be correlated to obtain a program of what to be done,
9 since there was an awful lot of printing for the institu-
10 tion, itself; standard forms and so on. To couple this
11 in with a training, at least a two-year printing course,
12 I had the aid of a supervisor of the Vocational High
13 School in Buffalo, his program, and through that, just
14 the program, I tried to establish a program for the
15 printing class and from there we correlated and managed
16 sort of a training program for the men in the shop.

17 Q Let me say, during, say, in September of 1971,
18 prior to the incidents, what equipment was used in the
19 print shop?

20 A Well, in the print shop we have a 550 Vertical
21 Miehle, an automatic press. They have an old basic
22 Chandler & Price hand-fed, platen press.

23 Q Do you know how old this equipment is, when it
24 was manufactured?

25 A The Chandler & Price basically is back about,

1 maybe 30 years old. The 550 Miehle, and I 554

2 am guessing now, I think it goes to about the same thing,

3 28 years old. Although on the Miehle 550 we have some

4 new innovations added on which is the automatic feed.

5 Q How does this equipment compare with equipment

6 used in private industry, let's say, a modern shop?

7 A The modern shop doesn't use the Miehle or the

8 platen press.

9 Q What do they use?

10 A They use a platen press on the---for the home--

11 type industry, so to speak, small job shop. The Vertical

12 Miehle is almost a press that--it isn't exactly outdated,

13 it's a press that is not used by high production industri-

14 al printing plants.

15 Q In other words, the type of printing plant or

16 the type of printing job that any of the men in your pro-

17 gram would like to get would probably, unless it was a

18 small shop, would probably be in the type of industry where

19 they would use more up-to-date equipment?

20 A Yes.

21 Q How many men presently are working in the print

22 shop or were working in the print shop, let me say, in

23 early September 1971?

24 A I think we had 15.

25 Q What are the wages there?

1 A 25, 30, 50 and 60.

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2 Q Is this considered a good job in the institu-
3 tion?

4 A Very much so.

5 Q Prior to the incidents of September 1971, what
6 was the racial composition of your shop?

7 A Puerto Ricans and blacks, 80 per cent.

8 Q 80 per cent of the 15 men were black and Puerto
9 Rican?

10 A That is correct.

11 Q Based upon your equipment that you said you
12 had, can the men assigned to the printing program
13 acquire usable skills in present day industry?

14 A Very much so, because it's so tied in with the
15 new type of printing, offset printing, color work,
16 silk screen, that you have impressions, setup of the
17 automatic printing press, which is the Miehle. This, you
18 can tie in because you have the basics and can swing
19 right over into an automatic press.

20 Realizing, too, again, that you are getting into
21 an apprenticeship training and into a journeyman training.

22 Q A man would have some training?

23 A Definitely.

24 Q And he would be in a position where he could
25 receive more training when he went into industry, so he

1 could transfer over from the type of equipment 556

2 you have and the type of equipment he might find in
3 private industry?

4 A If he applied himself and used the equipment
5 we have, though its obsolete, he could continue on and
6 apply himself, yes.

7 Q Do you think he could do it without further
8 training in the new equipment?

9 A Well, if it's automatic equipment, he has to
10 have further training.

11 Q Do you think that there are any rehabilitative
12 benefits from your program?

13 A I'm trying to recall some of the men that have
14 left my shop, the institution and were sent out. And I
15 think it has potential rehabilitation, definitely.

16 Q What are the programs other than the printing
17 that go on in the graphic arts, the printing and graphic
18 arts program?

19 A Other than the printing?

20 Q Yes.

21 A We have silk screen.

22 Q What is silk screen?

23 A Silk screen is reproduction work, whether it
24 is photographic, whether it is a stencil or a film. It's
25 applied on, as an impression through the application of

1 ink through the silk screen, itself, which is, 557

2 the silk screen is the material. The penetration of
3 this ink onto paper gives you your impression.

4 Q The equipment that you use, how old is it?

5 A Well, it isn't how old. It's all put together,
6 odds and ends. The only thing you can say, the item
7 would be the hinge rack for the screen, which is nothing
8 but a 2x4 with angle irons.

9 Q In industry is this type of silk screen the
10 type that's used, is that being used today in industry?

11 A Basically, modified, yes, and improved. We
12 are using just the handmade technique. In industry it
13 is mechanized and they also have the hand technique.

14 Q Do you think that a man coming out of your
15 program could very easily go right into a modern silk
16 screening operation?

17 A Definitely. In fact, I think silk screen has
18 a potential whether you go into a small job shop--today,
19 it is silk screen offset. And with the investment of
20 about one hundred dollars, he can go into business him-
21 self on the silk screen, whereas in printing it's a
22 little difficult. You have type and so forth.

23 Q I understand that two presses were destroyed
24 by fire during the September occurrences; is that so?

25 A It's out of action.

1 Q What equipment is being used now? 558

2 A What I have done, I have commanded a 525
3 mimeograph machine. Since we are out of business and
4 to orient, get a program started, I have at my disposal
5 a room which I use at times for my central location and
6 I have correlated all the printing matter which is to
7 be done for the institution, in the area of the facility
8 and this is all being converted from printing to mimeo-
9 graph.

10 All internal, all that's circulated within the
11 institution is converted from printing to a mimeograph.
12 The stationery standard, which is sent out of the
13 institution, we tried to convert and retain printing.
14 In other words, a printed form for appearance sake.

15 Q How many men have you now in the program?

16 A I have three men. One is flexible. Two as-
17 signed.

18 Q Have you made any request for replacement
19 equipment?

20 A Yes, I have.

21 Q Did you ask for more modern equipment and have
22 you asked--

23 A No question, more modern equipment.

24 Q Has the administration responded in any way to
25 this---

1 A I haven't got a feedback as to the pr
2 printing--pardon me--to the silk screen. To the print-
3 ing, somewhat of a feedback, but as to the appropria-
4 tion, I don't know.

5 Q Let me back up a little. In the silk screen
6 operation, how many men are in that program or were in
7 that program, let's say, prior to September 1971?

8 A Eight. We had eight men.

9 Q What was the racial composition of those men?

10 A It was about 10 to 90. 90 per cent of the 8,
11 we have a variable there, 5 and 6 would be white, 2 or
12 3 black, because of the change. Either 90, 80 per cent.

13 Q The reason I asked this, we spoke to a former
14 inmate who worked in silk screening. I believe it was
15 his testimony this was one of the better jobs and that
16 there were no blacks or Puerto Ricans at the time he was
17 in the program.

18 During your tenure as a supervisor, has that
19 ever been the situation?

20 A No. We did have, if I recall, I think we had
21 three Puerto Ricans request transfers out of the depart-
22 ment for another assignment that they preferred. We did
23 have them, yes.

24 Q You say that you have asked for more modern
25 equipment as replacement equipment?

1 A Yes, I have. 560

2 Q What other recommendations would you make to
3 improve your program?

4 A Well, in regards to the silk screen, itself,
5 it has a great potential where it sustains itself. The
6 one fact is because printing and silk screen happen to
7 be a vocational identity, it was also sustaining itself
8 as far as costs.

9 In other words, what I am saying is that the
10 material provided, the labor provided, we were turning
11 out work which sustained the full expense of operating
12 the printing.

13 In regards to silk screen, we had the same sit-
14 ation. We did turn out work of a higher volume because
15 this involved silk screening for industry. We were in a
16 better position, since we were doing work for industry
17 and since we were in a more profitable position of train-
18 ing, were able to get a rebate from industry.

19 Q In your silk screen operation, what do you
20 make?

21 A Highway signs.

22 Q Signs used on the Thruway?

23 A Thruways, parking signs for various institu-
24 tions, schools, plus we did an awful lot of--excuse me--
25 plus we did an awful lot of poster work which we tried

1 to then augment some of the artistic training 561

2 of the individual into poster work.

3 Q How many other staff people are in your opera-
4 tion, aside from yourself?

5 A Staff level?

6 Q Yes, that is, persons other than inmates.

7 A Just myself.

8 Q I believe you said, Mr. Ternullo, that you had
9 something like five years, did you say, of printing back-
10 ground?

11 A Yes.

12 Q Prior to that, what type of work did you do?

13 A Industrial engineering. I am an industrial
14 engineer.

15 Q Just for my own edification, do you find this
16 work rewarding, the work that you do?

17 A I do. I work with people going on 20 years and
18 I find it very rewarding. I don't get a feedback.

19 Q Do you enjoy working with inmates?

20 A I do.

21 Q Do you feel that it's a rewarding experience
22 for them, working with you?

23 A Rewarding experience for them?

24 Q Yes. Do you feel they feel they are getting
25 something out of your program?

1 A I do, a good 50 per cent of them do. 562

2 Q With the recommended improvements that you have
3 just discussed, do you believe that the inmates could
4 acquire even better skills so that they could use them
5 when they were released?

6 A With more modern equipment?

7 Q Yes.

8 A Definitely.

9 Q Is there any coordination with the parole people
10 in your program, that is, when a man has an open date do
11 they coordinate or work with you in trying to place a man
12 and get a job?

13 A I've only--on two particular occasions I know
14 they tried to correlate a job for the particular individual
15 that was leaving.

16 Q That's on two occasions?

17 A On two occasions.

18 Q But there is no ongoing program?

19 A Not to my knowledge with me.

20 Q In your program, is there any job counseling?

21 A Not that I am aware of.

22 Q Do you think that this would help?

23 A I think it would, very much so.

24 JUDGE WILLIS: I have no further ques-
25 tions now, Mr. Ternullo.

1
2 MR. MC KAY: Mr. Ternullo, I think you
3 have been advised if you wish to make an independent
4 statement, you are entitled to do that, and we would
5 welcome it, if you wish.

6 In the meanwhile, at least Mrs. Guerrero
7 has a question and perhaps other members of the Com-
8 mission.

9 EXAMINATION BY MRS. GUERRERO:

10 Q I know a little about running a graphic shop.
11 That is, I have people who run a graphic shop and the silk
12 screen, and we have so many young people inquiring about
13 it and wanting to come into it that we would like to have
14 more money for this. So, it is very peculiar that you
15 should have only 15 people before these things happened
16 and now, of course, nothing is there. You should have
17 at least a hundred. Even more, because this is--printing,
18 silk screen and all the other skills that are learned
19 in any kind of shop like that are very, very highly paid
20 outside and are very, very good jobs under very good con-
21 ditions.

22 As you know, in the newspapers and the media
23 and advertising and book printing and practically almost
24 in anything, that is a good job.

25 Why don't you have more people?

1 A Very good question. Why we don't have 564
2 more? First, when you come into printing, there is work
3 to be done. I have to interview them. Basically, if
4 they don't know anything about printing, I am starting
5 basically with nothing and working with them.

6 If they know something about printing, I know
7 just where I can channel them. I have a limited amount
8 of space, approximately 20x20. Two presses. Two type
9 racks, one obsolete and one fairly good.

10 I have to train some time as high as 15 men,
11 sometimes 10 because of the variation. Training in
12 basic printing, say you take five at a time--I assign
13 three men to a press. Now, on their own incentive, if
14 they are willing to learn, they can.

15 I assign one man to the press while its operat-
16 ing. Two men are standing by. If they take off, they
17 are not learning anything. How can you encourage them?

18 So, a lot of the men that come into the print
19 shop use it just as a free spot to hang out, so to speak.
20 The opportunity is there, if they take advantage of it.

21 Silk screen, the same situation.

22 MRS. GUERRERO: Thank you.

23 MR. MC KAY: Mr. Ternullo, I believe
24 there are no further questions from members of the
25 Commission.

of any kind for our benefit?

THE WITNESS: In regards to the Trenton printing or the graphic arts, the training, itself, of the inmate, it has great possibilities. And the silk screen. The cost involved I don't think is very, very high, because when they leave the institution, they can go into something and I am sure, and I have talked to some of the industrial printers where they would like to have trained men, basically on silk screen, that they can move up the organization.

But if they don't have basically an understanding of silk screening, poster printing and so on, they can't spend the time training an individual coming into their industry; so it has an advantage, but, as I mentioned before on the inquiry, the two, printing and silk screen, are self-sustaining. I don't get the money back into these groups for equipment and this is what I would like to see.

Thank you.

MR. MC KAY: Thank you very much for the statement and for your helpful cooperation.

THE WITNESS: Thank you.

JUDGE WILLIS: Thank you, Mr. Ternullo.

(Witness excused.)