

Quadrille

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Bennington College
Bennington, Vermont

Robertson Ward, Bennington's Architect, Interviewed

Robertson Ward, Jr., A.I.A., of Chicago, has been retained by the College as architect for the new visual arts, performing arts, and science buildings. He will also coordinate the renovation of Commons and the Barn.

Mr. Ward is known particularly for his exploratory design and development work in the construction of simple, but highly flexible, educational facilities. He received the only "with Exceptional Distinction" award for educational buildings in the State of California Governor's Design Awards, 1966 for his work on the School Construction Systems Development Project, an innovation in flexible schools sponsored by the Ford Foundation. He was also awarded a fellowship by the Graham Foundation for Advanced Studies in the Fine Arts.

Mr. Ward received his A.B. in architecture from the Harvard Graduate School of Design in 1951, and an A.B. in Electronic Physics from Harvard in 1954. He has worked with Marcel Breuer, Pier Luigi Nervi, and has taught at Princeton's School of Architecture. He was senior designer and, for seven years, head of the Design Research Department at Skidmore, Owings and Merrill, of Chicago. For the past seven years Mr. Ward has maintained his own architectural offices in Chicago.

The following interview was conducted by Jane Becker. Mr. Ward chose not to discuss specific solutions to the architectural problems at Bennington, but to discuss his general feeling about the problem and about architecture in general.

When Bennington comes to you and says it needs a certain number of buildings, what do you do? What is the first thing you do when you are given an architectural problem?

The greatest difficulty is the definition of the problem and the clarity with which it has been seen by the client.

clearly outlined.

Could someone conceivably come to you and say they want a building, and know no more about it?

Yes, but in that case it becomes necessary to go through a long process of identifying the current requirements and future needs and goals of the institution. In the case of a college, one must decide how physical facilities can assist a whole educational program. Physical facilities are only a reflection of the clarity with which the educational program is stated.

How do you begin to isolate and identify present and future needs?

There are very clear steps in determining the educational specifications for an activity, and transforming these actual physical demands into requirements for physical spaces. The architect first studies the functional requirements of the activities to be housed and establishes various schematic relationships between the various spaces and components, any of which can then fulfill the educational requirements. These establish the interrelationships between spaces, which will later be translated into preliminary sketches. After that comes the exploration of the various physical possibilities, on all levels, and the consideration of financial resources.

How does the architect function as designer?

The architect's primary function is as the distributor of energy.

What do you mean by energy?

By energy I mean the available resources applied towards solving the physical problems for a specific type of social activity. The architect's job is to match the resources available with all the needs, both tangible and intangible. He then distributes the resources towards fulfillment of these



The full spectrum of needs must be identified by the people who will use the facility. In Bennington's case, major efforts to define the problems have been going on for years and an articulate statement of educational requirements has been made. The true educational and atmospheric needs were

needs. Judgments have to be made between perceptual experience in a building and various specific needs of technological function. You might desire a certain generosity of space and a tactility of materials and that judgment—whether it is worth having some light and space, rather than having another piece of equipment or another specific level—has to be made in conjunction with the resources available. So that this energy relationship is primarily one of making the judgments, disturbing this energy throughout the range of the actual buildings to be made with the intent of attaining a total balance of psychological, physical, perceptual and functional needs.

Do you see the architect as a designer of human activities?

I think he can assist in creating the fabric and stage for these interchanges. But he needs to be careful in stating the degree to which the role of the physical environment is important. It is only the fabric for social environment. Well-designed space can encourage and enhance the activities within it.

In previous eras the qualities of space and simplicity of form sprang from an intimate awareness of the community and a knowledge of exactly what was available. A mason knew the few materials he had and their limitations. Every person in a small village had some sense of the environment, and its resources. This was a time in which changes took place very slowly. Consequently, the knowledge of what the resources were, and the problems which existed, was understood by a large percentage of the people involved. In our time, when available resources have increased enormously, the magnitude and complexity of the problem has increased. The interrelationships which produce these become more and more complex. An architect is attempting to achieve the same level of integration with vastly increased networks of complexity. He is faced with trying to produce this same quality of wholeness in an incredibly shorter period of time.

What specific architectural problems do you find at Bennington? How will the new buildings relate to the old?

The physical community of Bennington is really very heterogeneous. The Bennington community has done very

Quadrille wins award

This summer *Quadrille* was awarded second prize in the national Newsletter of the Year competition sponsored by the American Alumni Council in connection with *Time/Life*. The award was "in recognition of all-round editorial excellence and high professional standards."

The Bennington Review, received an Honorable Mention (within the top ten nationally) for appearance in the alumni magazine category.

well, working in the buildings which have been here. In fact, there has been a certain challenge in working within this heterogeneous porridge, and a certain stimulation to the community because of it; people here have always had to do with a lot of improvised conditions. There really is no architectural consistency.

I think the Barn is by far the best of Bennington's architecture, and, in fact, that it very much represents the spirit of Bennington. The Barn is a space which has grown from a very simple shell into a space capable of serving as an envelope for a variety of different activities: for theatres, for classrooms, for laboratories, for lecture rooms, for smaller spaces, for larger spaces.

I think the attachment everyone at Bennington has to the Barn exists because the building has grown and responded to the environment. There was no fixed conscious form of the building which prevented its growth, or which prevented its change. The Barn has a character which has emerged from multiple transformations. The original simplicity of the shell has not been destroyed by the changes because the Barn's geometry has been compatible to the space needs of the activities within it. It has been more responsive to the spirit of the campus than any of the other buildings. The Barn has been a simple responsive solution to the heterogeneity of the campus.

Like the Barn, the new buildings will be very simple forms, and, therefore, will have the same ability to invite, accept and encourage change while still retaining their original character. We can learn an architectural lesson from the Barn, and we want the new buildings to carry the same spirit as the Barn, but, perhaps, to a more responsive degree. We hope to relate the new buildings to the old not in their specific forms but in the quality of their individual responsiveness to the activities within them. Our job is to find the fixity—the fixed form—and the nature of the variable elements which together can achieve this responsiveness.

The problem in creating the new buildings, of course, is determining the kinds of shells particularly suited to the activities within each building. The physical structures of the new buildings should offer the tools of exploration, and they should be more tools than objects. Not only must a building satisfy its own internal needs, but it must also satisfy its relationships with the surrounding site and existing buildings. Each of the buildings present distinct design problems, and all have common problems such as their relative scale, their relation to each other and to the land, the materials used and the relation to the entire site.

The shells, or exterior envelopes, of the science, visual and performing arts buildings will all be different. But they will all be simple forms and will be designed to have the same kind of receptiveness one finds in the Barn.

For example, the responsiveness required in the future

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Bennington's Expansion Begins

Bennington has opened its fall term with 424 students, the largest enrollment in the College's history.

Of the total figure, 389 are regular, full-time resident women students. There are ten drama/dance fellows, four graduate students, and a special student. By class breakdown, there are 80 seniors (including 9 studying in absentia, 79 Juniors, 99 sophomores, and 143 freshmen (including 19 transfer students who may be assigned to other classes.) The entering class was the largest ever at Bennington.

The enlarged freshman class represents the first phase of Bennington's expansion from 350 students to about 500 by 1970. To accommodate the additional students, three new houses have been built on the west side of campus. Two of them—the Noyes House and the William Carl Fels House—were occupied from the beginning of term and the third house, yet unnamed, will be finished later in the term.

The houses were designed by Edward Barnes and Associates, of New York. They were planned to accommodate the additional students, eliminate the need for off-campus housing necessary last year, and relieve the overcrowding in the existing twelve student houses.

Each of the new houses contains six suites; each suite consists of three single rooms and a double, and a bathroom. The upper level of each house contains a large living room with fireplace and a roof sundeck. On the lower levels are storage rooms, study rooms, kitchens, language laboratories, and janitorial facilities.

The living rooms were designed by Judith Bloom Chafee '54 who is an architect and designer for Edward Barnes and Associates. Mrs. Chafee felt that each living room should have a dominant feeling, or theme.

Mrs. Chafee designed Noyes House living room around furniture designed by Marcelle Breuer, an architect strongly influenced by Bauhaus design. The furniture is "classic" modern—starkly-shaped chrome-legged chairs with rich, dark leather seats. The living room floor is covered with a large Persian rug with moulded chrome ashtrays on each of its four corners.

The William Fels House is the rich antithesis of Noyes. Here Mrs. Chafee chose to use rich earth colors on wooden-framed furniture. The Cushion Room is a composite of many multicolored cushions which may be rearranged on stackable wooden frames with interchangeable parts. The wooden foundations were specially made in Vermont under Mrs. Chafee's supervision. An immense Rya rug was woven in Finland, and an antique copper container was purchased in Porto Bello, London's open-air antique market.

House #2, which will be completed in late October, has an entirely different concept underlying its design. Its living room, the Willow Room, was designed to give a light feeling of wicker and willow. Here dark wooden chairs with brown leather are contrasted with couches of closely woven wicker fabric, and wicker armchairs. The furniture for the Willow Room is from Design Research International of Cambridge.



Editorial Note

Quadrille is published at Bennington College six times a year—in October, November, December, April, May and June. It is designed to reflect the views and opinions of students, faculty, administration, alumnae, trustees, parents of students, and friends of the College. It is distributed to all the constituencies, and is intended primarily as a monthly paper in which members of the Greater College Community may expound, publicly, on topical issues.

The editors of *Quadrille* invite articles, statements, opinion and comment, letters to the editors, photographs and graphics, and reviews from members of all the constituencies.

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Letters To The Editors

To the Editor:

Regarding the charming and amusing commencement address by the delightful Mr. Russell Baker, I am provoked to add my comment, thought out over my basement ironing board in one of those pretty suburbs with good public schools.

First, most of the people living in this suburb have worked very hard, and are still and ever working hard, to be able to *be* here. Also, their forefathers have worked (probably even harder) to attain any security, or even wealth, for their descendants for at least three or four generations. Rock throwing obviously is no answer, nor are public hand-outs. It takes a long time and much labor to attain *anything*... for an individual, for a group. I believe that whatever is good about this country has come about through the tremendous efforts of its people for goals each generation has thought worthy goals.

Those "best public schools" were sweated for by little mothers with fire in their hearts. The police have been voted for, and are monetarily and morally supported to protect us, and we (mostly) work with them instead of fighting them. Mothers and fathers of little children, of course, are exceedingly grateful for our good policemen.

Those "great ugly highways" are a blot, and renovated (air-conditioned!) public transportation will seem to be the answer... (Look at London's subways, and Montreal's new one, or the Northwestern railroad near Chicago for outstanding examples.

And those pretty clipped hedges and flower gardens in

our suburb are mostly perspired over in 90° humidity by their *owners*. As the percentage of hired gardeners here and elsewhere is a constantly over-rated myth.

I do believe strongly in the devoted unceasing education of the youthful poor—everywhere. With care for them in this regard, each slum child ought to be given the start toward his own fulfillment. Then, if he goofs, at least he has had his chance. Urban planner Pat Moynihan has some constructive and provocative ideas along these lines.

Young graduates should be introduced to creative methods of building and adding strength to their world, instead of sneering at what few things their antecedents achieved.

—Mary Lou Chapman Ingwersen '47
Winnetka, Illinois

To the Editor:

What's wrong with Bennington alumnae?

I'm asking the question as a Smith alumna who has fallen in love with Bennington.

I've been the only full-time participant in both of Bennington's summer seminars. Where are the Bennington women?

They're missing a marvelous opportunity, and soon the program may be overrun by outlanders (like me) if the seminar is to continue.

School is an experience that generations rarely share. My memories of sixth grade have little validity for my sixth grade daughter. But she was fascinated to see me go off to classes in the morning at Bennington, impressed

with my not-very-impressive paintings and shocked when I cut a class.

Seven-year-old Jeff confided that "they don't know what dancing is at Bennington." He thought the strange gyrations were fun though, and he especially enjoyed Jacqui Starkey's marvelous art program.

Most surprising to me was my husband's reaction. The first summer Sam saw us off on what he seemed to think was another of his wife's wild schemes. He flew up for a long week-end and was so impressed that the second summer he attended for almost a week. Now he is even more enthused than I and, if his business will permit, would love to attend the full seminar.

What about my reactions? I must admit I would enjoy Bennington even if there were no planned seminar. The marvelous tranquility of two weeks in Vermont—no telephones to answer, no meals to prepare, and the lovely library would be enough to keep me happy.

For many women college is an intense intellectual experience that lasts four years and then, all too often, is finished. The alumnae seminar is like a booster shot that revitalizes what is already there but may be in danger of disappearing.

Where are you Bennington alumnae?

—Joy Hakim
Virginia Beach, Virginia

To the Editor:

We have a great many problems at Bennington, problems for the most part brought about by the pursuit of educational excellence. We have problems of direction, purpose, morale, problems which create tension, which aggravate constituent and personal conflicts, problems which make difficult the reasonable, considered exploration of reasonable, considered solutions. But we have no problem larger or more important than the one we do not talk about.

Last year the Health Service knew of eleven abortions involving Bennington students. One was legal. It is estimated by the Health Service that a number of girls secured abortions in such a way that the Health Service was not informed.

There are two alternatives to unwanted pregnancy: abstinence from intercourse or the use of effective contraceptive devices. Some would perhaps like to believe that in the "old days", abstinence was the obvious, perfect, and practicable alternative. Whether or not that was in fact the case (and there is considerable evidence to support that it was not), it is not the case any longer. Many young women reject abstinence as a proper mode of living and insist on both the privilege and the propriety of actual (as opposed to verbal) sexual freedom. For those who make this decision, and the numbers are large, an effective birth

control program is the only honest, decent, and reasonable solution.

Bennington's official policy with regard to birth control counseling is reactionary and irresponsible. In an institution which prides itself on an intelligent and compassionate radicalism, which has introduced new concepts of both feminine and intellectual freedom into the educational ideology of American life, one finds a stark uncompromising refusal to deal with the realities of the sexual situation.

Theoretically, medicine is an applied science. It is divorced from morality in that its purpose is the consistent, dispassionate removal or amelioration of human suffering. Its commitment is not to a moral idea, but to life, and to the living human being. There is no justifiable rationale for the denial to Bennington students of medical help which is absolutely essential to their welfare.

Despite the rising rate of illegal abortions obtained by Bennington students, it is not possible to get birth control information. It is very difficult to find responsible and knowledgeable sources of such information. In short, the problem is being ignored. Those who must be most concerned (the Health Service, counselors, Administration) are the proverbial ostriches—and though the sand protects them and keeps them quite comfortable and safe, others, who are the victims of ignorance, risk physical and emotional trauma and death.

A movement has been started by a group of students, supported by Mrs. Flory and Dr. Hager, to form a coalition between the Health Service and concerned students, the purposes of which are:

1. a complete, effective program of information and counseling, centered in the Health Service
2. a campaign to convince students of the importance of full knowledge and responsible use of birth control devices.

This will hopefully result in the establishment of a full contraceptive service in the Health Service, similar to programs now underway at the University of Chicago, Syracuse University, and other "less progressive" institutions around the country.

It is our hope that hard-headed honesty may serve to increase sexual responsibility among Bennington students, lessen the number of unwanted pregnancies substantially, and thereby protect human life and increase the dignity and decency of sexual relations. It is a strange kind of "morality" that would seek to do less.

—Andrea Dworkin

The policy of Bennington College in regard to contraceptive advice and materials is that the Health Service will provide any advice which students request and will, in general, discuss with students any aspects of their private lives about which they have any concern. The Health Service does not currently prescribe contraceptives

or supervise contraceptive practices of unmarried students; it does, however, refer students to local physicians for this purpose. A study of Health Service policy in this regard is now being conducted and a report on the subject will be submitted to the President of the College by November first.—Ed.

To the Editor:

Back from Japan to face a mountain of second-class mail, we're now through most of it and for me the very best—after Organic Gardening magazine—is the new *Quadrille*. This is what we've needed for a long time and I'm especially glad to see contributions from students, including the galleys. Bennington is talking again after a good many years of shy reserve—or was it confused reserve?—and I could not be happier about it.

The flexible, unstylized aspect of *Quadrille* is one of its' most attractive features and I hope it stays that way.

Gladys Ogden Dimock '36
Bethel, Vermont

To the Editor:

A question, which has continued to bother me, friends of Bennington, and a number of husbands: if Bennington can afford to send so many elegant publications to everyone on the lists, why does the College need money so badly? Or, if they need money so badly why are they spending so much on publications?

We know the educational needs are vast, but we feel too much is being spent on mailings which seem to fill our boxes. We want to hear from the College, but we wonder if it isn't a little out of proportion. I would love to have an answer because the question comes up too often.

On the same subject, many of us miss the old-type Alumnae Magazine which contained a real warmth and exchange of ideas. Some of the recent attempts have been too commercial, slick and empty. One beautiful exception to all this—the new Bennington Review—is perfect. It makes me want to apply all over again.

Nancy Markey Chase
Boulder Colorado

Your concern about costs of publications is certainly a valid one, and may well be a concern of many other alumnae, and husbands, as well. It is understandable for anyone often being asked for donations to wonder about what may seem to be extravagant expenses. This may be a good time to reiterate our past statements on the current publications program at Bennington.

The Bennington Review, which is the most expensive single continuing publication at Bennington, costs about \$9,000 a year after all expenses have been met. This includes costs of paper and envelopes, publication, mailing and payment to contributors. Circulation is about 10,000 (alumnae, parents of alumnae and students, faculty, students, trustees, ex-faculty and ex-trustees, friends of the College, and people who have asked to receive the magazine regularly). That means that we produce at least two issues of the magazine a year for about 45¢ a copy.

By way of comparison, our files contain an invoice dated January,

1950, in which 885 copies of the Bennington Quarterly were produced (there were only 436 alumnae) for a total cost of \$640. That figure represents nearly twice as much per copy as we are now spending, and we are reaching ten times as many people.

By the late 1950's the magazine was costing about 35¢ an issue (generally about 3,500 copies were printed) but it consisted of 32 pages and cover, whereas the new magazine has consisted of 44 pages and cover and 58 pages and cover.

The second issue of the Review—which we have been calling the view book as a working title—cost about \$4,000. That is about \$600 less expensive than the old view book (last published as the Anne Carter Book, in about 1960). Furthermore, we published 20,000 copies, to be circulated to all those above and also to prospective students for the next two years, and the former view book had about 15,000 copies.

Quadrille costs about \$550 per issue, six issues a year. It has a circulation of about 9,500 copies each issue. There is no way to compare its price on a yearly basis, since nothing has ever been published here at the rate of more than four issues a year, but it costs about the same amount of money to publish as the old 12-page alumnae newsletter did. But now instead of typing it here and having the printer duplicate it by offset, with no visuals or photographs, we're having the entire publication set into type, and are using graphics and photographs whenever possible.

Now we come to the more difficult problem, that of personal taste. The only answer we have is simply that as the editorship of publications change, so does the format and content. After rereading the old Bulletins and newsletters, we decided we would redesign the entire package, in hopes of publishing a magazine more in keeping with Bennington's academic image. Granted the old Bulletin was homey and warm, but it was very much like many other alumnae magazines, both in content and appearance. It consisted almost wholly of reprinted articles and lectures by faculty, reflections by alumnae, and scholastic information. Nearly every issue contained an article on education by the current president of the College, and all contained the traditional birth-death-marriage notes in the back.

First we took the notes out of the back of the magazine and put them in the newsletter. Then we decided the magazine would make an attempt at being scholarly to a moderate degree (that is, anyone with college education and a minimum amount of worldliness would find it readable) without making it a 'scholarly journal.' We decided we would not reprint anything, but would solicit unpublished work; we would accept alumnae writing and graphics if it were fully professional; we would not accept student work (SILO does that); we would expand circulation and send it to anyone who asked for it; we would use artwork, graphics and photographs; we would, simply, make it a journal in which faculty, ex-faculty and writers not at all connected with the College could publish. We felt that the new magazine should show that Bennington graduates often do more than get married and have children, and that the faculty at Bennington does more than teach courses half the year.

Quadrille was designed as the other half of this package. It contains all the alumnae news (sent six times a year rather than four; we felt there was not enough communication with and by the alumnae) in addition to feature stories, news of the College and student writing and reporting. Furthermore it is our intention to limit the scholastic narrative somewhat, and to develop articles and stories which might not appear regularly in other college newsletters. Whereas the students and faculty rarely saw the old Bulletin and the alumnae newsletters, now they read and participate in both. We have not yet been able to induce the alumnae to participate actively in Quadrille on a significant scale, but continue to hope that we will.

—Ed

Bennington Banner Editorial

The following is a reprinted editorial from the September 8, 1967 Bennington Banner.

"The author of an article on Bennington College in the current issue of *Holiday* magazine makes the usual mistake of describing the college as a place where a lot of kooky girls spend most of their time dancing, painting and welding pieces of steel into huge, incomprehensible lawn sculptures. In fact, and contrary to popular belief, the social science and literature departments are the largest at the college, and most of the students spend their days, and many of their nights, reading books and writing papers for such courses as 'The German Novelle,' and 'Topics in the History of France, 17th-19th Centuries.' The college also has small, but distinguished, math and science departments, and calculus and morphogenesis are very much a part of the curriculum. Magazine writers can't resist devoting most of their attention to the most unusual aspects of college life at Bennington, which do indeed make entertaining reading. But it would be nifty if just once a writer would point out somewhere in his article that most of the students can spare only a small portion of their time for such activities as throwing apples at the moon."



New Bennington Trustees: Frankenthaler, Keland, Smith

Oscar M. Ruebhausen, Chairman of the Bennington College Board of Trustees, last month announced the appointment of three new members to the Board. They are Helen Frankenthaler '48, Mrs. Willard H. Keland, '46, and Frederick P. Smith. All three will serve seven-year terms.

Miss Frankenthaler is the only woman among twenty artists represented at Canada's Expo 67. During the summer of 1966 she was the only woman in a group of four artists representing the United States at the Venice Biennale (two others were Jules Olitski and Ken Noland). In 1959 Miss Frankenthaler was the recipient of the first prize for painting at the Paris Biennale.

Her works have been exhibited in major museums throughout the world, and are in such permanent collec-

tions as the Museum of Modern Art, the Whitney Museum, the Carnegie Institute, and many others. During the past year she has had one-man shows in New York, Los Angeles and Detroit. Next spring the André Emmerich Gallery will present a one-man show of her works.

Miss Frankenthaler taught painting at the Yale University graduate school of Art and Architecture during the past year. Previously she taught at the University of Pennsylvania, New York University and Hunter. She is married to the artist, Robert Motherwell.

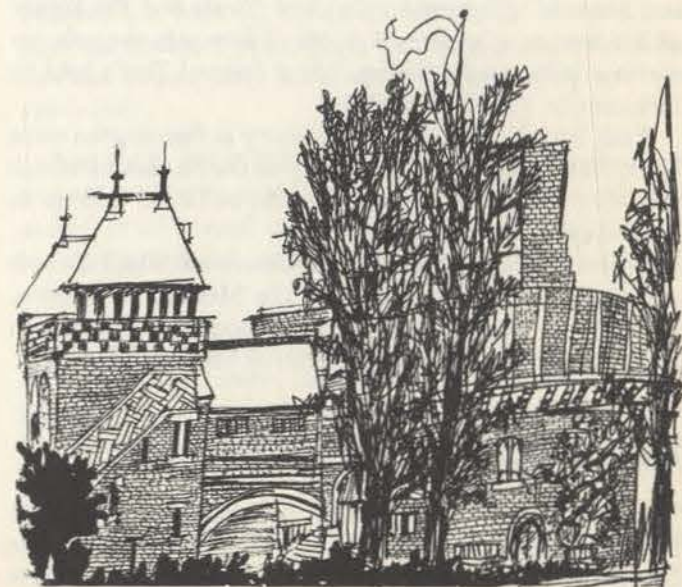
Mrs. Keland is active in Racine in a number of civic activities. She is a Board member of the Wisconsin Idea Theatre, the Racine Theatre Guild, and the Racine Arts Council. She was chairman of Watercolor Wisconsin in 1967.

Her husband is president of the Wisconsin River Development Corporation and is chairman of the Miami Dolphins, a professional football team. Her father, H. F. Johnson, is board chairman of S. C. Johnson & Son, Inc.

Mr. Smith was educated in the Burlington public schools, Phillips Academy, Andover, Princeton and Harvard Law School. He was admitted to the Vermont Bar in 1940. He practiced law in Burlington until 1959 when he was elected president of the Burlington Savings Bank.

Mr. Smith is a trustee of Champlain College and of the Shelburne Museum, Inc., and is a former trustee of the University of Vermont. He is also a director of the Mount Mansfield Company, Inc., and the New England Telephone and Telegraph Company. He is a past president of the National Association of Mutual Savings Banks. He is married to the former Marjorie F. Hewitt. They have five children and three grandchildren.

Mr. Smith's father, Levi Smith, formerly served as a trustee of Bennington.



Faculty Notes

Pat Adams will have her sixth show of paintings at the Zabriskie Gallery, New York from October 17 to November 28. Miss Adams, a teaching assistant at Bennington since 1964 and a newly-appointed member of the faculty, exhibited her paintings at the Southern Vermont Art Center over the summer.

President Edward J. Bloustein moderated a study conference on Chinese Civilization at Bennington August 20-30. Presidents and Deans from Antioch College, Kansas State College of Pittsburg, Lafayette College, and Reed College participated. William Theodore de Bary, Chairman of the Department of Chinese and Japanese at Columbia University acted as Scholar-leader of the conference.

Louis Carini, a member of the Psychology Department at Bennington, presented two papers: "A Reassessment of Max Wertheimer's Contribution to Psychological Theory" and "The Symbolic Transformation of the Theory of Learning" at the September meeting of The American Psychological Association in Washington, D.C.

Richard Elman, a new member of the Bennington Literature faculty, will have his sixth book published by Pantheon, in October: *Charles Booth's London: A Portrait of the Victorian Poor*, done in conjunction with Albert Fried.

Jules Olitski had a one-man show of paintings at the Pasadena Art Museum, California, in August. The show traced the development of Mr. Olitski's work in color techniques over the last five years.

Leonard Rowe, who teaches Political Science at Bennington, ran the second annual summer program for exceptional High School students at Bennington.

Bennington's art historian, Sidney Tillim, has written two articles for ARTFORUM: "Morandi: A Critical Note and Memoir" (September, '67) and "Scale and the Future of Modernism" (October, '67). Mr. Tillim was the sole juror in a painting exhibition, "Arts Festival Ten", held in Jacksonville, Florida (October).

Rush Welter, a professor of History at Bennington since 1952, was a member of the Faculty at the National Defense Education Act Summer Institute held at Union College in Schenectady, New York.

Robert Woodworth gave a film lecture on "Plant Growth and Development" in August at the Museum of Science, Nantucket, Massachusetts. Mr. Woodworth has been a member of the Bennington Science Faculty since 1935.

New Faculty at Bennington

The relatively large number of new names which appear on the list of faculty in this year's catalogue represent the benefits to the College of the first phase of the expansion

program begun at Bennington last year.

Within a two-year period the faculty has grown from fifty to fifty-eight. This expansion has allowed Bennington to increase the size of the Science and Mathematics faculty—an enlargement which will allow a depth and variety in the curriculum which was not previously possible, and will help to alleviate the heavy teaching load in that division. The faculty in the Language and Literature and the Social Science Divisions has also been enlarged in order to help the faculties of both divisions meet the needs created by large student registration in these areas.

Despite the growing intense competition among American colleges for good instructors, Harry Pearson, Dean of Faculty, reported that "in every case we were able to appoint the person we most wanted to come to Bennington. This seems to me a significant tribute to the reputation of Bennington and its faculty."

The new faculty members have interesting and varied backgrounds. They represent not only a high degree of academic achievement but also many areas of participation in the creative arts and in research.

PAT ADAMS (Drawing)—Miss Adams received her B.A. from the University of California in 1949. She was the recipient of a Fulbright Grant to France for the year 1956-57. Her group and one-man painting exhibitions are numerous—Zabriskie Gallery, New York (1956; 57; 60; 62; 64; 65); Museum of Modern Art Traveling Exhibitions; Stable Gallery; Tanager Gallery; Hirschl-Adler Galleries; American Federation of Art Exhibitions: "The New Landscape". Miss Adams joined the Bennington Art Faculty in 1964 as a teaching assistant.

ROBERT G. CORNWELL (Physics)—Mr. Cornwell taught at Princeton from 1964 until 1965, when he received his Ph.D. He has since taught at Middlebury College. He has published articles in various professional journals.

ROBERT W. CORRIGAN (Drama)—A graduate of Cornell University, Johns Hopkins University, and The University of Minnesota, where he obtained his Ph.D., Mr. Corrigan has participated in the founding and development of a number of theatrical and literary undertakings, among them The Tulane Drama Review and a consultantship in Theatre to McGraw Hill, Dell Publishing Co. His publications as author or editor include *The Modern Theatre*, *The New Theatre of Europe I and II*, and *Masterpieces of The Modern Theatre*.

BARBARA S. DOWNING (Literature)—Miss Downing is a graduate of Wellesley, and was on a French Government Fellowship from 1964 to 1965. She received her Ph.D. from Yale University in June, 1967.

RICHARD M. ELMAN (Literature)—Mr. Elman obtained his M.A. from Stanford University in 1957, while a Teaching Fellow. From 1958 to 1964 he acted as News Director, Public Affairs Director, and chief documentary writer for three prominent news agencies, and has since been a full-time writer. He has published four books, the most recent of which is *The 28th Day of Elul*, and articles, short stories and reviews in several publications.

STANLEY G. ESKIN (Literature)—Mr. Eskin received his M.A. and Ph.D. in Comparative Literature from Columbia University. In 1960 he was the recipient of a Fulbright Fellowship to France and Spain. An English teacher at Yale 1958-1960, Mr. Eskin has since been Assistant Professor of English at Berkeley, and has published in various magazines.

JOANNA KIRKPATRICK (Anthropology)—Mrs. Kirkpatrick will receive her Ph.D. in Anthropology from The University of California, Berkeley, in 1968. She was the recipient of a National Defense Foreign Language Fellowship in Hindi in 1962-64, and was a National Institutes of Health trainee in Anthropology in 1966-67. She has done extensive field work in Pakistan and India.

IRVING LYON (Biological Science)—After obtaining his Ph.D. at the University of California, Berkeley in 1952, Mr. Lyon taught and did extensive research at a number of universities, including U.C.L.A., Harvard School of Public Health and University of Illinois College of Medicine. At the Harvard School of Public Health Mr. Lyon was a Rockefeller Foundation Fellow in the Department of Nutrition. Mr. Lyon has published articles in various scholarly publications.

KENNETH NOLAND (Art)—Mr. Noland studied at Black Mountain College and in Paris with Ossip Zadkine. He is the recipient of awards from Brandeis University, Buenos Aires, and the International Di Tella prize. His works are included in many collections, and he has had one-man shows in this country, and abroad. He was one of four painters representing the U.S. at the 1966 Venice Biennale.

FRANCIS C. OAKLEY (Lecturer in History) Mr. Oakley is a graduate of Oxford University and has since studied on Commonwealth Scholarship at the Pontifical Institute of Medieval Studies in Toronto, teaching at The University of Toronto at the same time. A Ph.D. in history, Mr. Oakley served as Assistant and Associate Professor of History at Williams College and is the author of "The Political Thought of Pierre Ailly."

ULISES RAUL PICCO (Literature)—Mr. Picco first came to this country as an exchange student at Middlebury College. Later he studied law and languages at the

University of Cordoba (Argentina), and comparative literature at Columbia University, where he received his M.A. in 1960. Mr. Picco has taught at Wooster College, Hofstra University, Iona College, and also at the American Institute in Argentina. He has published poetry and translations in South American literary publications. His anti-war verse play in one act, *For Friendship's Sake Only*, was produced in New York at La Mama Theatre this year.

ARTHUR SAINER (Playwriting)—Mr. Sainer received his M.A. at Columbia University in 1948, and has since been a film critic, drama/book critic, book editor, and editor of several publications. He taught at the Living Theatre and C. W. Post College, and has produced many plays in and around New York. He was the recipient of the John Golden playwriting award, and a Rockefeller Grant for a new play, "The Thing Itself," which was produced at the Firehouse Theatre in Minneapolis this summer. He is the author of *The Sleepwalker* and *The Assassin and Stories and Articles*.

LEE J. SUPOWIT (Mathematics)—Mr. Supowit is a graduate of the University of Illinois, where he obtained his M.S. in 1964. He has since done graduate work and has been research assistant at R.P.I.

GERALD M. SURETTE (Economics)—Mr. Surette is a graduate of Harper College and has done graduate work at Cornell University. He was an interpreter and translator of Mandarin Chinese at the U.S. Army Language School, a teaching assistant at Cornell from 1962-1967, and lectured for the government-sponsored anti-poverty program in the summer of 1967.

RICHARD G. TRISTMAN (Literature)—Mr. Tristman received his M.A. at Columbia University in 1965, and later did graduate work there. He was a preceptor in English and Comparative Literature at Columbia College from 1966-1967.

BARRY R. WESTBURG (Literature)—Mr. Westburg received his M.A. from the University of California at Davis, and Ph.D. at Cornell University. He was a teaching assistant at Davis from 1962-1964 and at Cornell from 1964-1965.

PETER J. WILSON (Anthropology)—Mr. Wilson received his Ph.D. from Yale University and did anthropological training at both Cambridge University and Yale. He has done field work in Colombia, Madagascar, and Malaya. He has taught at Vassar College, Yale University and the University of Washington. Mr. Wilson is the author of a book on Malaya *A Malaya Village and Malaysia*, and has published articles in a variety of journals.

The Hip and the Square

Given by President Edward J. Bloustein at Commencement exercises at three secondary schools during June, 1967.

I want to talk about the hip and the square—two styles of life available in today's market place of human experience.

In a piece entitled, "The White Negro: Superficial Reflections on the Hipster" (1957), Norman Mailer, the American novelist and essayist, described the hipster in these terms:

"The hipster is the man who knows that if our collective condition is to live with instant death by atomic war, relatively quick death by the state seen as a universal concentration camp, or with the slow death by conformity, with every creative and rebellious instinct stifled (at what damage to the mind and the heart and the liver and the nerves no research foundation for cancer will discover in a hurry), if the fate of twentieth-century man is to live with death from adolescence to premature senescence, why then the only life-giving answer is to accept the terms of death, to live with death as immediate danger, to divorce oneself from society, to exist without roots, to set out on that uncharted journey into the rebellious imperatives of the self. In short, whether the life is criminal or not, the hipster's decision is to encourage the psychopath in oneself . . . to explore . . . the life where a man must go until he is beat . . . one is Hip or one is Square (the alternative which each new generation coming into American life is beginning to feel), one is a rebel or one conforms, one is a frontiersman in the Wild West or American night life, or a Square cell, trapped in the totalitarian tissues of American society, doomed willy-nilly to conform if one is to succeed."

Mailer finds the source of the hip mentality in the depressed masses of the American Negro. The Negro masses sooner than any other group in our culture saw the dead-end to life which our culture presented. Mailer argues that the American Negro lives without a recognizable past and without an identifiable future and must, therefore, find his life in the present. Uprooted and without the possibility of finding roots, he must live without roots, he must live by instinct and by passion, by guts, by danger and by impulse, in search of fulfillments which would be irrational and insane for anyone but the uprooted and the unrooted. Having nothing to gain, Mailer says, the Negro masses have nothing to lose. They live at any cost, he says, because the calculus of life's costs is an irrelevancy to them.

Mailer says that it was through jazz that the white culture began to feel the Negro hipster influence. In the "psychic havoc" following the second World War, the white

juvenile delinquent and the white Bohemian were wed to the Negro hipster, and there appeared for the first time on American soil the white Negro, the American existentialist.

According to Mailer, the hipster, the American existentialist, is a psychopath and an infant. But psychopathology and infancy take on a new coloration and a new meaning in a time where human goals and rational striving have become a bad joke. Where ideals and causes have lost their potency, where they have become hollow with the sound of systematic and repeated failure, rebellion takes a new form. Instead of the rebel seeking new causes, he becomes a rebel without a cause, he becomes a psychopath, content to live his life in a spasm of impulse unilluminated by aspiration or hope. Witness to continued frustration of ideals and striving on a cultural and world scale, the new rebel turns to seek forms of immediate gratification. Left without vision or purpose, self gratification becomes his only cause, a cause to be pursued no matter what the risk, no matter what the danger. The pad, the street corner and the park take the place of the state, the nation and the world. Sensation, indolence and withdrawal, take the place of reason, striving and success. Love here and now takes the place of courtship, marriage and the family. An infant in a world in which adults cannot succeed, in which adults cannot be for real, this is how the hipster sees himself. Where maturity makes no sense, where maturity is a joke, we must all be children, or so the hipster says.

The restiveness and sense of alienation which marks the behavior of many of our young people can only be understood, I believe, by viewing it in the context of the hip ideology. Our youth, while rejecting the extreme position the hipster takes as a person in our society, are moved by the same sense of disaffection and disillusion. Like the hipster, our youth seriously question how mature and responsible our adult world really is. They look around them



and see a world which is obviously not what it pretends to be and say, "If that's maturity and responsibility, we'll have none of it." Our young people are hip in the sense that they see through the sham and pious posturing of much of our adult life.

And mind you, what they are questioning and questioning seriously are not individual pieces of the fabric of our society, but rather the whole cloth. It is not this or that specific goal or ideal about which they are sceptical, but rather the entire scheme of things, the very system of usages and conventions, procedures, practices and laws, aspirations, ideals and motives we call maturity. Profoundly conscious of adult failure to make their world work, many of our youth have simply lost faith in the institutions of adult life, they have lost faith in the capacity of adults to give them guidance into the ways of life.

The disillusion of our youth is fed from many sources. Before we pretended to institutions of world government, however primitive, a war was most often the occasion for the resurgence of national pride, especially among the young. Now, with the League of Nations long since buried and with the United Nations looking daily more feeble and useless, each new war stands as a monstrous mark of human irrationality. To continue talking, under the circumstances of today, of the pure ideals of world government, of justice as the basis of world affairs, of peaceful intentions towards all men and of war solely as an instrument of peace, is to invite the scorn and distrust of our youth.

Conventional adult attitudes towards sex and marriage feed the same sense of disillusion. Our television screens, our films, our literature, all cry out that we are a people filled with sexual passion. We are enthralled by voluptuousness and enraptured by sensuality; even when we deny the call of our flesh, our very forms of renunciation belie their intention. And yet we still pay lip service to a near-puritanical sexual code and ask our young people to do as we say rather than as we do.

Marriage and ideals of romantic love in the form we adults pronounce and describe them must also appear as a mockery to many of our young. Our divorce rate is extraordinarily high and rising; promiscuity and infidelity are settled parts of our cultural pattern; illegitimacy and abortion are commonplace. Can we continue to intone our high-sounding principles of monogamy and romance to young people who see through them to the contradictory and sometimes sordid reality?

Can we persist in treating the use of marijuana as illegal and immoral when the evidence shows it is not addictive and that it is less costly, less fattening and less debilitating physiologically than alcohol? Can we legally forbid this to our young people while we continue as a nation of adults to overindulge in alcohol; can we assume this pious stance

and still stagger away from our cocktail parties, those national symbols of the good life?

Can we continue to speak of war on poverty when we have not as a nation committed sufficient funds or thought to cope with it successfully, when we attack its symptoms rather than its causes; when we keep repeating ancient economic and political shibboleths rather than facing up to a systematic and thoughtful restructuring of our economic system?

It is this kind of cant and hypocrisy which—to use their terms—"turns our young people off". Our statements of unadulterated and righteous devotion to institutions of our national life which are either clearly failing or open to serious question undermines our moral force with the young. We cannot begin to teach them responsibility if they see us as hypocritical and irresponsible. Uncritical but unflagging attachment to shop-worn conventions and ideals makes us look like children in their eyes.

This explains the rebellious spirit of the young. Brighter and better informed than any generation before them, their scepticism concerning the pretensions of the adult world has grown so deep as to undermine their confidence in it and its institutions. The squares are those who maintain steadfastly and straight facedly that the established norms and conventions of our political and social life remain as pristine and as compelling as they ever were, despite the buffeting they have suffered in human experience. Those who are hip know better; they are aware of our failures and foibles, are ready to talk about them and do something about them; they reject the thought that endless repetition and reassertion of authoritarian formulas will solve any real problems.

To be sure, some of the young people who scorn the institutions of adult life are rude, some are boorish and others foolish; some are uninformed and some unintelligent; while still others exhibit a dogmatism and self-righteousness which mirror the worst of the world they are trying to escape.

It is also obvious that some of the young critics of the adult world have not only absorbed the profound scepticism of the hipster, but also his nihilism, his destructiveness; pathetically, they would save their world by annihilating it.

Finally, some of our young people have simply withdrawn from the world; they have given up the game and retreated into a vapid form of self-pity and self-indulgence, obliterating—sometimes, unfortunately, with drugs—their painful consciousness of themselves and of the world and retreating into Utopian enclaves.

These are a very small minority, however, and they must not be confused with that vital group of young people who are hip, without being hipsters or hippies, who are sceptical, but not destructive, disaffected but not with-

drawn. In these young people there is a reservoir of idealism, enthusiasm, energy and intelligence which can serve the world well. These young people are our challenge and our hope.

The first step in working with this generation of young people is to abandon our moral smugness and to invite and indulge the full measure of their doubt. This does not mean that we must abandon all our values or ideals or depart from all our conventions and usages. It rather only means that we must reexamine them in the light of experience and, if necessary, revise them to meet the needs of our time.

We can be adults without being authoritarian and sanctimonious. Our youth will not mistake doubt for disinterest or disbelief; nor will they mistake open-mindedness and honest admissions of failure for weakness, ignorance or inadequacy. Once having reestablished the relationship between adults and young people on this basis, our young people will come to trust us once again and we can go forward together to the work of moral, social and political reconstruction which cries out to be done.

Dr. Robert Gutman, of Rutgers, will study Bennington Architecture

Bennington College, Rutgers University and Robertson Ward, Bennington's architect, are cooperating in a unique study intended to explore ways in which the behavioral sciences can contribute to the design of more useful and satisfying buildings. The study is under the direction of Dr. Robert Gutman, Professor of Sociology at the Rutgers Urban Studies Center.

The study began in the late Spring of 1967 and is expected to continue through the summer of 1968. It is hoped that the inquiry can result in a body of information and experience which will be useful in college planning throughout the country and to Bennington in particular. The schedule of the study has been established to coordinate with the programming and design stages of Bennington's new buildings for the Sciences, the Visual Arts and the Performing Arts.

Prof. Gutman and members of the Urban Studies Center staff will visit the College at frequent intervals during the year. They will talk with students, faculty and staff members about their use of the present space of the College and will assist the architect and the College community in learning more about the kinds of spaces which are required as the College expands.

The study is supported by a grant to Rutgers from the Educational Facilities Laboratory. The Laboratory was organized under the auspices of the Ford Foundation to conduct research on problems of college and university building.

ROBERTSON WARD, continued from page two

educational patterns of the sciences will involve spaces of relatively small scale (compared to the visual and performing arts needs) but will instead require vastly more sophisticated adaptabilities in the complex networks of environmental services. Science requires a relatively small area of space but a high degree of electrical-mechanical flexibility. The building might almost have a visceral quality in its adaptability.

On the other hand, the visual arts building will require a great deal of flexibility of space, three-dimensional flexibilities, ability to change the relationship of one space to another with respect to levels, the ability to alter the qualities of light, and the control of various degrees of visual isolation.

The performing arts building can be much more a situation where changes take place within a large space or a limited sequence of spaces. Within a large volume, there will be possible various changes of audience-performer relationships.

The nature of the specific solution in each case will be to find that simple form and the simplest vocabulary of change to accommodate these specific activities.

What do you feel is an essential point of transformation for a building? That it function in the spirit of the people who are going to use it and in accord with some type of idea of the function and community?

The building should be a vacuum which invites. The building as a responsive object should gain its integrity by its reflection of the life of the community. If a building is something you can go into and there is something to be done within it, it provides an opportunity for participation, and functions in an unstatic way. We want the new buildings to be able to produce, by very simple means, a much higher degree of opportunity, of exploration. The possibilities within the buildings would in themselves stimulate further exploration.

In constructing new buildings how do you consider the problems of privacy and the community, the relation of the buildings to the people who inhabit them and to the total community?

Much of the spirit of Bennington is a combination of these two, of individual effort pursued with individual responsibility within the community. I feel that achieving these two distinct aspects of community interreaction and privacy for individual effort are basic objectives for these spaces in which activities must be conducted. There is the possibility of bringing together activities to provide a cross-germination of ideas through contact and various casual and more purposeful levels. There should be definite spaces which bring this sort of interchange. At the same time there should be choices of access routes to working spaces, choices

of entering and exiting routes, various ways to go from one activity to another. A building can achieve multiple facets, a series of quite different experiences, by offering a choice of sequences which can at one time give privacy and individual concentration and at other times a more generalized community interreaction.

You see the building as a living thing in itself, one which changes with attitudes and needs and will function in an unstatic way?

I think the architectural role can only be that of forming an envelope, a fabric of facilities which invites the user to participate. This vacuum is created and is complete only when the activity takes place within it. Otherwise the architect has failed. If the architect creates something complete in itself, the user will continue to be a guest within its space, not a participant.

An architect has to think of all aspects of a building and its social activities, from the grossest points of foundation and utilities to the subtleties of how people will feel as they use the building, and how they will move in and out of it. One has to think about the relationships of sequences of spaces, changes in seasons, light, scale, and years as various things transform and grow, and activities change. The buildings and environment must be something which can respond to, and change as the community changes. The environment can invite change; and by this invitation stimulate the activity which is going on.

You feel, then, that there is no absolute factor of obsolescence in any building if it is designed properly?

Yes, I think this is possible. The ability of a building to offer this kind of response can allow it and its environment continually to react and interchange with what is going on. If a building or parts of a building get in the way of activity, the activity and usefulness of the building become inhibited in many subtle ways.

My particular long-term interest has been in the increasingly complex problems of growth and change and the needs for creation of freedom and flexibility through responsive physical environments. The need for design of selected modes of choice, of degrees of transformability, of the possibilities of activities and human patterns reacting with, forming, and re-forming significant aspects of a changing environmental structure.

There are good feelings about going into old places, warm feelings about returning to familiar places. Is it possible to construct a building in which people would feel warmth upon entering and feel as if they did belong there from the beginning?

This is a question of simplicity, of scale, texture, and not one of age. It is a question of appropriateness of materials, spaces and anticipation of the perceptual sequences which will take place.

Can you, in perceiving these sequences, have a building

designed to change with the immediate demands of the moment, a building which could be rearranged?

We are investigating a number of possibilities along these lines. I am convinced that spaces with very simple elements can achieve a high degree of opportunity and response. Areas which, in themselves, are statements of various permutations of space and have their own integrity as space for people, and as a place for interchange. All three of the new buildings will be highly interchangeable and adaptable to new and different needs.

If an architect can create an environment like this, then is he capable of determining not only the form of a building but also the activities within it? How do you see your role, and the role of architects generally?

I think the architect is a transformer or interpreter. To the degree that these judgments are made well, and the resources are fully utilized, architecture may be creative. These judgments are not creative intrinsically but are creative in the sense that they will stimulate the human activity taking place within these spaces. The architect's role is not limited only to scale and size, although the physical solutions frequently take on some kind of static quality in themselves. Buildings are only meaningful as envelopes for the entire spectrum of social activity within them, whether they are individual structures, single rooms, communities or cities.



1967 Summer Seminar

Nine adults and six children participated in Bennington's second summer Alumnae seminar this August 6-20 on the College campus. Seven of the adults were alumnae of the College, one a Smith alumnae, and one a husband. In addition, many husbands participated on a part time basis.

On the faculty were Robert Motherwell, who taught painting; Donald Brown, political science; and Richard Howard, literature. Their teaching was supplemented by evening lectures by Stanley Edgar Hyman, on literary criticism; Bernard Malamud, on short story writing; and Christopher Koch, on communications.

The summer seminar program represents an attempt by Bennington College to develop a meaningful continuation of higher education. For two weeks the campus is opened for a series of lectures, classes, discussions, and seminars centering on current problems in the arts, politics, and literature. Participants are urged to bring husbands, to study or to vacation, and children, who are provided with guidance and instruction.

The participants in this summer's session were Joy Hakim (Mrs. Sam L.) of Virginia Beach, Va.; Dorothy Barbour Hayes '46 (Mrs. Guy S.) of Blue Hill Falls, Me.; Cynthia Lee Macdonald '50 (Mrs. E. Cranston) of Westport, Conn.; Solange Batsell Mooney '50 (Mrs. Michael M.), of New York, Marianne Byk Schnell '50 (Mrs. Seymour) of New York; Marilyn Carlson Schneider '48 (Mrs. Michael M.) of Barrington, R.I.; Dr. and Mrs. Solomon E. Sevy (Grace Schwartz '58) of Palo Alto, Calif.; and Sally Robinson '47 (Mrs. Eliot F.) of Old Bennington, Vt.

Children were given art lessons, taken swimming, and supervised by assistants Jacqueline Starkey, Roberta Kline, and Sue and Neil Rappaport.

The reaction of participants and faculty alike generally was highly favorable. The following are comments by some of this summer's participants:

"This is my second go at the Bennington seminar. The span of subject matter and the choice of courses were both better, the scheduling and evening lectures all excellent.

"There were some very special ideas for me as a painter that came out of the Robert Motherwell seminars—especially the seminar where Motherwell used Picasso as a point of reference and spun out some ideas that were meaningful for approaching the empty canvas.

"Richard Howard's Contemporary French Novel lectures were probably the most exciting of this kind that I have ever heard—succinct and far-reaching in their relationships to all the arts.

"The Bennington program is a marvelous idea but certainly the group could be larger. Nine adult participants

are not enough. Hopefully more people will learn what happens during the two weeks, how unique the program is with husbands and wives and children all participating, what fun the children have together—all ages, and also how lively the campus is with the composer's conference taking place and the young students who come on campus for music. (Green Mountain Fiddlers). I hope many more people will come next year!"

—Sally Winston Robinson '47

"As the only full-time attending husband at the alumnae session, I rediscovered the pleasure of academic life on the graduate level. The two weeks provided an enjoyable and very rewarding change of pace, which I would strongly recommend to other husbands embroiled in the routine of daily existence. Although ignorant in many of the subjects discussed, it was impossible not to become interested when challenged by the enthusiasm of the teachers and alumnae."

—Sol Sevy, M.D.

"For me, returning to Bennington was an exciting intellectual experience. It awakened new interests, which I am already exploring further. Having my husband and children along made everything that much richer."

—Grace Schwartz Sevy '58

"Seeing so many familiar faces: Sally had lived one room away in Woolley my freshman year and I remembered Solange, Marianne and Marilyn and, of course, Helen Frankenthaler. Richard Howard's lectures on the "new" French novel...

"I enjoyed Bernard Malamud reading his delightful story *The Magic Barrel*, soliciting, in fact insisting, upon a wide variety of interpretations from the group, then reading Lionel Trilling's interpretation (ours was certainly less ponderous, if not better)... visiting husbands prolonging their stays as long as possible so as not to miss a class... my daughter deciding she wanted to go to Bennington..."

—Cynthia Lee Macdonald '50

"Deciding to come to the seminar in the first place has something to do with my reactions to it—Since first reading about the idea of a summer seminar my mouth has been watering, you might say—and when I saw the prospectus for this year and found that my younger children would be in camp, the elder ones able to look after themselves and my husband unable to take a vacation at that time, with great excitement I said "yes." From that moment on I looked forward to it, read the books on the reading list (as many as I could manage)—and arrived already stimulated by the reading—armed with paint and brushes and what I hope was an open mind. I was not disappointed. The seminar was interesting, stimulating and worthwhile.



"Certainly the brilliant spot of the whole seminar was the course on the modern French novel given by Richard Howard—beautifully prepared, skillfully delivered—with all the excitement that comes when someones loves (and is completely familiar with) the material he is presenting—a truly great course. To boot, I've jotted down a reading list that will keep me happily busy for some time to come.

"The art lectures were pleasant rambles—interesting and amusing—not directed, but then art is a slippery subject to direct. But what a treat to climb those stairs to the studio in Commons again and just paint! I would have



liked more of a studio course, perhaps, a chance to learn a little about techniques that I am not familiar with, but I did have a chance to do some glorious floundering around on my own—a wonderfully rare opportunity to be extravagant with time, paint and canvas—no interruptions forcing me to abandon a lavish pallet of freshly squeezed paint!

"The evening lectures interested me very much as a whole. I preferred the times when prepared written lectures were laid aside and the material was handled "off-the-cuff." I found it startling at first and then rather comical to be skewered on the other end of a question again—as in one's student days—and equally amused to find that I not only didn't mind having a good bash at an answer, even though it might be out in left field, but enjoyed such give and take as never before. Particularly interesting were the contributions of the others—what a variety of experience, activities, thoughts, ideas and talents. I was impressed.

"All in all it refreshed me to be back at Bennington—it propped me up and gave me new fuel to run on—time to think, work, read, reassess—I hope the seminar takes hold and keeps going—I'd like to come again."

—Dorothy Barbour Hayes '46

BENNINGTON AND THE SURROUNDING CULTURE

by Sonya Rudikoff

PERSISTENCE AND CHANGE: Bennington College and its Students after Twenty-five Years. By Theodore M. Newcomb, Kathryn E. Keoning, Richard Flacks, Donald P. Warwick. John Wiley & Sons, Inc. New York.

Those alumnae who were at Bennington in the Thirties will come upon this book with the delight of recognition: this is the follow-up of the famous Newcomb study in which they may have participated, or certainly knew about. Alumnae from the late Fifties and Sixties may feel a similar interest in the results of a study which was conducted during their time too; and some of them also participated in it. Those of us who came in between can remember hearing about the first Newcomb study and will surely have been aware of the follow-up from reports about it in the *Alumnae Bulletin*.

In short, a book for everyone. We may note, too, that this book, like the earlier one, has an interest for social scientists independent of its relevance for Bennington, that is, as an important study of a small community's norms and sanctions.

The original study examined the measurable changes in political and social attitudes which Bennington students experienced during their time at college in the Thirties. It seemed then that a new experimental, rather isolated liberal women's college would significantly affect those young women ambitious enough to go there. A social scientist in that period of widespread social change would find such a project to be of great interest, especially when he could deal with a limited social group, and under controlled conditions. The effects of community norms on individual members, the degree of individual change, the differing and competing pressures and influences of family, peer group, faculty, and new experiences—all were examined with the aid of social science techniques which were themselves rather new, radical, and experimental.

Twenty-five years later, the original group of students was studied again to see how durable the pronounced social and political attitudes they had developed at Bennington, and to investigate the forces in their lives which had supported or undermined the initial attitude-change. Questions were asked of them relating to their earlier and later political convictions, their presidential preferences in the 1960 election, as compared with that of 1938, their life circumstances, their opinions of recent political figures,

Sonya Rudikoff Gutman, a widely-published writer, graduated from Bennington in 1948.

and their choice of friends, husbands, or activities which were connected with their political and social attitudes.

At the same time another study was undertaken of students of the late Fifties, and of a college now twenty-five years older. The students were asked to characterize themselves, to identify typical Bennington students, to rate themselves and their classmates and college-mates according to a variety of criteria presented by the investigators.

The Newcomb group found a number of things of great interest. Perhaps most interesting was the discovery that the political and social norms and sanctions which were so pronounced among the earlier group of students were no longer significant; the later group of students were instead caught up in attitudes about intellectuality, individualism, creativity, unconventionality, and tolerance. They aspired to these traits themselves, and judged each other in these terms. Attitudes toward political and social questions, or degrees of liberalism and conservatism were superseded by attitudes relating to personal freedom and development; specific political movements were of interest only as aspects of individualism or creativity, rather than as political movements or events themselves.

The investigators found that the students of the Thirties changed more during their college years than the students of the Fifties during *their* time; the earlier group experienced a kind of "conversion", while the later group found its ideas reinforced or accentuated. Perhaps this is because the students of the late Fifties came to Bennington already responsive to its norms, a kind of self-selection, or because the community was no longer so homogeneous and powerful; deviant sub-cultures could be tolerated, as they could not have been thirty years earlier; and of course, the surrounding culture and the college itself had changed so very much that clear alignments were no longer intellectually feasible.

Anyone familiar with either Bennington or higher education, or both, will be touched and captured by much of the instructive and interesting material. I should think that all alumnae would profit from reading the book. Even more than alumnae, current students might usefully immerse themselves in these matters, for the light that could be shed on their immediate concerns. They, more than any of us, have been made aware of new developments at the College, new building, increases in size, changes in educational procedure. The alumnae are not alone in being vulnerable to fears founded on error or misinformation, to worries about the meaning of these changes, and to fears that "our" Bennington is being ruined by unfeeling administrators, or that dark sinister forces are at work plotting further changes.

Most people who were ever at the College can remember hearing about some former time, the old days, the first years at Bennington, when everything was so different,

and compared to which the intervening years can be seen only as a decline. Perhaps every social group must believe in some such myth of its origins and beginnings, so it is all the more useful for both alumnae and current students to examine an interesting documentation of changes which have already occurred in the College's lifetime.

The decline of interest in political and social questions may strike some observers as an absolute loss, although perhaps others may be relieved at this evidence of change itself, and relieved too to see that the College need not remain identified wholly with its earliest forms.

As a relatively new and young college, which came into existence in a specific historical moment, Bennington could too easily have remained simply an artifact of that moment; that it has not done so is a refreshing sign of its vitality. There was always the danger that Bennington was represented by only one image in the public mind, that of the liberal, adventurous, generous-hearted girl arguing the cause of the unions with an intransigent but sympathetic Republican Daddy, a special Thirties version of "the heiress of the ages".

Clearly, it was unsatisfactory, but nevertheless rather familiar, not only among those outside the College, but even as an image for those who represented the College. It was as if the original and interesting purposes of the College had always to be defended and edited for popular consumption. The liberal/conservative opposition, and indeed, the whole specific cultural moment was rather congenial to such an image.

Both in the Thirties and in the late Fifties and Sixties, Bennington attitudes reflected concerns in the surrounding culture. Thus, no matter how radical and "far out" Bennington may have seemed from some points of view, it is clear that Bennington students of the Thirties, like all students at that time (and not only students), were moved by social and economic problems and solutions, and tended to view themselves and others in these terms.

Twenty-five years later, those first students preserved much of their interest in social questions, although wars, political events, domestic developments, experience, and new knowledge had affected their thinking, in some cases by liberalizing, in other cases by the opposite or by other possible permutations. Here too one sees the history of the culture. The second group of students, with its absorption in personal development, individualism, unconventionality, freedom, and a pronounced intellectuality, is similarly reflecting the preoccupations of the student culture of the last ten years, and of the culture as a whole.

For students of the Thirties, the Community was far more important than tolerance and unconventionality, which were so valued by the later group of students. Interestingly enough, the Newcomb group discerned among the later students a "collegiate, social" sub-culture indif-

ferent to the dominant norms and sanctions at Bennington, unresponsive to the power of unconventionality, individualism, and the rest.

The authors note with interest that this, for Bennington, "deviant" sub-culture might be the dominant culture somewhere else. During the Thirties, according to the study, those who would not accept the Bennington norms had to leave; the informal organization and the size (then 250) did not permit them to flourish. Now, apparently, the deviant groups can establish their own norms. This is extremely interesting because it suggests that despite the typical Thirties' norm of community liberalism and social awareness, the actual *process* of socialization and enforcement of norms at Bennington was in fact more rigid and authoritarian, as in small primitive social groups.

The tolerance of sub-cultures is a sign of more advanced social development, of a richer, more varied society, a more possible environment, with diversity allowing for as yet unrealized possibilities in the future. We should be happy to see this new development, although some may find it not nearly so good nor beneficial as I suggest. With it, they may argue, Bennington becomes more ordinary, less special, more like other places, no longer unique; that the presence of sub-cultures like the "collegiate" one is no great gain.

Students now at the College may regard it as an unweeded garden, and may fear a further disintegration of a once-pure Bennington ideal. Even more strongly the alumnae fear this development, the alumnae whose thoughts and memories of the College they knew play such an important part in the continuing life of the College. The Bennington of which *they* are the caretakers has undergone even more transformation, they have much more to lose than the students.

Special as Bennington will always be for those who were fortunate enough to be part of it, nevertheless we must pay more tribute to its links with the general culture. Perhaps inevitable—and therefore to be watched—is a kind of vanity and self-consciousness which develops among us: the beleaguered College, the valiant alumnae defenders,—until all sorts of inflated errors become received ideas. Actually, Bennington alumnae and students need to be reminded that the College has always been less radical than it and the world supposed: this book offers ample evidence. Also it was less Bohemian, less political, less tolerant, less innovative, less intellectual, less revolutionary.

Whatever the next twenty-five years may hold for recent graduates, we may assume that their fate will be shared by their entire generation, and that it will reflect the whole culture. Further, we may expect that Bennington, as befits a continuing institution of the culture, not merely an isolated response to it, will begin to include in

its identity the increasing variety of styles and convictions. Not until the College reached a certain age could one say this, nor until it reached a certain size could it exhibit the diversity we now begin to see in it.

Only when the College and its friends renounce the emphasis on its uniqueness and devote more attention to its excellence will Bennington be ready for another period of innovation and important accomplishment.

The College has not made any significant contribution for some time. Certainly, it has been consolidating its gains while other institutions follow its lead, but that will not do indefinitely. In response to one of the most difficult educational problems of the last twenty-five years, that of women's education and women's lives, the College has neither developed a useful post-graduate program, like Radcliffe and Sarah Lawrence, nor has it presented interesting procedures for undergraduate education. It has been virtually silent where it most needs to be heard.



New Alumnae Director

On September 18, Catherine M. Cumpston (Mrs. Edward H., Jr.) took over the direction of the Alumnae Office.

Mrs. Cumpston brings to her new post a varied alumnae background. A graduate of Radcliffe in 1946, she has been active in a number of volunteer activities for her alma mater. She was chairman of her 20th Reunion, chairman of the Radcliffe Fund drive in 1960 for the Albany-Schenec-

tady-Troy area, a member of the Board of Directors of the Radcliffe Club of Westchester, and has been an interviewer for the Radcliffe Admissions Office. She served on the Westchester Committee for Sarah Lawrence in 1964-66, and has been active in the Junior League and was president of the Pittsfield League. In addition, she has been on PTA Boards in Schenectady and Pittsfield and active on Planned Parenthood and Mental Health Boards.

Mrs. Cumpston has also worked as a Research Analyst at Liberty Mutual Life Insurance. She was an organizer of Berkshire Nights at Tanglewood, and promoted a series of concerts aimed at increasing attendance by community residents.

For the past year, Mrs. Cumpston has been serving as Executive Secretary of the Mayfest celebration and festival of arts to dedicate Bennington's new Mount Anthony Union High School.

The Cumpstons, who have three children, live in Old Bennington.

WANTED:

By the Alumnae Association Nominating Committee; suggestions for Class Representatives for the Association Board from Classes '40-43', '52-55', '64-67'.

Please send names and addresses *before October 30* TO:

Mrs. Herbert Rosen
42-10 Colden Street
Flushing, New York 11355

Alumnae Annual Giving Reaches Record High

At the September meeting of the Alumnae Association Board, Alumnae Fund Chairman, Sheila Gallagher Arnaboldi '55, announced that in 1966-67 the record-breaking sum of \$95,188 was contributed to the Fund by 1,042 alumnae donors.

More than 6% of this group responded with at least two gifts, she reported, and alumnae regional benefits raised an additional \$11,724 for a grand total of \$106,912. Both dollars and number of donors surpassed the results of the 1965-66 drive, which totalled \$104,385.

Of particular significance is the fact that while the average gift to the Bennington Alumnae Fund was \$91, the national average gift was only \$47. Bennington alumnae participation in the fund was 34%, compared to a national 22%.

Alumnae Fund Class Chairmen met following the As-

sociation Board meeting. Sheila Arnaboldi announced that the annual giving appeal was advanced to early October in order to avoid a conflict with the Capital Funds Program, which will have its kick-off dinner on October 26 at the Hotel Pierre in New York.

Class Fund Chairmen and alumnae face a particular challenge in the year ahead. Bennington enrollment has increased and tuition costs have risen. Additional scholarship funds are imperative if deserving applicants are to be able to come to the College. A successful capital fund drive is of vital importance to provide necessary buildings and equipment. Alumnae will be called upon twice to give as generously as possible. On their response rests the future of Bennington College.

—Catherine Cumpston

Alumnae Class Notes

'37—Mary Johnson Blank is teaching at the Chatham, (Mass.) Head Start Center.

Elizabeth Paine Merriss had an art exhibit at the Fairfield Women's Exchange, Southport (Conn.) in August.

Ernie Cohen Meyer's pewter sculpture was on display at the Southern Vermont Art Center, Manchester, this season.

'38—Georgianna Green Else won first place in sculpture in a Sacramento (Calif.) exhibit this summer.

'42—Joan Leonard Caryl of the Fine Arts Department at Georgetown University, Washington (D.C.) donated a bronze bust of the late President John F. Kennedy to the village of Nueva Gorgona, Panama.

'45—Carol Skinner Lawson is technical editor of the Solid Wastes Program of the U.S. Public Health Service's National Center for Urban and Industrial Health, Cincinnati (Ohio).

'50—Mena Louise Wynn Corbett received a Master of Education degree from Harvard University in June.

'52—Carolyn Pennybacker Accola was awarded a Master of Library Science degree from the University of Rhode Island in January, 1967, and a Master of Arts in Teaching from Brown University in June.

'53—Born: a son, Alexander, to Yvonne Franz Herz in July.

'57—Alyce Hastings Rogers sang with the Oberlin College players in Highfield (Mass.) in August.

'58—Born: a first child, Heather Quay, to Joyce Lister Feldstein in August.

Rosamund Tudor van der Linde's piano pupils presented a June recital at Bennington College.

'59—Vijaya Gulhati Duggal was awarded a Ph.D. from Harvard University in June.

Marjorie Godlin Roemer is an instructor in English at the University of Illinois, Chicago Circle campus.

- She received a Master's degree in English from NYU. Daughter, Lizabeth, was born in July.
- '60—Born: third child, second son, Jonathan Hillson, to Miriam Schwartz in May.
Stephanie Hartshorn Brown is teaching first grade at the Independent Day School, Middlefield (Conn.).
- '62—Born: first child, Caitlin Rebecca, to Ellen Bernstein Burgess in August.
Elizabeth Hartmann Blake is teaching Grade 5 in the Plympton School, Plymouth (Mass.).
- '63—Married: Linda Appleman to George Shapiro in August.
Diana Strauch to Arthur L. Walitt. She is art supervisor of elementary schools in Whitman, Mass.
Jane W. Austin is teaching fourth grade at Chickering School, Dover, (Mass.).
- '64—Married: Patricia Elaine Cronin to Robert Lord Arthur Adams in August.
Born: first child, Heather Baird, to Pamela deWindt Steck in April.
Joan Brainard is director of music at the Prairie School, Racine, Wisconsin.
Barbara Heath is doing practice teaching at New Trier High School, Chicago, while studying for a teacher's certificate at Northwestern.
Susan Holland Ross opened her Boston home for a house tour sponsored by the South End Historical Society.
Jacqueline Klein Starkey is teaching art in the North Bennington elementary school while working towards a Master's degree at Bennington College. Linda Tolbert is dancing with Lucas Hoving and Company.
- '65—Married: Ann Abel to L. Brower Hatcher, Jr. in June;
Nancy Susan Marshall to Douglas John Merton Graham in September;
Nancy Ellen Newton to Sean West Sculley in September.
Melissa E. Saltman is doing public relations and publications work for New England Education Data Systems.
- '66—Married: Anne Waldman to Lewis Warsh in May. She won the 1967 Dylan Thomas Poetry Award at the New School, New York City.

Born: second child, first daughter, Karen Laura, to Roberta Ballin Fischel in July.

Shelagh Gordon Levin, folksinger, appeared at the Room at the Bottom coffee house in North Adams in June and was a judge at the Springfield Herald's Hootenanny in Springfield, (Mass.) in July. She cut the "Portfolio" LP album on the Nirvana label and is a part time disc jockey on FM radio in Springfield. Mary Vallas Posner is teaching English at the East Lyme (Conn.) High School.

- '67—Engaged: Clara Tollerton Freeman to John Linn Forbis in July.
Married: Sally Claire Levin to Carl Jonathan Brotman in June;
Sheila Kiley to George Henry Largay, 2nd, in September;
Mary Tolbert to Dr. Adam Pence Matheny, Jr., in June.
Susan Bryant has won a year's job as junior editor with Vogue magazine and a trip to Paris for first place in Vogue's 1967 Prix de Paris contest.
Elizabeth Clark is at graduate school at Clark University, Worcester (Mass.).
Barbara Gates is a ninth grade teacher at Shady Hill School, Cambridge (Mass.).
Constance Kheel has opened an art studio in Berlin, Germany.
Londa Weisman exhibited welded steel sculpture at UVM during July.
- '69—Married: Ellen Cholfin to Nissim Maxim Elbaz in August.
Jean Holabird had a one man show of her oil paintings and watercolors at the Tavern Club in Chicago. The exhibition was on view August 1st-September 8, and was sponsored by Charles Poore, the Art Director of the Club.
- '70—Married: Christina de Villafranca to Richard D. Hans in September.

To all Alumnae: KEEP NEXT APRIL 26-28 OPEN FOR A REUNION WEEKEND TO BE HELD AT BENNINGTON. A SPECIAL INVITATION TO CLASSES '42, '43, '44 AND '52, '53, '54.

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