

Horizons Extra

Summer 2015

Lifelong Education at Colby-Sawyer College

AIL's Annual Meeting

Over 140 members gathered on Thursday, May 21, in Wheeler Hall on the Colby-Sawyer College campus to celebrate 17 years of lifelong learning and good fellowship. An art exhibit featuring works by members started off the festivities followed by Maureen Rosen's excellent video retrospective, "Through the Years." AIL President Julie Machen honored Maureen with the Distinguished Service Award for her efforts recording AIL events as well as providing beautiful photos for all our catalog covers and the retrospective.



Program Highlights: In recognition of the college's continued support of AIL, Julie presented President Tom Galligan with a check for \$15,000. Colby-Sawyer provides valuable guidance and administrative staff support and this year, in addition to providing space in Clement's Hall for a special lecture series, AIL courses were also held at Lethbridge Lodge and Colby Farm. Julie noted that Tom personally contributes to AIL as "a consummate teacher" who has participated in eleven courses to date! President Galligan thanked AIL for the generous donation and for providing scholarship support for a deserving Colby-Sawyer junior. He said he has witnessed AIL's tremendous growth in the number of members, courses, trips and lecture series offered. Additionally the new "Lunch and Learn" program is scheduled to debut in the fall. He lauded members for "always learning" and for being role models for the college and its students. The construction of the new Arts Center, though delayed, will include a much-needed "state of the art" dedicated classroom for AIL. While AIL's campaign to raise funds for the classroom continues, the college will make available more campus venues for AIL courses.

New Governance Committee: John Ferries announced the formation of a new standing committee entrusted with implementing smooth leadership succession planning and developing operating policies to keep up with the challenges facing AIL as it enters its 18th year.

Honors and Recognition: Curriculum Chair Les Norman honored this year's dedicated corps of study leaders and lecturers. Gene Lariviere,

Continued on page 2

In this issue:

Page 3

- Preview of Summer 2015 Courses

Page 4

- An Exciting Opportunity for AIL

Page 5

- AIL Happenings

Page 6

- An AIL Look at the Great Depression

Learning Later Living Greater

Click [HERE](#) for listing of Colby-Sawyer College events that are open to the public.



AIL is pleased to announce OSHER@Dartmouth's 2015 Summer Lecture Series

"The Future of American Power and Influence." As we have done in the past, our two programs support each other in advertising our respective summer programs to each other's membership.

Please click [here](#) to access information about the lecture series, including how to register.

AIL's Annual Meeting (continued from page 1)

Art Rosen and Chuck Kennedy were singled out for the number and variety of courses given over the years. Hilary Cleveland was recognized as an AIL founder, outstanding educator and study leader who makes history come alive for our members.

Farewell: Longtime staff member Janet St. Laurent will be retiring in June. Janet has served our members for the past 14 years with patience and grace. She will be sorely missed, but as the recipient of an honorary membership, we will see her as a fellow participant in future AIL courses.

Board Elections: Derek Hunt, Randy Hanson, John Roberts and Mary Doyle were elected to the board for three-year terms, and Pat Stewart was elected to a second three-year term. Incoming president Joanna Henderson presented a gift to Julie in appreciation for her outstanding leadership as president this past year.

The meeting concluded with a concert by the Kearsarge Chorale Chamber Singers under the direction of Simeon Morrow. Following the performance, members and guests celebrated another year of lifelong learning and good times with wine and hors d'oeuvres.

If you were unable to attend this year's annual meeting or you did not pick up a copy of the handout, click [here](#).

~Betsy Boege



PHOTO: Courtesy of the Kearsarge Chorale Chamber Singers

Members of the Kearsarge Chorale's Chamber Singers provided the musical entertainment at this year's Annual Meeting on May 21.

We have Two Winners!

Marilyn Paridis is the spring '15 raffle winner for a free AIL course. On learning she won the free course, she exclaimed, "Are you serious? That's excellent!" The raffle was open to all spring course participants who registered online. Again this spring more than half the people who registered for courses registered online.

Julie Pellerin is the winner of this year's membership raffle. Everyone who paid their membership dues online this year was entered in a drawing to win a free membership for next year. Julie's response on hearing that she had won a free membership was, "Oh, wonderful! That's very exciting."

Thank you everyone who uses Storefront to register for courses online and pay your membership dues online.



PHOTO: Maureen Rosen

Some of the beautiful items at the Annual Meeting Art Exhibit.

The Public Relations Committee promotes the Adventures in Learning program both among its members and in the community. We are delighted to report that in the 2014–2015 year, 82 new members enjoyed AIL courses for the first time! Approximately one third were from New London and the remaining were from the surrounding communities of Andover, Bradford, Claremont, Concord, Derry, Goshen, Grantham, Newbury, Sutton, Springfield, Sunapee and Warner and Wilmot.

*The Adventures in Learning
administrative offices will
be closed on*

Friday, July 3, 2015

and

August 10–18, 2015

Preview of Summer '15 Workshops and Courses

Registration is now open for the summer term. The workshops and most of the courses begin the week of July 6, 2015. View the complete summer catalog online with full course descriptions, including start dates and times, at www.colby-sawyer.edu/adventures/courses.html. On this same webpage you can register for courses and pay your annual July 1, 2015–June 30, 2016 membership dues if you have not already done so. The course registration deadline is Tuesday, June 23, 2015. Register now to ensure a place in the course(s) of your choice. Everyone who registers for courses and/or memberships online will have their names entered into a drawing for a free course and/or membership, respectively.

- **Computer Workshops** *with Tom Stark*

Tom's focus in these workshops will be to teach participants the necessary skills to become confident computer users. He will address Internet use and email, uploading and organizing photographs, and establishing a Facebook account. These workshops offer the perfect opportunity to enter the digital age. Registrations may be made for individual workshops at \$10 per workshop for members and \$15 per workshop for non-members.

- **When Commercial Airline Flying Was Fun** *with Jeff Holmes*

Airline travel has changed dramatically in recent decades. Through PowerPoint presentations, vintage videos and shared experiences, Jeff will recreate the early, magical era of commercial aviation from 1928–1978. Do you remember Eastern, TWA and Pan American? Relive those exciting, more hassle-free travel years with Jeff.

- **American Mah Jongg for Beginners** *with Joanne Lazdowski*

People have enjoyed playing Mah Jongg for centuries. From its origins in China to its modern American version, Mah Jongg continues to be a popular pastime. Joanne will teach the participants to play American Mah Jongg, explaining the rules, strategy and gaming skills in what promises to be an engaging course.

- **Golf Croquet: America's Most Sophisticated Outdoor Sport** *with Sharon Kenrick*

Following last summer's success, Sharon again offers participants the opportunity to learn the history and strategies of golf croquet. The hands-on, participatory sessions will make skilled croquet players of the 16 lucky participants. Enrollment is limited, so sign up as soon as possible!

- **A Fresh Look at the Familiar, Drawing Inside and Out** *with Sue Anne Bottomley*

A returning study group leader, Sue Anne continues her drawing instruction in sessions designed for intermediate art students. The focus will be drawing from close observation, with sessions split between inside and outside drawing opportunities. As always, an informal "show and tell" of participants' artwork will allow for feedback and encouragement.

- **The Orphan Train and Other Child Migrations** *with Gene Lariviere*

Gene will examine the history and stories over the past 400 years of the relocation of orphaned or abandoned children within the British Empire and later in America. The plight of these children has been represented in print and films, most recently in *The Orphan Train* by Christina Baker Kline. Gene will put these migrations into historical context to better help participants understand them.

- **Mastering Your Camera for Outstanding Photography** *with Larry Harper*

Even "simple" cameras have become sophisticated and sometimes a bit intimidating. In a hands-on course for the inexperienced or early-intermediate photographer, Larry will explain the camera's technological features and, drawing on his vast experience as a professional photographer, will share techniques with participants to produce the best possible photographs.



PHOTO: Maureen Rosen

AIL board members welcomed this year's AIL Achievement Award recipient, Maura Kane '16 (front row, center), to their April board meeting. Maura talked a little about her Colby-Sawyer experience, as well as her summer and post-commencement plans. Board members appreciated the opportunity to put a name with a face, and Maura was grateful for the opportunity to thank the board in person for her scholarship award.

An Exciting Opportunity for Adventures in Learning!

As many of you are aware, Colby-Sawyer College is moving forward in its plans to build a new Fine and Performing Arts Center. This is exciting both for the college and for AIL because we have been given the opportunity to have a dedicated classroom in the Center!

The proposed AIL room in the new Colby-Sawyer Arts Center will be a state of the art facility to be enjoyed by members and study leaders for years to come. Having a dedicated classroom on campus has been the dream of AIL since its inception in 1998. It will greatly reduce the ongoing challenge of finding available and suitable facilities for AIL classes while reducing the expenses associated with venues outside the college. In addition it will provide study leaders with a singular and uniform A/V support system. Currently study leaders face the challenge of adapting to multiple set-ups at different venues. AIL always has considered our volunteer study leaders the heart and soul of our program and believe they deserve the best in their efforts to bring lifelong learning to adults in the Kearsarge-Lake Sunapee area.

The college has offered AIL the opportunity to have a dedicated classroom in the new building. This will be a recognition of our collective gift of \$100,000, and is a reflection of Colby-Sawyer's strong support and commitment to AIL. This is extremely generous as \$100,000 does not reflect the total cost of the room and equipment.

We are pleased to announce that already we are on our way towards achieving our goal. AIL has received the generous bequest of \$10,000 from one of our founders and a \$10,000 anonymous matching challenge gift. As a first step toward financing the dedicated classroom we aim to raise \$10,000 in the upcoming 2015–2016 year.

Gifts may be made by check or credit card. Pledges are also welcome, and may be fulfilled over a five-year period. (For questions, please email Vice President for Advancement Beth Cahill at ecahill@colby-sawyer.edu.)

This is a great opportunity for AIL which we cannot afford to miss! Donating to the dedicated classroom on campus is a way for our members to express their support for AIL and appreciation to Colby-Sawyer for making AIL's longstanding dream a reality.

Carpe Occasionem!

Adventures in Learning Happenings



PHOTOS: Maureen Rosen

A crowded room of participants catch up on last minute socializing before the start of class in the "With Friends Like These ..." course.

Bill Sullivan, course moderator for "With Friends Like These ..." introduces Hy Kempler, guest speaker on Israel.



Hy Kempler, a clinical psychologist, shares his knowledge of Israel in the "With Friends Like These ..." course.



Adventures in Learning Happenings



The dynamic duo of returning study leaders Tom Galligan and Dick Pearson during class sessions of this spring's ever-popular "Supreme Court" course.



PHOTOS: Joyce Kellogg



PHOTOS: Maureen Rosen

Gardner Yenawine leads the discussion in his "End of Life: A Discussion Among Friends" course offered by AIL for the third time.



Cindy Benson and Rev. Katrina Wagner were two of the presenters in the "End of Life: A Discussion Among Friends" course.



PHOTOS: Deb Rucci

Course participants in "Digging Up the Family Tree" exchange personal stories prior to the start of one of their sessions.

First-time study leader Pattie Crossett talks with her course participants in her "Digging Up the Family Tree" course.



PHOTO: Maureen Rosen

John Roberts preparing for one of his "Lewis and Clark and the American Indians" courses.



PHOTO: Joyce Kellogg

First-time study leader Jim Nagel shares a story with course participants in his "Hemingway's Greatest Short Stories" course.

An AIL Look at the Great Depression

Reflections on the Great Depression

The quotes throughout this article provide a picture of the era in its most simple form—our memories. One student remarked, “When my dad graduated from UNH in the thirties, the only job he could find was as a milkman. In fact he was our milkman, and it was very exciting every morning to have him deliver our milk wearing his white uniform and cap. My mother always told us that when the Depression was over he would get another job and indeed he did. Later she would tell people that he started out during the Depression as a milkman and how handsome he looked in his uniform!”



“I thought it was great when everyone ‘came for dinner’. It never occurred to me that it wasn’t a ‘play date’ in today’s vernacular, but possibly their only meal of the day.

“For his entire 97 years, grandfather was a practicing doctor. He made house calls, first in a buggy and then in an automobile with kids begging for rides and for ‘sugar pills’. Life could be grim and often the fees were paid with garden vegetables.” ~Dusty Logan

This article is based on an AIL course offered in the fall of 2014 on the art of the Great Depression and Franklin Roosevelt’s plan to keep artists employed during the desperate decade of the 1930s. Throughout the text are individual reflections from course members on their connection with the Great Depression.

~Michael Moss, Study Leader

Through the Eyes of the Artist: Thoughts on the Great Depression

“Let me assert my firm belief that the only thing we have to fear is fear itself – nameless, unreasoning, unjustified terror which paralyzes needed efforts to convert retreat into advance.” –Franklin D. Roosevelt, 1st Inaugural Address March 4, 1933

When Franklin Roosevelt became the 32nd president of the United States in 1933, the nation was well into the greatest economic depression of its history. Unemployment had risen from its 4% low of the late 1920s to almost 25% which represented over 11 million workers. Hundreds of banks were either closing or already shut down. Homelessness and soup lines in the urban centers of the nation were commonplace. Farming communities were able to provide their own food, but the reality of mortgages and taxes existed while less income from crops complicated their lives as farmers. Few segments of society were untouched by the growing sense of national despair.

FDR planned to heal the economy with a massive investment of federal funds into programs and construction projects which would put Americans back to work. Unlike the previous Hoover administration when Americans were urged to “tighten your belts”, Roosevelt’s New Deal was aggressive. Dams were built. Roads, schools, airports and other buildings for public use were constructed. With this construction came the opportunity to enhance buildings with art and to create the Federal Art Project, which employed thousands of artists and their talents from Maine to California.



Marguerite Zorach’s *New Hampshire Winter Post* (detail) WPA mural in the Peterborough NH Post Office, 1938.

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Some artists painted murals in post offices, libraries or schools with subjects to extol the virtues of the American life-style and the ideals they represented. In New Hampshire, Francis Merritt’s 1940 wall mural in New London’s old Central School illustrated the important blend of education and farming as essentials in a successful society.

In New Hampshire, post offices were adorned with subjects clearly tied to New England. Andrew Winter painted the popular subject of a *New Hampshire Sugaring Camp* in the Wolfeboro post office. In Peterborough’s post office, Marguerite Zorach (later to become

Continued on page 7

An AIL Look at the Great Depression (continued from page 6)

“Perhaps the gift of the WPA American muralists in the 1930s was to highlight beauty, innocence, optimism and to inspire this country as it struggled through a great depression which was both financial and emotional.”

“When my sister and I cleaned out the family house in the late sixties, I was not surprised to discover that Nana still resided there in spirit. In a silverware drawer I felt something lodged in the back: a small carefully coiled bail of thin white string and a collection of what Nana called “elastic rubber bands” tied together with a piece of string. It was an artistic bouquet, like flowers, carefully and precisely arranged. My sister and I agreed that Nana surely had created it. We knew she saved every ‘widget’ for a rainy day—a Depression mentality—every old sock, every extra bit of yarn, scrap of aluminum foil and especially every extra bit of food, placing it in a bowl with the right sized wax paper and then securing it with an “elastic rubber band.” We each took one of the bowls. It is in my Wilmot kitchen and I used it just last week to make Nana’s pumpkin bread.”

~Ann Lang

“While our family experienced many “cut backs”, there was always food on the table. Perhaps there was an overabundance of codfish cakes and baked beans, but, after all, my parents were Bostonians! There also seemed to be lots of oatmeal. And one must consume it no matter how many hours it took. I would gladly have shared.”

~Nancy Curran

famous as an important 20th century artist) immortalized the subject of the New Hampshire winter mail delivery.

Artists always had difficulty sustaining livelihoods, but in the Depression, this was especially true as they found themselves unemployed. With the Federal Art Project, many were fortunate enough to eventually regain employment under this arm of the New Deal. Perhaps unforeseen even among its advocates at the time, these artists made lasting contributions to our historical record which might have otherwise gone unrecorded or remembered some ninety years later.

Artists documented with their cameras the destructiveness of the mid-west dust storms and the plight of the migrant workers displaced by these storms. The human condition of survival became key subjects for artists. Growing numbers of soup lines in cities were drawn by artists as out-of-work businessmen and the homeless alike were fed in community halls and churches. For those who did gain work, the national construction projects built under the Works Progress Administration (WPA) provided ample material for artists to draw. National roads such as Route 66 were completed under the WPA with graphic artists documenting its progress. Route 66 was critically important to the nation’s lifeline of transportation and was later called the “Mother Road” in John Steinbeck’s *Grapes of Wrath*.

George Biddle, a schoolmate of FDR’s and an artist, was the vision behind the Federal Art Project. Biddle had studied mural art earlier in Mexico. He was particularly influenced by Diego Rivera whose murals were powerful and unlike anything he had previously seen. (Rivera’s murals of Detroit Industry (1932–1933) had become prominent examples of public art.) It was Biddle who suggested a federal art program



Francis Merritt’s *Progression of Youth* was painted under the Federal Art Project in 1940 and is located on the first floor of the then New Central School in New London, New Hampshire (now closed). It is currently inaccessible to public viewing, but the subject reflects the idealism to illustrate the accomplishments and hopes of society rather than focus on the ruinous effects of the Depression. The mural is 7' x 7', painted directly on wall substrate.

Used with permission of the Kearsarge Regional School District/SAU/#65, New London, New Hampshire.

to support and put artists back to work. He argued that in all media from murals and paintings to sculpture and graphic arts, the project would create positive public images for the benefit of the national mood. Roosevelt willingly accepted the idea. Various programs were initiated between 1933 and 1935, which over the next decade put nearly 5,000 artists to work from coast to coast.

Murals became the most visible type of public art since their impact was immediate. They were generally sizable and installed in public buildings. The project used the empty walls of post offices, schools and auditoriums for muralists to create images suitable to communities. Often illustrating a local story or figure from national history, the murals added substance and historical context to public buildings, and were often reminders of better times. Beginning in 1935, over 1,400 post office murals were commissioned in 1,300 post offices coast to coast.

Just prior to the formation of the Federal Art Project, another

Continued on page 8

An AIL Look at the Great Depression (continued from page 7)

"Many of the stories my mother told of the Depression centered on food. My mother's family lived near the railroad tracks and sometimes hobos would come to the door. My grandmother would always give them a little something to eat."

"When my grandmother dropped a piece of bread on the floor, she would pick it up and kiss it as a sign of thankfulness for what they had, and in a sort of promise against waste."

~Ann St. Martin Stout

"Lunch at the Automat offered a nearly endless choice of sandwiches. Of course, being given nickels by the Nickel Throwers, and then taking my handful to be used to open the compartment glass doors was the best part of the experience. Dad told me that during the Depression servers behind the glass doors would slide an extra sandwich or piece of pie into the compartment before the door closed. This was done for those who looked hard-up."

~Ellen Robertson

Mexican muralist, Jose Orozco, was completing his enormous mural cycle at Dartmouth College: the *Epic of American Civilization* installed on the ground floor reading room of the college library. Orozco painted numerous oversized panels depicting the impact of Western Civilization on the Americas. The murals were powerful statements both artistically and in subject. In size, artistic vision and subject matter, they became a foundation for many artists who worked on the Federal Art Project.

Whether looking at the actual murals, photographs or prints, the art of the Federal Art Project provided a lasting description of the Depression. It was perhaps the last time a national story was commissioned, created and installed in public buildings on such a grand scale. In the last 50 years, federal agencies have developed competitive grant programs with the National Endowment for the Arts and Humanities. Such grants have done much to infuse cultural works and experiences into our modern communities, albeit on a much smaller scale.

The Federal Art Project was successful on many levels. Its impact on nearly 5,000 artists was an



Charles Kaeselau's *Rural New Hampshire* (detail) in the Lebanon, New Hampshire Post Office. Mural measuring 14' x 4' 8"; 1939.

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unmistakable and bold experiment in public support. As an arm of the WPA, it provided a needed economic stimulus, but its emotional impact had an even more far reaching effect. FDR understood that the country needed not only an economic recovery but a psychological one when he said, "We must preserve not only the bodies of the unemployed from destruction, but also their self-respect, their self-reliance and courage and determination."

With artists, Franklin Roosevelt's goal to create "Art for Everyman"

Continued on page 9



Epic of American Civilization Jose Clemente Orozco; 1932–1934. The Hood Museum of Art at Dartmouth College. Murals located in the Baker Library Orozco Room. A 24-panel narrative depicting the migration of the Aztecs into central Mexico to the modern industrial world. Painted just prior to the formation of the Federal Art Project, Orozco's influence was felt among later mural artists. The section on the right depicts Orozco's *Birth of Useless Knowledge*.

Commissioned by the Trustees of Dartmouth College, Hanover, New Hampshire. Used by permission.

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Adventures in Learning's *Horizons Extra* highlights the activities of the lifelong learning program at Colby-Sawyer College.

The thoughts and opinions expressed in the articles in this publication are strictly those of the respective authors.

Information offered should not be considered authoritative or complete, nor should it be construed to reflect the views or opinions of the Adventures in Learning program or Colby-Sawyer College.

Credits**Design and Production:**

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 Manchester, N.H.

REMINDER:

Registration deadline for
 summer courses is
**Tuesday,
 June 23, 2015.**

Click [here](#) to register online.

**An AIL Look at the Great Depression** (continued from page 8)

was a success. Through the efforts of the Federal Art Project, the artists of the Great Depression did not

disappear and their works survived to add both image and meaning to a time of national crisis.

"My father could do just about anything. When I was little, he heated our house with a "warm Morning" coal stove, located in our living room, and I recall my father installing it. Our house, as well as others in town, needed a coat of paint, and as jobs became more available, everyone started sprucing up their homes with paint. Later, my father took the living room stove down, opened the huger fireplace, and installed a new coal furnace in the basement. My parents also bought new furniture. I recall that our old sofa became a porch swing with three cushions. My mother put new covers on them and always took great pride in her home."
 ~Audrey Monroe

"My parents met while working for the WPA in Columbus, Ohio. My father was an office supervisor with the Treasury Accounts Division and my mother held a clerical position. The federal government did not permit nepotism within organizations, so when they decided to marry, she quit her job to be at home. I have always been grateful for the WPA!"

~Mike Moss

In Appreciation

The help of several individuals was important to the completion of this article and include Thomas P. Rizzo and Maureen P. Marion of the U.S. Postal Service; Rebecca Fawcett of the Hood Museum of Art at Dartmouth College; Doreen Salera from the Office of the Superintendent of the Kearsarge School Regional School District (New London, N.H.), the AIL Public Relations Committee co-chairs Deborah Rucci and Joyce Kellogg and always with special thanks to Janet St. Laurent and Marianne Harrison in the AIL Office. The help from each of these individuals is very much appreciated. I also owe a personal thanks to all 35 participants who took my course "Art of the WPA: A New Deal for Art and Artists" last autumn. Such a committed group is hard to find, and such a genuine interest in learning is always a teacher's reward. Some class reminiscences about the Great Depression appear in this article and add an important human perspective to the many ways America survived the Great Depression. Thanks to all of you for your thoughtful commentaries and sharing your excitement throughout the course.

~Mike Moss