

Inside:
Agroecology Demonstration
Garden at Eden Hall Campus

chatham

WINTER2020

RECORDER



Cougars Care
Your health and the health of others
DEPEND ON IT.
We card acknowledges that we completed the
Chatham Daily Health Screening on
11/17/20

chatham
UNIVERSITY
JUSTIN SMILEY
64220
UNDERGRADUATE STUDENT

LIFE ON CAMPUS DURING CORONAVIRUS

There's no doubt about it—fall 2020 was a term like no other in recent memory. Masking, maintaining physical distancing, daily health screenings, over 1,000 COVID tests, and additional outdoor dining spaces were among the protocols Chatham enacted to help keep its community safe from the coronavirus (for a full list of coronavirus precautions and updates, visit our Fall Return to Campus site at chatham.edu/fall2020). Our students, faculty, and staff showed remarkable resilience in rising to the challenge, though—adapting activities, events, and traditions to be safe for themselves and their peers. Events were held virtually and in person, including a week of action for racial justice, a ton of election week support events, and even a Food in Uncertain Times virtual conference hosted by the Center for Regional Agriculture, Food, and Transformation (CRAFT). Alumni joined in the spirit, attending the Alumni Reunion Weekend@Home.

For photos of the Chatham spirit in action during these uncertain times, turn to page 32.

Cougars Care

Your health and the health of others **DEPEND ON IT.**

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ALUMNA CREATES LIVING LEGACY Inside back cover

The Chatham Recorder will be digital in spring 2021.

Watch for more information in late spring, as well as for your next printed magazine in fall 2021.

News

CHATHAM RECEIVES GRANT TO AID CAMPUS COVID-19 EFFORTS

Chatham has received a matching grant challenge from the Richard King Mellon Foundation to assist the University in operating during the COVID-19 pandemic. The \$210,000 grant helped fund COVID-19 on-campus testing; new equipment for de-densifying classrooms and campus buildings provided Chatham can raise another \$210,000 in scholarship support for our students. Your support at any level to scholarships will help provide assistance for students in need. To make a gift, log onto www.chatham.edu/give or call 412-365-1262.

CHATHAM RECEIVES NATIONAL ENDOWMENT FOR THE ARTS GRANT FOR LITERARY PROGRAM ON IMMIGRATION

Chatham is a recipient of a grant of \$15,000 to host the National Endowment for the Arts (NEA) Big Read in Pittsburgh. An Arts Endowment initiative in partnership with Arts Midwest, the NEA Big Read broadens our understanding of our world, our communities, and ourselves through the joy of sharing a good book.

HEINZ ENDOWMENT GRANT HELPS CHATHAM SUPPORT AUTISM SPECTRUM TRAINING

Chatham University has received a grant from The Heinz Endowments to better support students that fall on the autism spectrum. The funding from the grant will go towards a training program led by Brian Kluchurosky, director of youth advocate programs, Allegheny County Adults with Autism Program, on working with students who have been identified as autistic.

CHATHAM LAUNCHES BAKER TRAINING PROGRAM WITH FUNDING FROM BANK OF AMERICA

Chatham's Center for Regional Agriculture, Food, and Transformation (CRAFT) has created a new Baker Training Program that will combine practical baking training and education with targeted entrepreneurial development and strategic food systems planning. The program is made possible by a \$215,000 funding grant from Bank of America. Visit craft.chatham.edu.

CHATHAM JOINS THE COALITION FOR COLLEGE

Chatham University has joined the Coalition for College, a diverse group of more than 150 public and private colleges and universities across the U.S. working to improve college access for low-income, under-resourced, and first-generation students. As a member of the Coalition, Chatham meets rigorous eligibility standards in access, affordability, and success, and demonstrates a commitment to supporting all students through the college preparation and application processes.

CHATHAM NAMED 7TH GREENEST COLLEGE BY THE PRINCETON REVIEW

Chatham University was once again selected for the Princeton Review's Green Honor Roll for receiving a score of 99 (the highest possible score) in the 2021 Green Rating tallies. In addition, Chatham ranked #7 in the Top 50 Green Colleges, which highlights schools that make the most exceptional commitments to sustainability from academics and career prep to campus clubs and initiatives.

Learn more at pulse.chatham.edu



CRAFT
AT CHATHAM UNIVERSITY

In the News

BOLD ACTION NEEDED: REGIONAL LEADERS ADDRESS POPULATION LOSS AND PITTSBURGH'S FUTURE

Pittsburgh Quarterly, Spring 2020 issue

CHATHAM UNIVERSITY CREATES UNIQUE PROGRAM TO HELP LOCAL COMMUNITY AMID CORONAVIRUS PANDEMIC

Fox News, May 16, 2020

HUNDREDS OF FOSSILIZED HUMAN FOOTPRINTS FOUND IN AFRICA COULD REVEAL ANCIENT TRADITIONS

CNN, May 14, 2020

Visit pulse.chatham.edu/in-the-news for a roundup of the latest national and local news coverage.





Following the Religion of Love

Laleh Bakhtiar '60

“I remember being inspired by the work of Chatham graduate Rachel Carson, who wrote *Silent Spring*. The thought of what one woman can do to help open a dialogue on a forgotten or even taboo subject inspired me to translate the Quran into English.”



Laleh Bakhtiar '60—with classmate Cordelia Suran Jacobs (left)—at the 2005 Alumni Reunion when she was presented the Cornerstone Award for Religion.

We regret to inform the Chatham community that Laleh Bakhtiar passed away on October 25, 2020. This article is a tribute to her memory.

For centuries, the Quran—the sacred text of Islam—had only been translated and interpreted by men. In 2007, Laleh Bakhtiar '60 became the first American woman to produce an English translation, which she titled *The Sublime Quran*.

“I challenged the verse in the Quran that says that husbands can beat their wives,” Bakhtiar said.

The verse states that a “rebellious” woman should first be admonished, then abandoned in bed, and ultimately “beaten” unless her behavior improves. But the Arabic word in question, *daraba*, has 26 meanings, one of which is “to go away.” So, under Bakhtiar’s translation, the husband should walk away from the situation and let everyone cool down.

This is only one of the changes that Bakhtiar makes in *The Sublime Quran*, a translation she undertook in an effort to make the Quran more accessible to Western audiences. For example, Bakhtiar’s translation uses *God* instead of *Allah*, and *Jesus* and *Mary* instead of *Isa* and *Maryam*.

While Bakhtiar’s translation generated intense criticism, it also received surprising praise and recognition from around the world. Prince Ghazi Bin Muhammad, a chief advisor to King Abdullah of Jordan, even endorsed Bakhtiar’s translation on Amazon.com.

“I remember being inspired by the work of Chatham graduate Rachel Carson, who wrote *Silent Spring*,” Bakhtiar said. “The thought of what one woman can do to help open a dialogue on a forgotten or even taboo subject inspired me to translate the Quran into English.”

THE EARLY YEARS

Bakhtiar was born in 1938 in Tehran, Iran to an Iranian father and an American mother. The following year, the American Embassy told all Americans to leave for their safety because the Shah was siding with the Germans in WWII. So Bakhtiar’s mother moved her family to Los Angeles to live with her grandparents—leaving behind Bakhtiar’s father, whose medical expertise was needed in Iran during the war.

“We arrived in Los Angeles the day Hitler invaded Poland,” Bakhtiar said. “We were there in 1941 when the Japanese bombed Pearl Harbor, and lived through blackouts every night until the war ended in 1945.”

After graduating from high school in 1956, Bakhtiar wanted to go to Radcliffe College to be near her brother at Harvard University, but her single mother’s finances were tight. So she chose Chatham College, after receiving a much-needed scholarship.

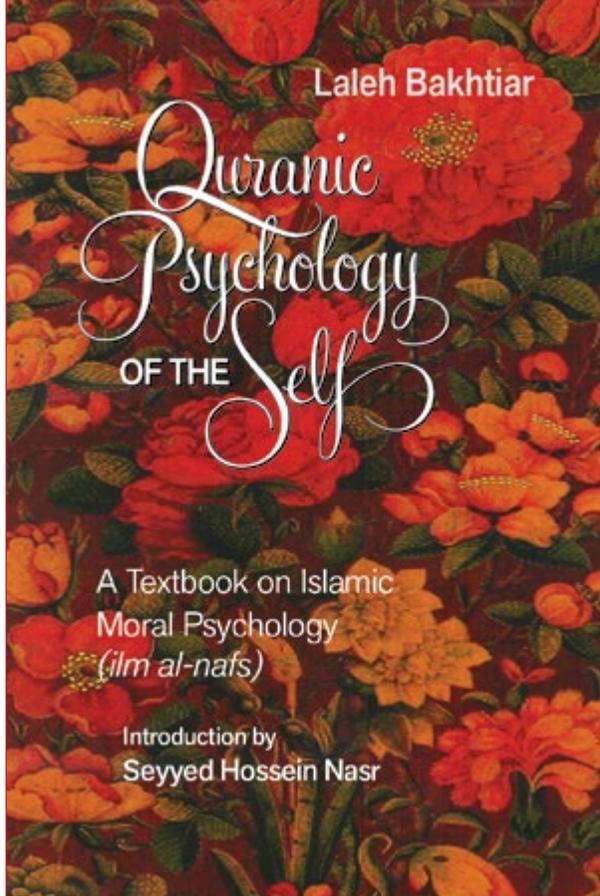
It was during her time at Chatham that she met her future husband, Nader Aradalan. At one of the Friday night dances that were popular at the time, she met a student from Carnegie Institute of Technology (now Carnegie Mellon University) who had a fraternity brother. The student promptly set up a blind date and, according to Bakhtiar, it was love at first sight for both of them.

LEARNING ABOUT ISLAM

After graduating from Chatham, Bakhtiar followed her husband to grad school in Massachusetts, where she met the person who would become her life-long mentor in Sufism, the mystical sect of Islam, the Islamic philosopher Seyyed Hossein Nasr. He told Bakhtiar that since her father is a Muslim, people will expect her to be a Muslim as well. When she told him she didn’t know anything about Islam, he said: “Well, learn!”

“I took this command to heart,” Bakhtiar said, “and this is what I have been doing for the last 60 years—not just learning about Islam, but practicing it.”

After Bakhtiar’s husband finished his degree in architecture, the new couple moved to San Francisco. “While we loved the Bay Area, had two beautiful daughters, and were active in the peace movement,”



Laleh's most recent book is
Quranic Psychology of the Self.

“While I did not know it at the time, God had blessed me by opening a door that had never occurred to me. I was a mother of three wonderful children and now was moving towards becoming a writer, translator, editor, and eventually, a publisher.”

LALEH BAKHTIAR '60

Bakhtiar said, “we realized that we may look Persian, but we barely knew where Iran was on the map.”

So when Bakhtiar’s husband was offered a job with the National Iranian Oil Company, they moved to Tehran in 1966, where Bakhtiar would spend the next 22 years of her life.

Once in Iran, Bakhtiar learned that Nasr was teaching classes in English on Persian Culture and Sufism at the University of Tehran.

“I enrolled in the fall of 1966,” Bakhtiar said, “and began to experience the great hidden treasures of Persian culture and civilization along with the mystical dimension of Islam, Sufism.”

During that time, the University of Chicago Press asked Bakhtiar’s husband if he could recommend someone to write a book about Iranian architecture, but not from a historic perspective. So Bakhtiar and her husband teamed up together to write *The Sense of Unity: The Sufi Tradition in Persian Architecture*—an important step for Bakhtiar’s own career and sense of identity.

“While I did not know it at the time, God had blessed me by opening a door that had never occurred to me,” Bakhtiar said. “I was a mother of three wonderful children and now was moving towards becoming a writer, translator, editor and eventually, a publisher.”

While her career was beginning to take off, Bakhtiar said her marriage suffered as she lost herself in search of faith and identity. After the couple divorced in 1977, Bakhtiar opened a publishing house in Iran named The Hamdami Foundation, and began writing and translating books from Persian to English while also studying Classical Arabic grammar.

RETURN TO AMERICA

Bakhtiar left Iran for America in 1988 because her youngest child, Karim, was ready for college—and her two daughters were already in college there.

The move was propitious, because Bakhtiar eventually found a professional home in Chicago with Kazi Publications, the oldest Muslim publisher in North America. “I have been at Kazi Publications as a Resident Scholar ever since,” Bakhtiar said. “Over the

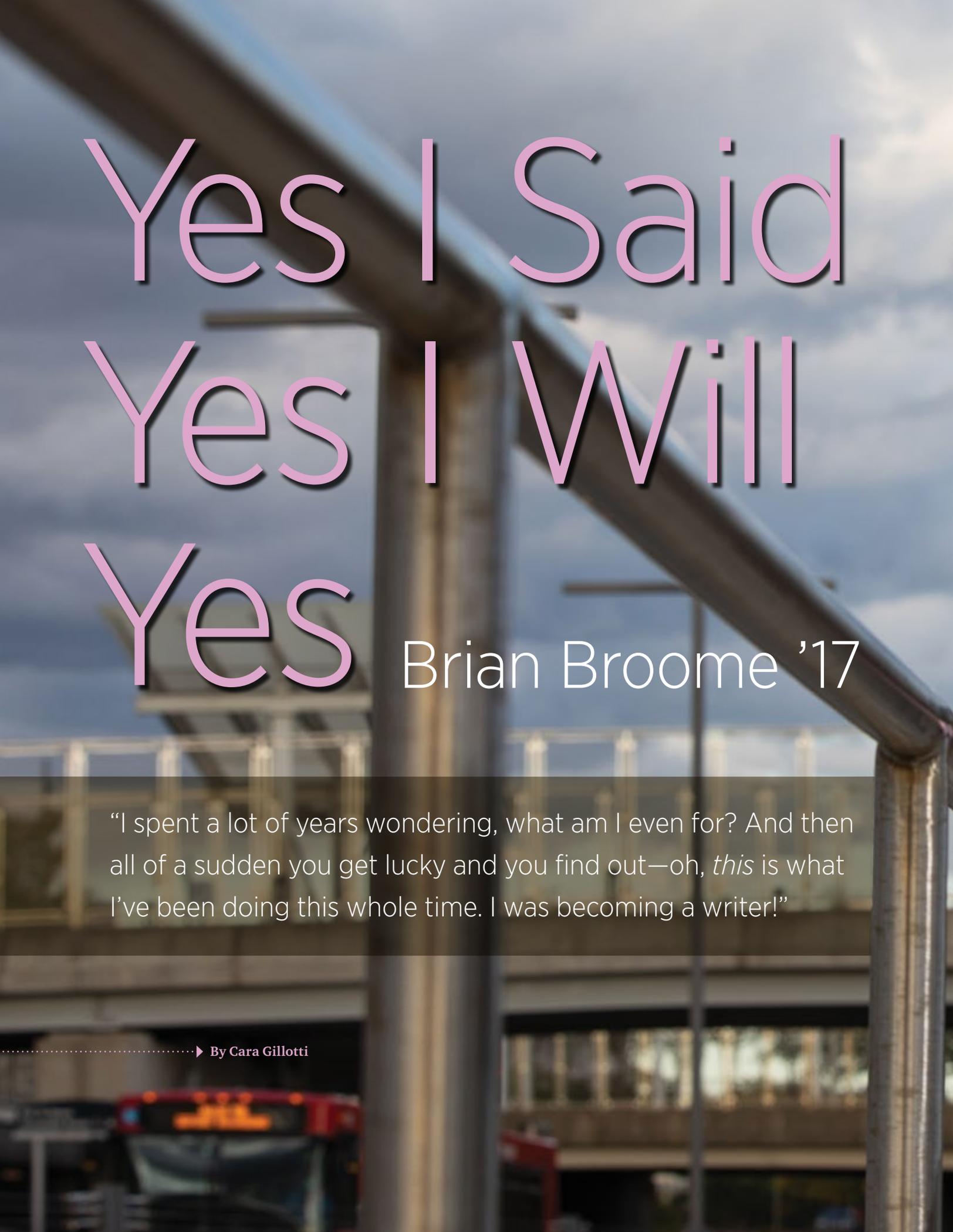
last 28 years, I’ve been blessed to author or translate over 250 books.”

In 2005, at her 45th Chatham anniversary, Bakhtiar was presented with a Cornerstone Award for Religion.

Bakhtiar had recently finished a 600-page commentary on *The Path of Eloquence*, a famous collection of sermons, letters, and narrations attributed to Ali ibn Abi Talib, a cousin and son-in-law of the Prophet Muhammad. Bakhtiar wrote in the introduction that she believed the derogatory statements about women were put in there by people who wanted to ruin the reputation of Ali as a fair and just person—because a fair and just person wouldn’t say such things about women.

For now, Kazi Publications has put the book on hold, because Bakhtiar believed it wasn’t the right time, given the recent killing of Qasem Soleimani, the general of the Islamic Revolutionary Guards Force.

“In Iran, the people might say, here we are struggling for our life, and this woman is talking about women’s rights,” said Bakhtiar. ▀



Yes I Said

Yes I Will

Yes

Brian Broome '17

“I spent a lot of years wondering, what am I even for? And then all of a sudden you get lucky and you find out—oh, *this* is what I’ve been doing this whole time. I was becoming a writer!”

.....▶ By Cara Gillotti



Stop B

BUS STOP

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715 711 710



Brian Broome '17 has a couple of tricks up his sleeve. The first is to say “yes” to as much as possible. The second will be revealed at the end of the story.

It might be said that the “yes” that launched Broome from growing up in Warren, Ohio, to being an established—some might say celebrated—writer with a book deal from Houghton Mifflin Harcourt is one he said to himself, back in high school.

“As a gay man, I was like ‘I can’t stay here,’” Broome says. “And I was in the marching band, and we marched in a Steelers game. I remember being like ‘wow, big city, I’m going to come here and live,’ and that’s what made my decision.”

“You know,” Broome tells me, “it’s funny when you find out what you’re *for*. I spent a lot of years wondering, what am I even for? And then all of a sudden you get lucky and you find out—oh, *this* is what I’ve been doing this whole time. I was becoming a writer! Or whatever.”

For Broome, *this* looked like working in restaurants and offices around Pittsburgh. It also looked like developing a substance abuse problem. He said yes to rehab, where he had a roommate who snored.

“He was keeping me up, so I just started writing stories from my life, about why I think I ended up in rehab. When I got out, I was

“I think sometimes older people make the mistake of thinking that young people don’t have anything worthwhile to say, and that is so untrue. I also learned a lot about my own sexism, the way in which I was viewing women in my life and women’s role in society. That’s a lot of what I learned at Chatham. Hopefully I’m still learning how to look at it.”

BRIAN BROOME '17

terrified that I was going to start using again, so I stayed home all the time, and started writing on Facebook,” says Broome.

Broome’s Facebook writings began to gain a wide following, and at a friend’s urging, he submitted—for the very first time—a piece for publication. It was published. I ask him how that felt.

“I didn’t really know what it meant!”

Broome says. “I didn’t know there were people submitting stuff and submitting stuff and it never gets published. I mean, I know that feeling *now* (laughs) but I didn’t know writing was a *thing*, really. I just kept saying *yes* to things. People would ask me to write something, and I would write it and it would go so far, and I would write another thing. It just kept going well in my direction, so I kept writing.”

Broome went to CCAC for writing at what he calls his “advanced age,” where, he says, he felt out of place. “I just knew all the 18-year-olds were laughing at me. I lived to get high for a lot of my life, and now I was like okay, now what am I going to do?”

His advisor suggested that he consider Chatham University. “I asked her why,” says Broome, “and she said that I would stand out there, because of my demographic—middle-aged black man—and that that could help get my writing noticed.”

Broome said yes, and enrolled in the Bachelor of Fine Arts program as a Gateway student.

“I think sometimes older people make the mistake of thinking that young people don’t have anything worthwhile to say, and that is so untrue,” he says. “I also learned a lot about my own sexism, the way in which I was viewing women in my life and women’s role in society. That’s a lot of what I learned at Chatham. Hopefully I’m still learning how to look at it.”

Meanwhile, his writing was being published and winning accolades. He published a chapbook with *Creative Nonfiction* magazine, won “Best of the Net” for an essay, and had a story published with *The Guardian*.

After graduating from Chatham, Broome said yes to graduate school: he became the K. Leroy Irvis Fellow at the University of Pittsburgh’s Master of Fine Arts program, where he currently teaches Introduction to Nonfiction and Journalism.

“I really love it,” he says. “I like the energy of the classroom; I like hearing their ideas and coming up with crazy writing prompts and encouraging their creativity—there’s nothing about it that I don’t like. Teaching makes me a better writer, and writing makes me a better teacher.”

“I really love it. I like the energy of the classroom; I like hearing their ideas and coming up with crazy writing prompts and encouraging their creativity—there’s nothing about it that I don’t like. Teaching makes me a better writer, and writing makes me a better teacher.”

Broome works primarily in non-fiction. His forthcoming book, called *Punch Me Up to the Gods*, is a memoir about being black and male and gay in America and about the intersections of those identities with the idea of masculinity. But when a friend contacted him about the possibility of writing a screenplay for a film, you know what he said.

Writing for the screen was a learning curve. “I wrote it first as a story for the page. Then the director read it and said ‘This is a good story, but this is not how people talk. People don’t give long soliloquies in real life; they talk back and forth.’ So I had to learn to consolidate paragraphs into sentences. To translate a monologue into a look, or a gesture. I got my story down to dialogue and gestures, and told the story that way. I learned the very real difference between writing for the screen and writing for the page. That’s a very valuable lesson.”

Broome has also learned from writing a television pilot. “You write something and they shoot it; you write

something and they shoot it. I would see almost immediately whether what I wrote worked. And what’s really cool about it is that when you write it, you hear it a certain way in your head, but then the actor gives it their own interpretation. The collaborative aspect of writing, and of art in general, is the best.”

Broome’s writing is going places, thanks, in part, to the Port Authority of Allegheny County bus system. Witness the second trick up his sleeve:

“I write on the bus, all the time,” he tells me. “I just like the sensation of motion; it calms me; I don’t have anxiety; I can just relax and just write. It’s my secret, but I want to you to print it. I’m giving that piece of advice out to you as an exclusive. Write on the bus. It is great.” ▲

Battling the



Unknown

Christine Bingman, DNP '20

Completing a Doctor of Nursing Practice degree takes a lot of work, and it's compounded by the fact that many students do it while continuing to work as nurses.

Now imagine that you're doing it in the spring of 2020, with the world ravaged by the COVID-19 pandemic. And you're the only infection preventionist at your hospital.

Such was the experience of Christine Bingman, DNP '20, director of quality patient safety and infection prevention and unit director of the Intensive Care Unit at UPMC Northwest, a hospital of 600 staff and 174 beds located between Pittsburgh and Erie, PA. "It was unbelievably challenging to complete my course requirements at the same time as managing a hospital and preparing for a surge of patients that were COVID-positive," she says.

"Right now, I'm not sure how I did it. But Chatham worked with me, and I value their thoughtfulness and consideration a great deal. All the professors that I had were wonderful, and their support was really meaningful to me."

Bingman grew up in England, moving to the United States at 16. Shortly afterward, she realized that she wanted to be a nurse. "But at that time, I was in love," she laughs. "So I did not pursue my nursing career, because it

would mean moving away. I finally earned my BSN at Duquesne University in 2005 as a non-traditional student, although I've worked in a hospital setting for my entire adult life."

"I decided on Chatham's BSN-DNP program because I wanted to focus on leadership in nursing. The curriculum seemed very appropriate for the path that I was pursuing. And I made it a personal goal to have a terminal degree in nursing."

"Sometimes it [COVID-19] weighs very heavily on me. You're trying to ensure the safety of everyone—the patients, the employees, our visitors, and there initially was a lot of angst related to a lack of knowledge."

CHRISTINE BINGMAN, DNP '20

“It was a very special event, something the whole hospital needed, because it was such a time of controlled chaos, and the unknown, and being able to celebrate the success of being able to discharge a critically ill patient meant a lot to the staff because in one way, shape, or another, all of us were touched by him and his story.”

Like many of us, Bingham became aware of COVID-19 in December 2019. “At the beginning, my infection prevention colleagues and I really didn’t anticipate it being a pandemic,” she says. “But once we saw cases start to pop up in Washington, we knew we were in trouble. We started really drilling down on strategies to mitigate risk right then in January, it heated up in February, and by March it was all hands on deck and it has been that way ever since.”

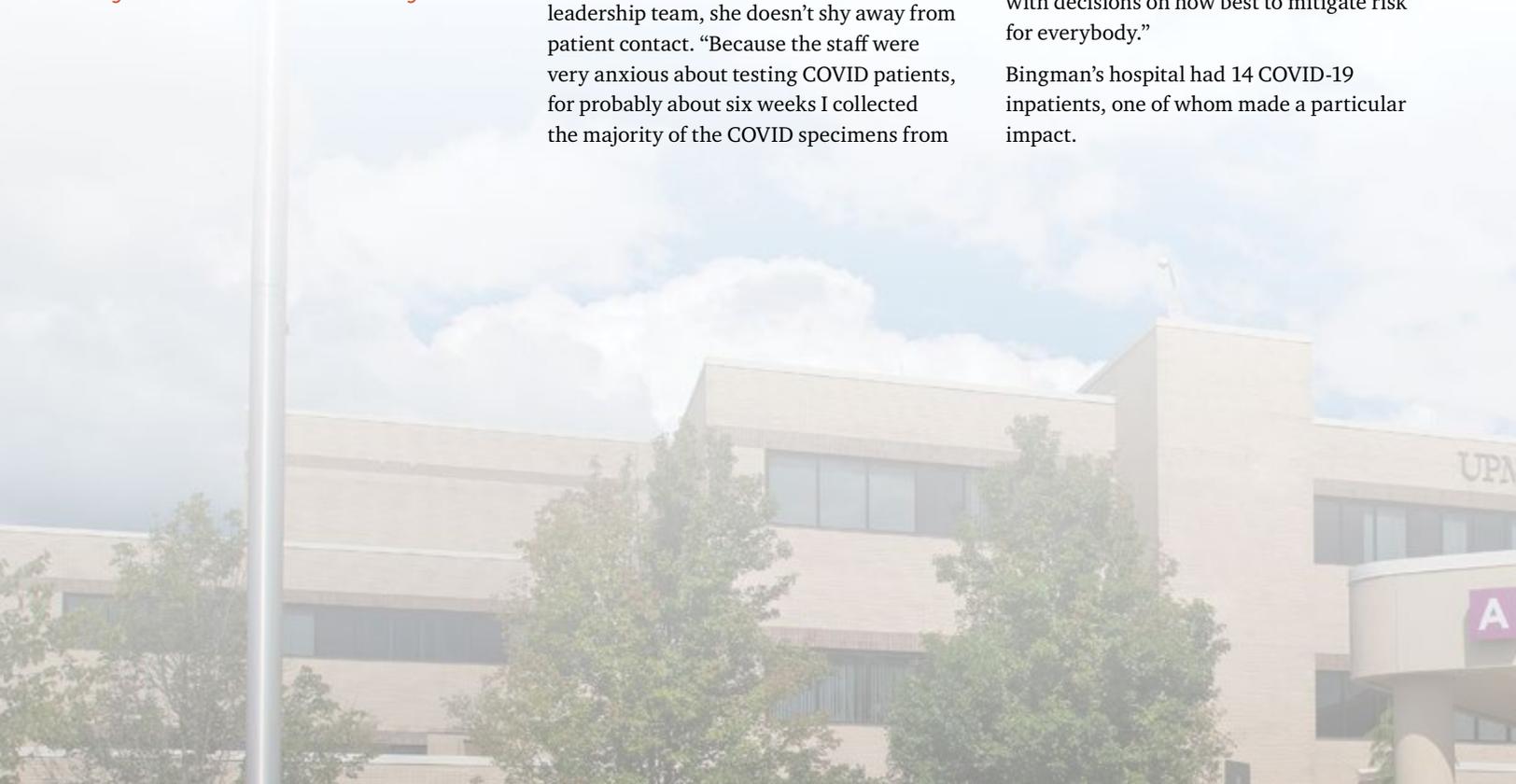
“We created a command center with individuals—the supply-chain person, communications person, incident commander, the emergency department unit director—and had meetings every day to discuss what has occurred over the last few hours, where are we with supplies, where are we with communication—not just in the hospital per se, but with all the physician offices in the community, all the diagnostic testing centers in the community, other doctor’s offices not affiliated with UPMC that still needed help with guidance for testing, etc.”

While Bingham is part of the senior leadership team, she doesn’t shy away from patient contact. “Because the staff were very anxious about testing COVID patients, for probably about six weeks I collected the majority of the COVID specimens from

patients who presented with symptoms,” she says. “But now that there’s a level of comfort, we’ve been able to transition those activities to a group of individuals who volunteered and feel comfortable with the processes. That’s been a good activity that I led and has worked out well.”

“Sometimes it [COVID-19] weighs very heavily on me. You’re trying to ensure the safety of everyone—the patients, the employees, our visitors, and there initially was a lot of angst related to a lack of knowledge. It was really a time period in which you felt like you were repeating yourself, trying to say the same message, and at the same time you’re trying to manage your own feelings in terms of ‘Are we doing the right thing?’ and ‘Is this the direction we’re supposed to head in?’ Trying to make sure we stay on top of all the latest changes that were coming out—I described it as a controlled chaos. That’s one benefit of being part of a large institution. We have very, very smart people scattered all over, and it was nice to be able to share situations or concerns and then as a group come up with decisions on how best to mitigate risk for everybody.”

Bingham’s hospital had 14 COVID-19 inpatients, one of whom made a particular impact.



“I decided on Chatham’s BSN-DNP program because I wanted to focus on leadership in nursing. The curriculum seemed very appropriate for the path that I was pursuing. And I made it a personal goal to have a terminal degree in nursing.”



“This one individual—a retired Marine—was in the hospital for about 30 days. He was the only one that we had to intubate,” she says, noting that at that point, there was only a 30 percent survival rate for anyone who needed to be intubated. “It was a huge deal for us to eventually get him off of the ventilator, and then a few weeks after that, we were able to discharge him. For being very sick, he was the most pleasant patient I think I’ve ever had to care for, and when he was ready to be discharged, we arranged for our local veteran honor’s guard to march him out of the facility. It was a very special event, something the whole hospital needed, because it was such a time of controlled chaos, and the unknown, and being able to celebrate the success of being able to discharge a critically ill patient meant a lot to the staff because in one way, shape, or

another, all of us were touched by him and his story.”

Bingman finds educating staff to be the most gratifying part of her job. “The unknown can be very scary, so being able to share my knowledge, based on best practices and evidence, or knowledge from our physician experts or infectious disease experts related to COVID, is really important. Once individuals have received education on a topic, it helps them know why we have to do what we have to do.”

She has to do some other educating, too: “We’re a very poor community, with a lack of knowledge of how this virus works,” she says. “I get a lot of phone calls from community members that say ‘this is a conspiracy; this is all fake news.’ Just trying to educate the public has in itself been extremely challenging.”

Moving forward, one of the take-aways that Bingman says she has from the COVID pandemic is the importance of communication. “It’s important to make sure that the information you are sharing reaches every level of personnel. You have to deliver it in multiple forms, not just email—you have to go out and share the message verbally, because it gives you the chance to interact with the staff and bring back their concerns to the rest of the team.”

The leadership skills Bingman learned at Chatham are coming in very handy during the pandemic, and just in time. “My message is ‘Thank you to Chatham for very quickly creating virtual opportunities and allowing us to continue with our education and graduate on time,’” she says. “For that I am forever grateful.” ▲

IC Northwest

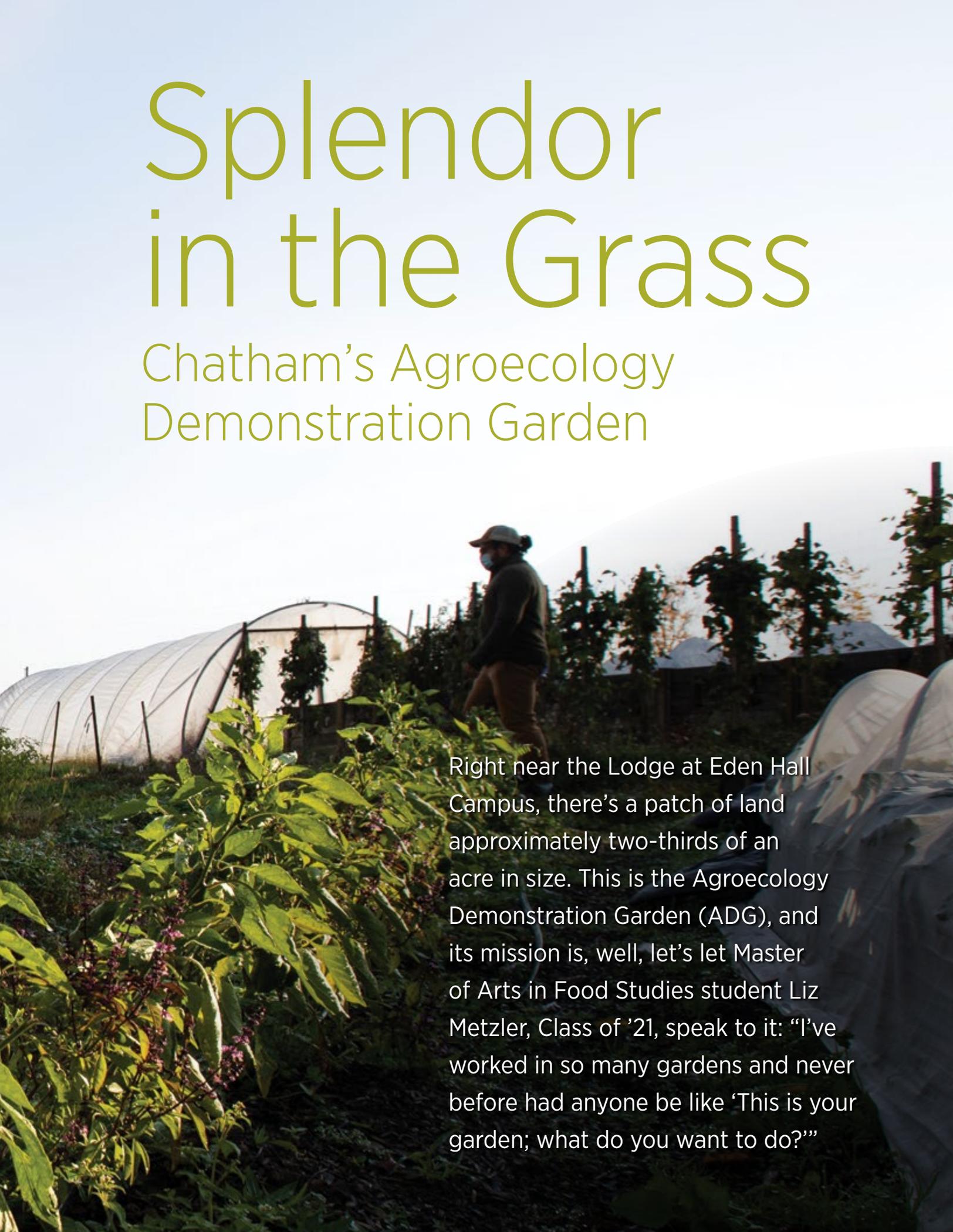
MAIN ENTRANCE

► By Cara Gillotti



Splendor in the Grass

Chatham's Agroecology Demonstration Garden



Right near the Lodge at Eden Hall Campus, there's a patch of land approximately two-thirds of an acre in size. This is the Agroecology Demonstration Garden (ADG), and its mission is, well, let's let Master of Arts in Food Studies student Liz Metzler, Class of '21, speak to it: "I've worked in so many gardens and never before had anyone be like 'This is your garden; what do you want to do?'"



“We want people to make meaning in this space, so there are hopefully tastes that bring them back, later in life, here, to their time working in the garden.”

CHRIS MURAKAMI, ASSISTANT PROFESSOR OF AGROECOLOGY

“The ADG is student-driven and student-determined,” explains assistant professor of agroecology Chris Murakami, who is the ADG faculty advisor. “We work to get students connected to projects here that resonate with them. Whether it’s gaining basic skills and knowledge; coming up with management systems or bigger plans; coordinating volunteers; or coordinating events or tours or workdays; the opportunities for learning are pretty broad. We try to figure out what kind of experiences they need in order to get them where they want to go.”

“Bio-intensive” refers to achieving maximum yields from a minimum area of land, while increasing biodiversity and sustaining the fertility of the soil.

As the name states, the *raison d’être* of the ADG is to demonstrate principles of agroecology, but students and faculty are conducting research there too, asking questions like what are the impacts of transitioning to bio-intensive, regenerative market gardening practices, and how the garden can be designed to help enhance student motivation and self-determination.

Food from the ADG is shared among team members—Murakami has a “take what you need” policy—and the broader Chatham community through the dining halls.

This past summer, the ADG was also able to donate produce to hunger relief efforts in Pittsburgh, and before COVID-19, the ADG team would gather for simple weekly community meals featuring food from the garden.

“I would normally have run from the rain. And I have worked in the garden in the rain, and felt refreshed,” says Toni Simpson, MAFS ’21.

“We are so fortunate to have this abundance of space and natural resources [at Eden Hall Campus], and it’s a pretty big privilege, but along with that, we have the responsibility of how we develop the system and structure for students to use those resources as well as possible,” says Murakami. “It’s always going to be a work in progress, because it’s based on the needs and interests of students, but it’s something we try to lean into out here.” ▴

WHAT IS AGROECOLOGY?

“Agroecology is the science of sustainable, equitable food systems,” says Chris Murakami, assistant professor of agroecology. “It’s a set of practices that farmers and growers have created, and a social movement—a group of people globally who work for environmental justice and land access rights. Agroecology, as an entry point, is about empowering people.”

In the ADG, this looks like practices including recycling nutrients as much as possible, taking advantage of natural relationships in the production of food, and building healthy soil to mitigate the need for pesticides.

And true to the spirit of agroecology, it looks like less tangible things, too.

“It doesn’t matter if you are male or female, your age—you and your opinion matter here,” says Toni Simpson, MAFS ’21. “We even discuss issues like Black Lives Matter. We talk about how we feel about them, and how working in the ADG assists us with dealing with these feelings. The ADG really encompasses the entire gamut of agroecology.”

“I would normally have run from the rain. And I have worked in the garden in the rain, and felt refreshed.”

TONI SIMPSON, MAFS ’21



RITTLE BEANS

Rattle beans are named after Chatham Associate Professor of Nursing Chad Rittle, and the story goes like this: Rittle was observing a class Murakami was teaching, and mentioned afterward that he had some family heirloom beans that were brought over from Croatia. His family had been growing them and enjoying them as part of their holiday meals. He was down to his last jar, and no longer had a garden at his place, so he asked if they could grow some beans for him and his family. “I loved that story,” says Murakami. “I love how much gets held in a plant or a seed, so we’ve been growing and saving those beans for the past couple of seasons, to make sure Chad has them at his family meals. Literally every crop that we have has some story behind it.”



HOT PEPPERS

“We were really into hot peppers for a while, and had this tradition of hot sauces,” says Murakami. “One of our students, Oliver (Pinder, MAFS ’19) is from Trinidad and Tobago, and was able to get some Trinidad scorpion peppers—one of the hottest peppers in the world—and we were able to grow them here. Food can be transcendent, a taste from home. So we try to do what we can to offer that to our students. And then also, we want people to make meaning in this space, so there are hopefully tastes that bring them back, later in life, here, to their time working in the garden.”

THREE SISTERS

Growing the “three sisters”—corn, beans, and squash—together is part of a tradition in Mexico, meso-America, and southern portions of what’s now the U.S., where they were considered sacred crops, explains Murakami, noting that looking to indigenous production practices is a principle of agroecology. “These crops grow together in a mutually beneficial way: The corn provides the pole for the beans to grow up. Beans deposit nitrogen from the air into the soil, in a form that the plants can use. The leaves from the squash spread out, suppressing weeds and keeping the soil moist. The squash are also spiny, which can help keep raccoons away from the corn.”



LIVESTOCK

The student-driven livestock team—composed of 10-12 undergraduate and graduate students—manages three ducks, six chickens, and nine goats, which live at the bottom of the ADG. “We have a great partnership with the ADG,” says team member Eleanor Bacon, MAFS+MBA ’20. “We use the chicken and the goats in vegetable plots. The chickens aerate the soil with their feet and eat bugs and rodents, and we use nutrients from the animals’ manure and urine to improve the health of the soil and help grow the vegetables’ root systems.”

“We have some problems with invasive species, but goats like them, and they can help knock some of that back,” adds Murakami.

CULINARY AND MEDICINAL HERB GARDEN

Toni Simpson, MAFS ’21, is a professional chef originally from Barbados. As part of her experience in Murakami’s basic agroecology course, she cultivated a medicinal and culinary herb garden in the ADG, and developed a lavender facial scrub, a calendula salve (good for eczema, anti-inflammatory and anti-bacterial), and a comfrey salve (good for arthritic pain).

Simpson sees other uses for the herbs, too. “In Barbados, it’s very much a tradition to drink what we call ‘cooling teas’ when we’re ill. For example, you would drink a ginger tea to settle an upset stomach, or a lemon and thyme tea to get rid of a cold,” she says, noting that the knowledge required to formulate these teas tends to be passed from generation to generation.



LEMONGRASS, GALANGAL, THAI BASIL

“The agroecology garden used to be a global cuisine garden,” says Murakami, “and planting produce from Southeast Asia shows us what it takes to grow something in a non-native environment, and understand the great lengths to which people might go to preserve their ability to have certain foods.”

“We need everybody, and we need them now.”

Q&A with the new Dean of the Falk School

In August, Lou Leonard, JD, became the new dean of the Falk School of Sustainability & Environment. We sat down with him to get to know him a bit.

What were some of your early experiences around environmentalism?

LL: When you talk to some people who end up in environmentalism, they have formative childhood experiences in nature, or had parents who were very outdoorsy or activist-y. I didn't have that experience, so I've often thought back about how it all came together. I'd say there are two things: One is the fantasy books that I read when I was younger, C.S. Lewis, *Chronicles of Narnia*, and then as I got older, the Tolkien books. I didn't have a place where I experienced nature, or could go and be refreshed or invigorated or excited or in a state of wonder, but I did have the ability to get into these books where nature literally came alive—animals would talk,

trees would walk. It was nature portrayed in a way where it had power, and was an important part of the story. We often think of nature as separate, and our society has developed in such a way that you could almost pretend like nature wasn't there. It doesn't seem to have a lot of power, except in those moments when it *really* has a lot of power, and of course we're having more of those moments now because of climate change.

The second thing that was formative to me happened in undergrad. I got a summer job with a public interest research group that involved learning about different environmental issues, going door to door, talking to people about them, and trying to convince them to sign a petition or



contribute money. So that summer, being with peers, talking to people every day about issues that had an impact on the environment and what we could do to try to address them—I came out of that summer and felt like I had found my place. From there, it kind of snowballed. I went to law school right after undergraduate and studied environmental law, and every job I've had since has been in this field, in one way or another.

You taught law as a Fulbright Scholar in Tanzania. What is something that surprised you about Tanzania?

LL: There are so many things (*laughs*). The thing that surprised me first and most about the experience of teaching there was the fact that the conditions made it really hard to learn. So for example, there were power cuts every other day. The university was already so over capacity that most of the classes I taught were in converted cafeteria rooms that were never meant to be classrooms, so the acoustics were bad and the students couldn't really hear the lecture. When I arrived, I found out that if there was no power, they just didn't have classes, because you didn't have power to run the mobile microphones. But the classes that I was assigned to teach fell on the power cut days, so I was like "does that mean I'm never going to teach? Never have classes?"

The other thing that was hard was that students had all these reading assignments, but no bookstore. There was a library, but there would be one, and sometimes if you were lucky, two copies of the books students needed on reserve for classes that had between 100-300 students. I was like "This

is like checkmate, how is any learning or teaching going to happen here?"

It took me a week or so to let it all sink in, but my approach—which wasn't the way it was done at the time—was that I was going to hold class even if we didn't have power. So that meant I was going to yell and walk around and try to make myself heard. The second thing was that I had gotten this great tip from a previous Fulbrighter who'd taught in the developing world to buy a \$100 3-in-1 scanner/copier and bring it with you. I narrowed down the reading assignments and really tried to make sure we covered that material in class, then I scanned my reading selections and uploaded them to the campus intranet, so when we did have power, students could go into the computer labs and access the reading. Through that combination of things, I was able to actually jerry-rig a learning experience for folks. But it really required a lot of adjustment to these circumstances, and it gave me a lot of empathy and compassion for the students and teachers who are trying to make this work.

You cofounded One Earth Sangha. How would you describe the "western Buddhist response to the ecological and sociological crises"?

LL: One of the biggest challenges is that when you try, as an individual, to engage with these big, hairy, systemic global problems, it can be really hard psychologically and emotionally to stay engaged with the work. Because the problem seems so big, and so impossible for one person to make a dent in, and therefore it's quite possible for people to either burn

out or think "that's too much, I can't." Then you check out or become jaded and cynical and say "sure, I care about those things but there's nothing we can do."

The potential for practices like meditation and mindfulness that are basically at the heart of Buddhist spirituality are that they give us the tools to work with our hearts and minds, so that we can really be fully in these problems. That's the reason that I helped found One Earth Sangha, because I thought there was this great need. The idea was to try to harness the wisdom and practices of Western Buddhism, which has been growing a lot in recent years, and turn it into practical things that people could use to stay engaged in these issues. And to create some community around that, because one of the things that those teachings point to, but also we know from social and psychological science, is that we tend to feel alone when engaging in big challenging issues like climate change and social justice, so being in community with others who are recognizing that this is an issue and speaking about these things directly, really helps.

What are you most looking forward to about being at Chatham?

LL: Two things. One is that I am excited about the way Chatham and the Falk School approach learning. I think that my experience and the experience of some of my friends in undergrad, was that you had teachers, and they had the knowledge and the answers, and you sat there and tried to take it in. And what I feel up here at Eden Hall Campus is that this is a place where we're

"I didn't have a place where I experienced nature, or could go and be refreshed or invigorated or excited or in a state of wonder, but I did have the ability to get into these books where nature literally came alive—animals would talk, trees would walk."



“I think that’s what we need out in the world right now—more folks who are ready to and have the ability and experience to grapple with the hard questions, rather than look for the quick answers.”

trying to do it a different way. We’re trying to bring students behind the curtain on the challenges that relate to sustainability and food systems and knotty environmental science problems, and really try to focus more on the questions than on the answers. And in the process, you help students develop their own capacity to look critically at what’s happening in whatever the systems are we’re studying. I think that’s what we need out in the world right now—more folks who are ready to and have the ability and experience to grapple with the hard questions, rather than look for the quick answers.

The second thing is, I’m really excited by the idea of trying to build a multigenerational learning community at the Eden Hall Campus that can engage folks at all levels of their career and their life stages in the challenges of sustainability. We want to really broaden the definition of who a learner is, or what someone who comes

into the Falk School community looks like, because we need people at all levels of society to engage in these problems. We cannot wait for the next generation of 22-year-old college grads to work their way through society to make the change that we need. We need everybody and we need them now.”▲

“The potential for practices like meditation and mindfulness that are basically at the heart of Buddhist spirituality are that they give us the tools to work with our hearts and minds, so that we can really be fully in these problems.”



*Dean Lou Leonard
in Tanzania, 2007*



“It never occurred to me to think about cookbooks as anything other than useful until I was fully a year into my doctoral program.”

CARRIE TIPPEN, PH.D., ASSISTANT PROFESSOR OF ENGLISH

The Literary Cookbook

Faculty Spotlight: Carrie Tippen, Ph.D.

Chatham Assistant Professor of English Carrie Tippen’s interests span literary studies and food studies, an intersection that she explores through the analysis of cookbooks.

How did your interest in examining cookbooks begin?

CT: I studied American and Southern literature in my undergrad and master’s programs, so when I started my Ph.D., I was sure that I was going to keep studying novels of the Southern Renaissance like William Faulkner and Eudora Welty. But I had just gotten interested in food and gender through my own experiences of trying to learn to cook as an adult. I had always avoided learning to cook because I resisted most anything “girly.” But after I left home, I really wanted to eat some of my childhood foods, and there was no way to get them without cooking them myself.

I started collecting recipes and stories from family and friends. It got me thinking a lot about food and identity, but I didn’t know it was a thing I could study until I discovered there was an already well-established field called food studies that was doing this work. I saw the intersection of literary studies and food studies really clearly in cookbooks. It never occurred to me to think about cookbooks as anything other than useful until I was fully a year into my doctoral program.

What is meant by “the literary cookbook?”

CT: I think of a literary cookbook as one that signals to the holder that it is not strictly intended for use in the kitchen. The cookbook addresses a reader rather than a user. Literary cookbooks emphasize story and imagination in equal or greater proportion to practical use.

These signals can be physical like in the binding: a useful cookbook might have a spiral binding so that it lays out flat on a counter. A literary cookbook might have a more traditional binding that needs your hands to stay open. Titles can be a signal, too. A subtitle like “Memories with Recipes” is a good clue that the memories are most important.

If cookbooks have gotten more literary in recent years (and it seems as though they have) why do you think that is?

CT: I have a few theories. One is that the market for cookbooks is strong but crowded. How does a cookbook distinguish itself from all the others? By having something that no other cookbook can have: a specific tone, voice, and personality of a singular author. The more that the cookbook can be about the person who wrote it, and the more popular and attractive that person is, the more it can stand out in the crowd of books.

And with the popularity of food blogs, Instagram, and TV, celebrity chefs are more visible than ever. When you buy an Ina Garten or Marcus Samuelsson or Ottolenghi cookbook, you are buying a connection to those people. And that connection is built not just on knowing their names but knowing their stories and their voices, too. Since so many of us get to know these celebrities through their writing and speaking, we expect that writing and storytelling to be part of the book, too.

A third theory that is my favorite has to do with copyright law. Recipes aren't protected by copyright. Lists of ingredients and formulas for preparation aren't “original.” But what is copyright protected is “significant literary expression.” So recipe writers add tone and voice to the recipe language so they can tell when someone has copied it without giving them credit. And they add stories as headnotes to the recipes that describe how they were invented so that the author can claim ownership of the recipe as original.

“There’s a feeling that cookbooks are too fun and light to really make any statement about social justice or serious issues of our day, but I don’t think that really takes into account all the complexities of the genre or some of the exciting new books that are coming out these days.”

So much of what you are buying in a cookbook these days is a relationship with an author, and the way they make you feel that you know them is through story.

Your book examined ways in which Southern cookbook writers established authenticity. Can you give us a few examples of how they did that, attempting to reconcile the South’s complicated history?

CT: Right. The first way we think about authenticity is to think about tradition. We know something is authentic because it has been passed down through history. But in the South, history is fraught with human bondage, poverty, racial violence, segregation, and environmental degradation. So many “traditional” Southern foods have their start in the transatlantic slave trade. A lot of cookbooks will turn this into something very

vague like “peanuts are popular in West African cooking” or “okra came from Africa” without directly addressing how and why these foods arrived. They are still signaling authenticity through tradition, but they aren’t being totally honest.

Instead of getting into that sticky situation, many cookbook writers leave the distant past behind and instead argue for a different kind of authenticity. One way is to give credit to a specific source that readers will recognize as authoritative. Grandma’s recipe has to be authentic. Grandma knows what is up! Another way is to be authentic in the way of “being true to yourself.” Instead of trying to make some kind of sweeping generalization about the South, the writer instead just tries

to convince the reader that they are a “real Southerner” so that anything they make emerges from that genuine place of just being themselves. It’s really interesting to think about how many ways that writers can signal authenticity and to wonder why readers are so attracted to it.

You taught “The Literary Cookbook” as a seminar. Can you tell me about that class?

CT: The class is usually equal parts undergraduates who are majoring in English and creative writing and graduate students in creative writing and food studies. Every class discussion really seems to circle back to a few questions: What does it mean to be

literature or literary? And what makes a cookbook a special kind of book? We read a lot of cookbooks, and students go out in search of cookbooks that interest them. We read pretty much all the cookbook scholarship there is and try to think through the many ways to read a cookbook from the point of view of different fields of study—history, rhetoric, communication, gender studies, and literature. They write cookbook reviews and literary analysis of cookbooks. For the final project, they can either write a sample from their own literary cookbook (a popular choice!) or do an extended analysis of a cookbook of their choosing. It's the class most closely related to my research that I get to teach, so it's always a joy. I learn so much from hearing how students who have never been asked to read a cookbook critically in their lives approach them with their creative instincts. There aren't any "right ways" to read, and they always surprise me with their insights. I'm offering it again in spring 2021!

What projects are you working on currently, or do you have lined up in the near future?

CT: I am host of a podcast called *New Books in Food* which is part of a huge group of podcasts on the New Books Network. I review new books in food studies and interview the authors. I am a podcast junkie, and this is one of my favorite things that I get to do as a scholar.

I am also working on a new book about cookbooks and pleasure. I mentioned that one of the reasons cookbook writers don't talk about Southern history is that it is too painful. Painful stories seem to be inappropriate for a cookbook because cookbooks are supposed to be focused on pleasure. In this new book, I'm questioning that assumption that cookbooks can't tolerate painful subjects. They do it all the time when they talk about slavery, poverty, physically challenging labor, grief, and illness. There's a feeling that cookbooks are too fun and light to really make any statement about social justice or serious issues of our day, but I don't think that really takes into account all the complexities of the genre or some of the exciting new books that are coming out these days.

I got some good advice early in my graduate career to invest in what gives me pleasure. Research and writing can be hard enough. The energizing force of my work is just plain joy. ▲

“It’s the class most closely related to my research that I get to teach, so it’s always a joy. I learn so much from hearing how students who have never been asked to read a cookbook critically in their lives approach them with their creative instincts. There aren’t any “right ways” to read, and they always surprise me with their insights.”





The World-Builders Chatham's New Immersive Media Degree



Located in Chatham Eastside, the immersive media studio is a large, cheery space. Like other studios, it has tables and chairs, and various pieces of equipment. Unlike other studios, one of those pieces of equipment is a flying machine, on which the participant lies face-down. “It’s a good workout for your abs,” notes Hunter Dyar, immersive media instructor and coordinator.

The studio is used by the students in Chatham’s new Bachelor of Arts in Immersive Media (IMM) program. Launched in 2019 with the support of the McElhattan Foundation, it’s the first program in the world of its kind: an undergraduate degree focused on creating content for augmented reality (AR) and virtual reality (VR) that goes beyond gaming, broadly covering other applications as well.

When people think of virtual reality, they tend to think of games, and that’s been the primary driver of the technologies. But it’s only

the tip of the iceberg. Virtual reality can help a surgeon practice a surgery in advance, let students visit a museum half a world away, and allow military teams to practice working together in realistic environments.

Since the program’s first cohort of students is entering their second year, they’re not quite up to building those types of experiences, but what they have been building—even in their first year—is attracting attention—even outside the classroom.



AUGMENTED REALITY VS. VIRTUAL REALITY

Augmented reality is inserting virtual content into real world spaces. For example, IKEA has an application where you can use the camera on your phone to scan a space, then “insert” a piece of IKEA furniture in that space to see how it looks.

Virtual reality is the creation of an entirely virtual space that surrounds you and often involves multiple senses.

Launched in 2019, IMM is the first program in the world of its kind: an undergraduate degree focused on creating content for augmented reality (AR) and virtual reality (VR) that goes beyond gaming, broadly covering other applications as well.

To participate in VR, you most commonly need a headset with goggles, and VR controllers, which you operate with your hands. These come in different makes and models, and generally cost about \$400.



The program teaches a concrete set of skills, such as using computer programming to create a 3D landscape, but the aptitudes that it develops are broad and would be welcomed by any employer: solving problems, thinking logically, working collaboratively.

Carson Custer '23 (*above*) built a VR game in which you use a giant hammer to hit big boxes that come flying at the player. He fabricated an actual gigantic foam hammer—six or seven feet long—with a giant foam head on it, and attached the controller to the hammer. “The project itself was very simple, but the design and implementation were incredibly novel,” said Assistant Professor of Practice for Immersive Media Douglas North Cook. “I shared a couple photos of me playing it on my Twitter account, and all these pretty big VR game developers were commenting ‘Oh my gosh, this is so cool, I need this hammer.’ Carson got to see these responses, and that was pretty incredible.”

Hitting boxes might sound whimsical, but for the final project, several students turned to the practical. “After we’d switched to fully remote teaching because of COVID,” says North Cook, “some students just wanted to make a place to relax. So they made meditative or relaxation experiences that were specifically meant to help us all get through COVID. Which was a very sweet and darling response: ‘I’m going to pivot my final project and try to make something for me and my peers.’”

The IMM builds off of the strengths of Chatham’s interior architecture program, using design principles to create realistic spaces and make them accessible to as many people as possible. Many VR and AR experiences assume that the user will, for example, be able to stand up and move, have two hands to operate the controllers, and not have impaired vision. Given that that’s not always the case, the program is teaching students to keep this in mind. Students in the IMM program take a six-credit project-based studio course in accessibility and ethics, in which they build an AR or VR experience specifically through a lens of designing accessibility features, or designing features to solve for a specific issue, such as privacy or harassment.

The program draws students with a range of interests. Wayeera Robertson '22 got into the program because of her desire to mix art and physics. “Currently I’m minoring in physics,” she says, “and I want to take that and kind of mix everything around and see what kinds of things I can create. If I could show someone atoms and how they behave, but they’re in that space, experiencing it—I would like to create educational simulations like that.”

The program teaches a concrete set of skills, such as using computer programming to create a 3D landscape, but the aptitudes that it develops are broad and would be welcomed by any employer: solving problems, thinking logically, working collaboratively.

Still, the technology part is a big deal. I ask Cook how the program teaches something that’s always changing, and always going to be changing.

North Cook tells me that the underlying methodology and ways of approaching problems *don’t* change. Further, he says, “a lot of what we’re trying to do is look at other disciplines that have a deep and long history of designing experiences, objects, and environments. We’re looking at architectural history and theory; industrial and product design; fashion; psychology; and human anatomy. Really, a lot of the work that we’re doing is translating that work into our work. The other way we do it is by staying as current as possible in how things are changing, and sharing what we learn. It’s just part of the culture of the department—it takes all of us working together, exploring, and being curious.” ▀

Life on Campus During Coronavirus

- 1 A student uses the computer lab in JKM Library
- 2 The Knitting Club meets virtually by Zoom
- 3 New students enjoy a petting zoo during Orientation
- 4 Students complete their assignments on the Quad
- 5 Students enjoy a fall day while playing bingo sponsored by the Pre-PA Club
- 6 As part of the Marvelous Mondays series, students paint pumpkins for Halloween
- 7 Students and staff gather to support Black Lives Matter as part of the weekly Dean's Hour held by Dean of Students Heather Black (right)





8

- 8 In-person class in Beckwith Lecture Hall
- 9 Students examine offerings from Eden Hall Campus at a Farmer's Market on the Quad
- 10 President Finegold is administered a COVID test for a video about testing on campus
- 11 A student shows her Chatham ID and health screening card when entering the JKM Library
- 12 Wild Wednesdays brought roving outdoor entertainers to campus during September
- 13 Parkhurst Dining staff grill outdoors by the pond
- 14 Indoor co-curricular events had strict capacity limits, were physically distant, and attendees were required to wear masks



9



10



11



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AS YOU CONSIDER YEAR-END CONTRIBUTIONS to organizations that are important to you, we hope you will support Chatham students, many of whom have been especially affected by the pandemic. Your gift to support student scholarships or provide emergency support for urgent needs through the Student Emergency Fund will provide an immediate impact. To make your gift, call 412-365-1262 or give online at www.chatham.edu/give.

CLASS NOTES

50 **Jessie Tomlin McCurdy** passed on June 23, 2020 at the age of 98. She was a daughter to Lucian and Pearl Tomlin of Arkansas. She was predeceased by Rene, her husband for 67 years, mother of eight children, Yolande, Anne Marie, Paul, Suzanne, Guy, Brigitte, John & Sarah, grandmother of 21, great grandmother of 45.



During WWII she proudly served in the U.S. Women's Army Corps and mustered out as a sergeant. Achieving her ambition as valedictorian of her high school class she

earned a Bachelor of Arts degree from Pennsylvania College for Women, now Chatham University. Her graciousness, charm and gentle spirit are a fruit of her faith in God lived out through the Roman Catholic Church, the Cursillo Movement and later in life as a Benedictine Oblate in the Lancaster Chapter of St. Meinrad Archabbey. Jessie also taught CCD.

Jessie volunteered at the Hummelstown Library where she read to residents at the Dauphin County Home and for decades visited nursing homes. She was also a Cub Scout Leader with Pack 74, Hummelstown.

60 **Dibbie Spurr Appleton** reports that on the first of July, her former husband, Sandy Holloway, moved in with her in Portland, Maine, so she could be a caregiver as he battled melanoma. She states, "what began as a small tumor in his sinus rolled into a three-year battle, with immunotherapy, radiation and finally, on September 6, his death with our whole family nearby." She reflects that the care giving was a 24/7 activity, exhausting but she would not trade a moment. Dibbie and their oldest daughter now spend about 5 days a week sitting in his house in Falmouth, Maine, sorting

files, pitching his lifetime of neat files (12 file cabinets!) and getting movers ready to go to four houses across the country. She also states, "I rescued a dog on June 30th, so it has been a summer to remember, Covid notwithstanding! Love to the Class of 1960."

Mary-Anne Koenig Pomputius shares that "Seattle is a pot of gold at the end of the Pomputius rainbow of many addresses. We have been exploring the city. Apart from Bill's gym workouts three times a week and frequent walks in Volunteer Park Conservatory, we are exploring the new Burke Museum of Natural History and Culture, early chamber music, ballet, and even boating. Life is good!"

61 **Diane (Danni) Karp Rudov** reports "I'm excited to announce the publication of my poetry book entitled *Crazy Quilt of Loss and Love*." It captures the universal experiences of loss, redesigning a satisfying life, and the tumults of aging, illness, and death. You can preview the approachable poems on Amazon or order a copy through her by contacting her email (dannikb2@comcast.net) or calling at 412-521-2187. She'll even autograph it for you!

64 **Suzzane Clewell** is excited to share this photo from her 55th Reunion at Chatham last year. Pictured left to right is: **Suzzane, Sarah Terbush-Drescher '64, Dana DePasquale, MAID '17,** director of individual giving, & **Dr. Carol Baker '64.** She exclaims, "what a fantastic time we had at Chatham's 150th Anniversary & our special year."



To submit a Class Note or photo for publication in the *Chatham Recorder*, visit chatham.edu/classnotes.

For more information, contact the Office of Alumni Relations at alumni@chatham.edu or 412-365-2731. Submissions may be edited for length and clarity.

71 Hope Kivengere entered Chatham College in 1967, stayed at Woodland Hall in her freshman year, during which she roomed with June Yingling. She spent the rest of her three years at Pelletreau, with roommates Irene di Nola, Pefefe Patchen, and Debbie Cassidy. She states, “great times, precious memories.”

After graduation, she returned home to Uganda.

She reports, “life since then has been full of surprises, challenges, risks, opportunities and, I hope, a little contribution. I often remember the words of our graduation speaker: Whatever you do, try your best, but never take yourself too seriously. Occasionally, look in the mirror, make all sorts of funny faces and laugh at yourself.”

In August, she turned 71, which she called a great moment to look herself in the mirror, make faces, and laugh. She said, “it was the best birthday gift bequeathed by Chatham.”

74 Lynn Emberg Purse is releasing a CD of her orchestral concerto compositions “Watershed” later this year on the Three Oranges label. She happily retired this summer after teaching music technology and composition at Duquesne University for 30 years. She continues to compose, teach garden classes at Phipps and enjoy being at home with her dog, her garden and her husband, who also retired this year. She exclaimed “life is good.”

Blog link: composerinthegarden.com
YouTube link: youtube.com/user/lynnpurse

75 Dr. Janice Cederstrom Ciampa is excited to share these photos. ▼ The first photo is of a mini reunion with her classmate Linda Sheer Jones ’75 in Ocean City, NJ. She notes the window that states “She’s the Boss.” The second photo is a picture of her at the Schuylkill River Trail on an Isis bike designed by Georgena Terry ’72 that she recently purchased second hand from Neighborhood Bikeworks in Philadelphia where her son works. She states, “one can find Chatham connections everywhere.”



Maria Vasys shares that her world has certainly changed because of the pandemic. She is still working at the Space Science and Engineering Center at UW-Madison, but virtually since March. They study the wildfires affecting millions of people, the frequency of hurricanes, and the deterioration of ice shelves both in the Arctic and Antarctic areas. She is also on the Inclusion, Community, Equity and Diversity (ICED) Committee for the Center, and the next focus will be getting folks to vote. On a personal level, her younger daughter was supposed to get married in Vegas

in April; that has now changed to their hometown (Denver) in October (during Alumni Weekend, of course). Three of her children live in Denver, the oldest in Columbus, OH. She hasn’t seen her granddaughters since last fall, so she’s hoping to visit Columbus soon as well. She states, “travel is going to take much more courage than in the past, but I’m so excited about finally seeing my family again!”

78 Laurie LaPat-Polasko, Ph.D., QEP is eternally grateful for the “fantastic education and research opportunities” she received when she was pursuing her BS in Biology more than a few decades ago. Dr. LaPat-Polasko performed her senior research under emerita faculty member Dr. Mary Schlitt Kostalos ’67, who she states was “absolutely one of the best mentors I have ever experienced!” Dr. LaPat-Polasko is happy to share that she recently received the Society of Women Engineers’ Prism Award.

Dr. LaPat-Polasko wanted to share that “Chatham University will always hold a very special place in my heart! Best wishes to you and everyone at Chatham University, cheers!”



In memoriam

ALUMNI

Jean Curry Burt '40

Mary Eisenberg Thoma '41

Jean Burchinal Purvis '42

Helen Truxal Noyes '45

Marion Petrovich Longstreth '48

Virginia Barkley Robertson '48

Mary Kimball Wells '48

Aura Raspaldo Hulme '50

Jessie Tomlin McCurdy '50

Wilma Mathewson Pressau '51

Marlene Shettel '51

Barbara Stephenson Bruner '52, M.D.

Barbara Mills Foresti '52

Mary Lou Franz Uhl '52

Dona Lester DiSanto '53

Barbara Stokes McCracken '53

Betty King Olson '53

Cynthia Fortanier Wagar '53

Jean Hulse Souleret '54

Barbara Bath O'Callaghan '58

Ruth Pincus Gujarati '60

Martha Wilson '65

Susan Taylor Baden '66

Carol Zurheide Block '69

Kathleen Ferraro '72

Mary Stackpole '72

Jacalyn Hughes '75

Ariadne Moore Pack '81

Eileen Wuerthele '84

Myrna Hill Farrow '85

Maureen Martin Lotzmann '85

Ann Reilly Overly '86

Ellamae Thomas '88

Roxanne Fisher Clark '94

Kara Cornett '98

Jeffrey "Boosie" Bolden, MFACW '18

FRIENDS

Wayland Bowser

Lucille Gay

Richard Mellon

Information about deceased alumni may be submitted to the Office of Alumni Relations at alumni@chatham.edu or by mail to Chatham University, Office of Alumni Relations, Woodland Road, Pittsburgh, PA 15232.

Alumna Creates a Living Legacy through Scholarship

Marion Swannie Rand '45 embodied the characteristics of a Chatham woman—she was an involved student leader, at the top of her class academically, and achieved success in her field at a time when there weren't many opportunities for women in her industry.

Today, Marion's Chatham legacy lives on through both the students she influenced during her lifetime and the students she continues to impact through The Paul and Marion Swannie Rand '45 Scholarship Fund. The scholarship, established by The Paul Rand Trust in 2020 in Marion's memory, provides support for deserving undergraduate students with financial need.

Marion chose Chatham (then Pennsylvania College for Women) in part because of the scholarships and financial support she received. She excelled as a student—becoming senior class president, vice president of the Hood & Tassle Society, and was selected by her peers as the Charm Girl who most embodied intelligence.

After graduating from PCW, Marion landed in New York City, working as a graphic artist for IBM. She eventually rose to the role of vice president in the area of design and served a total of 30 years with the company. While at IBM, she met her husband, Paul Rand—a pioneer in graphic design, known for creating corporate logos for some of America's best known major corporations including IBM, ABC, Westinghouse, and UPS.

Marion remained involved with Chatham, serving as a Trustee from 1970-1986 and supporting the school generously in her lifetime. In 2000, she funded the restoration of Chatham's Louis Comfort Tiffany window, which now hangs in Buhl Atrium of the Science Complex. She also remained involved

with her classmates and current students.

One of the students Marion influenced was Pamela Bradley '70, a recipient of Chatham's William Trimble Beatty Award for dedicated volunteer service and leadership. Pam's mother, Patsy Speers Bradley '45, was Marion's PCW roommate and close friend. When it was time for her to look at colleges, Pam's mother suggested she visit Marion to help her make a final decision about attending Chatham.

"Swannie' as she was affectionately known by her classmates, invited me to New York City when I was a senior in high school to talk about Chatham. Hearing about her life as a working woman in NYC (in 1966), convinced me more than ever that Chatham was the place for me. It opened my eyes to what a Chatham graduate could do!" Pam recalls growing up and enjoying visits from Swannie and her mother's other Chatham friends, "I can remember them sitting in the living room telling stories and laughing and generally doing what all classmates do after they leave Chatham." Pam followed in Marion's and her mother's footsteps, finding her way to Chatham, and eventually, forging her own distinguished path, serving as President of the Alumni Association Board and as a Chatham Trustee.

Scholarships, like The Paul and Marion Swannie Rand '45 Scholarship Fund, give Chatham students the opportunity to become the leaders of tomorrow. Almost 80 years after Marion graduated from PCW, she has left an indelible mark on the next generation of Chatham students. *To learn more about establishing a scholarship at Chatham, visit chatham.edu/give/ways-to-give.html or contact Amanda Kile, assistant vice president of development, at 412-365-1349 or a.kile@chatham.edu.*



Marion Swannie Rand '45 and former President Esther Barazzone watch the unveiling of the Tiffany window in the Buhl Atrium of the Science Complex in 2000.

CREATE YOUR FREE WILL TODAY!

Did you know that over half of Americans don't have an estate plan? Many assume estate plans are only for the wealthy, but the truth is that everyone needs a legal, up-to-date will. Your estate plan can outline your intentions, protect your beneficiaries, and reduce estate taxes.

Chatham University has partnered with FreeWill, an online software tool that allows individuals to create a simple and legally valid will in under 20 minutes. As a benefit to our alumni, Chatham has covered the cost of this service for you. Many alumni choose to include a charitable gift to their alma mater or another charity, but there's no obligation to do so. Including Chatham in your will can be as simple as naming a dollar amount, a specific asset, or a percentage of the remainder of your estate.

Providing this service is one way Chatham is making it easier for our alumni to create an enduring legacy for future generations. If you have questions or would like to learn more about this free online tool, please contact Dana DePasquale, director of individual giving, at ddepasquale@chatham.edu or 412-365-1517.

Claim your free will today by visiting freewill.com/chathamu.



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RECIPE

Erla's Sugar Cookie

This recipe comes to me through my husband's grandmother from her friend named Erla. These sugar cookies are my specialty, and I have become famous for them. I make them for students as a holiday treat or for special events for The Minor Bird. They roll and cut beautifully, and with royal icing to decorate, they can be a real work of art. I usually double the recipe to feed a crowd or freeze some dough to keep on hand, but one recipe should make about 2 dozen cookies.

INGREDIENTS

- 2 sticks butter
- 1 cup vegetable oil
- 1 cup sugar
- 1 cup powdered sugar
- 2 eggs
- 1 tbs vanilla
- 1 tsp almond extract
- 4 cups flour
- 1 tsp baking soda
- 1 tsp cream of tartar

DIRECTIONS

1. Cream together the butter, oil, and both kinds of sugar until fluffy. Add eggs one at a time until well mixed, then the vanilla and almond flavors.
2. Mix the flour, baking soda, and cream of tartar together in a separate bowl, then gradually add the dry ingredients to the wet.
3. Once the dough has formed, let it chill in the refrigerator overnight or in the freezer for an hour or two until firm. You can also freeze the dough in a gallon plastic bag at this point. It keeps for a good long while if you press all the air out of the bag. Thaw in the refrigerator when you are ready to use it.
4. For a classic sugar cookie, form balls of dough and press flat with the bottom of a glass dusted in sugar. To use a cookie cutter, dust your surface with flour and roll to about 1/4 inch thickness to cut.
5. Bake at 350 degrees for about 10 minutes. It's important to take them out JUST before they brown on the edges. If you see brown, get those cookies outta there! They will puff up while they bake, but you know they are done when they have fallen back down and look dry. You'll figure it out. I trust you.

This recipe comes from Assistant Professor of English Carrie Tippen. Read about her work with cookbooks on page 24.