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Connecticut College Alumni Magazine, Fall 1986

Connecticut College

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The Connecticut College Alumni Magazine

PORTFOLIO

FIFTEEN ALUMNI ARTISTS
PORTFOLIO:
FIFTEEN ALUMNI ARTISTS

THE VALUE OF NOT KNOWING
By Paula Brisco '86

IN THE VANGARDE
By Susan Baldwin Kietzman '82

CLASS NOTES

MAY 1ST:
THE BACKGROUND
THE FUTURE

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One of the aims of The Connecticut College Alumni Magazine is to publish thought-provoking articles, even though they may be controversial. Ideas expressed in the magazine are those of the authors and do not necessarily reflect the official position of the Alumni Association or the College.

For most of us, art is a spectator sport. But what is it like to work as an artist today? We asked fifteen alumni who work in mediums from clay to film to put their art into words.

Cathy Hull '68
Illustrator

Given the option, I prefer to work in pencil on Bristol plate finish paper for a variety of reasons. Pencil is an immediate medium—there is no drying time as with oil paints. With tight and often unreasonable deadlines that is essential. Pencil affords maximum control with no complicated technical processes to master. Finally, and most important, pencil is very forgiving. If you make a mistake, you can simply erase it. There are problems posed by the printing process that must be taken into consideration. To best reproduce the wide range of tones, the original should be executed with the published piece in mind and adjustments must be made accordingly, sometimes at the expense of subtlety.
I think of my work as visual writing. I have something to say, but I use images instead of words to express it. The idea is all-important. Nothing is arbitrary, gratuitous, or superfluous. Conceptual art depends on anticipating and controlling the reader's response. As an illustrator, as opposed to a fine artist, it is not my function to please only myself. An illustration, if successful, should be autonomous; but it should also titillate, complement the article rather than compete with or contradict it, and amplify the gist of the story.

Pencil, paper and imagination are the tools of Cathy Hull's trade. A freelance illustrator whose work appears regularly in The New York Times and Time, Ms. Hull may be asked to illustrate an article on the homeless, an editorial on economic protectionism, or to craft a cartoon about computerized phone calls. "Her drawing is straightforward and bold," says a recent profile in U&lc. "But it is mainly the clarity of her thinking—her understanding of what has to be said and her willingness to be understood—that makes her work so satisfying and has produced a career resume that dreams are made of." On that resume are exhibitions all over the world, a long list of awards, and appearances in every major annual of design and illustration.

Cathy Hull's drawings have appeared in most national publications, including Newsweek, Esquire, New York, Sports Illustrated, and Playboy, as well as the French magazines Réalités and Marie-Claire and the German publication Brigitte. She is on the faculty of the School of Visual Arts in New York.
Lori Lapin '81
Potter

I am 28, a potter and happy with my choice. For five years I have been working professionally with clay.

I don't know where the romantic notion of the artist's life began. The image of inspiration striking and wonderful creations appearing has quite an appeal. I was captured by that dream and it was only after being an apprentice to Frank DiGangi, a potter, that I understood what was involved. For a year and a half I sat at a potter's wheel seven hours a day, five days a week, making pots; so many pots that when it came to glazing there was a kind of freedom and security that comes with numbers. A rhythm developed. Each piece was not precious; their fate would be decided by the fire. I grew to love the potters, the hard work and my life of relative solitude. When I left Hampton Potters, Frank gave me a small black book containing his recipes and tricks—he gave me his livelihood and trusted that I would do well by him.

Graduate school presented a whole new perspective. Your skills were seen as a given; what you did with those skills was the challenge. My individuality as a potter began to emerge. The ideas about pots that began during that time still fascinate me and continue to develop. I have learned it may be six months or longer after a body of work is completed before I can tell if the work stands on its own. What you set out to do and what actually happens are often very different.

The practical realities of earning a living in clay have led me in various directions. Since graduate school I have taught in both university and cooperative situations. Teaching comes naturally to me. In a process that can easily become overwhelming and intimidating to the student, the ways I can be helpful to an aspiring but less experienced young artist intrigue me. The interaction of teaching is invaluable, for the exchange often helps me define my own ideas more clearly and stimulates new ones.

The greatest challenge for any artist is getting the work out and seen. Artists must develop marketing skills that often don't come naturally. Rejections are abundant; egos bruise easily. The key is feeling confident enough to present yourself and your work to the widest possible audience.

On those days when frustration hits and I wonder why I am doing this, I try to remind myself of the satisfaction I feel in being able to look at something beautiful and say "I made that." My growth as an artist is gradual. When I think of what I might be making in 30 years and that I will never have to retire, I take heart. My life feeds my work. I enjoy going to the studio each morning.
I believe that if one is creative, life is never static or dull. While we were having dinner with friends shortly after the death of sculptor Henry Moore at age 88, the wife turned to her husband and cheerfully announced, "Dear, you should take up painting!" "Why, for heaven’s sake?" he shot back. "Because," said she, "artists live such a long life!" After my first amused reaction to her simplistic comment, I pondered its kernel of truth.

Being creative is certainly a multi-channeled course leading to a stimulating variety of detours. At college I was a fine arts major with a strong interest in design. In the following years I have studied portraiture, sold miniature flower paintings, designed invitations and book covers, and worked with interior designers doing wall arrangements using antique frames and prints found in all sorts of dust-covered corners. I particularly enjoyed this "matchmaking," often cutting and covering the mats myself with the proper fabrics. As a steady thread throughout these activities I painted non-objectively using acrylics.

I feel very strongly that we must experience art in order to appreciate the richness of the human potential. When the time came for our sons to enter college I allowed them free choice in their curriculums except for one request that they take a course in art history and in music. My son, Terry, fulfilled my wishes admirably at Connecticut College, class of 1975. Son
Scott did also, elsewhere. Now, in between economic reports and football scores we can sometimes discuss the new exhibit at the Museum of Modern Art, and I am content. I often thank Professor Edgar Mayhew mentally, and now publicly, for enlarging my world so skillfully and with such wit.

While painting I find the inclusion of collage materials endlessly fascinating. I combine bits and pieces of the “real world” with other mediums to make a personal statement. I may use all kinds of the ephemera of life—printed matter evoking times past and present—each carrying its own character on its surface. I juxtapose these papers and scraps of fabrics, layering them, veiling them in washes of color, partially hiding some, allowing others to demand attention. It is a subtle push-and-pull operation until they all settle down in their rightful places in the pictorial field.

The world is my flea market. I have peeled scraps of posters from Paris to Pompeii, and my eyes are constantly drawn to sidewalks and billboards, looking for those exciting found objects. A longtime friend reacted with horror as I ripped off a particularly scrungy morsel from a New York City street corner. “How can you touch that!” she shrieked as I tucked the treasure into my pocket. We are all strange in our own way!

As any artist will admit, life in “studio solitary” can get lonely, and the challenge of new fields beckoned. I enrolled at the Westchester Art Workshop to learn silversmithing, and soon discovered I had not gone far afield, since I gravitated back to my beloved collages. The pieces I worked on became metal canvases—one-of-a-kind pendants composed of scraps and odd bits of silver and gold—constructed, layered and fused to march to my tune.

While continuing work on my jewelry, I executed a series of small easel-sized Wall Street collages for Alfred Dunhill Ltd. There was no lack of material for these, since my husband, Alan, was a member of the New York Stock Exchange. At this time, I designed a personalized collage for Nathan Cummings on the occasion of his eightieth birthday. Naturally, it contained a Connecticut College crest!

In the last few years I’ve started a small business creating high fashion jewelry using beads and findings from all parts of the world. I use mostly natural (and some semi-precious) materials—bone, horn, ivory, shell, wood—plus carvings and pendants mixed with metallics. My necklaces have been sold in Henri Bendel, Saks Fifth Avenue, and many elegant boutiques. I have enjoyed every facet of this—the business end, buying the components, the personal appearances, and especially working out the designs.

It has been very hard work, but it has been a wonderful challenge. For someone marrying in the 50’s, who raised her children and stayed close to home as per the custom, it is a revitalizing revelation to discover such a rewarding career in the 80’s.

And now, after three years of jewelry-making, I am again tempted by the collage material and paints waiting for me in my studio. Is it any wonder that so many artists live to a ripe old age? There is so much to be done—and so many seductions along the way!
Painting has always appealed to me as a means of self-expression. Though I am shy I can usually manage a discussion about art. I love music too but lack the equipment to express myself here. But since I am married to a musician I get the best of both worlds.

As a child I made myself obnoxious by pasting my drawings all over the wallpaper in my room. At this time we lived in Kentucky and I went to a private school where there were art lessons a few days a week. I don't remember much of the work I did, but my teacher said I had talent.

My great aunt heard the rumors about talent and offered to pay for art lessons for Dorothy. So one summer I went to Hugh Breckenridge's studio in Gloucester, Massachusetts. This was a jolt and a revelation to me. I had never even squeezed a tube of oil paint before, and everyone in the class was at least twenty years older than I.

I was introduced to the demonstration and the critique. A long discussion about a cubist painting really had me wondering. In those days there seemed to be a formula for everything—everything but creativite, that is.

In 1932 I went to Connecticut College and studied art with my peers. I remember equipment, paints, still life, and lots more; but I can't remember art books. I remember lectures and trips to the library.

After college I got married, started a family, and got caught in the Feminine Mystique trap. Then came the war. This could have ended my art world before it really opened. It did slow things down.

But in the 60's I began attending art classes at the University of Illinois. I also started attending workshops in California, and later on the coast of Maine. In California I worked a number of times with Richard Yip. His philosophy and work embraced both Oriental and Western concepts.

Some bits from my notes in Richard Yip's class are: "Painting is a part of you and a record of your life. . . . When you paint you should please only yourself. . . . Try to learn something each day. . . . Be innocent, be a beginner. Paint from knowledge, not appearance. . . . You cannot paint what you don't know."

Today the world around us has changed radically from what it was in the 30's. The change has come to all parts of our lives and has affected our culture and art. We live in a world of things, unnecessary things, plastic things. Modern art is a reaction to the world and the way we live. You can create in art form, anything you want. There are many media and techniques to choose from. But your work had better be good, and had better be different. Just remember, there are thousands of artists out there who have worked hard for years and there are new ones coming along every day.

Though I have experimented with different media, watercolor has been my first choice for the last fifteen years. Twenty years ago watercolor was not too popular. Today we are having a watercolor renaissance.

Today I live in Texas. It's a great place to paint, and it's not necessary to travel to find beautiful landscapes and workshops. The landscape is right here and outside my window. Many of my friends have written books on art. But I would rather paint than write. I can take advantage of the innovations of this age: The computer, TV demonstrations, videotape instructions, workshops anywhere in the world, free seminars and tools of the trade shows, competitions, photography, and books, books, books!
Cynthia Osborne ’69 Painter

I came to Connecticut College as a blank slate. The product of a small town Connecticut high school, I was duly overwhelmed when my first semester included such weighty subjects as philosophy and government—and ended up on academic probation. As I worked my way up the ladder of liberal arts courses and focused on what to make of this commitment called college, I determined that I was destined to be a zoologist. The semester I took Comparative Anatomy with Ms. Sibyl Hausmann was a memorable one: although the dissection of a cat leaves its own vivid impression, the high point was the completion of my term paper, “Locomotion in Representative Aquatic Invertebrates,” which is still in my collection. A seemingly “dry” subject, the paper was a turning point for me because it was my first real involvement with drawing, with the likes of neresis worms, water boatmen and dragonfly nymphs as my models. Looking through it now, I am amused by the hesitant quality of those sketches, but when Sibyl wrote, “your drawings are excellent,” it started the wheels turning. I was spurred to take Art 101 the next semester, already with the intent of switching my major. Not insignificant was the fact that chemistry was looming on the horizon and I knew a sidestep out of zoology would be quite timely.

And so my junior year found me in my first art class with Professor McCloy, the second semester with the influential Messrs. Lukosius and Smalley, and I still have not returned to zoology. Within the multiple choice of pursuits in art, I found a fascination in printmaking and continued my studies at the University of Wisconsin, a fortunate choice not only for its specialization in the print mediums but for the Big University Experience that complemented the coziness of the years at Connecticut.

Currently I am a professor and head of the printmaking area, a subdepartment of art at California State University, Long Beach (part of mega-Los Angeles). The overview that the invitation to write for this issue provoked led me to a rather humble conclusion: I do not see myself primarily as an artist or as an educator but as a tinkerer. I do, in the end, take after my father who was trained as a toolmaker, and we both like to fiddle with the “parts” and take pride in overcoming the “directions” to make the “piece” come out right—or at least convincing. The same can be said for my involvement with printmaking, a discipline that has enough process to madden the best of artists, but which rewards us stubborn types with the chance of great surprise and satisfaction with the results.

My art imagery, however, is not very process oriented: I am still drawing as I did in that zoology class, and to me the images are just as important as “Figure 13: Jumping Appendages of the Water Strider.” In the print included here, Misfit, I am still concerned with found objects, which appeal to me as used and therefore experienced images. I hope they carry an appealing poignancy, but as far as an art critique is concerned—I’ll leave that for the afternoon class.

Misfit, lithograph/silkscreen/crayon, 24” x 18” 1984
Susan Altman Miller '61
Painter

Having agreed to write a few words on painting, I have to start by saying too much is always being written about it and this space would be better taken with reproduced artwork. I certainly feel more comfortable communicating in paint than in print. This statement stirs a memory of a not dissimilar protest I recall making 25 years ago to William Ashby McCloy, then chairman of the art department, about the written thesis I had to produce for senior honors. I said the time would be better spent on another painting. Mr. McCloy in his unwavering wisdom knew the requirement had merit and assigned it anyway. I, in unwavering obedience, wrote. Here, a quarter of a century later, I find myself still protesting—and still writing.

He was right, of course, and one invaluable lesson I learned about painting as I struggled inadequately to put into words what I had struggled more successfully to consummate on canvas, was that the essential experience of a work of art has no verbal equivalent.

With that profound realization, I have continued to make art with an urgency that has at times baffled me. Only through hindsight, when a work has long been finished, have I come close to understanding the imperative that drove me to create it. For me, painting clearly is a necessary means for crystallizing and communicating experience.

Two years ago at Berkeley, while delivering a slide talk on my paintings, I suddenly had the giddy feeling that my life was flashing before my eyes. Knowing the classic occasion for that phenomenon, I was momentarily shaken, and then stunned by the thought that in a real sense my life was always flashing before my eyes since it materialized, visually, in the form of my paintings. Standing in front of a slide from an early series of paintings entitled The Valley of the Queens, which had explored the subjects of women and myth, I was in the process of explaining the symbology that had developed. The words began to sound pretentious, cumbersome, and in some way truth-evading. The only importance those paintings really had for me was in the passionate process they
reflected the wrenching changes our lives were undergoing at that moment with children growing, leaving, striking out on their own.

I saw all the following slides as if for the first time; the Hathor paintings about the sacred cow goddess of the ancient Egyptians, (but also, I saw now, about my need to recreate the archetypal Mother); the Ark paintings referring to the Biblical myth of survival (but just as important, symbols for my own threatened world); and the storm-tossed, abandoned lifeboats whose solo voyages, I suddenly could see,

Art can brilliantly elucidate how we feel to ourselves. This isn’t accomplished by understanding the artist’s intentions, however, but by responding directly, by experiencing the work. Although reading this may be entertaining, I recommend without further delay, the paintings.

Sue Miller’s work has been exhibited extensively, including many one-woman shows in New York and California. Most recently, she has had shows at the Jewish Museum, the Women’s Caucus for Art, Rutgers University, and the Hudson River Museum. She has a master’s degree in teaching from Harvard.

Ararat IV, acrylic on canvas, 50" x 66", 1986.

Boat IV, acrylic on arches paper, 8" x 11", 1985.
Cecilia C. Moffitt '75
Sculptor

Back in the late 1960's and early 1970's, my generation had a vision of a new Renaissance person. We grew our hair long and took art and philosophy in reaction to what we perceived to be an overly materialistic and technological society. We were idealists who dreamed of supporting ourselves through our creative pursuits. Connecticut College's liberal arts education suited us perfectly, for it allowed us the luxury of time and the discipline to develop our talents.

With graduation came the reluctant realization that it is indeed difficult to survive as an artist. I vividly remember a meeting of the senior studio art majors called by Mr. Lukosius shortly before graduation. Gently, he told us not to be too disappointed in ourselves if we gave up our pursuit of being artists. "It's hard to make it as an artist in the world out there," he warned. And so I earned a K-12 teaching certificate and went on to graduate school to qualify myself for a college position.

Now, in the mid-1980's, my generation is passing through their thirties and forties. We find ourselves financially secure but lacking in our old vitality. Success in business does not satisfy us fully. For the sake of a healthy bank account, some of us have gone emotionally bankrupt.

Like many other women, I abandoned teaching and my studio for several years in order to raise a family. When I returned to my studio, distracted by motherhood, I discovered that being creative does not have to be an all-or-nothing situation. I learned to carpe diem, using snatches of time in my busy life to create. It was a bit frustrating at first, not having the endless time to immerse myself in projects I enjoyed during my undergraduate days. To finish a piece now takes more patience because of the interruptions of children and housework. I doubt I would have the confidence to persevere had it not been for my training at Connecticut College.

I returned to my art for myself. The satisfaction of completing a new piece is enough in itself, but the experience of reaching an audience adds an even deeper dimension. My first acceptance in a juried show was a real thrill. Eventually, the owner of the Greene Gallery in Guilford, Connecticut, called to ask me to show regularly there. This relationship has produced a number of sales, and it seems finally I am on my way as a professional.

Each year my Renaissance ideal—that one can be self-supporting and artistically creative—becomes more real. A while back when I spoke to a seminar of art students at a private school, I tried to share with them this vision. I encouraged them to develop their creative talents as well as the tools for a lucrative career. Does this mean they must relegate themselves to being amateurs? Perhaps, but “amateur” is derived from amare, to love, and amator, lover. In its highest sense, it refers to “one that has a marked fondness, liking, or taste.” In other words, a devotee. There are many writers, musicians,
and artists who labor as lawyers, doctors, or teachers. And many have found, to their surprise, success on both accounts. The balance is there to be struck.

The pity would be not to develop one's talents and habits of self-expression when the time and means are most available. That is the priceless opportunity offered by a liberal arts education. At a school like Connecticut College, one can develop those talents and habits through exposure to a variety of disciplines and professors. Later, if one must set aside creative pursuits for a period of time, one can always return to find the skills and materials still there.

Those who labor only for material success often lose touch with their creative and spiritual dimensions. Those who live only for creativity often suffer hunger and deprivation. It is possible to strive for the Renaissance ideal in the 1980's, particularly with the aid of a Connecticut College liberal arts education. It is important to honor the creative spirit in oneself, for it can nourish one's soul for a lifetime, bringing satisfactions that wealth cannot buy.

Cecilia C. Moffitt '75, M.F.A., Pratt Institute, 1981, is a sculptor who teaches at the University of New Haven. Her stone sculptures can be seen at the Greene Gallery in Guilford, Connecticut.

Matthew Geller '76
Sculptor & Filmmaker

Being a visual artist in the United States is an enigma. In the social fabric that describes success, artists are deviants. To most, what a visual artist does is a mystery. Perhaps it's because we never have contact with artists doing their jobs, as we do with, say, a doctor. We don't learn about their jobs in school, as we do about congressmen. These things are also true of writers. For the most part writers and visual artists create in an environment where they have sole access. We have, however, all sat down to write something; we read the written word every day. Perhaps most important, and a clear reflection of their perceived social role, we have seen literally hundreds of writers talk about themselves and their work on television. Being a visual artist, it seems, is the least experienced, observed and television documented occupational activity.

This relationship between worker, work process and product is especially strange when one considers that the products (works of art)—which strictly speaking have no utilitarian function—are in almost every household, regardless of cultural background or economic status. The art might be school kids' drawings on the refrigerator, or a velvet painting in the bedroom, or an artist friend's painting in the dining room, or a religious work in the hall or a Warhol reproduction in the den, or an original Matisse over the mantel.

American culture might allow artists more freedom and eccentricity than some other cultures, but it also forces them to seek fulfillment, satisfaction and economic solvency outside the cultural norm. In the short run this can be a very isolating struggle, but perhaps in the long run it's a blessing.

DIFFICULTY SWALLOWING
A Review

This is a brutal book. And also a very tender one. It is about dying in America, and also about living with dying in America. It is a chronicle, a day by day account of the death of one young woman named Elley, rendered in agonizing detail by all of the formal documents filed each day by the battery of attending physicians, nurses, hospital administrators, even the dietician. All this arcane, antiseptic, and minutely detailed medical jargon, this recedes like so much background music before the singular fact of the chronicle, the fact that no one, including the subject herself, can grasp until the very end: the slow, inexorable movement from life to death of one single human being.

What little narrative there is suffices. For the author is Elley's closest friend. And the little fragments from their daily encounters are enough to place the human face of this story in clear relief. Geller's documentary style is affecting. It constantly juxtaposes the personal and the impersonal, the particular and the general, the relevant and the irrelevant. He forces us to follow Elley's story from both without and within, as if we are both observer and observed . . .

In the end what affects us are the simple things: the daily ritual of tearing the day off the calendar, making plans for the future, Matthew walking Elley to the commode, or bathing her, photographs of her mugging in clownish wigs after her hair falls out. These are acts of courage and love. At last, exhausted, Elley cries "I've had enough. I'm sorry." Matthew gives her permission to die, contemplates a mercy killing, decides against it, and in the end simply stays by her side.

Milton Mayeroff wrote, "In the sense in which a man can ever be said to be at home in the world, he is at home not through dominating or explaining, or appreciating, but through caring and being cared for." Matthew Geller's Difficulty Swallowing is a remarkable evoca-

The Rev. David J. Robb
CCAM, Winter 1983-84
One of my graduate advisors mentioned that learning technique is easy; finding one's image takes a lifetime. How true! My own work has been consistently abstract but evolves constantly. My earlier works were of biomorphic forms and inner worlds, then moved outward to abstracted western landscape. The western influence continues in a current concentration on totemic images derived from Northwestern and Southwestern Indian cultures. In an abstracted non-literal imagery, I try to capture the sense of awe and mystery of relics that have endured through time. To contemporary eyes, the ritualistic significance of these objects may be unknown but there is a very real sense of ancient meaning in these monoliths. Technically, I work in the tradition of the biomorphic surrealists, finding images from random marks made on the canvas. I have returned to the use of oil paint, learned at Connecticut College, after seven years of exploring acrylic stain painting. Always, the challenge of change.

Before entering the art world, I studied fine and liberal arts at Connecticut College, married immediately after graduation, and became a traditional housewife, mother and volunteer. During my husband's 20-year military career, I took art courses wherever possible. I was unemployed until my 40's, when I simultaneously became a secretary and began graduate school in art. As with most late bloomers, I feel an urgency to catch up or make up the time spent outside the profession. Art education and theory have changed incredibly since my days at Connecticut. The new young emerging artists obviously see differently, are trained differently and reflect a world that is not my own frame of reference. Thankfully, there is room for many visions.

Although I often wonder about "other worlds"—more rewarding financially, possibly less competitive, less lonely, with more cheerful surroundings than my slum studio; about professions in which blue jeans are not a necessity—I know I am what I am. Finally at one with myself, with paintbrush in hand, I begin yet one more journey into the empty canvas and the world I will create.

Cynthia Myers Young's awards include graduate honors in painting, a fellowship at the Virginia Center for the Arts, and serving as artist-in-residence for the National Park Service, among others. Her work has been exhibited widely in the Washington, D.C., area and is in the collection of the Sheraton International. She was awarded a commission for an eleven-foot painting for the Overseas Private Investment Corporation. She teaches at Northern Virginia Community College and Marymount University of Virginia.
Stephen Frerichs '78
Sculptor

When I think back to the years when I was an art major at Connecticut College, the first image that comes to mind is trudging up three flights of stairs to the top floor of Bill Hall. There was no Cummings Arts Center in those days. I too, (as I recall someone once saying) felt somehow that the top floor, with its commanding view of the Thames River, was special, as though an artist were entitled to an important and far-reaching view. It was a view both beautiful and at times frightening—as life would prove to be—for we could so well observe the occasionally battle-scarred submarines limping home to port. This was World War II.

Another image, curiously enough, is the memory of a glass case in the corridor containing a display of clay pieces of sculpture by former students. It always evoked a sense of wistfulness in me, for at that time there were no sculpture courses offered. “Later,” I used to think. “Some day.” It was a very small art department, but I had chosen Connecticut College because it offered a studio major in art, and I was determined to make the most of it, without sacrificing the broader spectrum of a first-rate liberal arts education. If the view from Bill Hall seemed expansive and far-reaching, I was soon to discover another view from Marguerite Hanson, then professor of art, who with stern determination taught the rigors of criticism—one’s own work, as well as of others. Hers was a view never-ending in its demands, sometimes capricious, and sometimes “opening on the foam of perilous seas.”

Never in those years, or for years to come, would I have imagined that I would have a son graduate from Connecticut College, let alone a son choose to pursue art as a career! Despite parental pride, I always feel uneasy about too much emphasis on family “traditions” in educational or career choices, especially in fields of creative endeavor. Individualism and independence of mind are matters of pride too, and “copycat” is, for the artist, the ever-dreaded insult. If anything, I think what Steve and I share as a legacy from Connecticut College is that very respect for independence of mind. We are, indeed, two very different people, and our work shows it. It is as if we stood, eyeing each other, opposite in sex, from opposite edges of a vast canyon—our own generation gap—lively debate being our favorite means of communication, and disagreement, as often as not, the measure of our mutual respect. The contrasts of temperament and mind are as vital to us as the connections of kinship and college.

—Ruth Colcord Frerichs '47

Ruth Colcord Frerichs '47
Painter

Stephen & Ruth with Compression 1 by Stephen F. Frerichs, concrete, steel and bronze, 1984, commissioned by Arizona State University in honor of its Centennial Celebration.
After graduating from Connecticut College with distinction in anthropology, Stephen Frerichs worked under Paolo Soleri at the Cosanti Foundation in Scottsdale, Arizona. Spurred by his experience working in the bronze-casting foundry at Cosanti, and also by an earlier summer art program at Connecticut College, Stephen enrolled in the art department at Arizona State University. His anthropological interest in primitive art soon began to surface in his work. After further study, he was accepted for a Master of Fine Arts degree program in the department of sculpture, and later held a teaching assistant appointment as director of the Harry Wood Gallery at Arizona State. In 1984, Stephen won the ASU Centennial Sculpture Competition, and his work entitled Compression was commissioned by the University in honor of its Centennial Celebration as part of a permanent collection of sculpture installed on the campus. In his dedication address for the sculpture, Arizona State University President, J. Russell Nelson noted that it was the first time the University had ever purchased a work by a student. Stephen’s works have been exhibited in numerous juried and invitational shows throughout Arizona. Stephen is currently completing work for his master’s thesis exhibition.

Ruth Colcord Frerichs graduated with honors from Connecticut College and was the recipient of the Jane Bill Prize in Fine Arts as well as the Joan Connell Prize in Dance. After graduation, she worked in commercial art in New York City and studied lithography at the New York Art Students League. In 1954, she moved with her husband to Phoenix, Arizona, and continued to pursue her interest in art while raising her family. Ruth has concentrated primarily on water-media, but also executed a series of stone lithographs in collaboration with master-printers from Tamarind Institute. Ruth has won recognition for her versatility and boldness of style. She has received various awards, and her paintings are included in numerous private and corporate collections. In addition to one-artist shows, Ruth has participated in major regional and national juried exhibitions throughout the United States. Now divorced, she maintains a studio at her home in Phoenix.

Ruth C. Frerichs
Sandpainter
Watercolor, 20" x 30"

Stephen F. Frerichs
Double Bind
Neon, bronze and steel
The photograph includes books designed for Yale, two Summer Hill Books projects, and some book jackets designed free-lance for the publishing house of Ticknor & Fields. One of the latter is Mabel, a biography of Mabel Normand, the early silent film comedienne, by Betty Harper Fussell, who came with her husband, Paul Fussell, to the Connecticut College English department in 1954. My classmates and I fought over who would get to baby-sit for the Fabulous Fussells.

Sarah Hargrove Harris ’57
Graphic Designer

At Yale University Press each of four designers is responsible for preparing for publication 30 or more edited manuscripts. These titles range from simple monographs to series and editions to complex illustrated or otherwise documented texts, and we must work closely with editorial, production, and marketing departments in determining appropriate format and presentation for each book.

We design page layouts, specify type, and decorative material where appropriate, arrange photographs or other illustrative elements when called for, check proofs and prepare necessary artwork and dummy for a printer, design the binding and select the binding materials, and, finally, design and prepare the jacket to complete the “package.”

I have spent quite a bit of free-lance time on book and jacket design as well, and the accompanying photograph includes a few of those efforts.

Several years ago my husband Chris and I (each with about 25 years or so of experience in publishing/printing/design/advertising) started Summer Hill Books, a professional resource for the design and production of quality books. We provide services to writers, photographers, publishers, and any institution or private group that may wish to produce a book for fund-raising, promotional, or commemorative purposes. This is known in the trade as “packaging,” whereby we assemble words and images and guide through to production a finished work ready for publication and distribution. Summer Hill Books designed and produced Gertrude Noyes’ A History of Connecticut College, and, more recently, The Taft-Thacher Letters, edited by William G. Nicholson and produced for the Taft School of Watertown, Connecticut, and the Thacher School of Ojai, California.

I will be forever grateful to Richard Lukosius, who came to the art department at Connecticut College the same year I did, and whose keen eye spotted a future graphic designer. He taught me to look carefully at letter forms and to appreciate their intrinsic beauty, guided me through four years of extra-curricular poster designing, and sent me packing to the Yale School of Art and Architecture. And I’m still only three blocks away.
Lorraine Schechter ’66
Mixed Media

Song of Changes
Excerpts from a poem dedicated to Dick Lukosius, whose influence as friend and teacher continues to resonate.

Growing up
Color and pattern . . . shape, red-yellow-blue building blocks: destruction built into creation.

Papier-mâché, cut-colored-paper collages . . . mobile.

Museum-going: Matisse and Rousseau early friends.

School
They said I was a primitive and couldn’t major in Art, but I did . . . a marriage vow I keep sacred, with changes.

Art/Work
Art and Craft . . . Craft and Art. Where does one end, the other begin?
Drawing flowered into painting, paper-making cut-paper collages, embossed prints . . .
PAPER SCULPTURE,

now mixed-media collages and environments to be . . . poetry.
Where does one end, the other begin?
It will take a lifetime to give you my answer.
Then you will see for yourself . . . and so will I.

Teaching teaches me to keep learning

Business
More questions, such as:
Will "the Public" respond? How?
Who will buy it?
Does it matter?
Is that why I make it?

It will take a lifetime to give you my answer.

Yoga means union.
Body-mind-spirit aligned and attuned to the Song of the Earth . . . my song:
resonant and full . . . expanding in space, reaching out towards the light.
I honor the light within you.

Fall Suite: Dance of the Last Rays of Fall, mixed media collage, 1985.

Lorraine Schechter does mixed media collages and designs cards and paper sculptures. Her most recent show was at the Washington Art Gallery in Washington Depot, Connecticut. She is artist-in-residence for the Torrington Board of Education, a visiting artist in New Preston, and a teacher of yoga.
Claudia Reese '71
Sculptor & Potter

A strong image I have of Connecticut College is of trudging through the snow to the art building because that’s where I spent most of my time. Little did I know then of the twists and turns that a career in clay could, and would take me.

Following my graduation, I completed three years of grad school at Indiana University and then taught for six years as a visiting artist at several different schools, including Purdue, the University of North Carolina, Louisiana State, and the School of the Art Institute of Chicago. I enjoyed teaching and the variety of experiences it afforded, but after moving around so much I wanted to stabilize my life. I decided then to direct my energy toward establishing my own business. And what did I know better than working with clay?

So in 1979, I began developing a series of large (20-inch diameter) platters that are both decorative and functional. These platters interested me because I can paint the surface with slips (colored clay) creating complicated and intricate patterns. I thought they had potential, but the true test would be in the marketplace. Fortunately, my first marketing adventure began with the American Craft Enterprises Show in Dallas where my first order was from Frank McIntosh of Henri Bendel. That order, along with others, was enough to keep me going until the next show. Since then, I’ve continued to exhibit with A.C.E., the Washington Craft Show, and the Philadelphia Craft Show.

The platters are currently being sold in galleries and major department stores coast to coast. Most recently, they enabled me to participate in the first American Craft Enterprises/Ateliers d’Art International Salon in Paris, France. Now I’ve got platters being shipped to Madrid, Rome, Biarritz, Paris, and Austria. Working on the platters and earning my living through marketing them, allows me resources and time to work on sculpture, for sculpture is the real reason I work with clay in the first place.

During the late 70’s, my work evolved from wall-hung pieces to three-dimensional heads. Then in 1980, I saw the Qin Dynasty full-sized figures and
horses in the Chinese Terracotta and Bronze Exhibition at the Field Museum in Chicago. They were powerful, and they communicated. To me, they established a connection with people existing 2,000 years ago and did it on a life scale. That's when I felt the need for greater volume in my own work. My heads began to have torsos, and then full bodies, and finally they became life-sized figures. My interests lie in American folk art, Pre-Columbian art, African, Oceanic, Alaskan, Chinese, and Egyptian art and they all influence my work. Yet I think of my figures as cross-cultural, cross-temporal—neither ancient nor modern and, I hope encompassing it all.

This year my most recent sculptures were exhibited at the Kimbell Art Museum in Forth Worth in conjunction with the Mayan exhibition, *The Blood Of Kings*. In my hometown of Austin this coming spring, I'll be having a one-person show at the R.S. Levy Gallery.

It's been fifteen years since I've trudged across a snow-covered campus to Peter Leibert's classes. Today, with the bright Texas sun flooding my new studio, I find working a pleasure, whether it's platters or sculpture. This really has been some journey, and it's been one that started at the Cummings Arts Center in New London, Connecticut.
Joan Ross Bloedel ’64
Painter
by Marion Miller Vokey ’74

On the top shelf of a bookcase in Joan Ross Bloedel’s large, sunlit Seattle studio is a small painted study of a head. “That was painted by Richard Lukosius in an effort to explain to me the receding/advancing values of darks and lights,” she says. Her college art professor, Mr. Lukosius had a profound influence on Joan, teaching her everything from how to stretch a canvas to how to believe in herself. She fondly remembers the nurturing atmosphere he provided for all his students. Joan has saved several of the written critiques of her beginning work by her Connecticut College professors, a few of which she read to me. Do teachers realize how much students take their comments to heart?

Joan Bloedel, who has emerged as one of the most exciting artists in Seattle, was unsure of herself and her abilities in college. To complicate matters, she was uncomfortable with the then fashionable Minimalist trend in art. From the beginning, Joan’s art has been alive with emotion and human meaning, communicating an irrepressible vitality—the antithesis of Minimalist theories.

Another significant dimension of her college days was Joan’s involvement in the Peace Club, which then had six members. Certainly not in vogue on campus in the early 1960’s, the politically active, controversial group nevertheless believed strongly in their causes. Joan, as the club’s president, vividly recollects an overwhelming desire to “do good” for the world. Perhaps it was that strong humanitarian desire, coupled with her insecurity that art was not really a valid academic discipline, that prompted her to double-major in religion and art at Connecticut and then to enter Yale Divinity School after graduation.

As soon as she began her theology studies at Yale, Joan knew she had made the wrong decision. She enrolled in two art classes that year at Yale, both of which were to have a lasting influence. A color theory class with Bauhaus master Josef Albers fit wonderfully with her intuitive sense and provided a theoretical base she still draws on today. Today her control of color is truly dazzling and has prompted critics to describe her painting as “radiant poetry.” Joan has created a layered light effect, where color is absorbed and at the same time reflected. Printmaking was her other class at Yale. A component of her work has always been drawing and printmaking, but she considers herself a painter and is a proven master at combining materials and techniques. She mixes painting, printmaking, and drawing to build up a rich, layered, tactile surface with sensuous quality.

At the suggestion of Connecticut College Professor William McCloy, Joan entered the master’s program at the University of Iowa the following year to study intaglio printmaking with Mauricio Lasansky. It was at Iowa that her formal education in art was completed.

So why did the Boston-born and bred artist come all
the way to Seattle? "To seek adventure," she replies quickly with a smile. She is happy with her choice. "Seattle has the kind of healthy, invigorating atmosphere that stimulates my work," she says. However, success did not greet her from the moment she arrived in 1968. That year was just the beginning of a long struggle—supporting herself with various part-time jobs, teaching, trying to get exposure for her art, and above all, working hard.

Her early work was figurative and revealed a strong debt to Expressionist Northern European artists like Emil Nolde and Edvard Munch. In fact, in the mid-1970s, Joan went to Norway to immerse herself in the art of the Expressionists. During these years, she received lots of exposure, but little critical acclaim. It was not until 1981, when Joan was invited to be in the New Ideas exhibition at the Seattle Art Museum, that her career really took off. On the heels of her successful show, Joan was the first woman to receive the annual Betty Bowen Award, which honors Seattle artists. She had begun working in series format, exploring one abstract formal idea in countless variations, turning it inside out, and finally bringing it to a conclusion. Her *Play Within A Play* series attracted the most attention and rightfully so. She had created a body of work that demanded interest. Using monotype as a base (a printing technique employing paint on an unetched metal plate printed on dampened paper), she would build up layer upon layer of paint, pastels, and pencils, creating what she hoped would be "a visual search for the viewer" with so much going on beneath the surface.

"There is a visual dialogue between being close to my work and stepping away," the artist says. During this period, most of her work had an underlying diptych-like structure of two rectangles which provided an ordered framework for the scattered random touches of rich color, and the shifting layers of light.

Despite the popularity of her work of the early 1980's (all of the *Play Within A Play* and *Shimmer Stacks* series have been sold), she had reached the end of her discoveries and began working in new directions. Her new work reveals an increased freedom. No longer using an ordered geometric framework as a tranquil counterpoint to her coloristic explorations, she has unleashed a surging dynamic energy in her new images. The day we met, a recently completed painting commissioned by Seafirst Bank was hanging on her studio wall. Entitled *Moving Tribute*, the bold colors, densely textured surface, and flowing primitive forms of the six-foot by twelve-foot painting seemed to activate the entire room.

Joan Ross Bloedel's success is no accident. She has taken a natural gift and through hard work and perseverance brought it to maturity. Married with no children, she feels her paintings are like children in that they are so much a part of her. She maintains an intensive studio work schedule. "I put most of my time, energy, and money into the development and growth of my work," she says, and has a healthy respect for the pragmatic business end of art. A businesswoman par excellence, she keeps her office remarkably organized, has learned to be continually alert to opportunities for learning and exposure, and is now represented by Seattle's Foster/White Gallery. There is, after all, more to being an artist than simply making art.
Marcia Silverman Tucker ’61 finds comfort in courting ambiguity

THE VALUE OF NOT KNOWING

By Paula Brisco ’86

The office is not what one would expect of a director of a renowned art museum in Manhattan. No palatial executive suite; no sweeping skyline vista; no framed Great Master adorning the wall. At the New Museum of Contemporary Art, the director’s office is a white cube in which desk, typewriter and chairs vie for space on the industrial grey carpeting to the irregular rumble of the subway. Art books cram the shelves; a bulletin board boasts snapshots of a small child. And by the door a marine painting hangs in the most ornate gilded macaroni frame this side of a grammar school art class.

It’s an office that says the occupant means business—but plans to have fun doing it. And perhaps there is no better way to describe Marcia Tucker. Nine years ago, at age 37, she founded the New Museum, the only art museum devoted to showing the work of living artists. Today, as director, she lectures nationwide about contemporary art, traveling half the year with her husband Dean McNeil and two-and-a-half-year-old daughter Ruby in tow. She organizes at least one major museum exhibition a year, serves as a sounding board for the ideas of 25 staff members, and churns out a continuous stream of articles and exhibition catalogs. It’s a strenuous pace—but one she relishes.

“Marcia has incredible energy. She’s always thinking about 30 things at once,” said Mary Clancy, assistant to the director for the past three years. “She’ll be telling me one thing, writing another, and talking to someone else on the phone. It’s a mad circle of information—and yet she always pays attention to detail.”

What keeps the mad circle on center is Marcia Tucker’s continuing love affair with the unknown. “As soon as she starts to get comfortable, she gets uncomfortable,” Mary Clancy said. “I’ve seen it happen many, many times. It’s like it itches. If things are too cozy, she’ll start pushing herself, pounding on the typewriter.”

In particular, Marcia pushes herself to understand unusual and unconventional art. “The question that most offends and irritates artists, ‘Why is this stuff called art?’ is one of profound interest to me,” she wrote in the catalog for an exhibition she organized entitled Choices. Listen to Marcia discuss art, and you soon realize that no statement better explains why her museum shows artists like Tehching Hsieh, whose artwork has included a series of one-year performances such as punching a time clock every hour of the day and night or living entirely outdoors in New York City.

A tall, lanky woman in denim tunic and jeans, black cowboy boots, and silver jewelry, Marcia is perched on a red upholstered chair in front of her desk, as though to ignore for a time the rows of telephone messages marching down her desk. She nurtured a cup of convenience-store coffee as she searched for ways to explain the appeal of studying unconventional art.

“One of my museum trustees, Paul Harper, Jr., said something that struck me as very true. He said, ‘I always prefer to be addressed just a little above my head.’ I think that the sense of reaching for something that is not altogether within your grasp gives you a feeling of extension, of pursuit. There may be nothing so appealing to human beings as the idea of active pursuit of something, whether it’s a goal or a lover or a language or a geography. I think the act of stretching or extending yourself is a very pleasurable one to some people; it feels like exercising.

“Another person, an artist named Morgan O’Hara who was in the show I did called Choices, also said something very, very interesting: ‘If you do x, whatever x is, you develop a capacity for x.’ If you read difficult books, you develop a capacity for reading difficult books. If you watch sitcoms, you develop a capacity for watching sitcoms, and on and on, as with love, eating, anything. Although it seems like such a simple statement, it has given me a great deal of pause for thought.”

It is no easy task for any museum person to present the work of artists such as Tehching Hsieh or Morgan O’Hara. O’Hara’s art, for instance, consists of keeping extensive diaries of her life. (She records dreams, people visited, and shopping trips.) She then charts her movements in space and time on maps and graphs. Many museums limit the number of shows they devote to such contemporary art because it can be difficult for people to understand. The general public may become disgruntled and disappointed when confronting art that lacks traditional aesthetic qualities. The disappointment arises, Marcia Tucker acknowledged, when people feel they ought to immediately know what an art piece means.

“But realistically, how possible is it to do that?” she demanded, carving a small arc in the air with a long, artist’s hand. “Something that was made in the past five months or sometimes improvisationally in
the past five minutes is not necessarily going to yield itself to interpretation immediately. Part of the problem is that most people want to interpret something before they experience it. This is not the correct order of things,” she said with a mischievous smile. “Experience takes time; experience takes a kind of attention and focus on what it is that you’re feeling.”

But Marcia believes that the public ultimately likes to be provoked by contemporary art; as she once said, “They enjoy fighting it out on that battlefield that contemporary art can offer because it’s a way of thinking, and I think most people like to think.” Given the chance, people can learn to relish the unknown. The first step is to recognize that “not
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“The concept of developing a good eye is an outmoded one. It’s more important to think about developing a good mind.”

knowing” is part of the art process—something that the artist and the viewer share.

“Basically, good artists do things investigatively; artists do things to find out, not to prove what they already know,” she said. “That’s true about almost anything: good science, good museology. The artist very often doesn’t understand what he or she has done in the broader sense until he or she can put it in the context of other work that’s been done, of the time and place in life when the work was done, and of the cultural milieu of the entire society. Very often we don’t have the perspective to do that for quite some time. So I don’t see art as simply a means of self-expression, nor do I see it as a didactic tool or framework, but I do see it as an investigative process for the artist and also for the viewer.”

Marcia Tucker has been an investigative viewer since her undergraduate days at Connecticut College. William McCloy, then chairman of Connecticut’s art department, remembers her as a studio major who took her work quite seriously. “She spent her junior year studying abroad at the Louvre, which was fairly unusual then. Her work was really quite good, in the manner of Ben Shahn. But I think she took more pride as an undergraduate in being a college rebel,” he added. “Rosemary Park remembers her with a sort of twinkle in her eye.”

Marcia also remembers people seeing her as an eccentric, although she doesn’t know that she saw herself as such. “I think that sometimes you ‘buy’ a package,” she said, contemplatively twisting a strand of the thick, dark hair unleashed around her shoulders. “In other words: At that age, at that time, if you decided that you weren’t going to try to become popular or part of a group or a ‘great date’, then you were almost bound to read really tough literature; you got involved with civil rights issues—this was before feminism but certainly not before civil rights—or with an unpopular political way of looking at things.

“But what I want to say is that if in your life you choose to break away into an area of personal unconventionality, a lot of other things come with it. So you become this champion of the undesirable, the unwanted.” Marcia Tucker became the champion of contemporary art.

After a brief stint in the print department of the Museum of Modern Art, Marcia earned her master’s at the Institute of Fine Arts at New York University. She became curator of painting and sculpture at the Whitney Museum of American Art in 1969. Eight years later, she was fired because of a disagreement about the museum’s direction. She wished to continue a strong involvement with contemporary art; the museum wished to concentrate on its permanent collection.

Marcia responded in her characteristically energetic fashion: she started her own museum. The New Museum opened its doors in 1977, devoting itself to showing the work of living artists, particularly those who have received little public exposure or critical acclaim. It is a unique stance for a museum, and one that people like William McCloy applaud.

Inside the museum’s home at 583 Broadway in SoHo, Marcia has gained plenty of firsthand experience learning to become comfortable with ambiguity. And she can offer suggestions to anyone who wants to learn about the value of “not knowing.”

“It’s a bit like learning to like skydiving,” she

Colleagues call Marcia Tucker “the New Museum’s biggest PR person” because she is an eloquent and popular advocate for contemporary art.
admitted with a laugh. "But if somebody is threatened by his lack of knowledge about contemporary art but wants to not be, there's a real simple way to do it: familiarity. You don't have to talk, you don't have to tell the painting how smart you are, all you have to do is look. If you want to educate yourself, you go to more galleries and museums, you look at more."

"However, there's a lot of art you can't look at," she said. "And there's a lot of art being done right now which is not visually pleasing in the way that we have come to think of art as visually pleasing—that is not, for example, like paintings done by the Impressionists. In that case, you are thrown back on yourself to think and feel about the work."

"It's sometimes helpful to take an art history course. But if you go and look at more and more and more, you usually develop this capacity for looking more and more and more. And then you get really curious. And you go read a book on art history or you begin to read the trade journals, like Artforum. And you read what makes sense. You don't wade through most articles—I wouldn't—that are incomprehensible. There are some wonderful critics, some wonderful books and articles written, that are not difficult to read, or ones where wading through is worth it."

"As with other fields, generally the more you explore, the more enjoyable and richer the initial experience becomes. You can appreciate a Bach cantata without knowing anything about music; but were you to listen to a lot of music, were you to know something about Bach, were you to find out something about the cantata form and how it evolved, you would go back to that same piece of music with no relinquishment of the original enjoyment but with a kind of additional structure."

The ability to recognize your own ignorance and then move on to educate yourself is a quality of what Marcia calls a good mind. "I've been saying in lec-
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tures recently that everyone is concerned that they need to develop a 'good eye'. I think the concept of developing a good eye is an outmoded one, because it essentially assumes that works of art consist of formal components that can be analyzed; that there is a standard of quality against which all things can be measured. That standard of quality is culturally determined. And it's a very provincial view to assume that it's a white upper middle class standard.

"So I have said in my lectures over and over again that it's more important to think about developing a good mind. And a good mind will look at works of art with an openness that it brings to bear on all fields of investigation."

To help others develop a good mind, Marcia places a strong emphasis on scholarship, said Mary Clancy. "This is why the New Museum is a museum and not a visual arts center. We have an education program, catalogs, books, and a lecture series. Marcia is interested in getting people thinking and not just looking. She's interested in art that promotes ideas, promotes thought, as opposed to art that is exclusively formal.

"I'm a painter myself," Mary added. "I still paint what might almost be old-fashioned, formal concerns—painting as an object in itself. Working with Marcia has helped me broaden my horizons. For instance, I used to think of exhibition catalogs as souvenirs, and I only looked at the pictures. But now I read them, and they do enhance my understanding."

That focus on ideas has met with some criticism from people who claim that Marcia Tucker is only interested in the verbal aspects of the visual arts; symbolic artworks or pieces that have words in them. She is the first to admit that some artwork doesn't interest her, particularly work done for commercial success or work that is purely academic. And some members of the New York art community have labeled Marcia a "pluralist" because she doesn't see art as having one fixed standard of quality. She responds by pointing out such a view unnecessarily narrows the field.

"I think that what we're seeing now is a new academy," she said a little sadly. "A lot of the work which uses appropriated images, or which critiques the way imagery is presented in our world, is so obscure as to not be recognizable as a critique by the general public. That poses an interesting problem, because then the art reads the same way the original images do. Let's say you have an image taken from women's magazines, that is supposedly a critique of how women are presented. But the image is so close to the original that unless you knew the artist's work you wouldn't know that the image is a critique."

That kind of "insider's" art almost begs to be misunderstood.

"I also think today's climate in which young artists are making art is very unhealthy. It holds out the promise of fame and fortune rather than of a kind of, oh, I think it used to be an intellectual and spiritual quest. A lot of people today see what I do as career counseling. I go into the studio and the artists say, 'Where should I take this?' instead of asking for the kind of dialogue and exchange between curator and artist that people craved in the old days. And I'm not a career counselor."

Who is she, then? A very complicated person, say her colleagues. There's the disciplined director who loves wrestling with unconventional ideas. And then there's the creative person who hangs a picture in an absurd macaroni frame in her office, dresses boldly, and gives staff members gifts of earrings in the shape of leaping monkeys.

"She has a real gift," Mary Clancy said. "She can be so personable and very informal, and yet extremely aggressive. It's a strange combination, I know, but she accomplishes a great deal."

"The message I've wanted to share about Marcia is that she's too modest about her artistic talents," added William McCloy. "Now she poohpoohs the suggestion that she has any ability at all." He laughed as he recounted his favorite comment: "I keep threatening to take her undergraduate prints down to her museum, show them at the desk, and ask them what they think of this talented young person!"

But Marcia Tucker has a more modest view of the source of her energy: "If you do x, you develop the capacity. . . ." Marcia laughed, sipped her coffee, and became contemplative again.

"The way I stay enthusiastic is that I don't seem to be able to think in the mainstream, because somebody else is already doing it. I think that like anything, in my own life I've had periods in which I was more impassioned and periods in which I called into question the enterprise I was engaged in. I think you have to ask yourself over and over again: 'Why am I doing this, what is it I'm doing?' You have to be critical of yourself and the enterprise."

"But one of the things that keeps me interested is that the museum is such an extraordinarily flexible place. You know, in a period of rigorous self-examination," she said, lowering her voice melodramatically, "I started asking why we were doing exhibitions, whether we were different from any other museum. And I brought the questions to the people who work here. The result is that we're embarking on a year of real radical experimentation, accepting proposals from artists for the complete transformation of the museum's space and perhaps more—things that go outside the museum's walls, things that are interdisciplinary." Her eyes sparkled at the thought of the challenges ahead.

"I feel that I have to regenerate myself as a museum person in the same way artists need to regenerate themselves—and that is by reaching into an area outside one's own area of knowledge. I always know when I'm frightened, that something really interesting is happening."

Paula Brisco '86 majored in art history with a special focus on art criticism. She is an editor at the Bureau of Business Practice, a subsidiary of Simon & Schuster in Waterford, Connecticut.
In the Vangarde

With a little help from their friends, artists have carved out a dashing new gallery in downtown New London

By Susan Baldwin Kietzman '82

The one thing they have in common is Connecticut College.

Some taught in the studios there, others drew from models; while still others continue to mold the college-aged minds of young artists. And all acknowledge that connection as the stepping stone to the initiation and construction of the new Vangarde Gallery in downtown New London.

The idea for a gallery started in the minds of Professor David Smalley and Helen Langfield, MA '70, when they saw a large space in the old Garde Theater building on Captain's Walk, the pedestrian mall that was long known as State Street. Both had a commitment to the building; Langfield's was initially financial—her husband Raymond wanted to purchase and renovate the building. And Smalley's, more emotional—his father used to be the manager when the Garde was a movie theater.

"Raymond got together with several businessmen and purchased the building for $300,000," said Langfield. "Money came from trust funds, primarily from George Swift at the Connecticut National Bank. He's in charge of trust funds to be used for community work, and gave a considerable amount."

Soon, the American Musical Theater came into the new Garde and "rented spaces to art people—printers, photographers, art studio spaces," said Langfield. "The money gained from rentals pays for the maintenance and upkeep of the building."

"When Helen and I saw the place," said Smalley, "we thought it would be just perfect for an art gallery." The meetings started in earnest in the fall of 1985, Smalley said. Connecticut College teachers, graduates, students, as well as other area artists were very interested. "It happened pretty spontaneously," Smalley continued. "We found a volunteer architect, Rick Gipstein, and started the renovations in the early winter."

"David did a lot of the physical work," said Langfield. "You should have seen it. It was a big barren room with no walls. I guess they just stripped the entire thing." The small room in the back of the gallery was Smalley's idea; she added. It provides a means for more artists to show their work, while the main artist on display uses the entire front of the gallery.

And that front is very impressive. Walking up Captain's Walk, a visitor is taken aback by the gallery's sheer starkness. Huge panes of glass draw the visitor inside to see a somewhat small space made large with white walls and a black ceiling—the perfect backdrop for any work of art, whether on the walls or in front of them.

People are uncomfortable with galleries, Langfield pointed out, because they're not used to them. "They don't know if it costs anything. They don't know what to say when they enter, and they don't know what to say if they don't like what they see," she said, "which is why the process will be a slow one." For

Artists own the non-profit, co-op gallery on Captain's Walk.
now, however, the artists are pleased with the nearness of the gallery, saying New London is a perfect place.

"I'm really pleased to have one so convenient," said Martha-Jane Wakeman, an art instructor in Connecticut's evening division. Wakeman spent ten years in Italy, where she exhibited her work, and met her husband, Robert Proctor, who teaches Italian at Connecticut. "It's nice for New London to have a gallery for contemporary art," Wakeman said, "and I enjoy the idea of everyone working together and creating together. We all contribute towards rent, and I find that quite exciting."

The Vangarde is a cooperative gallery, which, as Wakeman explained, demands rent payments from the artists. In exchange, the artists can decide the prices of works rather than letting a gallery owner determine the value.

"When artists show in big cities like New York," said Langfield, "the gallery owners ask the artists what they want, and then they add on 100 percent for themselves, usually. But if an artist wants $1,000 here, the gallery will charge just that. There's no overhead because the gallery is non-profit."

Professor Emeritus of Art William McCloy said art cooperatives are geared primarily for artists without a reputation. "I've been around for a long time, and when I was 25 and 30 I was working very hard to get that reputation," he said. "And here I am... .73.

McCloy said local artists have often had problems in smaller cities. "There have been other attempts in this area, but they've all failed in one or two years," he said.

"I know these artists are serious," continued McCloy, in reference to his Vangarde colleagues. "They want exposure, like all cooperative artists, but they want more than that."

What they will want, McCloy added, is to sell their work at their own price. Many of the Vangarde artists know that success is not guaranteed.

"We need some time," said Alida Ferrari '74, who now teaches art part-time at the University of Connecticut Avery Point campus. Her husband Arthur teaches sociology at Connecticut.

"You have to get established and have people know that we're going to be there on a permanent basis if we want any hope for sales of the future," she said.

However, Smalley said a lucrative future may not be too far away for some artists. "We do have a cultural audience in New London. Yes, it's measured in the hundreds rather than the thousands, but it's a very dedicated audience. And several of us," he added, "have a local audience, but I really think we're fighting that Yankee antique mentality. Art work is hard to sell...there's no economic framework."

The opening of the gallery July 2 showed the degree of local interest in art, with 500 to 600 people flowing in and out of the front door. A local band played in front of the gallery, which added just the right touch to the evening, noted Langfield.

Working with other artists is a new experience for most of the artists involved in the Vangarde, Langfield said. "We all know each other, but we all had our own studios and were trying to do our thing separately. But now, we've become a cohesive group of artists. We've all been involved with the arts and now with each other."

The artists seem to relish the idea of learning from each other, of exploring the work of others. All work with different mediums to produce unique results.

Ferrari is concentrating on painted wood, lattice sculpture right now, even though she majored in ceramic sculpture. After school, she sold pottery in the area and made sculpture in her spare time. But moving to Arizona in 1978 changed all that.

"It was a very different visual experience," she said, "and my art was influenced by the Indians. I started to primitive fire my pieces, which leaves flashes of smoke on the surface. And then I switched to ladder pieces." Her ladder pieces are alternations of space and forms. "It's a huge change from ceramic sculpture, that just happened gradually." Ferrarri's show is in October, but her part-time status with UConn gives her plenty of time to work, she said.

Wakeman, who teaches night school so she can paint during the day, as well as care for her two children, won't show for two years. Her show will consist of canvases covered with pastels in addition to paint. "I wanted to be the last one," she said, "to give me time. Two years is a good amount of time to have a show of good quality."

Langfield's show will grace the gallery next May. She works with paints, pastels, charcoal and cutouts of various materials—paper, canvas. "Anything I can set my hands on, really," said Langfield.

And Smalley works with stainless steel sculpture. Although his show is not until next October, he has many of the pieces ready.

People associated with the College and also with the Vangarde Gallery number about a dozen. In addition to those mentioned above, Lynne Stone, Barkley Hendricks, Don Eccleston, Charles Charley, Laura Raymond, Peter Leibert and Janet Shafner have been or are involved with the Vangarde.

Inquiries about membership can be addressed to Smalley at the College, but, he warned, just because the gallery would like more people does not mean it's any easier to get it.

One look at the new Vangarde and you know he's not kidding.
In September 1915 when our class entered C.C. we numbered 101. On this summer day of 1986, we number 19. The teenagers of 1915 are now approaching their 90s if they have not already reached them, but we still speak of each other as "girls" though we smile a bit when we think of it. Some of us are more active than others but as our old song went, "We are the Class 1919, the first class in the college!"

Ruth Avery French writes of her granddaughter and family back from Haiti where they spent two years working for Habitat for Humanity. Her oldest son Bill has retired from GM and has been visiting Ruth. Ruth has just bought the exercise bike as she finds it too hot in summer and too cold in winter to walk outside for exercise. Good for her! Her wild flower garden is in full bloom and she makes an arrangement for church each Sunday.

Joyful news from Priscilla Ford Schenke. A cataract operation has restored her vision so she can now get to the pool for her regular swim and do so many things she has been unable to do for a long time. A blur she thought was tan turns out to be a pretty lavender. Her whole world has brightened. I understand it as I have had both eyes operated and implanted.

Marenda Prentis, too, is recovering from a cataract operation and is looking forward to reading again, one of Prent's great joys.

Esther Batchelder writes: I find this has been a very happy year. The outstanding experience was a trip via Concorde to London and her chance to continue helping her friend and housemate Jane Ebbs in work over there on the book she is writing. It concerns the British American cooperation in relief and rehabilitation of civilians in liberated countries as we advanced in World War II, when Jane worked for the Army and later the Defense Dept. The important records were secret until 1975 and even this year more valuable material became available. They started the work in London 11 years ago and this was the ninth year they have spent 10 to 12 weeks on the research. As always the London theatre gave them some fine entertainment.

We are sad to report the death 5/12/86 of Marion Kofsky Harris' husband Frank who had a long and distinguished career as a college professor of economics and in the field of labor relations both in the public and private sector. He served as an arbitrator on the National Labor Relations Board in D.C. and on the U.S. Mediation Service where he trained the commissioners.

The class extends its sympathy to Marion. Correspondent: Virginia C. Rose, 20 Avery Lane, Waterford, CT 06385

Olive Littlehares Corbin, 9 Brady Ave, New Britain, CT 06052

One happy item I can report is a delightful 38th anniversary reception in Schenectady, on June 29th for Olive Holcombe Wheeler and Rufus, given by their daughters. It was my good fortune to attend. In July, on return from two days at Mystic Seaport, our family drove through the lovely C.C. campus. I was able to point out to my grandchildren the corner room in Plant where Harriet Woodford Merriman and I spent our happy sophomore and junior years together.

It is with sadness I must report the passing of two of our classmates, Mary P. Wheeler on 3/6/86 and Ruth Wells Sears on 9/15/86. Our sympathy goes to Mary's sister and to Ruth's family members.

Correspondent: Adelaide Satterly Tuttle, 76 Hunt Ave, Apt. 1-A, Pearl River, NY 10965

Emily Warner, Covenant Village Apt. 3112, Missionary Rd, Cromwell, CT 06416

Henrietta Kanesh Kohms is kept extremely busy with both academic and extracurricular activities of her two granddaughters who attend private schools in Summit, N.J. Laura Jo is a sophomore at Kaul Place which has two CC alumnae on its staff. Both girls are interested in amateur theatricals. Thanks to good health, Henrietta has been able to be a part of their doing.

Marian Lamberts is feeling much better after spending a year in bringing her heart and system up to par. She enjoyed the summer at her camp in ME.

Betty Leeds Merritt and Barbara Tracy Coogan drove to the College in time for the May 31st reunion. They sat with Frances Joseph, Sally Pithouse Becker, Emily Warner 25, and some of the class of '34 and '36. Betty and Barbara see Jean Howard and Betty Allen 25 who lives with Jean. Betty also talked with Connie Palmer.

Sallie Barber Pierce recently had a cataract operation. Mildred Beardsleys Stiles planned a trip to Scandinavia with her eldest daughter Nancy last summer.

Thistle McKee Bennett is still practising doctor and busy with State Board of Health. Her family has been enlarged by one great-grandson.

Winifred Maynard Scott has had a very inactive year following a complete knee replacement last Dec. Her first outing was in May when she attended a CC luncheon with Margaret (Peg) Rich Raley and Madelyn (Maddy) Mcguire Chase 28.

Ruth Muthersill Joy, after 16 glorious years of retirement in Guadalajara, Mexico moved back to the States to be nearer to her children. The Joys now live in a retirement village. Their travelling is limited to going to church each Sunday and a week in FL this year. Peter Krupp was graduated from U of Chicago Law School last June, Larry Krupp, Yale '85, does environmental work in DC, Susan Krupp is a Brown senior. Son Don, a surgeon in San Jose, CA moderated a meeting of The International Society of Colon and Rectal Surgeons this Sept, in Rio de Janeiro. His daughter Mara is attending Santa Clara Law School. Jonathan is a student at OR State.

Margaret Barnes Barber is in a nursing home in Norfolk, VA. Hiram died in July. Our sympathy is extended to Margaret and her children.

Correspondents: Madelyn Clish Wankmiller, 422 Mill St, Worcester, MA 01602; Minnie Watchinsky Peck, 1351 Saratoga Ave, San Jose, CA 95129

In Memoriam

Ruth Wells Sears 23
Aileen Fowler Dike 25
Isabel Newton 26
Amy Ferguson Crouch 27
Dorothy Quigley 28
Edith (Eda) Schupner Lester has been to Nyack, NY and twice to HI this year. She has six great-grandchildren. Her daughter Pat and husband visited China recently.

Margaret (Peggie) Rich Raley has just returned from Switzerland, and last fall visited Morocco, Spain and Portugal.

Eleanor (Richie) Richmond Smith spends six months in Monroe, OH, and the winter in Green Valley and this will probably be her last winter in AZ. Last Oct. she stopped in Portland, OR to see three nephews and also saw a grandnephew and grandniece for the first time. Richie still does calligraphy and needlepoint.

Gretchen Snyder Francis spends winters in FL and summers in No. Egremont, MA. Last summer she went on an Elkendal tour to Mexico. One week was spent in Mexico City visiting a family as part of the Experiment in International Living. One granddaughter has just graduated from RISD. Gretchen is still interested in garden club activities.

Barbara (Bob) Tracy Coogan has closed her SF apartment and now has one in Newton, MA. She keeps busy responding to notes received in recognition of Peter. A memorial book fund has been established for her at Harvard Law School.

Sarah Tenenbaum Wein is active in various organizations and volunteered work in New London, CT. Each winter she spends two weeks in FL. Her pride and joy are her two grandsons.

Elizabeth (Betty) Tremaine Pierce, after losing her husband in '77, sold her home of 41 years and moved into a condo in her hometown. She went to Spain in '83 and on a cruise to Caribbean and Panama Canal in '84. Christmas and every summer are spent with her children in MI and NE. Betty keeps well and busy with church, women's club, college women's club, and the business of Betty.

Mary Wilcox Cross has been spending much time traveling. She went to FL in Feb. to visit her sister and daughter. April's highlight was a 19-day tour of the Netherland and on May 14, she flew to Kenya, and in June she visited Baltimore and cruised on Chesapeake Bay. Mary's children are in CT, FL and Honduras and her grandchildren live in various places ranging from Honduras to CA.

Eleanor Richmond Smith winters in Green Valley, AZ and summers in Mt. Pleasant, OH.

Margaret (Paducab) Wheeler went to Philadelphia for its annual musical festival and to Santa Fe for its summer one. She and her librarian roommate manage the retirement home library.

Minnie (Mitzi) Watchinsky Peck and Harold still live in CA. Harold does accounting and manages property and does other real estate work. Volunteer work, study groups, lectures, sewing, gardening, and musical events keep Mitzi very busy. Part of last winter was spent in FL and they go east several times a year to visit daughter Judy and daughter Karen, Tufts '88 who was a student at Peking U this summer. Peter Krupp was graduated from U of Chicago Law School last June. Larry Krupp, Yale '85, does environmental work in DC, Susan Krupp is a Brown senior. Son Don, a surgeon in San Jose, CA moderated a meeting of The International Society of Colon and Rectal Surgeons this Sept, in Rio de Janeiro. His daughter Mara is attending Santa Clara Law School. Jonathan is a student at OR State.

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Belaga and Kolb named assistant directors

Heather Belaga and Susan Kolb, the Alumni Association's new assistant directors, share a corner of the Alumni Office and an avid interest in Connecticut state politics.

Susan Kolb, a 1984 graduate of the University of Connecticut who is charged with nurturing our clubs and Connections structure, was office manager for U.S. Congressman Sam Gejdenson's (D-Conn.) 1984 reelection campaign. Working at the next desk and responsible for classes, reunion, and advising the new Undergraduate Alumni Board (UAB) is Heather Belaga, whose name should be familiar to Connecticut voters. Heather, a 1986 graduate of Franklin and Marshall College, is the daughter of the Republican candidate for governor of Connecticut, Julie Belaga of Westport. Heather has campaigned for her mother, who is deputy majority leader of the Connecticut House of Representatives and a five-term representative.

Susan, a Waterford resident, has a great deal of experience working with volunteers, both in Congressman Gejdenson's campaign and at Mystic Seaport, where she was an assistant in development. She looked forward to Alumni Council as her opportunity to get to know Connecticut's volunteers. "I'd like to make sure that all the club presidents and regional coordinators know I'm here and willing to listen to their ideas, thoughts for improvement, enthusiasm, and complaints," Susan said. "There is a club organization all over the United States, but it needs to be more developed and cared for."

Heather joined the Alumni Association staff two weeks after graduating as a business management major from Franklin and Marshall. But she was already a veteran of alumni affairs, serving as president of the Alumni Student Association and organizing a convention of student alumni groups at her campus. "I'm very excited about working with the UAB," Heather said. "They're brand new and very enthusiastic, and I look forward to helping them grow."

The two young women succeed Tamara Brown '84, who left the Association to attend graduate school at Goucher College. Their appointments mark the first time the staff has included two full-time assistant directors, making it possible to focus more energy on the Association's expanding programs and events.

graduated from college this year; Bruce Howlett with honors in biology and Brian Howlett summa cum laude in geology. Her oldest granddaughter is a college freshman. Dot writes that education has always been a top priority in her family. After five girls Dot's oldest son has a boy, born 7/18/86.

Wilhelmina Brown Seyfried is best known in her community for her "Billie Coats." To date Billie has made 989 of the sweaters coats, averaging one a week for the past 20 years! She has given them to relatives, friends and even strangers, including a stewardess who saw her knitting one on a plane. In her spare time Billie serves meals at a senior citizen's apartment house, is a circle leader for a ladies' group at her church, program chairman for the Senior Women's Club and you know what for the C.C. class of '31. After reunion in June she attended her brother's 60th wedding anniversary in Martha's Vineyard and then was off to MI to swim and water ski with some of her grandchildren.

Louise Buehze Moyer writes from FL that she is recovering from hip surgery and is unable to do any traveling this year, but enjoys swimming in a salt water pool.

Ruth Canty lives in a housing project for senior citizens. She has trouble reading but enjoys gardening. She has grandnieces and nephews in their teens who, she says, are terrifically interesting.

Virginia Carmichael retired as executive secretary in a large corporation. After a dreadful year in which she was robbed three times and beaten up once she was happy to return to her hometown in Hamden, CT.

Anna Cofrances Guida has moved to a retirement home. Son Dr. Paul Guida,Guida now occupies the old homestead where he and Anna's daughter, Martha Guida Young '61, grew up. Anna's oldest grandson will be entering Syracuse in September.

Isabel Colby enjoys gardening, serves on the church vestry and is an inveterate world traveler. Although she has no children of her own, she has greatly enjoyed the many children she has taught and says she would not have changed her way of life for any other.

Alice Coy Schweng has undergone hip surgery but it doesn't keep her from visiting her children and grandchildren. One of her visits takes her from FL to Ansonia, WA.

Lucia Dearden Watt and husband Bob have retired and have a home overlooking Lake Erie. Fortunately they are safe from the erosion that plagues many lakeshore residents. They have four exceptional children—three girls and one boy, and six exceptional grandchildren—four girls and two boys.

Olive Driscoll McCreery's physical activities are limited to short walks but she keeps busy with church work and AARP.

Katherine Dunlap Marsh attends her family reunion at Sauget, IL and also visits her son in NC. Kit enjoys going to the theatre and dinners with her senior citizen group.

Lois Eddy Chidsey, although she had a broken arm, keeps in shape swimming in their backyard pool.

Katherine Eggleston Wadleigh has moved to a smaller house with a bigger yard. When she isn't gardening, she enjoys visiting her children and grandchildren which requires traveling to NH, CA, Caracas and Toronto.

Margaret Fitzmaurice Colly has two grandsons; one at Brown, the other at Lake Forest. Mockie writes that they really are handsome, brilliant and charming.

Dr. Giovanna Pusco-Rfplka has one son, a law professor at American U. School of Law in DC. He has four daughters by his first marriage and the list of their accomplishments is most impressive. The youngest, 17, starts college this fall. A second marriage, to a professor of law at the U. of Baltimore, produced another girl three years ago and finally twin boys born 3/1/86. Jennie and husband have traveled extensively through-
out the world but due to his health they feel that their
traveling days are over. Jennie had a heart attack ...
and recently has confined her travels to places nearby.

Trustees at her church and also does hospital work.

grandmother of three! With 12 grandchildren we expect
trips plus winter vacations in Bermuda.

Trust. Dodie is most grateful for her two girls and her
younger than job training.

Yale with a double major in microbiology and philos-

nooga, TN. His twin sister Susan, after graduating from
her major in Ortho-

matics of C.C.'s 75th birthday. She also worked for the
library book sale. She sees Frances Brett daily and
usually go to church together. Occasionally, she
attended two 50th anniversary celebrations: one at Lin-
coln School in Providence and the other at Westtown
School in Westtown, PA, where she taught.

Last fall Esther Green Schechter went to Spain with a
Harford Alumna and followed by an extended
trip on their own. Esther is a docent at the Museum
for Fine Arts.

Dorothy Johnson Imes has two daughters. Linda,
marched to her own beat. She lives in Cleveland but spend
five months each year in their other two children as well as friends and classmates.

Jane King Bus' husband has Alzheimer's disease. He
is now in a nursing home as Jane is no longer able to care for him. He has sold their home
and moved to Green Valley, AZ. She feels it is the best
place for them and she has two children living in nearby
Tucson. In August Jane returned to Cleveland to visit
their other two children as well as friends and classmates.

Josephine Lincoln Morris, in spite of a number of
broken bones, does a good deal of walking and swims
almost daily. And her husband lives in an apartment
in Cleveland but spends five months each year in
Exuma, Bahamas.

Virginia Lois Patten has two children and six
grandchildren. Her husband died in 1971 and she
remarried eight years later. Since then they have traveled
to S. Africa and S. America. Virginia just returned
from a cruise around Puget Sound. Ginny highly
recommends marriage the second time around.

Correspondents: Wilielmme Brown Seyfried. 37 South Main St., Naureach. PA 18064 Gertrude Smith
Cook, 109 Village Park Dr., Williamsville, NY 14221

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MAY 1ST: The Background

By Karen Quint '87, Frank Tuitt '87, Eduardo Castell '87 and Richard Greenwald '87

On May 1, 1986, 53 students occupied Fanning Hall. Many other colleges, including Dartmouth, Brown, and Smith, had seen protests last year, for the most part, over South African investment policy. But at several colleges, demonstrations centered on issues closer to home. The students at Connecticut—the majority of whom were white—wanted the College to “improve the quality of life for minority students.” At Dartmouth, according to The New York Times, an attack on a group of shanties built to protest South African investment policy “led to a counter-demonstration in which the administration building was occupied, and then to a daylong moratorium on classes for discussions of racism.” And at Brown, The Times reported an outside committee (appointed after a protest last year) advised the university “to do more for minority students after they are admitted and more to combat racism on campus.”

We asked four participants to explain the background of the protest at Connecticut. Karen Quint is vice president of SOAR (Society Organized Against Racism), Frank Tuitt is former president of UMOJA (the black student organization), Eduardo Castell is vice-president of La Unidad (the Hispanic student group), and Richard Greenwald is president of SOAR. All are student leaders and active in many campus activities; all are serving as housefellows this year.

It was not just another SOAR meeting on April 30, 1986. There was a palpable sense of anticipation as concerned students met with members of SOAR, La Unidad, and UMOJA and expressed frustration over their continual attempts to explain what it is like to be a minority on a predominantly white campus.

For many minority students, coming to Connecticut College is a radical change. “Every student has a different college experience. But because blacks, Hispanics and Asians are in the minority, their problems are accentuated,” explains Frank Tuitt ’87, former chairperson of UMOJA. Eddie Castell ’87, vice president of La Unidad, adds, “Many minority students feel foreign in a homogeneous community like Connecticut College. Many have feelings of isolation and abandonment because of lack of support in terms of staff and counseling, the small number of role models, the need for more courses in black and Hispanic studies, and the reinforcement of stereotypes and social and cultural differences.” The poor rate of retention of minority students is clear proof of the problem. According to Tuitt and Castell, unless the College makes a commitment to change, the problems minorities face will continue to increase as more minorities are accepted.

Richard Greenwald ’87, president of SOAR, explains how SOAR began. “White students found inspiration from these minority students who had been working together for years and who had been continually fighting to be heard. Once SOAR was organized two years ago, and majority students began speaking out to bring attention to minority concerns, things began to change.” SOAR began with a core group of students petitioning to add some Afro-American studies courses to the curriculum. SOAR is now the largest club on campus, with over 70 students attending weekly meetings. Comprised mainly of white students, along with members of the black, Hispanic and Asian communities, SOAR works toward raising racial awareness through forums, discussions, and guest speakers.

The students meeting on April 30 were not a reactive group, but one aimed at problem solving. However, students were frustrated and tired of always taking the initiative. The trustees were coming in two days. Should we make another presentation to them in a plea to have them recognize that racism must be addressed on this campus? Representatives from SOAR, UMOJA, and La Unidad had met with the trustees in May of 1985 and believed they were successful in getting their point across, but unsuccessful in getting any commitments.

Students had written numerous letters to the president and administration, including a 27-page “statement of expressions” submitted by UMOJA. This letter made an attempt to summarize and highlight the Connecticut College experience for minority students. It offered solutions and explained that it was their last reasonable attempt to get the College to listen. SOAR endorsed this letter and said they would follow any UMOJA action. “We did get a response from the president,” Frank Tuitt says, “but we felt it was inadequate and unacceptable.” Should we write another letter to the president?

At that April 30 meeting, we also considered contacting the press, hoping that the publicity would eventually reach prospective minority students. Another option was to call students directly. Should we make these calls?

After carefully considering our options, we realized there was only one thing we could do to force the College to confront the problems. The risks involved were high, but we were all willing to accept the consequences of our actions. We made the decision to occupy Fanning at another meeting in Unity.
House (the minority cultural center) that evening at 10:30. Afterwards, most students went home to get some sleep while a dozen stayed to prepare for the next day. They worked all night writing press releases and developing a list of demands to be presented to the College's senior staff.

At 5:30 A.M. on Thursday, May 1, 53 students entered Fanning Hall and locked the doors behind them. Students assumed different responsibilities: spokespersons were chosen, along with people to answer phones, watch doors and windows, and communicate with students outside the building who were handing out press releases and answering questions. Support came from members of the entire college community throughout the day. A lot of students wanted to join, but hadn't been aware of our plans. SGA (the Student Government Association), Chavura (the Jewish student organization) and the NAACP delivered food. This unity and organization during the 18 hours inside the building was indicative of how we always worked together efficiently and effectively because we knew what we were doing was right.

The set of demands was presented to the president before anyone was allowed to enter the building. Before classes could resume, these demands had to be answered by the College's senior staff. Throughout the day, students and members of the senior staff worked together to develop a joint statement of commitments to change and to improve the quality of life for minority and white students on this campus. When it was completed and the doors were once again opened, a large gathering of students, faculty and staff was outside, applauding the work that had been accomplished. The next day, President Ames' office distributed copies of the joint statement to the college community.

"We became a stronger community yesterday," Mr. Ames said in a letter accompanying the statement, "as member of senior staff and faculty worked with the concerned students who were occupying Fanning Hall to reach an understanding of the future of minority affairs on campus."

Since May, substantial progress has been made in many areas. The affirmative action committee is close to completing a final proposal. "We have a draft of a plan and of procedures for both faculty and for administration and staff," says Bonnie Stern, Director of Career Services and committee chairman. Minority enrollment in the freshman class is 11 percent, up from 9 percent last year. In November, minority pre-freshman weekend attracted over 50 students—a record. "It went marvelously," says Annie Scott '84, assistant director of admissions. "We had more counselor referrals than ever, and the quality of the students was very high."

Carolyn L. Buxton '71 was named Acting Assistant to the Dean for Minority Student Affairs and Director of Unity House in July, shortly after receiving her master's in education from Harvard. She is also Assistant Dean of Students at Franklin and Marshall College. We asked Carolyn to write about the future of minority affairs at the College.

By Carolyn L. Buxton '71

August 1, 1986. 1:00 P.M.

Oh my God! What have I done? I have just completed my first day on the job. My first full day at Connecticut College—my first day in over 15 years. My goodness, the sense of déjà vu I felt as I walked around this ever beautiful campus with Tony Sheridan '74 (Director of Personnel). While so many things have changed, so many have remained the same. The dormitories look smaller, Cro looks different, the Palmer Library is the Blaustein Humanities Center—so noiseless, bright, cheery—and the new athletic complex sits majestically across Route 32. But all day, as one person after another welcomed me, or I heard a desperate plea for help in their greeting, "welcome back," "we need you," "your presence can make a difference," "things have really gotten out of hand," I thought, "What's wrong? What happened in the short period I've been away from the College?" When I was a student we worked very hard to bring about change on campus.

I thought we had made an impact. I chose to remember that we had some input with the presence of the Black Cultural Center, increased minority enrollment, black studies courses, etc. What happened? Did time and distance serve to alter my recollection of my experiences at Connecticut? Are my memories of my days here more positive than the actual experience?

Well, C.B., you are here, you committed yourself to give ten months service to C.C. It's too late to back out. There is a Gargantuan task in front of you—to make this a better community for everybody, not just minority students, by helping all people to identify, appreciate, and celebrate individual cultural, ethnic, and racial differences. Oakes Ames had said, "We became a stronger community yesterday . . ." What can you contribute to keep this a strong and viable community? The task is great, the road is long, your time is short. You need a good plan.

But right now, it's off to the Crystal Mall for some R & R.

September 6, 1986. 2:30 P.M.

Boy, I'm so tired. I feel as if I've been here forever. Everybody thinks I'm the authority on minority issues. I am so frustrated. In general, things are going well. I have received a great deal of support from the senior staff, middle managers, and of course, the students. But everybody wants a quick fix. Impossible! I must not allow myself to fall in that trap. What is my goal plan? For the administration my message must be long-term, far-reaching change—no cosmetic alteration:

- **Relocation** of the Minority Cultural Center. Current location (down the hill and across the highway) sends several negative messages.
- **Restructure** the Office of Minority Affairs to include (a) A minority person at the dean's level, who would also oversee minority affairs, (b) Director of Unity House, (c) Assistant to Director of Unity House, and (d) clerical support.
- **Increase** resources for minority students on campus.
- **Increase** minority student presence on campus.

C.B., do you realize what you've done? You have created a list of impossibilities. You have not included one thing on your list which could be accomplished in one academic year. You know what the physical, financial, attitudinal constraints are on campus and elsewhere. Can't you come up with at least one thing that is do-able? No! I will spend my time and energies crusading for these goals. After all, we are all talking about the future and things that will bring about permanent change—not just cosmetic and token gestures.

But what about the over 100 black, Hispanic, Asian, and other students who need you in their corner daily, to be their advocate, guide, and friend?
What about student programming? If you go off on a crusade to change the administrative bent of the College, you won't have any time for your students.

Yes, I know, but, my Lord, what must I do? The need is so great. Too much for any person.

September 20, 1986: 7:30 P.M.
During the last couple of weeks I've had to attend so many meetings, leaving me little or no time with students. They are anxious now. The honeymoon is over.

They want to see the stuff I'm made of. A few students are still challenging my authority. There are signs of lack of harmony, back-biting and resentment. Sometimes these feelings are directed at me, but I'm concerned because most of the time they direct them at each other. I've had a few conversations with minority student leaders. We have decided to have rap sessions, small lunches and dinners, and anything else we can think of to get students to talk to each other and to us. We must establish some sense of community among ourselves or, why bother talking about the future?

... I've had the opportunity to talk with Gene Gallagher (Acting Dean of the College), Ed Brodkin (Professor of History), the trustees, and everybody who wanted to know my feelings about needed changes (from the location of the Unity, physical condition of Unity, to staffing patterns). People smile and appear to be receptive and sympathetic. The proof of the pudding is in the talking—in other words, I won't know much I've been heard until I see next year's budgets.

September 28, 1986, 3:00 P.M.
I met with the Alumni Association Executive Board this A.M. But was I out of it. Not enough sleep this weekend, the Parents' Weekend program yesterday and the SOAR meeting in Boston on Friday took a lot out of me. I'm not as young as I used to be.

The President heard my goal plan during the Executive Board meeting. He did not terminate my contract on the spot. As a matter of fact, the report that he gave to the Executive Board about minority affairs was so upbeat and positive. I felt it was only appropriate for me to say, "and, well, folks this is what we must do during the next year, three years, and five years to honor the commitments which were made in that May 1st statement.

All in all, I believe the Executive Board heard what I was saying. I sensed a great deal of support from them. After all, so it seems, we all want this place to be as great as, if not greater than, our memories. After all, we are talking about the future.

MARRIED: Elizabeth E. Schumann Teter to Dr. Martin Goldwasser on 4/20/85. Charlotte Calwell Stokes continues doing sculpture and has added series of gardens she has made. Chin is busy planning a convention in '88 for the Fan Asst. of No. America which will be held in Phila. She was responsible for the planting of the gardens and for arranging and executing the 1860's kitchen in the Victorian Ebenezer Maxwell Mansion. Snorkeling in the Caribbean every winter is a favorite pastime.

After breaking her hip for the second time and a heart attack, Dorothy Richardson spent 13 weeks in the hospital and rehabilitation. Now she walks without a cane and is in condition once again. Dottie lives with her brother and they are happy.

Bernice (Bunny) Wheelier continues her volunteer work at Lyman Allyn Museum. In June, Bunny took an Audubon trip to AK which was most rewarding. The inland waterway, bears, wolves, bald eagles, harbor seals and spectacular scenery remain the highlights of the trip. Bunny later took a cross-Canada trip.

Elizabeth Schumann Goldwasser and Martin honeymooned in Paris and enjoyed a trip to Japan last Oct. In between they vacationed in the Pконов, VT and ME. Martin retired in the spring of '85 from the practice of dentistry and they divide their time between his home in Brooklyn Heights and Schumin's home on Peconic Bay.

Frances Minson Bigood and Royal live in Cocoa Beach, FL from mid-Nov. to May and are active with church functions and in the Cape Canaveral Hospital Auxiliary, a group of women who do research and raise money for science at Western Carolina U. in Coldweller, NC, has two sons, 16 and 13. Their son David lives nearby in Niantic and is married with three children, 12, 11 and 7, all doing well in competitive swimming and music. Frances is recuperating from a severe injury suffered last April when she fell from a stage into the stairwell, smashing her right shoulder with complications following. She will be having therapy for several more months.

Eleanor Thayer Head reported the death of her husband in 1985. Daughter Wendy has a daughter Allison, 15, and son Jeff, 13, who lives with his mother and a boy, Alonzo. Alonzo lives at Martha's Vineyard. Eleanor divides her year between Palm Desert, CA and New Canaan, CT. She went on a Royal Viking cruise before going to CA in Nov.

An inland waterway trip from Savannah on the Newport Clipper was a fun change on the way home from FL for Elizabeth von Colditz Bassett. Last Sept. she enjoyed a golfing trip to Scotland.

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Katharine Bard Wollman writes from Santa Barbara that she works for the art museum eight months of the year. She spent time in Carrara, Italy with a U of CA Berkeley study group carving marble statues! Brought one home, too, all 165 lbs.

Janet Bunyan Kramer and Hank keep busy at home with hobbies, needlepoint cabinet building, classical music (compact discs) and dogs.

Shirley Soure sketches and runs a long winter with husband Carl hospitalized for most of it. Stu enjoys working one day a week for Literacy Volunteers of America teaching adults on a 1-1 basis.

Carol Chappell's freezer is full with bounty from her garden. She has a trip up the Inland Waterway and only went aground about 15 times! She and Louise Stevenson Andersen thank the class for a wonderful turnout at the 40th. Stevie and Andy visited with Thea Dutcher Coburn and Elizabeth Burford Graham in Kennebunk, ME in August.

We are saddened to announce that Lucille Horan died shortly after attending reunion. She had just retired from the CT State Mental Health Dept. We have also learned that Barbara Caldwell McClure passed away in Dec. '84. Our sympathies are extended to their families.

Correspondent: Jane Kennedy Newman, Paradise Park, Unit 159, 46900 State Rd. 74, Punta Gorda, FL 33950

Carolyn Merchant Arbonies attended the dedication of the Hood Museum of Art at Dartmouth, NH; her architect son was involved in its planning and building. Carolyn and Tom's planned reunion with Connie Haaren Wells and Dan was cancelled when the Wellses were blown off course by hurricane Gloria. Debbie Burton Adler visited the Arbonies in Huntington, NY a year ago and Carolyn says that Debbie looks wonderful and hasn't changed a bit.

Margot Harrington Walker lives in Winter Haven, FL and made the rounds of the Midwest last year. Margot lost her husband several years ago but stays busy with golf and bridge and a visit from two grandchildren this spring. She is in touch with Sally Wagner Wagner and her retired Navy husband in Miami. Katharine Johnson Anders has been volunteer, board member, and paid worker in Madison, NJ for the Morris County Welfare, Southeast Morris County Red Cross, Junior League and YWCA. Her involvement with the Red Cross won her an award and prominent mention in the annual report of the Geraldine R. Dodge Foundation. When she applied for a grant, Executive Director Scott McVay noticed a CC coffee mug on her desk, mentioned his enthusiastic reception as an address on whales before the CC students, and gave her the grant! Her husband Harley is retired but active in the Lafayette College Alumni Association. Their son, a Cornell graduate, manages facilities at Hearst Castle in CA. They have two granddaughters. Kickie sees Sal Church Paynter '44, Elizabeth (Teal) Middleton Brown and Jane Storms Wenneis, all nearby New Jerseys. The Anders have a summer house in Sebago, ME where they are neighbors of Evelyn (Flit) Silvers Daly.

Margaret Grout Tambke shuttles from their Hilton Head house to Tom's business in Atlanta. Following successful cardiac surgery, Tom flies a small plane to and from work, and hopes to start retiring soon. They attended a clan reunion in Nantucket with 21 Grout members present, including Peggy's brother, a 35-year victim of multiple sclerosis, recently honored by President Reagan as Father of the Year. Peggy and Tom have a married son, grandson, and a daughter in DC.

Mary Lou Shoemaker Turner is a part-time physician's assistant in Lake Oswego, OR. She teaches puppetry and language and loves her variety of jobs as long as nothing interferes with concerts, lectures, etc. Shoe says her family is a hodge-podge melting pot with a three-year-old adopted Guatemalan grandchild, a Greek son-in-law and son's Japanese girlfriend. She reminds her 'kids' that now she is doing what she likes but they'll be responsible for her when she reaches 95.

Louis Weighett Endel and Charlie continue mainstreaming dual domiciles and careers in New Haven and Jacksonville, FL with time out to take their three granddaughters to Disney World. Louise is a super supporter and worker for New Haven; "Hello New Haven," the Sage Advocate Organization, an all-encompassing senior agency, and a woman-owned new TV station are among her affiliations. She helped raise money for the Dixwell Community Center with a Martin Luther King Symphony in January. Last May, Louise was the recipient of the Elm City Award for the citizen contributing most to Yale and New Haven.

Grace (Billy) Oelters Glaser lives in Birmingham, MI and treks to FL in the winter. She has a married daughter, physician son, two handsome bachelor sons and four grandchildren. Billy is fine, exercises to accommodate her hip operation and is embarking on a campaign to give up cigarettes which Billy says "is absolute misery after 45 years of smoking." She is in touch with Sylvia Klingen Eisen and Jean Kohlberger Carter.

Virginia Rallsback Neiley and George lost their daughter Cynthia in June after a long illness. Ginny says that despite her failing health, Cynthia and family were able to join the Neileys in their MI house last summer.

Ruth Ann (Ranny) Likely Mittlendorff teaches painting in St. Louis Park, MN. In children's classes, she tries to equate art with science, using the method of experimentation, knowledge, and logic and she says that it works! After completing six portrait commissions this year, Ranny is rejoicing in some free-form work that doesn't have to look like or please someone. Their physician son lives in San Diego, architect son in Minneapolis, daughter CC '73 in Clinton, NY, engineer son in S.F. The Mittlendorfs have seven grandchildren, two nearby.

Asked to provide news and witicisms, Frieda Koenigseberg Lopatin, responded that her funnybone is out of joint, out to lunch, just not "witting" the mark.

Duck-billed platypus, the Great Barrier Reef, and a performance at the Sydney Opera House are among the many attractions for alumni participating in an upcoming seminar in the Land Down Under, August 22-September 12, 1987.

The visit to Australia will be the third joint Alumni Seminar Tour for Connecticut College and Wesleyan, following the 1984 seminar in Ecuador and the Galapagos Islands and the 1986 seminar to Kenya and Tanzania.

For reservations ($300) and additional information, write the Alumni Office, Connecticut College, New London CT 06320.
miles to a smaller home in Grosse Pointe Farms, MI, after 33 years in their wonderful old house. All five of our Caulkins sons live and work in other cities. Getting back to civilization, last stop before the nursing home.”

Jane-O said Holly and Tom came back to the family just before he was off to Penny Gilpin Griffith’s regular Wednesday pool report. The Blitzers drove on both the North and the South road a bit traveling to see one child in NC and another in SC and was on a winning crew. Daughter-in-law Carolyn Powell ‘75. In the summer Jane-O and Don visited Potomac, MD, with the Underhills getting mileage out of her year with Caryl Maesel Kaercher and husband when up for their first year as grandparents. Mariechen and her mother celebrated the latter’s 87th birthday last May. with the Underhills getting mileage out of her year with Caryl Maesel Kaercher and husband when up for their first year as grandparents. Mariechen and her mother celebrated the latter’s 87th birthday last May. with the Underhills getting mileage out of her year with Caryl Maesel Kaercher and husband when up for their first year as grandparents. Mariechen and her mother celebrated the latter’s 87th birthday last May. with the Underhills getting mileage out of her year with Caryl Maesel Kaercher and husband when up for their first year as grandparents.

Martin Mauerson

Amy Lang Porter and husband moved to a condo in Sunnyside Springs, FL, from their retirement from the Sibbalds, St. Louis County last June. The Porter’s new abode is near their summer home in the Adirondacks, so they see lots of their children and grandchildren during the summer. After 23 years in the same house and lots of sorting, the Porters are slowly getting organized.

Mary Elizabeth Power Lubish and husband reversed the trend by moving to a much larger house with five bedrooms in Willowdale, MA, which updated those unable to attend.

Elizabeth Payne Shannon, a full-time paralegal in CO, had a family reunion last summer in Edgartown, MA, with her two bachelor sons, married daughter, J. Youngest son graduated from the U of CO in ’86.

Margorie McClellan Feeney has begun her 30th year teaching mathematics at the MacDuffie School in MA. Marjorie has been teaching computer programming courses at Westfield State, figuring one is never too old to learn something new.

Alice McEwan Perkins in Walpole, NH, has no advanced degrees and does not report. The Perkinses are very busy in retirement, cutting wood, running a sugaring operation, and doing large-scale gardening, with the pleasures of boating and golf thrown in.

Mary Ann Riegel Lockhart, in Orange, CA, is proud of her CC family. Daughter JoAnn Lockhart Gardner, ’66, enjoyed her 20th reunion last June, and grandson Jamie Gardner ‘99 won the freshman chemistry prize and was on a winning team. Daughter-in-law Carolyn (Cricket) Zoephel Lockhart ’72 works hard for the college in Darien, CT.

Louise Schwarz Allis and Jack went salmon fishing in Norway for a month last summer. They love to travel and spend most of the winter skiing and summer playing golf. Msuiec enjoyed a Miami visit with her daughter and grandson, 2, who live in Paris.

Mary Meyers Blitzer and husband have been doing a lot of traveling from NYC these past few years to ME, MT and a wonderful trip to New Zealand last April. The Blitzers drove on both the North and the South Islands, saw everything, including the Valley’s Comet. They have a great granddaughter, born 5/27/86, and a grandson, 5, both courtesy of eldest son David.

Jane Oberg Rodgers and Don returned to Potomac, MD, this spring from the most extensive trip of their lives, visiting daughter Holly Weynerd and husband, both ’74, in Zambia, Africa, where they will be living for two years. Holly plotted safari trips for them and her sister in Botswana, Kenya, and Zambia. The Rodgers were swamped with impressions—geological, political, and sociological—heartening and otherwise. Their ten days in Paris paled by comparison though they want to go back. Jane-O said Holly and Tom came back to the States to be in two weddings, one of Peter Cawley, and a grandson of eldest son David.

Nancy Judson Brown and husband visited the Delises in Melbourne, FL, and still plays tennis, although in retirement. She has converted her home into four apartments. She is on the road a bit traveling to see one child in NC and another in Dallas. Joan Perry Smith welcomed a new grandson in May (number 9) and shares retirement with her husband and a computer.

Joan Rosen Kemler writes of her son’s wedding a year ago. I, your correspondent, spent a delightful weekend with Joan and her husband shortly thereafter. Joan is now the treasurer of the State of CT—filling an unexpired term until 1/87.

Sally Radovsky Linett had a trip to England this year with three weeks of cycling on the Rhine. Sally and her husband, a professor of philosophy and education at the U. of DE, lived in New York, DE during the academic year and will summer in ME at Betty’s house on Mt. Desert Island. Pat Robinson teaches extension courses to the citizenry, especially those of the local elementary school. She still lobsters in the summer, swims, and sails in Bailey Island, ME, where she lives.

Mary Spencer Ransom welcomed a new grandson in April (number 9) and shares retirement with her husband and a computer.

Betty McCorry Hubbert writes Dr. Charles D. Marler on 3/29/86. Betty McCorry Hubbert, her husband, a professor of philosophy and education at the U. of DE, lived in New York, DE during the academic year and will summer in ME at Betty’s house on Mt. Desert Island. Pat Robinson teaches extension courses to the citizenry, especially those of the local elementary school. She still lobsters in the summer, swims, and sails in Bailey Island, ME, where she lives.

Betty McCorry Hubbert writes Dr. Charles D. Marler on 3/29/86.

Wanda Ellen Mathis lived in Wyoming and is now spending a delightful week in Arizona, where they spent most of their lives, visiting daughter Holly Weynerd and husband, both ’74, in Zambia, Africa, where they will be living for two years. Holly plotted safari trips for them and her sister in Botswana, Kenya, and Zambia. The Rodgers were swamped with impressions—geological, political, and sociological—heartening and otherwise. Their ten days in Paris paled by comparison though they want to go back. Jane-O said Holly and Tom came back to the States to be in two weddings, one of Peter Cawley, and a grandson of eldest son David.

Also, Mariechen stayed in NY with Caryl Maesel Kaercher and husband when up for her 45th prep school reunion at Grier in PA. Real estate and volunteer activities continue to be satisfying for both Mariechen and George.

Margory Rogers Safford, Florence Murphy Gorman and Patricia Feldman Whitestone and spouses attended the lovely Gwathmey Charlotteville, VA wedding last spring of the daughter of George and the late Carolyn McKewen Curme. The Gormans and Whitestones discovered they both were planning an Island Passage cruise to AK that summer and so hooked together on the Norumbian. High spots were a seaplane trip over glaciers and down the Taku River to salmon bake at a wilderness lodge (where a black bear tried to come to dinner) and sailing into Glacier Bay where we watched the “calve” and puffins bob among the bergs and growlers. The food, service and activities shipboard were topnotch. Pat and Dorsey often meet Elizabeth (Betty) Brown Leslie and friends to taugite at Yale football games or dine on the spot at the CT shore. Betty, who is a paralegal for Dewey, Ballantine in NY, is making a major addition to her Old Greenwich house. Pat is still doing PR and the company newsletter for a computer system maintenance firm. The Whitestones met with Midge and Lou Safford on their most recent trip down from Williamsstown, MA to visit Midge’s Laurel classmate, Jean Harris, in the Women’s Correctional Facility in Bedford. Correspondents: Patricia Feldman Whitestone, 73 Kerry Lane, Chappaqua, NY 10514; Elizabeth Brown Leslie, 10 Grimes Road, Old Greenwich, CT 06870.
teacher in a child development center in NYC. Her husband retired from Columbia Teachers College last year. She plans a trip to Germany to visit her daughter and husband. She sees Jean Witman Gilpatrick occasionally.

Barbara Walsh Carnrick and husband are living in Naples, FL on a waterway with a sailboat and a beach nearby. Their children are Rick, in computer business systems, Arthur, a chemist, Cherie, an owner of an errand service, and Christopher, with a TV advertising agency—also six grandchildren.

Lorraine Pinn Simpson and her husband Dick have retired to Largo, FL from Toronto—"a drastic change in lifestyle." Their three children are in NY, Boston and S.F., which gives them interesting travel destinations. Peg Stetson Miller runs a private personal yacht and ski lodge. They arrived as strangers and recognized each other—"forty years makes some radical changes." Peg teaches first grade and grandmothers three nearby children.

Sue Studner Solomon has a new career venture—Consultants to the Business Family—in Stamford, CT.

Jean Stiefel Goodman is battling Parkinson's disease and the editing of a newsletter for the DC Parkinson support group. Older son and wife, both meteorologists, are attached to the Marshall Space Center in AL, their younger son is about to be married, and their daughter and grandson live close by.

Jane Sapien Nelson is still running two tennis pro shops in her husband's tennis clubs. All three offspring are married. In Jan. they had a reunion in Montreal with Nancy Immerman Friedlander and husband David.

Mary Vance Smelaldi spent three weeks in Spain in July living with a Spanish family and studying Spanish at the U. of Granada.

William Chadd Matteson writes that his mother, Jane Muse Matteson, is in the Peace Corps teaching math in Kenya. She loves to receive mail at Box 175, Luanda, Angola, East Africa.

Jean Witman Gilpatrick has just finished her first parish experience as a Unitarian Universalist minister in Alton, IL. She also went to Kenya in 1985 and Iceland, Luxembourg, Germany and Denmark in 1986.

Virginia Stauffer Hastie's youngest, Benjamin, graduated from Worcester Polytech and is returning as a graduate student in materials engineering. Daughter Andrea is married and living in NH and Bobbie and Jackie live and work in Nashua and Atlanta respectively.

Ann Wetherald Graf went on a skiing vacation in Switzerland and attended Betty's wedding in March.

Mary Smith Moody enjoyed working on the CC Campaign, and is delighted it ended so successfully. Kate, the youngest daughter, is in Cambridge in a master's program at Tufts. Jane sees Vicky Simes Poole and family often and chats regularly with Jeanne Webber Clark, Esther Coyne Flanagan, and Judy Winton Dayton.

Polly Lishon Cowen is working 3 days a week as a volunteer in the VIT program at the NYU Center for the Prevention of Child Abuse, working for the Red Cross Blood Bank, guiding at the local historical museum, and playing golf.

Doris (Dodie) Stone Foster has been a production manager in the movie business for ten years. In April she finished The Color of Money with Paul Newman. In late summer she will run the Murder She Wrote episode Angela Lansbury will be doing with Tom Seleck. Olivia Burnson is a astrophysicist in northern CA. Son Ron is an attorney in DC. Husband Bennett just finished his latest feature screenplay. Grandchildren, ages 3 and 6, are growing "like CA weed's.

Josephine Parisi Beebe, living in Niantic, is a psychologist in private practice, Foxboro RI, and a三是 of the first office condo in the New London area. Daughter Susan completed her Ph.D. in clinical psychology, and works at the Temple U. Rehabilitation Hospital. Son Edward is finishing his Ph.D. at Cornell in engineering physics.

Mary (Stech) Stecher Douthit mentioned as a likely Supreme Court nominee during the Carter administration, is well known for her work in public interest law and is co-author of the seminal work on bail reform. A native of Torrington, Connecticut, she is the first woman to head a federal appellate court.

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Nancy Noyes Copeland teaches physically impaired children in Venice, FL, but lives on Siesta Key. She plans to move to a mobile home in the near future, teach a few more years, and at last have a chance to travel. Jane Black appears to be putting the pieces back together after a serious woodstove fire last April. Everything in the house was to be replaced, plus a new roof, new windows, etc. Now they are dreaming about a "perfect" house to be built for them by their architects for a lot in Thornton, NH. It has been a great help having all three sons in NH during these recent months.

Estelle Markovits Schwartz has four grandchildren, three within a short distance of her new Boulderville, VT home, and one, age 26, of Pescaglia. She was looking forward to travel to Canada, Expo '86 and rail tour. Son John is in pilot training in Columbus, MS, where they visited him. They're busy planning for the Nov. wedding of daughter Susan, a chemical engineer. Marina and husband Jim, a pharmacist at CA Vet. Med. Teaching Hospital, lives in Davis, CA.

Sandra Strotz Keifer lives near Dallas, TX, working for Rohm and Haas Co. in Plano, TX. She was looking forward to travel to Canada, Expo '86 and rail tour. Son John is in pilot training in Columbus, MS, where they visited him. They're busy planning for the Nov. wedding of daughter Susan, a chemical engineer. Marina and husband Jim, a pharmacist at CA Vet. Med. Teaching Hospital, lives in Davis, CA.

Margaret (Martie) Portlock Barnard is active at her church, in the women's organization and cooking for the poor. She keeps busy with flower gardening. Her son, Tony, and his bride, Julie, are a senior and a junior at the University of Colorado, Boulder. They have two children, a 14-year-old son, David, and a 12-year-old daughter, Jennifer. Daughter Lisa finds that her job with ITT keeps her on her toes. Writer Padgett Shull and husband John Pashman are now serious duplicate bridge players, traveling to regional and national tournaments. Son John, an '83 Annapolis graduate, is in naval air training. Her older son, Peter, manages the family business in Bradenton, FL. Daughter Beth is married, lives in Colorado Springs, teaches special ed in a charter school. Their two sons who live in Wichita Falls, TX and S.F. are now serious duplicate bridge players, traveling to regional and national tournaments. Son John, an '83 Annapolis graduate, is in naval air training. Her older son, Peter, manages the family business in Bradenton, FL. Daughter Beth is married, lives in Colorado Springs, teaches special ed in a charter school. Their two sons who live in Wichita Falls, TX and S.F. are now serious duplicate bridge players, traveling to regional and national tournaments. Son John, an '83 Annapolis graduate, is in naval air training. Her older son, Peter, manages the family business in Bradenton, FL. Daughter Beth is married, lives in Colorado Springs, teaches special ed in a charter school. Their two sons who live in Wichita Falls, TX and S.F.

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field—interior design. Ricky is proud to have stopped smoking, and happy to have moved into a condo in downtown Minneapolis on historic Nicollet Island, in the Mississippi River.

Jane Grosfeld Smith lives in Weston, MA and is in her tenth year as a guidance counselor at Hingham High School. Oldest daughter Lisa is married and in her third year at Boston College Law School. Tracey is a master's program in physical therapy at B.U.; son James is beginning a Ph.D. in physics at M.I.T. All three are Brown graduates. James now lives in Connecticut. Our cousin and new roommate, Anita Wollmar, this summer on Nantucket is—after the reunion they have regularly.

Sue McCone MacMillan and husband Alex moved back to the northeast CA in 1968 and have enjoyed her retirement there ever since. Sue serves on the board of a small residential treatment center for women alcoholics and on the alcohol advisory board for the county.

Polly Milne Budidge and Bud are landlocked in Wichita, KS after spending all of Bud's Coast Guard career in coastal locations. Youngest daughter Christie entered the U. of KS this fall, and oldest daughter lives in Seattle and is mother to their two grandchildren. Bud retires as superintendent for Swifty Flight Systems. Polly is office coordinator for the air ambulance service for Wesley Medical Center, the largest hospital in Wichita.

Correspondent: Henrietta Jackson Schoeller, 80 Lancaster Drive, Tewksbury, MA 01876

Hardy is New Commissioner of Social Security

Helene Zimmer-Loew, who has done so much for the college all through the years, recently became a member of the Connecticut College Board of Trustees. "Should be fun for five years," she says. With her son Alex Troy, a graduate of Yale and Yale Law, practices law in New York, as does her husband. Joan's son Teddy is an attorney in Stamford, CT. Daughter Barbara is a seamstress (or is it seamswoman, or seamstress?) in the Navy.

Joan Heller Winokur's daughter Dale was married this summer to Alex Troy, a graduate of Yale and Yale Law, practices law in New York, as does her husband. Joan's son Teddy is an attorney in Stamford and son James graduated last year from Boston College.

Correspondent: Sue Krim Greene's milestone birthday party in August.

Mimi Proswimmer Longyear reports that daughter Marcie, a recent grad of Denison, is a buyer-trainee for J.C. Penney, Warren, Ohio. As her communications. Son Andy is a student at St. John’s.

Sed Stope Spanj is an administrative assistant in the state Office of Recycling in NJ. Husband Tom is with Bell Communications Research. Daughter Barbara, a 1986 Cornell graduate, is with an environmental consulting firm in Washington. Son Larry was married last year and Steve, also a Cornell alumnus, is working in California.

Rachel Adams Lloyd recently retired after teaching modern dance at Colgate for the past 15 years. Daughter Rebecca, a student at GW Law School, is also a full-time volunteer for the prosecuting attorney of Alexandria, VA. Eric, a St. Lawrence grad, works in Lake Placid, NY.

Looking forward to seeing most of you at our 30th reunion this coming May 29—31. Watch your mail for details.

Correspondent: Elaine Diamond Berman, 33 North Wyoming Avenue, South Orange, NJ 07079

MARRIED: Lee White Graham to Robert (Bob) Brown, 2/86.

The weekend of May 31 provided a memorable, nostalgia-filled series of events for the 50th reunion class of 1961. Old friendships were renewed, and for those in attendance, time often seemed to have stood still. "Everyone looked great!" was the comment offered by more than one attendee.

Special thanks from the class to Dottie Cleaveland Svoboda for arranging an interesting and entertaining weekend. Especially appreciated by many was the gracious Saturday evening dinner in the New Blaustein Humanities Center. At the dinner, the news sent by classmates in the art world include Lynn Kony Porter, busy with a bonsai studio in New Hope, PA; Susan Cameron Schutz, a self-confessed greengroove, spending summers in Paris in Cyclades in Greece; Emily Adee Andre, whose principal avocation is restoring Victorian homes; Susan Altman Miller, whose paintings were recently presented in a one-person show at the Hopkins River Museum in Yonkers, and Colleen Dougherty Lund with her own craft business in CA; Sheila Scardifell Childs, who combines careers in the theater and art as market director for the Theater of the New City, and a director of the Meredith Contemporary Art Gallery. And Mary Douglas Edwards, who is now professor of history of art at the Pratt Institute in Brooklyn.

As editor of the Weekly Reader Children's Paperback book club, Betty Zurr is one of several of us working in publishing or writing, including Susan Rogers Friedman, executive editor for the Chanticleer Press in NYC, and Ellin Taylor Black, currently doing research for a book in the area of human sexuality.

Carol Marty Garlington is an upper school librarian in Greensboro, NC; Joan Karnsahke Beauchamp is an educational coordinator at the YWCA Child Care Center in Ridgewood, NJ; Marty Guida Young's extensive involvement with church work includes duties as parish secretary and the presidency of the St. Catherine's Guild this fall. Helen Lapham is an ornithologist who remembers that our junior class gift to the College was a Thermo-fax machine!

Sitting special notes of invitation for classmate visits include Melanie McGilvra Zador in Yardley, PA, and Jan Hal McFerran in 40 acres of apples in NH. Jan's son has just graduated from CC and did a senior art show on the 25th anniversary of the Berlin Wall which received favorable attention from the New London Day.

Annemarie Harden Osiulak wrote how much those who could not attend reunion were missed by those who did, and as Barbara Ping Sunde McCone the description of her family, "All these facts tell nothing of their essence.
Nancy Budde Nightingale and husband Robert, chief financial officer of the N.R.M. Corp., live in Salem, OH. Her most recent projects have included oil painting and skating in CO.

Elana Brown Anderson, a registered nurse, and husband William, an attorney, have been renovating a hundred-plus-year-old house in Englewood Cliffs, NJ. Their children are: Jake, 25; Eliza, 23 (both teachers); Mayait, 14 and Spencer, 6. Elana recently traveled to Leses Saints, Bermuda, Switzerland, and France, and sailed on the tall ship Shamrock in NYC on July 4th.

Katherine Converse Schelter, an interior designer, and husband Craig, an architect, live in Philadelphia. Their four children are: Jennifer, 20, Kristin, 17, Graham, 15 and Kate, 10. Katherine’s hobbies include a wide variety of sports and renovating houses. The family vacationed in Spain this summer.

Nancy Cooper Rustici received an M.A. in ’73 from U.R.I. and is an English and math high school teacher. She and Joseph, owner of Elmridge Golf Course, live in Pawtucket, CT. They also have four children: Larry, 37; Jenylyn, 33; Eric CC ’78, 30 and Alan CC ’85, 22. They have four grandchildren. Nancy’s most recent projects include putting her husband’s business accounts on an Apple HE and golfing. She visited England in ’84 and spends each Christmas at Disneyland.

Bettina (Tina) Bauer Hinckley, a yacht broker and bookkeeper, and husband Bob, president of Hinckley Yacht Brokerage, live in Southwest Harbor, ME. Their three children are Jill, 23; Barry, 20 at U. of CO, and Liz, 17 at Middletown. Tina has been very active in helping with a pony club, riding, skating, sailing and entertaining.

Susan Albro Sheehan received a MAT from Yale in ’84 and now teaches English at Castilleja School in Palo Alto, CA. She is also the coordinator of Hospice Ministry, a volunteer home care for the ill, aging, and accident victims for St. Mark’s Church. Prior to her husband’s death in ’83, they both spent several sabbaticals in Europe. Susan would like to know what happened to Sara du Ross, last known to be living in Paris, France.

Marian Bingham Hubbell is self-employed with husband Bill, a freelance corporate photographer, in Greenwich, CT. Their two children are Drica, 24 and Jonathan, 21. Marian enjoys farming and is in the continuing education program at CC. She was in Paris in June to visit Joan Weilberg Keiser, who now lives there with her family. She also sees Linda Stark Packer often in NYC. Linda has two college-aged sons and is completing an M.A.

Nancy DiMatteo Hall, v.p. of Hancock Lumber, lives in Casco, ME. Children are Jeffery, 24, head of personnel at Hancock, and Jennifer, 18, at U. of ME. At least once a year she sees Sue McGuire Gay who works with senior citizens in Montgomery County, MD.

Cynthia Hahn has worked as a school social worker with deaf children in a Chicago public school for the past three years. About a third of the children she teaches are Hispanic, so in addition to using sign language with her students, she uses her Spanish with their parents. During summer ’85 she and a friend spent seven weeks driving throughout Europe and one of the highlights was visiting the small town where Cynthia’s great-great-grandfather was born.

Barbara Thomas Cheney is the rector of St. Gabriel’s Episcopal Church in East Detroit. She enjoys having her own parish and feels very fortunate as such a position is not common for women clergy. Husband Dexter also has a new position as diocesan administrator and in addition does supply work on the weekends. In their spare time they are working, as well as having fun, painting, decorating, and gardening at their new home. Barbara’s daughter Diana is living and working in Ann Arbor and son Lee is in his second year at the U. of PA.

Minority Celebration II

Come back to Connecticut for the second great minority celebration, June 26, 27, and 28, 1987. Plans are underway for a dinner dance, picnic, art show, rap sessions, workshops on the minority professional, sports and recreation, a chapel service, and more. Join together for camaraderie, nostalgia, and a look at the future as we organize a mentor program for Connecticut students. Reservation forms and more information will be mailed in the spring.

for Dutch people. Holidays and her husband’s business trips allow for a lot of travel in Europe. She saw Martha Birkett White and family in Bern several times while the Whites were stationed there.

Caroll Cohen has worked as a television time sales exec in NYC for MMT Sales Inc. for the past 10 years. Ruth Connette Gray celebrates life after 40! Her first child was born after 15 years of marriage, and in 11/85 she was elected to the city council in Annapolis.

Carroll Friedman Marchick laments the same juggling act so many of us experience: she and Hal try to balance the balls of family, career, with some time for community activities and quiet reflection. She has seen Sue Brackin Smith and Joan Redmond Platt and had a hilarious reunion with Phyllis Ray Perrault, as they ended up on a doubles tennis team together saying “You look so familiar!” She hopes to be at our 20th.

Ellen Glaseock is an associate professor of allied health at St. Francis College, Brooklyn, the second tenured woman on the faculty. She has been granted a sabbatical for spring ’87 to study “Retirement in Women’s Religions.” (i.e. nun)

Debby Greenstein is still at HUD, and still active with the local CC club—she’s treasurer because she has the key to the mailbox! She has seen Alice Evans Atkins and Cindy Paul Walker.

Amanda Hams is a retail renovation specialist and is looking forward to breaking out of the corporate mold onto her own very soon. Teenagers Taylor, 17, Mary Elizabeth, 16, and Paul, 15 are offering all the typical challenges and happiness of that age. Husband Ray has a busy law practice, specializing in computer software and electronics. They all love S.F. and remain actively
Each year the Connecticut College chapter of Phi Beta Kappa awards one or more scholarships to an alumni, alumnus, or senior who is planning to do graduate study. In 1986, scholarships were awarded to Elizabeth Allen Carroll '86 and Holly Ann Dworken '77. Alumni interested in applying for this year's scholarships should write: Secretary, Phi Beta Kappa, Strider House, Connecticut College, New London, CT 06320. Applicants need not be members of Phi Beta Kappa. The deadline for alumni applications is March 1, 1987.

involved in private education and health care.

Kenner Hart Myers is teaching in Clark U.'s education department while husband Winslow is head of the art department at Bancroft School. Children Anna, 8 and Chase, 3, are happy and well.

Margaret Mant Harr Roberts moved in August '85 from MA to Rockville, MD. Husband Werner now works with the Federal Reserve Board of Governors in D.C. Children Kotlin, 10 and Emily, 6, are busy in school activities, while Mom keeps busy decorating the new house and taking care of her family.

Mary Hunter Matthews and Bill celebrated 20 years at St. Paul's School and 20 years of marriage by taking all three boys to Europe. Son Billy is a senior at St. Paul's, Bobby, a sophomore at St. Mark's, and John, a seventh grader at the local school in Concord, NH. Marsha has been teaching nursery school for 10 years and loves it!

Elizabeth McCaslin Passela has been living in Germany for many years and works for the Bank of America while husband George is with First National Bank of Boston. Son Chris Battles is in the U.S. at Hill, but daughter Hadley is still happy at the International School in Germany. Elizabeth was instrumental in founding an international business women's network, The Frankfurt Forum, last year, and their success has been very rewarding, particularly in an environment where women in management are still an oddity.

Pat McCormack writes that son William, 3, is a delight, and sometimes a trial. She is writing freelance articles for The Boston Parent's Paper and filling in for vacationing announcers at two local radio stations. Still not ready to go back to full time, she is vp of their cooperative nursery school.

Christine Miller St. Jean, children Nicole, 7 and Justin, 4 and husband Paul live in the Exeter, NH area, where she is the social studies department head at Exeter High School. She also sees as a NH seacoast CC admissions aid and whenever possible encourages her jr. and sr. honors students to apply. Several times a year she gets down to the NY area to visit with Dana Freedman Liebman and Susan Mendelson Braitman. She's anxious to see everyone at our 70th!

Anne Moloney Richmond has moved to Washington to work with her former Avon boss at MCI. She is director of national sales promotions for them and right in the thick of the telecommunications industry.

Marjorie Singer, recently married to actor Edward Joseph, is general counsel for Vera Institute of Justice, NYC.

Debby Small Russell and husband Jim, who now races cars, are enjoying their busy lives and chaos created by two teenage boys, Matthew, 17 and Andrew, 19. Both boys perform with their own rock groups.

Bonnie Woodward Christen had lunch with Frank Wattenberg Klingenstein '68. Both are enjoying their lives of tennis, aerobics and caring for their children. Bonnie just finished her degree in medical technology and Fran has started courses to become a real estate broker.

Elyne Zweibler Gardstein escaped NY's winter this year with a family trip to Arizona. She has been editing a book and has joined the CC Club of New York. Husband Hank, Tracey, 15, Betsey, 10 and Elyane visited the College this past spring.

Carol Cohen's marriage to Leonard Friedfelder was attended by Carol Morosky Bell, Debby Gammans Kaufman '68 and Candace Mayeron '68. The couple, on a ski trip, then honeymooned in Australia and New Zealand.

Debbie White Corr has lived in CA for the past 12 years, although she gets back to New England as often as possible. Their three children are Jonathan, 18, Sarah, 15, and Andrew, 11, and she is involved in their schools. She accompanied the Sacramento High Marching Band to NYC in April and managed to track down Jane Gullong, with whom she had a wonderful visit though much too short.

The Class of 1967 sends its deepest condolences to Barbara Schenker Boyle and her children Kate, Tripp and Elizabeth, on the death of Patrick Boyle, 39, who succumbed to TB over Memorial Day weekend.

Correspondent: Robin Pratt Dawson, 800 Hoydens Road, Fairfield, CT 06430

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Susan Sinde Tresener, 13 South Street, Braintree, MA 02185-2656

MARRIED: Carol Stephenson to David A. Polman, 9/7/85. Carol Stephenson-Polman and David, who spent their honeymoon in Germany, live in Southbury, CT. Sharing their home are four cats, one dog, two horses and assorted fish. Carol frequently sees Chris Regula.

Linda Simmons-Dolan and Michael moved to Boca Raton and love the climate and lifestyle there. Thomas, 3, keeps Linda busy but she has time for aerobics and has been able to visit with Susie Weble.

Nancy Quincy Katja has been remodeling her home in Mamaroneck, CT but she and her husband are able to take breaks in their condo in Hilton Head. Nancy saw Ronna Reynolds in Hartford last Feb.

Nancy Kraft Perauf and Peter live in Chapel Hill with Matthew, 6 and Julia, 3. Nancy is a part-time clinical social worker at Duke U. Medical Center Hospital, and Peter is a psychiatrist in Durham.

Barbara Fineberg Fletcher, Judy Barkin Scott and Anne Kennison Parker had an all-too-brief reunion in July at Barbara's CT home. Anne also saw Jan Cassidy Salerno in June when Jan was visiting from L.A. Anne keeps up with Bonnie Wolf Bopp '70 and Susanna Lewis Ferry '70. Correspondent: Anne Kennison Parker, 45 Woodlawn Ave., Apt. 39, Summit, NJ 07901

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MARRIED: Carol Cronin to Larry Barbour, 6/80; Sherry Hensley to John Williams (Bill) Munday '4/26/86; Kim Howie to Christopher Olsen, 1982; Sue Kronick to Edward Shumsy, 8/85.

BORN: to Steve and Jane Barbo Gabriel, Jonathan Steven 4/19/86; to Edward and Anne Bunny Swan, Elizabeth 1/18/85 and Christopher 9/85; to Herbert and Kathy Boynton Williams, Nathan 4/2/84; to Chip and Marjorie Bussman Gillis, Patrick 4/86; to Nick and Jane (Trinkett) Banker Clark, Charlotte Allesa Rice Clark '73; to Larry and Jean Kehr, Barrett Christine 4/19/83 and Charles Bevridge 6/6/83; to John and Jill Felsenthal Levi, Daniel Felsenthal '1/4/84; to Peter and Jean Kelleher Niebauer, Cara Shannon 7/18/85; to Ian and Eleanor Kuviski Thompson, Rebecca Victoria 7/2/85; to Vivian Segall and Paul Bauman, Sarah Alexandra 2/6/86.

Jane Barbo Gabriel lives in L.A. with husband Steve, a captain in the Air Force, and son Jonathan. Steve is finished a three-year assignment at the Space Division working on space shuttle projects and will be a ROTC instructor at Loyola Marymount U. Jane is an English instructor at Marymount Palos Verdes College and after maternity leave will return this fall to teach part-time. She sees Caroline Kelley Krystiewicz often.

Anne Barry Swan lives in Santa Monica, CA with her husband, an attorney, daughter Elizabeth, 5 and son Christopher, 1. Anne worked as a research analyst until Elizabeth's birth and now is active in the Jr. League and the docent council of the L.A. County Museum of Art where she gives weekly tours to students.

Kathy Boynton Williams lives in Barrington, RI with husband and three children. She is editor of three newsletters, one of which was a new 3rd place in the Assn. of Jr. Leagues' annual publications recognition awards, sits on two community boards and spends the rest of her time driving carpools.

Betty Brown Robbins has completed her obstetric-gynecology residency as chief resident of OB/GYN at U. of TX Medical Branch in Galveston. She will move to Louisville with husband Paul who is completing his dissertation for his Ph.D. in genetics, and son Paul Edward, 4. She will begin practice at a community health center reparing a three-year Nat'l Health Service Corps commitment.

Marjorie Bussman Gillis and three children will be moving from Dallas to Houston where husband Chip will join Tenneco Financial Services. Marjorie keeps busy raising their children, teaching aphasiaic phonics to dyslexic children and swimming classes during the summer.

Allen Carroll is happily ensonced in DC as assistant...
The Definitive Rockwell


Ms. Moffatt, who has been curator of the Norman Rockwell Museum in Stockbridge, Massachusetts, since 1981, was recently named acting director of the museum’s new facility being built at Linwood. She spent over six years researching the Rockwell book, then faced the arduous task of organizing the material and typing the manuscript. Published by the museum, the book costs $170, a fraction of the price an ordinary publisher would charge.

An art history major at Connecticut College, Virginia’s Museum of Fine Arts and the University of Virginia, Moffatt received an M.A. degree. She owns and operates her own fitness studio and is a consultant and contractor for a health spa at Stratton Mountain, VT teaching yoga and fitness, directing massage therapy, and lecturing on the power of the mind. She is buying a new house in Dorset.

Betsey Brininger has been appointed director of the Arnold Bernhard Center for the Arts & Humanities by President James H. McLaughlin ’74.

Linda Havens Moore, husband Paige and children Maren, 6 and Justin, 3 live in Stephenville, TX where Paige is a senior scheduler for General Dynamics in Ft. Worth. Linda teaches special ed. high school age students for Stephensville I.S.D. and spare time is spent breeding, raising and training Morgan horses.

Sherry Munday became a member of the SC civic bar in ’84 and was a trust officer in Columbia with The Citizens and Southern Nat’l. Bank of SC until her marriage to Bill. Now she is a trust new business developer with the same bank on Hilton Head Is. Sherry received her M.A. in urban planning from Princeton in ’78. She changed careers from housing to health care and is an administrator in the medical primary care unit of City Hospital Center at Elmhurst in Queens.

June Sherry Ingram is concert master of the Eastern Connecticut Symphony and the Connecticut Chamber Ensemble, and performs with Orchestra New England and with symphonies in Waterbury, Ridgefield, New Britain, Meriden and Wallingford. She teaches violin and viola, is string rehearsal director with the Eastern Connecticut Symphony Youth Orchestra and is manager and first violinist of the Connecticut String Trio. June is also a residential sales associate with John Ellis and Associates in NL.

Cindy Johnson Pearson passed the CPA exam in ’84, received a M. A. in accounting from American U. in ’85, and is an accountant for Leventhal and Horwath in DC. Husband Dan is an agricultural legislative assistant for Senator Boschwitz.

Jean Kellieh Nebauer and husband Peter are kept busy with son Patrick, 4 and daughter Cara Shannon, 1. They all plan to tour Ireland and Paris this year. Jean practices law part time in Alexandria, VA.

Hester Kmiciec Jacobs, husband David, Christopher, 5 and Rebecca, 3 are still stationed in Norfolk where Hester and David are in the Navy. Hester just returned from a three-day Navy trip to NYC which brought back memories of trips to the City while at Coast Guard Academy. She saw 42nd Street and remembered all her theatre work at Conn.

Katherine Knox Moore started a private practice in speech and language pathology and treats children in the Arlington, VA area. Husband Dave is an engineering manager for the US Patent Office and daughter Sandra is looking forward to starting kindergarten. They saw Nancy Yale and husband Mark Weisaler in DC in February.

Sue Kronick is v.p. and divisional merchandise mgr. at Bloomingdale’s for the domestic division. She travels to India and Europe about twice a year. Husband Edward is the director of the FTC’s NY regional office. She reports that she is happy and enjoying her work.

Eleanor Kucinski Thompson has lived in Britain since ’73 and now lives in a village called Hanslope, north of Buckinghamshire. She is an administrator in the nominations office at Open U. Husband Ken is a civil servant working at the Foreign and Communications Office, is interested in railways and steam engines, which he enjoys photographing, and they have a model railway in their spare bedroom. Eleanor pursues her interest in music, singing in a large choir at work and a small madrigal group.

Correspondents: Carol Proctor McCurdy, 81 Courter Ave., Maplewood, NJ 07446; Susan D. Krebs, 444 Lincoln St., York, PA 17404

MARRIED: Anita Guerrini to Michael Osborne, 8/13/83.
BORN: to Michael and Bonnie Kimmel Dazenksi, Marc Alexander, 6/22/84; to Michael Francisco and Marty, William Law 11/19/85; to Michael Schmidt and Anne Fowler, Daniel 3/20/84; to Stephen Willett and Diane Pike, Kyle 5/14/83, and Keirnan Willett 12/19/84; to Penelope Howell-Heller and husband, Emily 3/9/86; to Daniel Carin Reisner, Elnathan 6/30/86, Ethan 7/12/85, and Noam 6/20/85; to Howard and Sharon Gibbs Cooper, Molly Rebecca, 8/29/86; to Sandy and Walter Thomas, Jillian Marie 4/3/86; to Kathy and Mark Wilson, Iain.

Reynier Brinker has been appointed director of the Arnold Bernhard Center for the Arts & Humanities by
Diane Pike lives with sons Kyle and Kiernan and husband Brian in St. Paul, MN where she is an assistant professor of sociology at Augsburg College. She has a great time at our 10th reunion with Chris Neiman and Penny Howell-Heller.

Susan Ferris Totten teaches English at Pope John H.S. in Everett, MA. Her husband Thomas also teaches.

Miriam Josephson Whitehouse is a lab technologist at a hospital in ME. Husband Jonathan builds boats and they have a 15-month-old son, Cameron. Any C.C. visitors to Kentucky are welcome.

Anita Guerrini and husband Michael Osborne live in St. Paul, MN. Anita teaches history of medicine at U. of MN Med School, after spending a year in Paris and receiving her Ph.D. in Indiana U. She is active in the Sienna Club, and published her first article last summer.

Jackie Cameron works in NYC at McCann-Erickson in advertising as a v.p. and account supervisor on Alka-Seltzer.

Patrick Johnson received her Ph.D. in reproductive physiology from Cornell in 1983 and is a research associate at the U. of IL.

Anne Fowler received her Ph.D. in psychology from Penn in 1984. She is now a post-doctoral fellow at Haskins Labs in New Haven, where husband Michael Schmidt teaches physics at Yale.

Polly Gillett Means lives in the DC area with husband David, and their sons, 9, 6, and 4. She completed her master’s in economics and is doing bookkeeping and math tutoring at home.

Darcy Gazzuza Love keeps busy playing tennis once a week, working for Touche Ross in her family’s real estate business, and running after five-year-old Tommy.

Penelope Howell-Heller is the project leader on a study of U.S. Sound’s Marinc Finfish Resources for the C.T. Dept. of Environmental Protection. She’s the first woman to be hired as a project leader!

Nina Cardin Reisner has returned to school and is a second year law student at the Jewish Theological Seminary.

Eileen Buckley lives in Boston and is a assistant vice president at Boston Safe Deposit and Trust Co.

Walter Thomas will soon complete his tenth year with Globe Securities Company as a regional operations manager. His sons, Tremayne, 10, Timothry, 8, and Jeremy, 7, are happy now she has a new job.

Richard Van Glash has been appointed assistant professor of history at C.C. He began teaching Chinese history in September 1986.

Bevery Hindinger Krizanovic and family have relocated to U.D. due to husband Gary’s transfer as commander of the Coast Guard Group Rockaway, Atlantic Beach Club.

Mark Wilson is an instructional programmer and programming supervisor at a company in Germantown, MD where he develops and teaches. He took computer programming in high school but feels that the strong background he received in English and art has been an invaluable resource in his work. He and wife Kathy are also kept busy with their 15-month-old son, Ian. It is mind-boggling to Mark, who watched the Cames’ first stumbling steps, that the team is now a feared opponent.

Lucille M. Showalter is still active in the Second Congregational Church, New London. She is a former deacon and state delegate of the church and is proud of sons Craig and Douglas, who are the first two members raised in the Second Congregational Church to be ordained at the church in its 150-year history. The Rev. Douglas K. Showalter is minister of the First Church in Belfast, ME.

Correspondents: Bonnie Kimmel Dzienaski, 361 Old Creamery Rd., Box 841, Andover, NJ 07821; Darcy Gazzuza Love, 29 Oakland Drive, Port Washington, NY 11050.

**MARRIED: **Suzanne Melhado to Philip Bolduc, 5/26/86; Hilary Henderson to Tyne Stephens, 5/31/86; Amanda Marshall to Christopher Zingg, 7/6/86; Emily Stimson to Paul Sugg Jr., 6/28/86; Maria Hoyt to Stephen Cashin, 8/2/86.

**BORN: **to Robert and Kathleen Finn Malkowski, Thomas Robert, 8/10/86.

Hilary Henderson Stephens is an assistant director of international development for the Special Olympics in DC. Husband Tyne is a v.p. and assistant branch manager of Paine Webber in DC.

Maria Hoyt Cashin recently received a master’s in public administration from NYU.

Suzanne Melhado Bolduc is enrolled in an MSW program at Boston University.

Emily Stimson Sugg recently received a master’s in French from Middlebury. Emily and husband Paul are teachers at the Roxbury Latin School in West Roxbury, MA.

Amanda Marshall and husband David Zingg ‘77 live in the Boston area. Amanda is a painter and the manager of sales and admissions at the Harvard U. Art Museum.

**BORN: **Barry Gold and Jody purchased a condominium in North Easton, MA. Barry is in his third year as an associate at the Missouri Company.

**MARRIED: **Paula Bernhardt to David Touger, 2/16/86; Eileen Diener to Ned Himmelrich, 3/22/86; Anne Donihue to Gary Travers, 6/29/86; Meredith Drake to Gregg Hartvigsen, ‘84; Cheryl Goldberg to William Neff, 5/17/86; Elizabeth Corbin to James Starke ‘82, 4/5/86; Karen Nelsson to Giles Rae, 8/30/86; Erica Van Brimer to Adam Goldfarb, 9/8/84.

**REGINA ANNINO is a senior rating analyst for Aetna Life and Casualty in Middletown, CT. She teaches Cara Espada on the radio all the time. Where are all the other Chords?**

Kathy Armstrong is in computer school at U.C. Berkeley while she continues working part-time at Kelso & Co. in S.F., expecting “the big quake” any day now. Although thoroughly committed to staying in CA, she still won’t go near tofu or sushi.

Paula Bernhardt is a senior assistant to the registrar at the Museum of Modern Art. She and husband David Touger love living in Brooklyn.

Eileen Diener Himmelrich has completed her master’s in learning disabilities/reading at Johns Hopkins.

Anne Donihue is a remedial reading specialist at the Maplewood School in Morris, NJ where she is in a master’s program at Columbia U. Teachers College.

Meredith Drake and Gregg Hartvigsen ‘84 live in a mansion overlooking Mystic Seaport. She supports her unemployed, master-degree househusband by taking photographs.

Cheryl Goldberg received her MBA from Columbia and is an associate at Bank of America’s investment banking group. She and husband Jeff manage their apartment houses and is restoring an antique farm house in Milford, NH.

Karen Nelsson and husband Giles live in Natieck, MA where she is program coordinator for International Oil Resources Development, an oil trading company in Boston. Giles is an engineering manager for Raytheon.

Erica Van Brimer Goldfarb and husband Adam live in NY where he is doing an internship at the National U. of MN Hospital. Erica is planning for the climate change while she seeks employment.

Karen Bachereld is an advertising account representative for The Daily Mirror in Kingman, AZ.

Jill Baker has had a great summer traveling to the Cape, ME and Boston. She spends a lot of time with Nancy Reynolds and Mary Jean Kanabis ‘84.

Randy Banigs got married in Oct. and has bought a small home. He works at the Park Ridge Foundation as a fundraising coordinator in Rochester, NY.

Valerie Bataille, living in Milford, CT, has finished her first year of law school at the U. of Bridgeport. Had a wonderful summer in Kingman, AZ where he is doing an internship at the National U. of MN Hospital. Vale has been an invaluable resource in his work.

Michele Beaulieu worked for the Peace Corps in Gabon, West Central Africa for two years. She returned in Oct. for a less demanding job in Europe. She is teaching 9th grade English in Newington, CT.

Sally Becker has a project management position in corporate administration at Survival Technology. She still loves DC, but travels a lot for her job.

Eliza Berlow has worked for an economic development consulting firm in DC since graduation. In August, she started at UNC—Chapel Hill for a master’s in urban planning.

Lynne Cascio is working towards her master’s degree in journalism at U. of CO. She has a part-time job as editor of Air Destinations, the in-flight magazine for Aspen Airways, and also waits on tables.

Alan Cohen is an associate with the international PR firm of Strong, Hallman in NYC. He’s been in touch with Matt Martin who just took the bar exam.
John Cohen lives in Long Beach, CA working as a police officer.
Joann Coppola just got a dog, an American mutt. They’re in S.F.
Barbara Cusmano is an assistant to the marketing director at City Federal Savings Bank of Piscataway, NJ.
Becca Davies left her job at Macy’s to go back to school to get her MBA at Columbia. She and Jeremy Kramer just returned from a CA vacation. Jeremy will also return to school this fall in an MBA program at Harvard.
Jennifer Davis lives and works in DC, where she is finishing her thesis for her master’s in public policy and working as a consultant to Cities in Schools. She saw a lot of CC people at Kambrah Garland’s wedding in NH.
Guy Defrances graduated from UConn School of Law in May and took the bar in July. He is planning to practice in Meriden, CT.
Anne Delancy will attend NYU School of Social Work in the fall.
Leslie Doppler lives in Keene, NH where she is news director for WKNE AM & FM. “Sometimes I wonder why I get up before dawn every day, but I do enjoy my job and life here in NH.”
Diane Eliasoph received a master’s in museum education from G.W.U. She works as supervisor of public interpreters at the Staten Island Children’s Museum and lives in West Village.
Justus Mont Fennel continues enjoying his work as production assistant at WBZ radio in Boston.
Jim Fleming works in the trust dept. for Baybanks and lives in Woburn, MA while he finishes up his MBA at Bentley.
Peter Foley is a researcher in Reebok’s R&D department, where he specializes in creating biomechanically advanced couch potato shoes.
Kathleen Feeney lived in NYC for the past three years, working at the National Audubon Society. She recently changed jobs, and is now employed at a small public relations firm which counsels non-profit organizations.
Mark Foushee received his MBA from Fuqua School of Business at Duke. He is now at Mutual Life Insurance Co. of N.Y., a senior estate investment analyst. He and wife Sue live in Mamaroneck.
Kristen Frascarelli received her MA in gifted and talented education from UConn in 1984. She is now employed by the Dept. of Defense for Dependents’ Schools. Her teaching assignment is in Bamberg, West Germany, so she has had the opportunity to travel extensively.
Mark Gershman finds that Glacier Bay, AK much different from New London. He “seeks news of the Necromancer and wishes Angelo well among the Brits.”
Sally Blinken Grafsien is a research project director and as an account executive at Perry Ellis Apparel Fragrance. She just saw Lucia Carpenteri, Jane Wickstrom and Glenn Harris.
Betsey Greenberg has been an assistant director and bookkeeper at the Larry Gagosian Gallery since May. Jim Hardy now works for Polo/Ralph Lauren in NY. “It’s great, I needed a change!” He and Mike Mombello are still sharing an apartment.
Julia Kriett is teaching at the Cabot School in Middlesex, VT. She and husband Phil Smith work slowly on the restoration of an 1860 farmhouse they bought. While not working on their own land, they help with farming up the road. They love the lifestyle.
Gigi Hobbs is moving to the Seattle area.
Laura Hoffma lives and works in Boston at Wheelock College on a day care training program and on a special education grant focused on home/school relationships. She wants Sara’s address.
Eric Jacobson has entered his second year of the master’s in international business program at the U. of SC. He recently departed on a six-month internship at Commerzbank AG in Frankfurt, Germany.
Mark Jordan is curator of education at the Luit Children’s Museum in Manchester, CT. After graduation, he spent six months in DC then more than two years at Old Sturbridge Village.
David Kaster, after spending a year in L.A., was last seen selling precious gemstones at the Boston-based jewelry firm of Daniel Seidler and Sons.
Mary Krating purchased a home in Amherst, NY and is a management trainee at Marine Midland Bank. She will return to school in January to work on her MBA, at U. of Buffalo.
Julie Kriett just finished teaching an art history survey course at Chesterfield-Marlboro Technical College in Cherdco, SC. Teaching art history without slides was an experience she will not forget... Colett Lottor lives in Eugene, OR, works at an elementary school, and with severely retarded adults in a group home. She is also doing crisis counseling at a clinic, as well as Central American solidarity work. She spent last summer traveling in AK.
Charles O’Leary received his degree from the Dickinson School of Law on May 31.
Sara Townsend lives in Anchorage, AK working as a production coordinator for an ad agency and freelance writing. She’d love to know if any CC grads are out her way.

Correspondents: Karen Neilson Roe, 9 Village Rock Lane, Apt. 88, Natick, MA 01760; Erica Van Brimer Goldfarb, 239 Summit Avenue, St. Paul, MN 55102

85 Grads

Alice Hall Petry, M.A.'76, has just returned from five months as a Fulbright lecturer in American literature at the Federal University of Paraü in Curitiba, Brazil. She received her Ph.D. in English from Brown University in 1979.
Correspondents: Eleanor R. Read, 4 Skiff Lane, Masons Island, Mystic, CT 06355

Call your friends and make plans now to be in New London for Reunion, May 29-31, 1987

Frederick H. Sykes, first president of the College
Laurels: A Crowning Gift

In ancient Greece, laurel leaves crowned heroes, victorious athletes, statesmen, philosophers and others who had achieved distinction. In time, laurel came to symbolize academic achievement, graduation especially, and beyond this the transition from the sheltered groves of academe to the outside world. These ideas find symbolic expression in the long-standing tradition of the Laurel Chain procession at Connecticut College graduation ceremonies.

It was altogether fitting that "Laurels" should be the name of the College's first gift club, and that a laurel pin be the symbol of distinguished giving to the College. Founded in 1964, Laurels recognizes alumni who donate gifts ranging from $1,000 to $4,999.

The challenge of designing the Laurels pin fell to Mary Strayer McGowan '65. "Having participated in the Laurel Chain in my junior year, I knew that the laurel summons up many fond memories for Connecticut alumni," she says. "I also liked laurel leaves because they are a symbol of something alive and growing." The design she created is elegant in its simplicity. "I wanted something that an alum would enjoy wearing," she explains, "and something that could be worn by both men and women."

The creation of Laurels was a great step forward in the development of the Alumni Annual Giving Program (AAGP), which was established in 1938. Laurels was an immediate success and prompted the creation of additional gift clubs—Crest Circle in 1975, President's Associates in 1978, and Thames Society in 1982—and with these, the steady growth of annual giving. The contribution Laurels makes each year to the AAGP total continues to climb. In 1985-86 it reached $484,665, up from $481,357 the previous year. Chairman of Alumni Laurels is Helene Zimmer Loew '57. She is also a Connecticut trustee.

Become a Laurels donor! Wear the elegant pin signifying distinguished support of your alma mater. Join the steadily growing number of alumni who are responding to Connecticut's needs with increased giving.