ANNUAL REPORT 1981-1982

Academic year 1981-82 was of double significance to the Graduate Program. First of all, it marked our tenth anniversary, thus giving the Director a decimal reason for assessing all the good things that have happened over the past decade—but more of that in a moment. Second, and more important from the point of view of survival, however, 1981-82 saw the end of the annual Clark and Kress Foundation contributions on which the Graduate Program had depended so heavily since its founding. This termination of outside financial support had been expected since both the Clark and the Kress Foundations had originally specified their funding to continue just ten years. Nonetheless, it came as something of a shock when the Director realized that hereafter we would be on our own. The Robert Sterling Clark Foundation did provide a terminal grant on which the Graduate Program now hopes to build a permanent endowment fund. With proceeds from this and with continuing help from Williams College, the Director remains confident that important staples of the Program, such as living and work-study stipends and the unique January trip to Europe will not have to be curtailed. He is especially thankful to the Trustees of the Clark Art Institute who, in recognition of the proven value of the Graduate Program to the museum, have agreed to continue their own generous support.
In spite of the financial bad news, the Program will definitely commence "as usual" this coming September. Nine new first-year students have already been enrolled, carefully chosen from undergraduate colleges in Maine, Texas, Connecticut, New York, and Massachusetts. Nine second-year students, now veterans, will be returning also, lending their guidance to the neophytes' experience of the treasures and pleasures of the Clark Art Institute and Williams College. If all these students finish their requirements on time, one member of the incoming class of 84 will have the honor of being the one-hundredth person to have received his/her M.A. degree from the Program since 1972.

To date, the Williams College-Clark Art Institute Graduate Program in the History of Art has graduated eighty-two persons. Over ninety percent are now employed or pursuing further graduate studies in the field for which they came here to prepare. This statistic is something of a record, unmatched as far as the Director knows by any other graduate art history program anywhere. Approximately half of our graduated M.A.'s have entered the curatorial profession or an allied area of arts administration. The other half have gone on for the Ph.D. in art history and are readily accepted into the most prestigious schools. The class of 1982 is no exception. Of its nine graduated members, four will be going to Yale, Stanford, and the University of Chicago. The other five of the class are considering further graduate study. Another four members of the class will be studying in Vienna on a Fulbright grant during 1982-83. A graduate of the class of 1981 has this year decided to continue for the Ph.D. and received a similar fellowship from Princeton.

The academic year just completed began last September with H. W. Janson, the "dean of art history in America," in residence as Robert Sterling Clark Visiting Professor for the first semester. His inaugural address, entitled "The Image of the Human Soul," presented to the Williams community at the Clark Art Institute on October 29, signalled the start of a busy year of lectures and exhibitions. In fact, the following day witnessed the opening of the show, "Cubism and American Photography," organized by Catherine Scallen '81 and John Puliz '81 at the Clark Art Institute. Professor Kirk Varnedoe (Williams undergraduate class of '67) of the Institute of Fine Arts, New York University, delivered a masterful lecture on "Early Modern Painting in the Development of Photographic Vision" to an SRO audience on opening night. Several VIPs from the Museum of Modern Art were present, and the exhibition proceeded to attract national attention as it then went on tour. The New York Times reviewed it favorably, and John's and Catherine's excellent catalogue and essay have won much admiration from professional historians of art and photography throughout the country.

On a sadder note, Professor Julius Held who had been teaching in the Graduate Program since 1972 after his retirement from the University of Chicago, announced his second retirement, this time from the Clark, after a career that spanned more than half of his best-by-all accounts, on "Pittoresche German Renaissance," ended on December 8th with his colleagues and students giving him a surprise tea party and a large cake appropriately inscribed with a Latin laud to their friend and teacher. Professor Held also sponsored a small, select exhibition of Rembrandt's etchings at the Clark during November, with his graduate students preparing the individual entries in the published catalogue. Students and colleagues were also griefed to hear of the sudden death of Professor Janson, who passed away on October 2, just a year after his residence on this campus as visiting Clark Professor.

Among the courses offered during the first term were Lane Faison's seminar "German and Rococo Architecture," "German and French Sculpture in Italy during the Trecento and Quattrocento," H. W. Janson's seminar "The Road to Rodin," and David Brodie's "Museum Studies." The annual Winter Study trip to Europe for the first-year students commenced on January 4th, with Director Edgerton and his wife, Dorothy, escorting the class to Italy. After landing in Zurich, the group, including two undergraduate students, traveled to Milan, Venice, Ravenna, Florence, Siena, Arezzo, Bologna, Sansepolcro, Assisi, and Rome before returning to Williamstown on January 26th.

Second semester began in February with William MacDonald as Visiting Clark Professor offering a beautifully illustrated course on "The Practice of Classical Architecture." The Program organized an exciting lecture at the Clark on the architectural heritage of the city of Rome from antiquity to the Baroque. Other courses offered in the second term were Whitney Stoddard's "Romanesque Architecture and Sculpture in Burgundy," Michael Rinehart's seminar "Michelangelo," George Hamilton's "French Painting from David to Manet," and "Art History and Technical Development of the Prints from the Fourteenth Century to the Present" given jointly by Rafael Fernandez and Tom Krens. Two student exhibitions were also featured at the Clark Art Institute during the second semester, Mauro Feorey's "A La Mode: Women's Fashions in French Art, 1850-1900," and Sandra Ludig's "Between the Lines: Ladies and Letters at the Clark." John Wetenhaf's of the class of '82 also distinguished himself by having his article, entitled "Cezanne's Portrait of Cezanne," published in the journal Pantheon, Winter, 1982, pp. 45-51. He has also written another article "Annibale Carracci's Self-Portrait on an Easel," which has been accepted and will be forthcoming soon in another major periodical. Finally, after all members of the class of '82 successfully completed their oral exams in May, Minot Kerr, Sandra Ludig, and John Wetenhaf were jointly named honorary Samuel H. Kress Fellows for the year. With the termination of the Kress grant, this fellowship will be renewed in honor of Robert Sterling Clark.

Perhaps the high point of the second semester was the five-day visit to Williamstown of the world-famous art historian E. H. Gombrich. Sir Ernst, recently retired as director of the Warburg Institute in London, arrived on campus with his wife, Lady Ilse, on April 17th, not only to lecture but to conduct a number of special seminars for undergraduates as well as graduate students. He was entertained at dinner on the first evening by the graduate students in their dormitory at St. Hoosac House. Gombrich's generous and considered address, entitled "The Emergent Image: Watching Artists at Work," set the tone for his several seminars, which generally followed his favorite subject, the psychological problem of how we perceive illusion in pictures.

In looking back over 1981-82, the Director is especially satisfied with the work-study opportunity he initiated. All students in the Program, whether on scholarship or not, were given the option this year of taking a study-related/money-earning job, either in the Clark Art Institute, the Williams College Museum of Art, the Chapin Rare Book Library, or the Williamstown Regional Conservation Laboratory. The most popular assignment turned out to be the Conservation Laboratory. Thanks to the extraordinary generosity of Lab Director Gerald Hoepfner and his staff, a number of the Program's students have received invaluable "hands on" training in this difficult, but essential, aspect of our profession. Because of the ever-increasing number of our Master's Degree in Art History students, more than graduates and students may thereby earn graduate seminars and, in turn, undergraduates may enroll in graduate seminars so long as visitors do not outnumber regulars in their respective classes. By this exchange, graduate students will be able to avail themselves of all the excellent teachers in the Williams College Department of Art History. In effect, this new procedure expands considerably the number of faculty serving the Graduate Program.

In line with his mandate to draw the Graduate Program and the Williams College Department of Art History more closely together, the Director has been working on the idea of creating a new BA/MA program in combination with the College. As generally conceived, this program would allow undergraduate majors to take certain courses for graduate credit during their senior year, thus making it possible for them to earn both the Master's Degree in Art History in less than two years. The Director is still uncertain as to how to go about this, and he would therefore welcome any suggestions for implementation. One interesting suggestion would be to have the BA/MA candidates spend a summer in the Clark Art Institute working on individual projects according to the Winter Study model.

The Overseers' Committee formed by President John Chandler in 1980 to administer the coordination of the Graduate Program with Williams College, consisting of Director Edgerton; Milo Beach, Chairman of the undergraduate Art Department; Tom Krens, Director of the Williams College Museum of Art; David Brooke, Director of the Clark Art Institute; and George Hamilton, ex officio Director Emeritus, has appointed Charles Mitchell, Professor Emeritus of Bryn Mawr College, and Helmut Wohl, Professor of Art History at Boston University, to be Visiting Clark Professors for the first and second semesters respectively in 1982-83. Also during the first semester and during Winter Study period, Phyllis Tuchman will be in residence as Visiting Clark Lecturer. John McCarthy, Professor of Art History at the University of Pennsylvania, has accepted the Committee's invitation to be the Clark Professor for the fall semester of 1983, and Marcel Rütschi, Rüetschi, Director of the Art University of Geneva in Switzerland, will be Clark Professor during the fall semester of 1984. Michael Rinehart, Librarian of the Clark Art Institute and long-time Assistant Director of the Graduate Program, has regretfully resigned this latter position in order to devote more time to R.I.A. He will, however, continue to teach graduate seminars, including an exciting course, "Caravaggio and the Carracci," in the spring semester of 1983. Finally, the Director would like to thank his good colleagues, both in the Clark Art Institute and Williams College for their generous cooperation during 1981-82. He is especially grateful to his assistant, Dorothy Reineke, for her indefatigable efforts in keeping, literally, the body and soul of the Program together.

Samuel Y. Edgerton, Jr., Director
CLASS NOTES
(We sometimes have second-hand information about some of our alumni, but unless we hear directly from you, we are reluctant to put the news into print. We are going to try to report in more detail about those students from whom we do receive an answer to our questionnaire.)

CLASS OF 1982
Julia Bernard (P.O. Box 3705, Washington, D.C. 20007) has taken a position as Editor of Galleries Magazine in Washington. Wanda Budriski (Strohberggasse 25/2, Wien 1120, Austria) received a Fulbright Fellowship and will be living and studying in Vienna for at least a year. Maureen Freeeney (11 Bleecker Rd., Bellport, N.Y. 11713) worked in the Curatorial Department at the Clark Art Institute for the summer. Minott Kerr (206 Livingston St., New Haven, Conn. 06511) is enrolled in the doctoral program at Yale University. Paula Kozol (426 Atlantic Ave., Cohasset, Mass. 02025) hopes to be working somewhere in the eastern part of the state. Sandra Ludig (367 Orange St., New Haven, Conn. 06511) is also enrolled in the doctoral program at Yale, specializing in the field of 19th-century English painting. She is also working part-time at the Yale Center for British Art in the Department for Academic Programs. Anne Reed (3584 Indian Queen Lane, Philadelphia, Pa. 19129) has moved from Connecticut to the Philadelphia area, but no news of her present employment. Nancy Sojka spent part of the summer at Whitney Stoddard's dig in Psalmodi, France, and also in Paris. This fall she started her new position as a Kennedy intern at the Smith College Museum of Art in Northampton. John Weenish (c/o Art Dept., Stanford University, Stanford, Ca. 94305) worked in the Conservation Laboratory during the summer and then left for California to pursue his doctorate at Stanford University. Congratulations to Minott Kerr, Sandra Ludig and John Weenish who were named Kress Fellows at graduation!

CLASS OF 1981
Rachel Burbank and her husband Doug and daughter Hilary (2133 W. 35th St., San Pedro, Ca. 90732) have moved cross country where Doug has accepted a job offer from U.S.C. in the Geology Dept. Rachel will be investigating came to visit her last summer on her way to England. Ruth Pasquine (1793-A Manor Drive, Irvington, N.J. 07111) is currently working in the Education Department at The Cloisters. John Pultz (884 West End Ave., #53, New York City 10025) is still Newhall Fellow, Dept. of Photography, Museum of Modern Art. He wrote an adaptation of nCubism and American Photography, which he and John Polta first opened here at the Clark. Amy Shammaah (170 East 83rd St., Apt. 3-G, New York City 10229) has just joined the consulting firm of Art Options, Inc. and is glad to be back in the art field. Maureen Walsh (c/o Woodruff Elmien, 624 Pembroke Rd., Bryn Mawr, Pa. 19010) is pursuing doctoral studies at Bryn Mawr College. Not heard from: Laurie McGavin.

CLASS OF 1980
Paula Kormolias Burke (150 Beare Ave., Buffalo, N.Y. 14214) had a little girl in March, Katherine Yvonne. Paula has no immediate professional plans, but after a trip to Europe this fall she will move to New York City where her husband, Paul, will join the law firm of Debevoise and Plimpton. Cheryl Brunan (149 Sumner Ave., Kenmore, N.Y. 14217) is finishing up her work as Assistant Curator at the Contemporary Arts Museum in Houston, and will be going to her new position as Assistant Research Curator at Albright-Knox Gallery in Buffalo, New York, in the new year. Martha Koom (77 Elm St., Worcester, Mass. 01609) is now a permanent Educational Associate at the Worcester Art Museum. This last summer she entered an MBA program which keeps her busy with all kinds of finance courses. David Martocci (28 West 83rd St., Apt. 1, New York City 10024) is in the doctoral program at Rutgers University and will be a Teaching Assistant for 1982-83. No answer to questionnaire from: Chris Bartolo LeMoal, Ned Hawkins, Vivian Patterson and Christine Podmaniczky.

CLASS OF 1979
Hiram Butler (1008 West Ave., Austin, Texas 78701) is still in the M.R.A. program at the University of Texas and opened a gallery this fall called Gorman & Butler: Master Prints, Drawings & Photographs. Laura Giles (53 Hamilton Rd., Apt. 203, Arlington, Mass. 02174) called one day to give us the happy news that she was being married on September 25th to Dirk Shears. She will continue work on her dissertation and do some assistant teaching at Harvard. Meg Kaufman McCallum (1423 Park Ave., Richmond, Va. 23220) has been the Registrar at the Valentine Museum in Richmond since last January and is finding the work very interesting and challenging. Frank Soma (7272 Center Ave., N.W., Apt. 314, Washington, D.C. 20003) is preparing to be spending a year in residence at the Center for Advanced Study in the Visual Arts at the National Gallery and will be writing his dissertation. He is also working on an article on Thomas Cole's paintings of Mt. Etna for the spring 1983 issue of Arts in Virginia. Lily Milroy (4631 Pine St., Philadelphia, Pa. 19145) writes that life is "as always--an extended affair with Tom Eakin!" Wendy Owens (c/o Herbert F. Johnson Museum, Cornell University, Ithaca, N.Y. 14853) is still Associate Curator at the museum and also involved in various outside writing projects. Sheryl Reiss (c/o Biblioteca Hertziana, Via Gregoriana 28, 00187 Roma, Italia) received her M.F.A. from Princeton in June. She has been awarded a Samuel H. Kress Foundation Institutional Fellowship to the Biblioteca Hertziana in Rome where she will be doing independent research on her dissertation, "Guilio de' Medici as Patron of the Arts." Not heard from: Steve Eisenman, Chris London, Mary Spivy Douganmdord, and Jennifer Wade.

CLASS OF 1978
Leonard Amico (5696 Yale Station, New Haven, Conn. 06520) is a candidate for his doctorate at Yale. Lucinda Barnes (5696 Yale Station, New Haven, Conn. 06520) is Director of the Karl Bornstein Gallery in Santa Monica and is also Instructor in the Department of Art at U.C.L.A. She reports she recently cross paths professionally with Kathy Zimmerer McKeelive, class of 76. Jane Boyle (21 Wessend St., Cambridge, Mass. 02138) was Project Coordinator for the 6th Annual River Festival last spring and organized and "Art Up Front," a project which matched artists and businesses for exhibitions in storefront windows. In addition she has been working at the Massachusetts College of Art in the Art Education Department. Steve Edidin (Apt. F-310, 1934 Waverly St., Philadelphia, Pa. 19146), while working on his dissertation at C.U.N.Y., cataloged for its exhibition at the National Gallery of Art last fall The Jo Ann and Julian Ganz, Jr. Collection of American Art, which traveled to the Amon Carter Museum and the Santa Fe Museum of Art. He is pursuing a degree in History of Art at the Pennsylvania State University. Meg Kaufman McCallum (1423 Park Ave., Richmond, Va. 23220) has been the Registrar at the Valentine Museum in Richmond since last January and is finding the work very interesting and challenging. Frank Soma (7272 Center Ave., N.W., Apt. 314, Washington, D.C. 20003) is preparing to be spending a year in residence at the Center for Advanced Study in the Visual Arts at the National Gallery and will be writing his dissertation. He is also working on an article on Thomas Cole's paintings of Mt. Etna for the spring 1983 issue of Arts in Virginia. Lily Milroy (4631 Pine St., Philadelphia, Pa. 19145) writes that life is "as always--an extended affair with Tom Eakin!" Wendy Owens (c/o Herbert F. Johnson Museum, Cornell University, Ithaca, N.Y. 14853) is still Associate Curator at the museum and also involved in various outside writing projects. Sheryl Reiss (c/o Biblioteca Hertziana, Via Gregoriana 28, 00187 Roma, Italia) received her M.F.A. from Princeton in June. She has been awarded a Samuel H. Kress Foundation Institutional Fellowship to the Biblioteca Hertziana in Rome where she will be doing independent research on her dissertation, "Guilio de' Medici as Patron of the Arts." Not heard from: Steve Eisenman, Chris London, Mary Spivy Douganmdord, and Jennifer Wade.
CLASS OF 1977
Beth Carver Wees (289 Gale Rd., Williamstown, Mass. 01267) has been promoted at the Clark Art Institute to Associate Curator of Decorative Arts and is beginning to work on a catalogue of the Clark’s extensive collection of English silver. Deborah A. Abear (16 West 74th St., New York City 10023) received a J.D. from Villanova University in 1980 and now is a paintings specialist with Phillips, Son & Neale, Inc., fine auctioneers and appraisers, with offices throughout the world. Henry Duffy (75 Prospect St., Demarest, N.J. 07620) is still working part-time at Lyndhurst, while studying for comprehensive exams at Rutgers. Last year he was Solicitors Editor for the Rutgers Art Review and Teaching Assistant for the undergraduate introductory art history course. He received the Bartlett-Cowdrey Fellowship for 1982-83. Susan Dodge Peters (189 Rossiter Rd., Rochester, N.Y. 14620), besides being 18-month-old Philip’s mother, is writing a weekly article on the visual arts for a Rochester newspaper. Last summer she was teaching at the Aesthetic Education Institute there, a multi-art program for teachers of the Rochester school system. John Stamper (307 N. Victoria St., Mishawaka, Indiana 46544) is attending Northwestern University, working toward his Ph.D. in art history. Last summer he worked for the Historic Lanmarks Foundation of Indiana, conducting a survey of historic architecture of Decatur County. His Preservation Planning Book for South Bend has been published, and he is working with two other authors on a paperback Guidebook to the Historic Architecture of South Bend and St. Joseph County. Judith C. Weiss (6500 Rosebury, Apt. 2-S, St. Louis, Mo. 63105) is continuing as Curator of Prints, Drawings and Photographs at the St. Louis Art Museum. She visited Switzerland and Germany in the spring doing research for an exhibition on the artist Max Beckmann, which St. Louis is co-organizing with the Bayerische Staatsgemäldesammlungen in Munich. It is planned that the exhibition will open in Munich in 1984, then travel to Berlin, St. Louis and Los Angeles. Fronia Wissman (260 Somer Terrace, Orchard Park, N.Y. 14127) received her M.Phil. from Yale in 1981 and is working on her Ph.D. She received a Samuel H. Kress Fellowship, CASVA, National Gallery of Art, and has finished her year of research in Paris. This academic year she will spend in residence at CASVA in Washington. Her dissertation is “The Lyric Landscape: Music and Poetry in the Late Landscape of Camille Corot.” Not heard from this year: Eileen Casey Jachym, Michael Klein and Bob Matison.

CLASS OF 1976
Gary Burger (326 Oblong Rd., Williamstown, Mass. 01267), as well as being Director of the Berkshire Museum in Pittsfield, is very much involved in the arts in the area. He is on the Visiting Committee of the Williams College Museum of Art and the board of the Williamsstown Regional Art Conservation Laboratory, the Old Corner House-Norman Rockwell Museum in Stockbridge, and Chesterwood. He is also Panel Chairman of the Massachusetts Council on the Arts and Humanities. Lois Fischer-Rathus (99 Druid Hill Rd., Summit, N.J. 07901) has a daughter, Allyn, born in December, 1981 to keep her busy when she is not devoted to an art history textbook she is writing for Prentice-Hall (publication date 1985). Judith Candless (2400 Westheimer, #306 C, Houston, Texas 77098) is Associate Curator of Twentieth-century Art at the Museum of Fine Arts in Houston. She has just finished co-curatorizing with Barbara Rose the exhibition “Miro in America.” She wrote the text for the catalogue, entitled “Miro and His American Critics.” Michael Shapiro (1525 Arnette Ave., Durham, N.C. 27707) is Associate Professor in the art department at Duke University. He is revising his doctoral dissertation for publication by the University of Delaware Press. Philip Verre (240 West 98 St., Apt. R-E, New York City 10024) is Curator of Exhibitions at The Bronx Museum of the Arts, 1040 Grand Concourse, Bronx, N.Y. 10456. Kathy Zimmer-McKevile (15344 LaSals Drive, Whittier, Ca. 90605) is Director of the University Art Gallery at California State University at Dominguez Hills. She also writes regularly for the west coast art periodical, Images and Issues. Not heard from: Jeannie Berggreen Plekon, Gayle L. Brown, Kee Il Choi and Melanie Gifford.

CLASS OF 1975
A long note from Anna Cohn (2800 Woodley Rd., N.W., Apt. 212, Washington, D.C. 20008). As Director of the B’nai B’rith Museum she is very much involved in fund raising. She has just completed a successful fund drive for $1,000,000 for exhibitions. She was off to Czechoslovakia in July to select objects for an international loan exhibition of Jewish ceremonial and folk art. The show will open at the Smithsonian in September, 1982, and then will travel to various cities in the U.S. Linda Creigh Nyvall (1439 Alpine Pass, Minneapolis, Minn. 55416) completed her M.A. in art history at the University of Minnesota in 1980. She is Program Associate at The Bush Foundation in St. Paul, responsible for grants in arts and humanities and public broadcasting. She also reports the arrival of “Kate” Nyvall last spring. Jay Fisher (1607 Park Ave., Baltimore, Md. 21217) has just written a new introduction to The Technique of Etching: A Reprint of the Classic Work “A Treatise on Etching,” by Maxime Lalanne. He has also finished writing the exhibition catalogue for Félix Bubon: Prints, Drawings and Paintings, which will open in April, 1983, in Minneapolis and travel to Baltimore, St. Louis and San Francisco. He is serving on the Board of Directors for the Print Council of America and was Editor for their 1982 Newsletter. Amy Golobly (985 West End Ave., Apt. 5, New York City 10025) is putting the finished touches to her dissertation for Columbia, “Rembrandt and the Venetian Tradition.” She will be giving a talk at the December meeting of the Modern Language Association on Dutch 17th-century poems about paintings, and chairing a session at the Conference of the Fantastic in the Arts which meets in Florida next spring. Peter Hero (1305 John St., Salem, Oregon 97301) continues as Executive Director of the Oregon Arts Commission. He was invited to deliver a major paper on public support for the arts in the U.S. at the Second Annual Conference on Economics and the Arts in Maastricht, Holland and is teaching a graduate course in non-profit organization management at Lewis and Clark College. He was back for a visit to the Clark last year and hopes to get back again this year. Johanna Karels (129 Park St., Williamstown, Mass. 01267) is back working part-time as Editor with RILA after the birth of her second son, Oliver, and at the same time trying to make some headway with the landscaping of their new house. Cindy Quay Tashjian (30 Frankład Rd., Hopkins, Mass. 01728) was expecting a baby in July when she sent in her questionnaire. She had stopped working as Administrative Assistant in the Librarian’s Office at the Harvard Law School and acquired a puppy and was continuing restoration of her mid-18th-century home. Not heard from: Mary Chenyou Nelson, Elizabeth Ely Zuckerman, Irena Hochman Myśliwski, Jennifer Lesser, and Jeffrey Thompson.

CLASS OF 1974
Judith Adams has moved from London to 31 The Green, Charlbury, Oxford, OX7 8QR, England. She is still operating her business as bookseller, specializing in books on the history of art. She describes the view from her workroom as “reminding me of the view of Greylock from my desk in the attic at The Knolls. It is a long view over fields, copses, cows, the glint of the river, rows of hills in the distance. All very peaceful.” Elizabeth A. Cogswell (315 W. Maple Ave., Morristown, Pa. 19007) received her M.A. from Winterthur Museum/Univ. of Delaware in 1981. She has completed an article, “The Henry Lippitt Mansion, 1805-65, Providence, R.I.,” to be published in the Winterthur 1981, issue of Winterthur Portfolio. She is working part-time as a writer for the Development Office at Princeton University and as a consultant on a project for James Biddle at his mansion, “Andalusia.” All this in addition to caring for Thomas, now age two. Francesca Eastman (1044 Hamilton Ave., Palo Alto, Ca. 94301) is learning the world of grantsmanship in the Development Office at Castilleja School while completing her Ph.D. in early modern art at Stanford. Bill Gavin (Box 13, Winchester, Mass. 01890) is still with Starkman Book Services, Inc. He published an article, “Francis Wheately and John Singleton Copley” in Source/Notes in the History of Art, Fall, 1981. He was planning on travelling in Italy last summer. Nancy Klaus Cooper (275 S. 22nd St., Philadelphia, Pa. 19103) is finishing her M.B.A. and taking care of young Max Klaus Cooper. Greg Smith and his wife, Susan, (809 Stradford Place, Toledo, Ohio 43605) are expecting their first child this fall. Greg is very busy with all his new responsibilities as Assistant to the Director for Administration at the Toledo Museum of Art and Vice President of the Board of Trustees of The Ohio Foundation for the Arts. Not heard from: Jeanne Bresciani, John Halesky, Diane Musicant, Lynn Rutkin, and Cindy Winter.

Dorothy W. Reineke, Assistant to the Director