

# PUTNEY POST



THE  
GREEN  
ISSUE



**SEE HOW BRIGHTLY THE LEAVES  
FALL WITH GRIEF**


on their backs.  
How long then short the days grow across the Earth.  
How deeply the sky folds into itself to sweeten the hurt.  
How silently the dust sings to make us dance.


*(In memory of Russell Banks)*

BY CHARD DENIORD



The Putney School

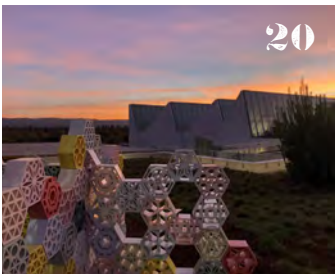
 @theputneyschool

 facebook.com/theputneyschool

# THE GREEN ISSUE

## 02

Letter from the Publisher



### FEATURES

**04**  
Libby's Way

**10**  
The Forest  
for the Trees

**14**  
Two Dorms  
on the Rise

**16**  
Gray Matters

**20**  
A Light &  
Simple Touch

#### << IFC photo

By Rory Moon '11, whose work for an international film company in Indonesia has brought many opportunities to film in the natural world. See p. 52.

#### ON THE COVER

"A Night in the Woods" by Mars '25

### ON THE HILL

**25**

Letter from Head of School  
+ Campus Updates

### ALUMNI CONNECTIONS

**34**  
Alumni Books

**35**  
Class Notes

**53**  
In Memoriam



THE  
GREEN  
ISSUE

## DEAR READER,

There is a Putney alumna working on campus right now—Miyé Lamprière '17— who slowly but surely lured nearly everyone to take freezing cold dips into freezing cold rivers all winter and spring—myself included.

There was still snow on the ground in early March. But there were those days where the sky was blue and the sun was warm on the face and rooflines were dripping. We went during the lunch hour once on a day like that.

As we were driving down West Hill, she said, offhandedly, gesturing to the majestic orchard and the clear stream cutting its path beside the road, how she is deeply in love with the landscape.

I've written about this before, in an effort to reconcile the profound beauty and wildness of this place with my ordinary, work-a-day life. But it is difficult to walk off this hill and not be somehow changed by it.

We have a lot of alumni who graduate into the world and live lives guided by their love for and connection to the natural world. In this issue, we meet a small handful of them, including siblings Rayna '93 and Soren deNiord '96, landscape architects whose work centers around ecological resiliency; Clara Rowe '07, CEO of Restor, a mapping and open data platform that supports, promotes, and connects a multitude of environmental causes; and soon, Henry Stephenson-Ryan '23, whose work understanding the population dynamics and ecosystems of the forests that surround the campus will reverberate for decades to come.

These are expressions of their love that are obvious and devoted and concrete. And there is more than one way to express it. Miyé arrived at the river in a vehicular flourish (did I mention she's just learned to drive?), bounded barefoot through the snow, and laid down in the water. The snapshot of it in my memory is striking—the obvious contrasts of the blue sky and white snow, and the winter day with the woman in the water. She showed me a connection to herself, this place, and this world that is joyful and rare and essential.

With gratitude for all the kinds of love and connection,

**DARRY MADDEN**

*Publisher*





# Libby's Way

A Tribute to  
Elizabeth “Libby” Mills

STORY BY  
**ALISON FRYE**

PHOTO BY  
**LAURIE LARUE**

Last fall when we started planning this issue—The Green Issue—we were excited to write about Libby’s decades of work protecting open spaces. Then, in November, we learned Libby had cancer, and in January, she died. So today we tell a bit more of her story, all of it connected to making the world, both the Earth and its people, a better place.

# Open Spaces

*We're here for a little short time.  
We have to steward what we live on.*

LIBBY MILLS, 2020

## GO FOR A WALK

This simple act can lead to a cascade of positive outcomes. The camaraderie of the friends you walk with, a long and healthy life, and, if you're Libby, a legacy of conserved land that protects open spaces and the species that inhabit them.

Raise your hand if you have hiked to the Pinnacle in Westminster West, taken in the fall colors or a sunset, and marveled that a place that beautiful is so easy to access. This local site, with its spectacular view, was historically a space the public used, but it was not public land. In 1992, the Windmill Hill Pinnacle Association (WHPA) formed, with the initial goal of creating a public trail that led to the Pinnacle and acquiring the land of the Pinnacle itself. Libby served on the WHPA and Putney Mountain Association boards for almost 30 years. "Her vision of what could be possible was incredibly important to the growth and viability of both organizations," said Geordie Heller '74, former head of the Putney Mountain Association board. Libby effectively negotiated with landowners in support of the organizations' visions to conserve the land of the Putney Mountain/Windmill Hill ridgeline. What began as a goal of one trail leading to a summit has expanded to become an organization that stewards and protects over 2,500 acres of land that connects five towns, running more than thirteen miles largely along the ridgeline and with miles of hiking trails.

In December 2022, Libby attended an outdoor celebration at a local trailhead and received an early 94th birthday present. The Putney Mountain Association had recently acquired a parcel of land long held privately by the Hinton family. Libby invested decades of persistent work and negotiation in acquiring this land, which links the trail network by joining protected properties. In her honor, people will, from now on, walk the trail that now bears her name: Libby's Way.

The next time you're in the area, make the time to see these places. Go for a walk. Look around you, and thank Libby for her work at making it so easy to lose (and find) yourself in the woods. As she said in a recent interview, "If you're having a bad day, you might go out to the Pinnacle and feel a bit better."

**Right:**  
Libby in the Vermont  
woods she worked  
years to conserve





Libby atop Putney Mountain.  
PHOTO BY LIES PASTERKAMP.



Left: Bob and Libby Mills, partners in adventure. Above: Libby with son Matt on Swan's Island in 2021. PHOTO BY MARTI STONE.

# A Life Lived Fully

## MORE OF SAME

Libby met her future husband, Bob Mills, at summer camp when she was 14 years old. They stayed in touch and married in her early 20s. "He was my ticket to adventure," she reflected. Together they bought an old farmhouse on 60 acres in Westminster West, Vermont, raised two children, Matt '71 and Anne '72, bought land and built a rustic cabin on Swan's Island in Maine, and went outdoors as much as they could, camping, gardening, hiking, living. At home among the trails and beaver ponds of Vermont and on the rocky coast of Maine, Libby connected to the earth and to the people who cared for it. "I love being shed of all of the trappings of indoor living," Libby said with a smile.

She also knew her share of loss. Libby and Bob's daughter, Anne, died at age 32, and Bob died eight years later. Libby then spent a decade with Gib Taylor, a local artist, woodworker, and musician whose work filled Libby's home. Gib died, and at age 80, Libby

married her long-time friend John Barnett. They thrived together for ten years, until his death in 2017.

In a 2018 interview, Libby reflected on her relationships, "I suppose I should really be grieving all three of those losses, and I guess I do in a way, but on the other hand, I feel as though I've been so lucky to have three wonderful relationships with three wonderful guys." Lies Pasterkamp put it in perspective when she said, "With all of these losses, she is not bitter."

And Libby walked. Long walks. Many walks. At age 91, she hiked the entire WHPA trail system. For years, Libby had a weekly date with the Wednesday Walkers. Together, they explored the WHPA trails and many others. Lisa Chase '69, also a Wednesday Walker, offered this in 2017: "We stay off travelled roads and walk all the ancient roads and visit old stone works buried in the woods: bridges, stone culverts, foundations, mill ponds. We find views. I am one of the youngest ones in the group. Libby Mills out-walks us all."

In addition to her thirty-plus years of teaching at Putney and her work with local conservation groups, Libby was one of the original founders of the Green Mountain Spinnery in Putney. During a brief time in jail following the 1977 protest of the Seabrook, NH, nuclear facility, Libby and Claire Wilson (parent of Jennifer Wilson '74 and David Wilson '75) put their heads together and helped bring the spinnery to life. Started in 1982, the spinnery helps sustain local sheep herds and has built and strengthened a community of fiber artists in southeastern Vermont. She was a champion for conservation, human rights, and justice throughout her long life.

Libby's was a life lived well and lived fully. Longtime Putney teacher Brian Cohen remembered, "Libby and I shared a shorthand—'more of same'—these among Bob Mills's final words, when asked what he would do if he had more time to live. Libby lived that way."

*Every day counts.  
You really want to do  
what your heart tells  
you you have to do.*

LIBBY MILLS, 2018

# Teacher

*The weaving and the threads speak of continuity. That's what life is all about.*

LIBBY MILLS, 2018

## FRAGILE BEGINNINGS

The Putney School's weaving studio hums today with the rhythm of focused work. It is alive with color and texture. Music floats quietly from a corner speaker. Now occupying the whole third floor of the Reynolds Building, it's difficult to remember the program's humble beginnings. The space is a sanctuary. It is filled with love and with light.

Current Putney students ascend in droves to the upstairs studio. They spin, dye, weave, and knit their way through project weeks, academic classes, and evening arts. Classes have waiting lists. Everywhere you look on the Putney campus, students are wearing things they created with their own hands, dyed with plants grown in a student-created garden.

Cap Sease '65, now renowned in the fiber arts world for her designs, studied weaving with Libby soon after the weaving program's founding. She captured those first years—the determination, the humor, the figuring-it-out—in remarks she wrote for a celebration of Libby last November. “It was very dark, with no windows and no natural light. We had to make do with a few feeble fluorescent lights—not the greatest for working with colors. And we did have the occasional surprise when finally seeing our finished woven pieces in the light of day!”

“Loom maintenance was the stinker. . . Many were the hours spent on the floor under looms fiddling, tweaking, and trying to fix something. In good Putney tradition, we learned by doing, by trial and error, by guess and by golly and eventually we got there in the end. And we learned so much. Everything I know about loom mechanics and maintenance I learned in the Putney weaving studio with Libby.”

“But most of all, we had fun. I remember lots of laughter accompanying our efforts. The weaving studio was my happy place throughout my four years at Putney. It wasn't until years later that I realized what an important role Libby and the weaving studio played in my Putney education. They reinforced the idea that my parents instilled in me, that I could do pretty much anything I set my mind to as long as I was willing to work hard, be patient, and persevere.”

Libby, too, reflected with delight about the weaving program's modest origins, “The intrepid would-be weavers were diligent, mastering the rudiments and producing a few basic items on a collection of rickety looms of unknown origin. Building on this fragile beginning, the weaving room expanded in space; it was a great day when the class, with help, took down the partition between the eastern classroom and the dark space beside it!



The new room quickly filled with more looms and more challenging projects. Support came from all quarters, while the outside world of the '60s and '70s opened to wider views of art vs. craft. Eventually weaving as an activity gained the legitimacy to be taught as an academic class, with more attention to the universality of textiles, design, and cultural use.”

Seeds of creativity were planted and sowed in the weaving studio. Sven Huseby, former head of school and Libby's neighbor, understands well the importance of this space. “As students worked,

they talked with Libby about so many things beyond weaving. It became a sanctuary for many.” In adulthood, former Putney students continue to create and to value art, including textiles. “Libby taught me how to spin using a drop spindle, and it's still something that brings me peace and joy,” said Rachel Trumper Debasitis '77. And Marshall Nalle Ayers '75 remembers the learning of it all: “Shear the sheep, card the wool, spin the wool, dye the wool, weave the wool, Libby taught me how from start to finish.”



*In a beautiful and light-filled room near the ocean, she closed the circle embraced by loved ones. Her passing was quiet and peaceful. In one of her last wakeful moments, she said, “It is a good day to take a long walk.”*

LIES PASTERKAMP, 2023



**Top:** Brian Cohen, Libby, Cap Sease '65, and Melissa Johnson '77. Melissa has grown the fiber arts program since Libby's retirement, and weaved the tapestry to commemorate the Libby Mills Fund. **Left:** Libby Mills, Melissa Johnson, and Cap Sease '65 among the colors and textures of Putney's weaving studio

# Libby's Way

## THE FIBER OF STUDENT SOULS

Libby and Bob welcomed students into their homes, from struggling students who needed a few days of respite and comfort to Long Fall and Long Spring trips at their rustic Maine cabin. Amy Ng '76 spent many a night at the Mills home during her time at Putney. She wrote in a December letter to Libby, “Your house was a safe haven when life became overwhelming to a teenager. I remember many evenings around the wood stove and climbing into Annie's bed. . . You have shown an unconditional and genuine love that I have yet encountered in another human being. You know how to listen and provide suggestions, but without judgment.” Legions of students felt that embrace. Until her death, Libby's Vermont and Maine homes remained a destination for her former students and colleagues.

Libby's Way. It's a trail a person can walk, and it's a life a person can emulate. From the many voices that sent love following her death, the consistent themes of Libby's compassion, gentle encouragement, and ability to listen without judgment shone through. Libby's former students will remember her, in their words, as a comforting anchor, the fiber of students' souls at Putney, and one of the greatest humans to ever walk this earth. ■

And now, the weaving studio and program will benefit in perpetuity from The Libby Mills Fund for Fiber Arts, the brainchild of Brian Cohen and Cap Sease, established in 2021 “to honor Libby for creating the fiber arts program at The Putney School and for nurturing and inspiring generations of Putney students.” A handful of Libby's closest friends gathered on campus last November to celebrate Libby and surprise her with this fund, which has seen abundant generosity from alumni and friends as it builds toward its goal.

To support the Libby Mills Fund for Fiber Arts at The Putney School visit [putneyschool.org/libbymills](http://putneyschool.org/libbymills)

# The Forest for the Trees





STORY BY  
**DARRY MADDEN**

PHOTOS BY  
**LAURA STEWART**

Putney embarks  
on a long-term  
scientific study on  
wildlife population  
dynamics and the  
chestnut tree



## This story begins in three distinct moments in time (at least).

**1** IT BEGINS IN THE 1800s, when every wolf and mountain lion in the state of Vermont was hunted and killed to protect a burgeoning agricultural economy.

**2** IT BEGINS AGAIN IN THE EARLY 1900s, when a fungal blight introduced to the American chestnut tree decimated the species and altered the landscape of the eastern seaboard forever.

**3** And, for our purposes here, IT ALSO BEGINS IN THE AUTUMN OF 2021, when science teacher Dawn Zweig and Henry Stephenson-Ryan '23 began siting a location in Putney's forest which would seek to understand how the ecosystem would respond without the pressure of deer.

WE ARE, RIGHT NOW—perhaps always—at the crossroads of ecological consequences.

The virtual extinction of Vermont's top predators has allowed deer populations to explode. Attempts to reintroduce scientifically engineered chestnut trees into the forested landscape have failed because, when given the choice, this army of deer prefers the chestnut saplings to the other canopy trees. What this means for the ecological system as a whole is still not fully understood.

But Putney gets to contribute to the scientific exploration, and, potentially, restitution.



Left to right: **1.** Henry Stephenson-Ryan and Michael Sardinas, data systems manager, auger a hole for the exclosure posts. **2.** Henry Stephenson-Ryan collects data. **3.** Sam Benjamin '22 and Dawn Zweig at work on the exclosure. **4.** Hilary Menegaz Weitzner '22 carries a fence post. **5.** The chestnut saplings awaiting planting in the greenhouse.

AS THE SCHOOL'S TEN-YEAR FORESTRY PLAN was scheduled to expire in 2022, Zweig convened all the stakeholders to talk about the stewardship of the 500 acres that surround the main campus.

Zweig is one of those stakeholders—her class studies Putney's forest every year. She teaches them how to study the canopy, how to identify different species, and think about species diversity.

"That's where we started talking about deer, which I already knew was an issue," said Zweig. "But Andy Sheere, who's our forester, was the one who said, 'Oh, it would be really cool to look into deer exclosure.'"

An "exclosure" is a simple but powerful tool—a fenced area that keeps the deer out and demonstrates to science how the woods would grow undisturbed by them.

Through knowledge of other similar studies, Zweig wondered if they couldn't also add chestnut trees as part of the puzzle.

Henry Stephenson-Ryan, now a senior, spent the better part of his spring



in the forest, augering holes for the locust fence posts and erecting an enclosure and, later, planting dozens and dozens of chestnut saplings.

One section of the enclosure is an untouched piece of the forest, with the plant species left as they were found. The other part has had all the beech trees (the other predominant canopy species) removed and chestnuts planted in their place. There is a control space, in which the deer are allowed to forage. Students and the conservation crew will collect three layers of data from these plots—canopy (larger tree species that gives a sense of the forest type), woody stem regeneration (which gives a sense of smaller shrubs and growing trees), and herbaceous layer.

As for the chestnuts they planted, these are not replicas of the American chestnuts that were ravaged by the blight. They are hybrids which the American Chestnut Tree Foundation has been painstakingly engineering for decades, as their work is only as fast as the growth, maturity, and reproduction of trees.

Henry Stephenson-Ryan is gentle and grounded day student from nearby Montague, Massachusetts, where he caught his first fish on the Sawmill River at the age of two. An avid fisher and hunter, his heart is in the outdoors, and, now, so is his intellectual curiosity. Through Project Weeks, he created work that was based in the forest, and explored the balance of ecology and wildlife population

dynamics. This self-directed learning and enthusiasm caught Zweig's attention.

"He is a hunter and a conservationist. He has a whole, interesting, and multi-layered understanding of and reverence for the natural world," said Zweig.

And now, he is a scientist. This work, and this study, is far beyond a high school lesson, or even an undergraduate experiment.

"I was not even doing work like this in graduate school," said Zweig. It is a long-term scientific study that Zweig estimates to be twenty years of data collection and patience.

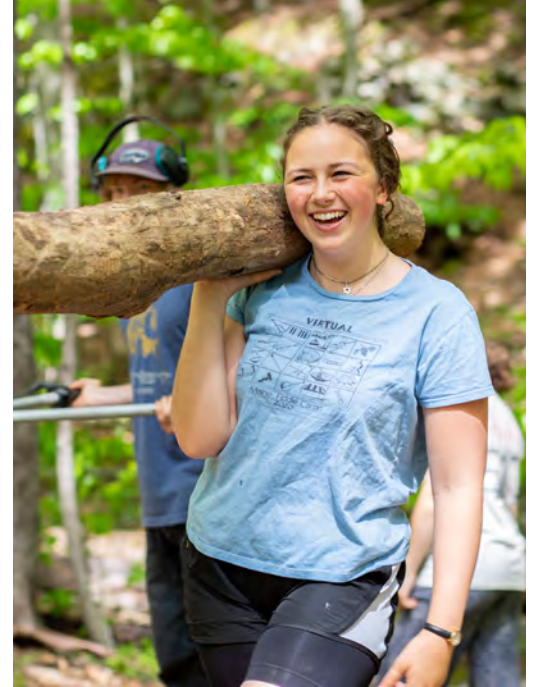
Stephenson-Ryan is already making plans to stay connected to the study. He's applied to Bennington College (among others), which has a "field work term" component to its program, enabling off-campus studies like this one.

"I'm intent on seeing it through," he said. "I really want to come back and see how it changes and get a sense of it with my own eyes."

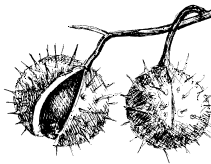
What will this tiny piece of forest look like in 2042? That is fully unknown.

"Hopefully somebody will try to make sure that there's things in place if I'm not still out there in the woods twenty years from now," said Zweig.

In the meantime, as another spring wakes up the world, Zweig and Stephenson-Ryan are out there, greeting the baby chestnuts. ■



As for the chestnuts they planted ... they are hybrids which the American Chestnut Tree Foundation has been painstakingly engineering for decades, as their work is only as fast as the growth, maturity, and reproduction of trees.



# Sing It *Forward* Update:

# Two Dorms on the Rise

Putney's two new dormitories are rising, and are moving the school closer to its goal of a net-zero campus. As the winter winds blew and the mercury plunged, construction crews continued to work, allowing move-in dates within fall/winter 2023 to remain possible.

Shown here is a timeline of what is currently known as the "Greenhouse" dorm. The Houghton Brook Road dorm was named "Hepper House" in honor of Hester "Hepper" Goodenough Caldwell '46 by Sarah Kerlin Gray Gund '60 and Geoffrey Gund, the lead donors for that building, to whom we remain deeply grateful.

The "Greenhouse" dorm will be finished first, with construction on Hepper House intentionally running about two weeks behind the Greenhouse dorm schedule. Moving day will be an historic event, happening in the midst of the academic trimester, with all hands on deck.

Generous donors have contributed nearly \$12 million to the new dorms, and the school continues to work to raise the additional \$6 million needed to fully fund the project. A naming opportunity for the Greenhouse dorm remains open. From making a mark on Putney's future to the chance to honor someone from Putney's past, "The invitation stands for someone to step up with a naming idea for the dorm with a leadership gift of \$2 million," said Kalya Yannatos, director of development. "We remain optimistic that before the buildings are inhabited, the dorms will be fully paid for. Thank you for considering how you might stretch to help make this possible. Please reach out if you are interested in having a conversation about how you might join us in having an impact." Of course, additional naming opportunities at lower thresholds within the dorms remain available as well, and will also help ensure Putney meets this important goal. ■

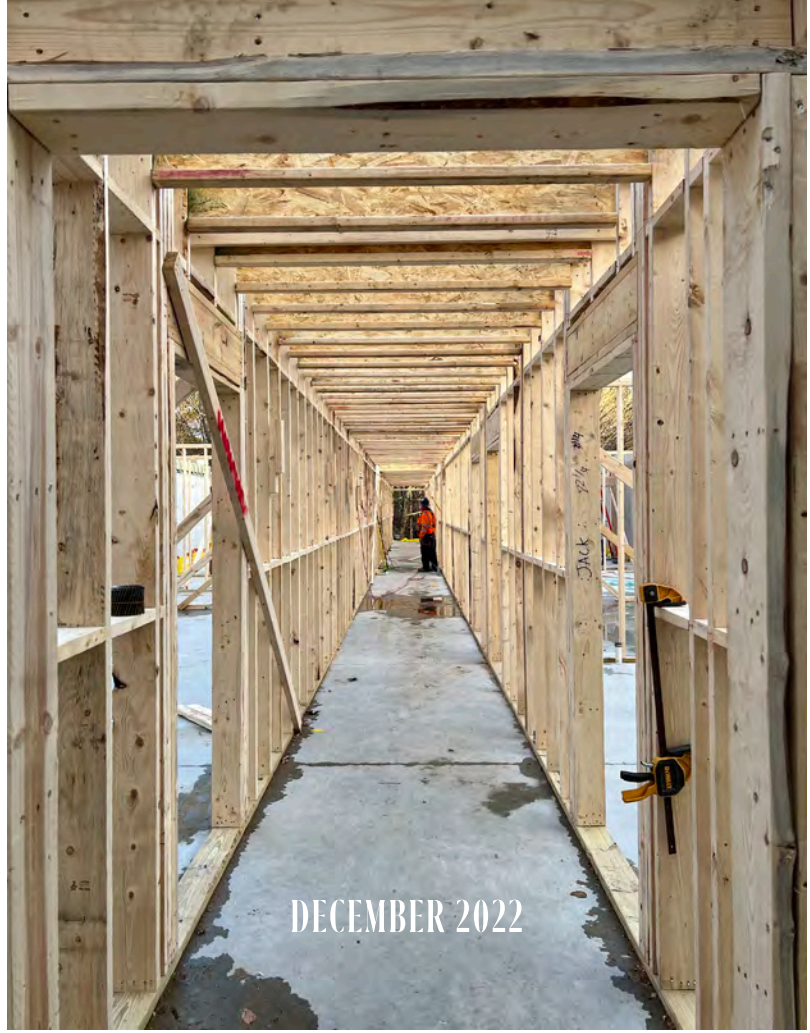
The "Greenhouse" dorm site prior to construction, during site preparation, and as work has progressed.







SEPTEMBER 2022



DECEMBER 2022



OCTOBER 2022



MARCH 2023

An aerial photograph of a lush, green wetland area. The landscape is dominated by dense, vibrant green vegetation, including various types of grasses and broad-leafed plants. A narrow, winding path made of light-colored stones or concrete leads through the greenery. In the upper right corner, a small building with a thatched roof is visible, partially obscured by the plants. The overall scene depicts a well-maintained and biodiverse natural environment.

**Refugio Tinti, a conservation project in southern Costa Rica aiming to transform a contaminated swamp to a biodiverse wildlife sanctuary.**

An aerial photograph of a lush, green garden. A stone path winds through the foliage, leading to a small, dark pond in the lower-left corner. The garden is filled with various types of green plants, including some with large, broad leaves and others with smaller, more delicate foliage. The overall scene is vibrant and natural.

Clara Rowe '07 is Building a Greener Future

# GRAY MATTERS

STORY BY PRUDENCE BAIRD P'10

PHOTO BY SIMEON MAX

# QUICK!

What color comes to mind when you hear the words ecosystem restoration, sustainability, and biodiversity?

**Green, right?**

Don't be surprised if, by the end of this piece, your mind turns to that emblematic color of nuance, gray.



Above: Clara Rowe at work with Restor. Below: Members of Humans for Abundance getting involved in restoration projects.  
PHOTO BY FIDEL CHIRIBOGA



According to Clara Rowe '07, CEO of Restor (restor.eco), a mapping and open data platform that supports, promotes, and connects a multitude of environmental causes ranging from small agroforestry initiatives in Latin America to urban wetland rehabilitation in South Africa to koala habitat reforestation in Australia, "It's in the gray zones that the work gets done."

Clara says this at the end of a long, spirited interview that covered a lot of territory—beginning with her journey from a log cabin at the base of New Hampshire's White Mountains to the picturesque city of Zurich, Switzerland, where Restor is headquartered and she now lives.

With career stops along the way in Costa Rica, Cameroon, Mexico, and a master's degree from Yale, Clara has the bona fides and dirt under her nails from years of advocacy, diplomacy, and on-the-ground know-how to grasp what Mother Earth is up against—a world-wide economy built on extractive industries and now on the verge of a sustainability tipping point.

Through her work at Restor, Clara hopes that the technology and user community her organization offers will speed up the delivery of accessible solutions and tools, while bringing much-needed attention and funding to ecosystem restoration for the benefit of people, biodiversity, and climate.

"We can fundamentally transform the way humans value nature by showing people what environmental projects are happening and where," says Clara. "You can imagine Restor as a Google Maps for nature. We offer users a global platform to showcase their projects and share information and techniques. We also connect the people doing the hard work on the ground with one another: scientists, funders, and the broader movement to restore and sustain Earth's ecosystems. You can't go anywhere else to find this many projects in one place."

To say that Clara's current position as a 34-year-old CEO of a nonprofit startup that melds technology with the environment comes to her naturally is an understatement. Her remarkable career began in one of the most iconic natural settings on earth, a forest.

**WHERE DID YOU PICK UP YOUR LOVE OF FORESTS?** I was born in a small log cabin in New Hampshire. We ran a hose in for water in the summer and hauled water in the winter. Living so close to nature, I had a very special young childhood. I witnessed and participated in our big garden and stacking wood, and I fell in love with the forests surrounding our home.

**I UNDERSTAND THERE WAS A DETOUR THAT TOOK YOUR FAMILY OUT OF NEW ENGLAND FOR A WHILE.** We moved to Monteverde, a small town in the mountains of Costa Rica, when I was three. My mom was director at a Quaker school and my dad ran a non-profit focused on sustainable development. It was easy to grow to love the forests of Costa Rica and see how their protection is intertwined with both stewardship and the economic opportunities and choices around sustainable development. It's a huge privilege to grow up in two cultures and with two languages and it fundamentally shaped how I interact with the world. We returned to New Hampshire in 2005.

**YOUR PARENTS HAVE A PUTNEY CONNECTION, RIGHT?** My dad, Nat Scrimshaw '76 met my mom at Putney when he returned there after college to coach soccer. My mom, Jenny Rowe, was the German teacher at the time. You may notice that I have my mother's last name and my brother, Ben Scrimshaw '09 has my father's last name—it's unconventional and something that I love! Putney and the lore surrounding it were always in our home, so it felt very natural that I ended up there.

Putney was an incredibly fun part of my life. Highlights include 3AM barn work terms; apple pie in White Cottage with advisor-extraordinaire Margie Levine, who was a parent away from home for many of us; ecology with Hans Estrin '85 (Hans, I still remember a lot about Vermont tree species and soil!), poetry classes with Harry Bauld, and visiting UMass Lowell's bat lab to study the physics of baseball with Paul Fomalont.

**WHERE DID YOU GO AFTER GRADUATION FROM PUTNEY?** I studied biology and environmental studies at Amherst College, including a spectacular study abroad experience in the national parks of South Africa with the Organization for Tropical Studies. After Amherst I worked in fishery management for the Environmental Defense Fund in Mexico, environmental education back in Costa Rica, and youth development in Cameroon.

I returned to school for a master's degree from the Yale School for the Environment (formerly the Yale School of Forestry and Environmental Studies), which

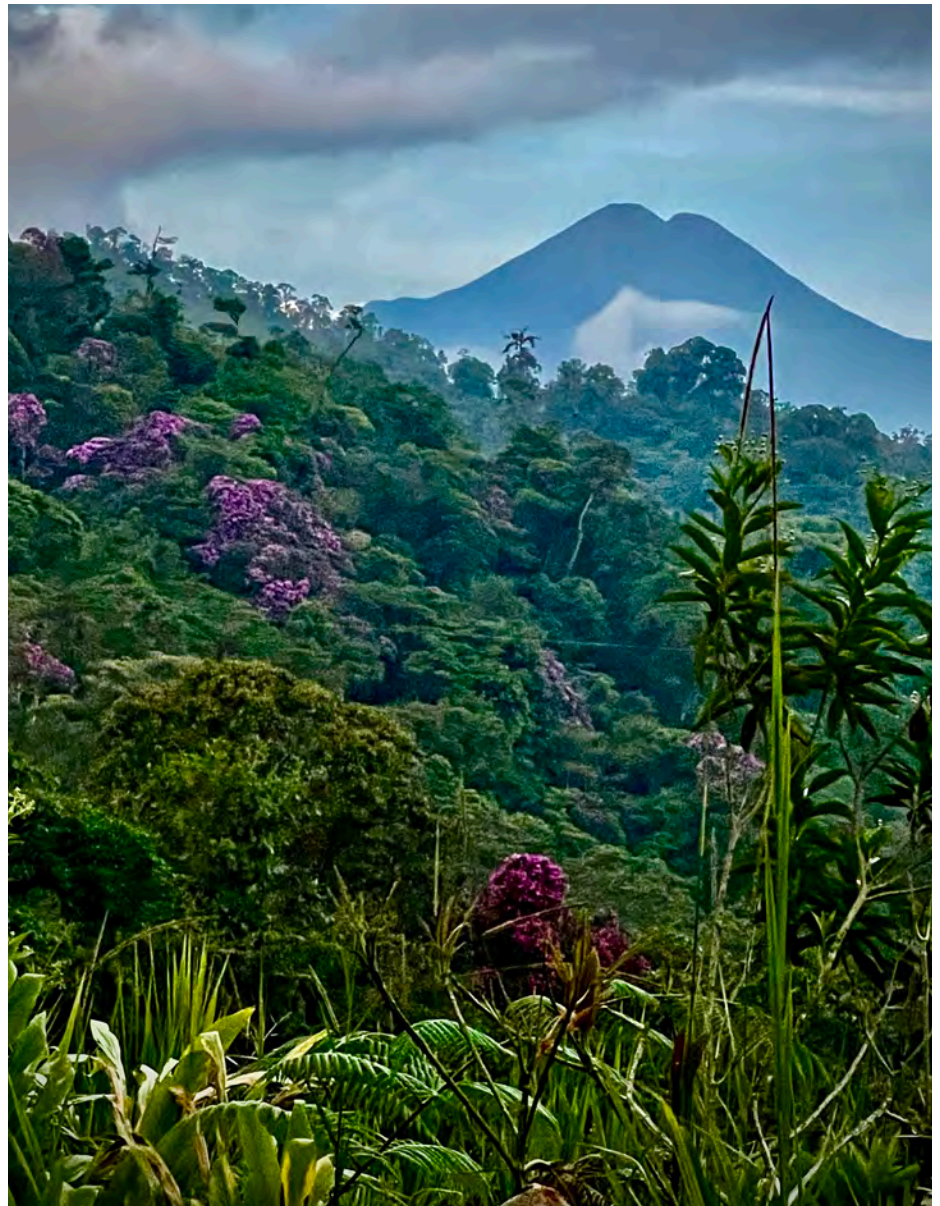
was an amazing community of doers and thinkers. It also ended up leading me to Restor—classmate Tom Crowther eventually founded Restor and recruited me years later.

**NEXT?** After Yale, I joined The Forest Trust, now Earthworm Foundation, where we worked with big corporations to address deforestation and human rights abuse in their supply chains. This involved tracing ingredients like palm oil and soy and cocoa back to their origin and working with suppliers large and small to change production practices on the ground. I led our work in Mexico and Central America, so I had the opportunity to work with traders, plantation owners, and small farmers across the region. When you're working through supply chains, there is always a carrot and stick balancing act: buyers can offer premiums when good practices are met or they can pull contracts if they are not. I came to learn there's also a more subtle piece of the equation: meeting people where they are and guiding them through change without judgment.

**WHO ARE YOUR ROLE MODELS AND HEROES?** I grew up in a family and community that brought me into the natural world, taught me to engage with curiosity, and quietly believed in and elevated me. And I've been lucky to find mentorship and support in many places since then from former colleagues. I also greatly admire Christiana Figueres, key negotiator of the 2015 Paris Climate Agreement. One of the highlights of working at Restor was getting to meet her. And there are other heroes who I will never meet—brave environmental warriors who, like Honduran Berta Cáceres, were killed for their work.

**WHAT ARE SOME LESSONS YOU'VE LEARNED ALONG THE WAY?** Making change is about an entire ecosystem of actors, often working in different ways, sometimes in competition or in opposition to each other. We need to honor them all—from the activists to the mediators to the policy makers.

There's an increasing tendency in our world to see in black and white, right or wrong. I think embracing the complexity is incredibly valuable. When I find myself drawn into either/or thinking, I try to shift into a place of "Yes, and..." YES, we need to transform the political and economic systems that have created the interlinked climate, biodiversity, and inequality crises. AND transformation can happen in myriad ways—with patient, incremental engagement from the inside and revolutionary action from the outside. There's definitely time for black/white thinking, but many solutions are found in the gray. And the gray zone requires compassion.



I think it's also important to remember that we can all be a part of the ecosystem of change. It feels simplistic, but individual choice does impact larger systems: what we consume, how and how often we travel, and how we engage with the companies and governments that hold so much power over our future.

**WHAT PARTICULAR CHALLENGES HAVE YOU FACED AS A YOUNG WOMAN IN THE "BUSINESS" OF SUSTAINABILITY AND RESTORATION?** There are a lot of women in the environmental field, but we're underrepresented in leadership, environmental technology, sustainable agriculture, and more. This can make our work lonely. I've had many imposter syndrome moments, wondering Why am I here? Do I deserve to be? Am I being taken seriously? I've had to learn to trust myself. ■

Learn more  
about Restor:






Elements of Rayna deNiord's design at Meta Headquarters in Menlo Park, CA.  
Right: Rayna deNiord '96



# A Light & Simple Touch

Two Putney  
Grads on the  
Theory and  
Practice of  
Landscape  
Architecture



If you've never met siblings Soren deNiord '93 and Rayna deNiord '96, here is fair warning. A (seemingly) simple question, such as "What does a landscape architect do?" will have you drinking in a heady brew of cultural references. During our conversations, they traversed the fields of philosophy, poetry, and the visual arts.

STORY BY **BETH STICKNEY P'23**

Landscape architecture is multidisciplinary and collaborative. While neither Rayna nor Soren followed a straight-arrow path to the profession, their early experience, academic and otherwise, serves them well in the craft, which involves a good deal of art (and science, too).

The deNiord household brimmed with creativity. Their parents, poet Chard and sculptor/painter Liz, filled their home with books, paintings, “scribbled drafts,” and hand-made ceramics that graced the dinner table. Knowing nothing else, it was normal for Rayna and Soren, but in retrospect, the unique values of their upbringing became clear.

“Being surrounded with art and artifacts of their making instilled an ethos for living an ‘art-full’ existence,” Soren said.

Rayna points out their parents were artists who were also teachers. “They prioritized their artistic work and I remember them doing it whenever they could, in all the marginal moments,” she said. Marginal, that is, not only to the demands of parenting, but to the business of earning a living.

When their parents began teaching at The Putney School (Chard in English and religion, Liz in ceramics), Rayna was 11 and Soren, 14. With abundant opportunities to delight in nature and experiment in the art studios, each found self-awareness on the sprawling campus on the hill. Soren studied print-making with Brian Cohen, an early mentor and influence on his work. Rayna reveled in the landscape and the studio arts environment. She reflects, “I didn’t understand the value of the education I received at Putney until much later, when I went looking for something comparable for my own son and had a very hard time finding a school anywhere close to an equivalent.”

“Putney instilled in me an appreciation of process,” Rayna says. She cites Michel de Montaigne, the 16th-century French thinker and father of the essay form. For her, Montaigne’s writing captures nothing less than the experience of being human. Rayna points out that in French, *essayer* means to “try” or “attempt.” At Putney, she “had a lot of freedom and developed an awareness of myself in relation to the landscape. I also woke to the beauty of ephemera and temporality, of horizon, of near and far, and of passage through space where openness, edges, and immersion gave me the gift of perception and the ability to feel awe, wonder, and appreciation.” In a creative response, some of the first images Rayna made that conveyed what she was physically experiencing were monotypes of winter skies. “They captured the form of feeling, of abstraction and atmosphere,” she says. “I was empowered by having a personal way to share that feeling back to the world.”

In his work with Cohen, Soren began to develop printmaking as a way of refining his ideas, and he remains committed to the practice.

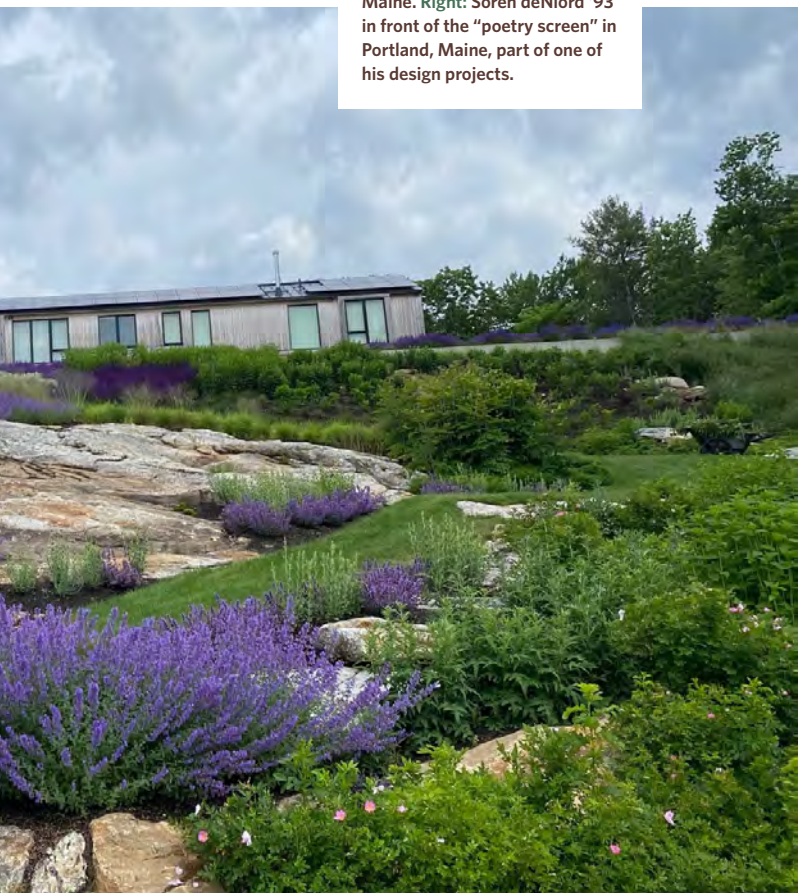
“Brian’s refined monochromatic aesthetic taught me how to think with and appreciate the power of negative space, [which is] the white page in print-making,” Soren said. Today, this translates into the







Above: Jacaranda Avenue, Phoenix, Az, one of Soren's designs. Below: Soren designed this 'slope meadow planting' at a private residence in coastal Maine. Right: Soren deNiord '93 in front of the "poetry screen" in Portland, Maine, part of one of his design projects.



three-dimensional realm as the use of light in landscape. Printmaking allows for layering the elements of topography, hardscapes, and plant palette as Soren works out his designs. While he also uses programs such as Photoshop, 3D modeling, and Autocad, each of these has similarities to printmaking.

Landscape architects analyze quantitative data about the "land," everything from soil quality to the management of natural waterways. They also engage in qualitative thinking about "scape" – assessing the scale of the neighborhood, town or city, and determining which built features will best facilitate social interactions. Above all, they seek to leave a light imprint on the land. Ideally, the landscape architect is involved from a project's inception, working with architects and site planners to ensure a cohesive design. Even when they come on board later, the landscape architect can assess, for example, what needs to be repaired in the landscape and provide remedies, such as the introduction of more resilient plant species or designs for paths that allow logical movement throughout the setting.

There is always "an idea that drives a project," Rayna says. For Soren, this means uncovering the *quiddity* — the "whatness" or essence — of a place. Robert Frost's poetry is a touchstone for Soren. He is drawn to Frost's search for truth and design as revealed in the natural world. He relies upon an ability to move "between awe and wonder, and accepting what is" in his work.

# Landscape architects analyze quantitative data about the “land,” everything from soil quality to the management of natural waterways. They also engage in qualitative thinking about “scape” — assessing the scale of the neighborhood, town or city, and determining which built features will best facilitate social interactions. Above all, they seek to leave a light imprint on the land.

At Putney, Rayna and Soren each established a foundation in artistic practice. While that would continue to sustain them, it didn't lead to obvious career choices. After only a semester at Brown University, Rayna followed her heart to Cornell, where her then-boyfriend (now husband of twenty-four years), Martin Vopalka (Putney '94), was studying architecture. The years at Cornell were pivotal: in addition to studying landscape architecture, she also became a wife and mother before graduating.

As Soren observed Rayna's academic evolution, he saw that his undergraduate studies in fine arts and land-use policy might lend themselves to a similar pursuit. From Hampshire College, he moved on to the University of Virginia for a master's degree in landscape architecture.

Post-Cornell, Rayna, Martin, and son Maceo found their way to San Francisco. Rayna briefly studied at California College of the Arts (CCA), finding a mentor in graphic designer Martin Venezky. She left school to work for him and learned the importance of, “creating rules and limitations to guide and sharpen creative exploration.” Coincidentally, she had the opportunity to develop a graphic language around the “topography of typography” for the fifth and final issue of SF Moma's *Open Magazine*, celebrating the museum's first off-site exhibit about landscape architecture. Not long after, she returned to the profession, realizing it was, “a practice where I could work on both places and objects with people and nature.”

Enter a young and idealistic group of like-minded professionals, the founders of CMG Landscape Architecture. Rayna joined the firm in 2004. They grew up together over the course of nearly twenty years. She describes the importance of finding her own creative confidence within a collaborative design practice as a kind of “prosody,” a term most often used in the study of poetry or linguistics.

“The term comes from the ancient Greek: *pros*, meaning ‘toward,’ and *ody*, meaning ‘song.’ *We speak toward song*. It's this natural variation in pitch and volume that gives color, animation, expression, and personality to our voices,” Rayna says.

Rayna references the American biologist, E.O. Wilson, and his concept of “consilience.” It means, she says, the “convergence of evidence or the jumping together of unrelated things.” As landscape architects engage with a “a diverse range of disciplines and communities,” they are always in pursuit of “a unity of knowledge.” Given that CMG projects run the gamut of public settings – from urban parks, streetscapes, plazas and waterfronts, to corporate, academic, and cultural campuses – the idea of consilience helps guide an approach to design.

After graduate school, Soren worked for two different firms, and traveled often, his projects often taking him overseas. When he and his wife Tobin Scipione (whom he met teaching at Putney's summer arts program in 1996) were expecting their second son, he decided he needed to spend more time at home. In 2010, he established Soren DeNiord Design Studio, in Portland, Maine.

Whether working with a public entity or residential client, Soren asks the same question: “What does it mean to feel connected to this place?” Mainers love the outdoors, and Soren tries to “create heightened moments of awareness” in settings that will “embed memory and emotion,” whether it's a single-family home, a school, brewery or streetscape.

Soren's primary desire is to simply create, form being less important than the process of “solving problems through design.” He approaches each project with a “light and simple touch,” and always assesses “the limits of disturbance” on the land. Resiliency is uppermost in his practice. In both hardscape and softscape, Soren chooses materials and plants for durability, longevity, and adaptive qualities, not just aesthetic features. He is as attuned to the design details of a bench or bike rack or gravel path as he is to the master plan.

Early travels in Europe impressed upon Soren the possibilities for creating spaces where “place, truth, and art become inseparable.” In Portland, he has served on the board of TEMPOart, a nonprofit that champions public art. “We strive to use public spaces as an armature for art, a mirror of sorts that helps us make sense of our evolving city,” Soren said.

Rayna's firm recently completed Meta's headquarters in Menlo Park, an 80-acre site located on the fringe of San Francisco Bay in Silicon Valley. Working alongside Gehry Partners, CMG collaborated with a range of ecologists, engineers, arborists, and soil scientists to remediate, repurpose, and re-envision the site. She was gratified to lead the “feed-forward” process of design, construction, and care over the last decade. “We've been able to see how the landscape is evolving over time, especially in observing lessons learned and having the opportunity to implement approaches that consider succession as part of the long-term design vision and species diversification as an important strategy towards mitigating climate change.”

While Soren and Rayna work on separate coasts and rarely have the opportunity to collaborate on projects together, their shared roots and experiences are deep and strong, especially when it comes to Putney.

“Putney is a wellspring of creativity and deep love,” Rayna says. As Soren puts it, “Putney is an anchor.” ■



# ON THE HILL

Clementine '24  
"What Are You Looking At,"  
Gold Key, Drawing & Illustration  
in Vermont Scholastic  
Art & Writing Awards

LETTER FROM THE HEAD OF SCHOOL



“  
**Are (Putney graduates) going to pull civilization up, or be unmindful of its disintegration?**

CARMELITA HINTON

Separating the Putney School from the natural world is an impossible task. Carmelita Hinton ensured that living with the land—understanding its rhythms and respecting its bounty—was a cornerstone of a Putney education.

You can see evidence of this vision everyday on campus. Solar panels account for 60-70% of our electricity use, the KDU composts leftover food, and our two new dorms are being built to net-zero energy standards. Anyone who has spent time on the Hill knows how to reuse and make do.

The Putney School seeks to model sustainable ways of living for our students. We also exhibit contradictions, and ask students to wrestle with hard-to-answer questions. Cows produce methane that contributes to the climate crisis, for example. Yet, the opportunity to live and work on an active dairy farm is core to Putney’s identity and Vermont’s heritage. How do we honor both of these truths?

Our campus infrastructure is another example. Many of our beloved facilities are aging and energy inefficient. Even accounting for cost savings over time, how do we balance spending precious financial resources on retrofitting buildings to reduce carbon consumption with other institutional priorities? Diversifying our student body and compensating faculty and staff are important to being a sustainable school, too.

Both modeling the way and acknowledging hard questions are part of being a great, impactful, and relevant school. They help Putney prepare graduates to enter a world that needs far more examples to emulate and has contradictions with which to wrestle everywhere we look.

Carmelita Hinton understood that what students learned on the Hill was not theirs alone. Graduates of the Putney School were to use the skills they learned to serve others. She wrote, “Are (Putney graduates) going to pull civilization up, or be unmindful of its disintegration?”

In this issue of the *Putney Post*, you will read examples of alumni pulling civilization up. They are showing us what is possible and seeking answers to extraordinary dilemmas. I hope you are inspired by Putney’s aspirations and their noble efforts.

Warmly,  
**DANNY O’BRIEN**  
Head of School



<<  
Iris '24, "Ocean's Kiss," Gold Key, Photography, American Visions Nominee in Vermont Scholastic Art & Writing Awards

# Art Honors

Twenty students from Putney were honored by the Vermont Scholastic Art & Writing Awards. The prestigious program offers exhibition opportunities and scholarships for young artists and writers across the Green Mountain State.

>>  
Carol Browner speaks to inspired Putney students at a recent morning assembly

# ENVIRONMENTAL HERO

Carol Browner, the longest serving administrator of the Environmental Protection Agency, and former assistant to President Barack Obama and Director of the White House Office of Energy and Climate Change Policy, came to campus in January. Browner spoke to Putney students about her life's work in environmental protection and about the number one greatest action they could all take to help climate change: vote.



## The Putney School SUMMER ARTS STUDIO ARTS & WRITING WEEK

Join us this August 6-12!

Be part of a vibrant community that is passionate and curious about the arts. This is a great opportunity for artists looking for more focused time to create and for educators' professional development—build on skills you have or explore a new medium.

- Workshops in:
- Blacksmithing
  - Creative Writing
  - Fiber Arts
  - Glass Arts
  - Metal Jewelry
  - Painting

for more information and to register online visit...  
**PUTNEYSCHOOL.ORG/SUMMER**



# Farewell

## Betsy Rogers and Tom Howe Retire

**Betsy Rogers** anchored the business office for twenty-three years. She retired at the end of February, ending the long legacy of the Rogers family at Putney. As Kate Knopp, dean of faculty, said about Betsy, “Attention to detail is caring” and Betsy had it in spades. Betsy has been a part of Putney since she was a young girl, the daughter of John Rogers ’47 and Harriet Stupp Rogers ’49. “I remember visiting Rockwell House when it was lived in by Ben and Barbara Rockwell as the designs for John Rogers dorm were developing. I remember riding horses through the orchard with Barbara Rockwell. And I remember visiting later in the ’70s when my dad was living in Putney and working on the Art Building, now Wender Arts, which he designed and built with students here at school,” she recalled as she bid goodbye to the school. Thank you, Betsy, for your welcoming presence, your time and attention, and for the candy jar. You will be missed and we wish you well as you pursue your art and other interests in retirement.

**Tom Howe** arrived for his first act at Putney in 1987, where, for a few years, he taught French, chaired the theater department, and lived and worked in the dorms with his young family before heading off to other adventures.

Act two began in 2001, when he took on the role that he has now held for 22 years as director of summer programs. He has tended lovingly to the program, and it has flourished under his enthusiastic care.

For a small program, at a small school, on a remote campus, The Putney School Summer Arts has touched nearly every corner of the globe, creating conversations with students and teachers alike about what we can learn about ourselves making art in a studio arts community.

“My focus on students and what best supports the process of learning has informed my practice as I’ve led the program over the years and I’m very grateful to have had this opportunity at Putney,” said Tom.

Dan Folgar has worked with Tom for the last seven years, and will now step into the director’s role with Tom’s retirement.

“Tom has been a great mentor and I have learned a lot from his leadership,” said Dan. “His genuine passion for the program has always been infectious, and something you could trace through the years in our alumni, staff, educators, and families. He has always put the student experience at the forefront of the program.”



Left: Betsy Rogers, right, at Putney Reunion 2017 with her mother, Harriet Stupp Rogers ’49. Between the two of them, they had over four decades of time at Putney.

Far right: Tom and students at one of the many picnic-contradances at Townshend Dam. Right: Portrait of Tom at assembly.



“  
I’ve always been interested in aviation and flying. So when we had an extended winter break during the pandemic, I decided to start taking lessons.



## FLYING LESSONS

Last fall, Gerrit '23 pursued his interest in aviation more deeply, and created an independent afternoon activity for which he took weekly flying lessons. With 27 hours of flight time, he completed his first solo flight in December in a 1972 Cessna 172.



# Growing Young Diversity Practitioners at Putney

BY ANN-MARIE WHITE, PUTNEY'S DIRECTOR OF DIVERSITY, EQUITY, INCLUSION, JUSTICE, AND BELONGING

“We are a group of students who are interested in understanding how our identity impacts the community. We are invested in working as a team to create an awareness of identity in the larger community to build a safe space for diversity and belonging.”

CHARLIE L. '24

## The Work: Students

**BUILDING THE SKILLS OF A MORE INCLUSIVE FUTURE**

On Wednesday mornings, chatter fills New Wing 3 as students work to understand and implement various tools of inclusion and belonging. After lunch, another group of students dives into the same agenda. Same work, but two different groups: the diversity committee and the newly established young diversity practitioners. Despite full Putney schedules, these students meet each week to learn, practice, and develop the tools of diversity practitioners actively and intentionally. So many students want to participate that the only way to accommodate the interest and find common times is through two meetings with identical agendas on the same day. The students are grounding themselves in the essential writers and thinkers—both historic and current—who discuss identity and belonging. It sounds like a class. In a way, it is.

Their work has fueled faculty workshops and reading groups, created student advisory and dorm games from puzzles the working group was trying to solve, generated a full day of Harvest Festival conversations at their student booth, and built campus-wide conversations both on MLK

Day and on all-school Saturday morning DEIJB deep-dives.

Who are the Young Diversity Practitioners, and what do they think of the work they're doing? Zorinah '26 offered, “People know how much work is done. Many people take things away from the Saturday workshops.” “We facilitate spaces for understanding identity and ourselves,” said Owen '23. Judy '24 continued, “We are showing everyone that your voice can be heard and it can create change.”

## Moments of Joy

**BINGO!**

It's fabulous to watch the Young Practitioners actively practicing their skills in a variety of venues. At Harvest Festival, we set up a booth for “Check Your Privilege” BINGO. If a festival-goer were able to check off the boxes and get “Bingo,” they'd get candy and a conversation.” For hours over the three previous days, we created and vetted BINGO cards.

We agonized over every word on the BINGO cards (“What does ‘societally attractive’ mean? Couldn't we just say ‘attractive?’” “No, we can't just say ‘attractive!’ What

does attractive really mean? Attractive to whom? Your Mom? Your cat? Vogue?”). Finally, someone said, “Wait a minute! We want people to fill out the cards and ask us questions, right? So, if it's a little confusing, maybe that's okay. Maybe it will encourage people to ask us questions and talk with us! Maybe different people could interpret the box differently!” We continued to hone the squares until we had nine different versions of cards. We learned a lot about privilege and each other just by making a BINGO set.

Early Harvest Festival morning, practitioners set up our “Ask A Young Diversity Practitioner” round tables. This was October. We had barely scratched the surface of The Identity Conscious Educator and had only carefully read a few excerpts from Design for Belonging. Despite this, we wanted to engage in five-minute conversations with the Harvest Festival attendees.

For the previous week, we were furiously practicing and prepping. We skimmed, annotated, discussed, debated, and had a few mock sessions. Each table had a list of topics attendees could discuss with a young practitioner, and each practitioner knew which topics they were comfortable talking about and could customize the topic list for their session. Each table had a kitchen timer. Each table had our books, which we could use as a reference or a security blanket. Each table had an eager, prepared, and slightly nervous student.

Harvest Festival guests loved our booth. Educators, corporate executives, parents, and folks with brand new ideas about conversation-starters at holiday tables asked us for copies of our BINGO boards. People took stacks. They asked questions and engaged in real conversations . . . even some of the little candy-seeking kids shared insights. At the “Ask A Young Diversity



<b>B I N G O</b>				
<b>Cisgender</b>	Can participate in sports	Healthy	Born in first-world country	Born in country of residence
Able to choose educational path	<b>Native english speaker</b>	Access to my own culture	No body dysmorphia	<b>Fit</b>
No discrimination based on skin color	Wealthy	<b>Free!</b>	Amatoromantic	Heterosexual
Sex matches gender identity	Never gone to bed hungry	Can marry the person you love	<b>Not bullied</b>	Study my own culture
Support systems	Not disabled	Holidays off	No addictions in family	Parents have a positive/healthy relationship

Left: "Check Your Privilege" BINGO board.  
 Below: "Ask a Young Diversity Practitioner" round tables at Harvest Festival 2022.

Practitioner" tables, Harvest Festival-goers were so excited about the conversations that lines formed. After Harvest Festival, the Wednesday after we all returned from break, we thought about ways we could continue to teach inside Putney, outside Putney, and intergenerationally.

It was then that we decided to host a small student-led, student-run DEIJB conference during the spring of 2024 and invite a few independent high schools from Vermont, Massachusetts, and New Hampshire. This goal is in the background of all the work we do. Our young practitioners want to work with their peers at Putney and eventually work with peers at other schools. So how are students preparing for the conference hosting goal? By learning how to design, create, imagine, and co-facilitate workshops and activities. Together, we create the content and activities that we use in our all-school Saturday DEIJB events.



At the "Ask A Young Diversity Practitioner" tables, Harvest Festival-goers were so excited about the conversations that lines formed.

**The Work: Adults**  
 A YEAR-LONG ENDEAVOR,  
 A LIFELONG PRACTICE

The student agendas often mirror the topics and agendas I work through with the DEIJB working group, ten adults who volunteer weekly to help me craft the adult and student DEIJB programming. Having students and

adults read the same texts has been invaluable. Together, we are doing a lot this year. While it's clear that this is the work of many, it should also be clear that none of this could be done, in this way, without the full support of the administration.

All adults on campus are reading and discussing *The Identity-Conscious Educator* this year. We have formed interdepartmental faculty/staff reading groups so that we, as the complete adult community, can begin to ask questions about how our understanding of our own identities and intersectionalities impact how we engage with each other and with students. This DEIJB working group, in addition to helping me design our Identity-Conscious Educator curriculum, is also helping me craft a school-wide curriculum. It's a lot. Just like with the Young Diversity Practitioners, this commitment is similar to that of a class.

## Investing in Affinity Groups

### FINDING YOUR PEOPLE

Time is the coin of the realm at Putney. What we value can be seen through what we spend time on. This year, Head of School Danny O'Brien, Dean of Students Tarah Greenidge, and I committed to rearranging the schedule to make it easier for affinity groups to meet. We also committed to having adult-led affinity groups for students. Our Young Diversity Practitioners attend affinity group meetings; often, they are leaders in those meetings and have set parts of the agenda, but it is also a space where they can rest when they need to.

What does that mean in a school that is fiercely committed to student agency and student-led activities? It means that the

Because of their daily efforts, Putney School community members report feeling more seen and heard, especially when they find themselves having difficult conversations. It's great training for the conference. It's great practice for life.

adults will hold the space and will guarantee that regular meetings will be held. Students can come when they can and leave when they must. From a brass-tacks point of view, this format allows students to simply be and not need to lead and organize when they don't have time or energy.

The young diversity practitioners help lead our student affinity and identity groups. They helped craft, curate, and facilitate our MLK Day workshops. In classes, during jobs, in dorms, in evenings, and through activities, they are not simply upstanders; they are students who are willing to listen, engage, and teach. Because of their daily efforts, Putney School community members report feeling more seen and heard, especially when they find themselves having difficult conversations. It's great training for the conference. It's great practice for life.

A closing thought. I began by telling you where to find the young diversity practitioners at work as you wander by New Wing 3 on a Wednesday. If you want to find the DEIJB working group, come to the Library building on Monday morning or find us at lunch on Monday. There are two meetings with the same agenda. Despite busy Putney and personal schedules, these ten adults find ways to make this extra meeting work. As Owen and Judy say, "It's not about the goals, it's about the progress, and we are all learning as we go."

## AFFINITY GROUPS @ PUTNEY

### Adult-Held

- Asian Affinity Group
- Bi & Multi-Racial Affinity Group
- BIPOC Affinity Group
- Latinx Affinity Group
- LGBTQ+ Affinity Group
- Neurodiversity Affinity Group
- White Anti-Racist Working Group
- LGBTQ+ drop-in group
- SPECTRUM

### Student-held

- LGBTQ+ affinity group
- LIME (newly created neurodiversity affinity group)

## FURTHER READING

"This is work I can't do alone, and these are some of the authors and speakers I'm curating for my teams and for all of Putney to dive deeply into." ANN-MARIE WHITE

*The Identity-Conscious Educator*  
by Liza Talusan

*Design for Belonging*  
by Susie Wise

*DEI Deconstructed*  
by Lily Zheng

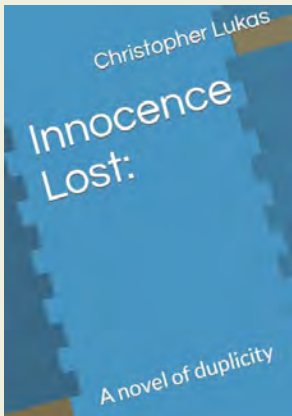
*Nice Racism*  
by Robin DiAngelo

*The Facilitators Guide for White Affinity Groups*  
by Robin DiAngelo & Amy Burtaine

*Wise Latinas*  
by Jennifer DeLeon

As well as Brené Brown, James Baldwin, Maya Angelou, Toni Morrison, Tricia Hersey, Sonya Renee Taylor, and others

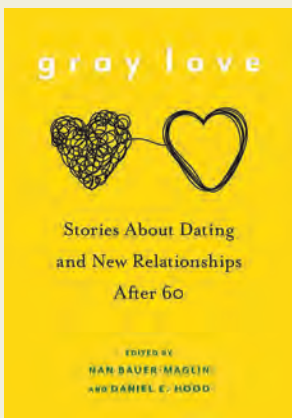
# ALUMNI BOOKS



## Innocence Lost: A novel of duplicity

*Kit Lukas '52 / Self-published*

The setting is Mexico, between 1940 and 1976. The book's anti-hero, Martin Gray, had fled to Mexico from San Francisco when his life was threatened. He has remained for 35 years, caught up in the beauty of the country's culture, landscape, food, art, and history, and by his involvement with the CIA and with Mexico's never-changing entanglement with American foreign policy and designs. It is a literary journey into what happens when individual choices and individual sorrows overlap. Caught by circumstance, Gray is an agent who comes to see that almost no one in his world tells the truth—neither the higher-ups nor the grunts. While the novel encompasses the world of spy-craft, it is essentially a story of one man's troubling journey through life. The novel's tales of Mexican history paint scenes of musical, gustatory, and artistic beauty.



## Gray Love: Stories About Dating and New Relationships After 60

*Dustin Smith '58, contributor / Rutgers University Press, 2023*

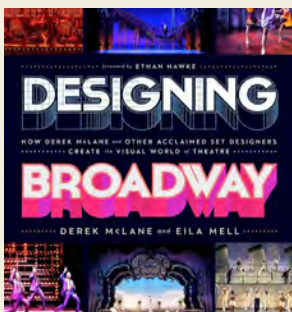
*Gray Love* narrates stories about the most common themes—searching for and (perhaps) finding love. Forty-five men and women between ages 60 and 94 from diverse backgrounds talk about dating, starting or ending a relationship, embracing a life alone, or enjoying a partnered one. The longing for connection as old age encroaches is palpable here, with more and more senior singles searching online. Those who find new partners explore issues that most relationships encounter at any age, as well as some that are unique to elder relationships. These include having had previous partners and a complicated and deep personal history; family and friends' reactions to an older person's dating; alternative models to marriage (such as sharing space or living apart); having more than one partner at the same time; one's aging body, appearance, and sexuality; and the pressure of time and the specter of illness and death.



## Inland: The Abandoned Canals of the Schuylkill Navigation

*Sandy Sorlien '72 / George F. Thompson Publishing, 2022*

A rare photographic river trip revealing the once-celebrated but now-hidden industrial landscapes of Pennsylvania that helped shape the nation. The Schuylkill River flows more than 130 miles from the mountains of the Pennsylvania Coal Region to its confluence with the Delaware River. Its valley is home to more than three million people. Yet few are aware of the



hidden ruins and traces left by a pioneering 200-year-old inland waterway that opened in 1825: the Schuylkill Navigation. Often called the Schuylkill Canal, this complex Navigation system actually boasted twenty-seven canals. It once had more than thirty dams and slackwater pools, more than 100 stone locks, numerous aqueducts, and the first transportation tunnel in the nation. They were all built by hand starting in 1816. During the 1940s, as part of a massive environmental cleanup of the river, this infrastructure was largely dismantled—but not entirely. Over the course of seven years, Sorlien repeatedly traveled upriver from her home, bushwhacking along the riverbanks and rowing and paddling in the river itself. Armed with camera and binoculars, loppers and trekking poles, nineteenth-century maps and modern satellite imagery, and later abetted by local historians and an archaeologist, she found all sixty-one lock sites and explored most of the canal beds. Her photographs reveal a mysterious remnant landscape, evidence of an extraordinary engineering feat that spelled its own demise. The water pollution created by the coal industry, unregulated factory and residential waste, and obstructive dams all but destroyed the river that fed the Navigation.

## Designing Broadway: How Derek McLane and Other Acclaimed Set Designers Create the Visual World of Theatre

*Derek McLane '76 and Eila Mell / Running Press, 2022*

In this richly illustrated and information-packed celebration of Broadway set design, Tony Award-winning designer Derek McLane explores the craft while reflecting on some of the greatest stage productions of the past few decades. Together with other leading set design and theater talents, McLane invites us into the immersive and exhilarating experience of building the striking visual worlds that have brought so many of our favorite stories to life. Discover how designers generate innovative ideas, research period and place, solve staging challenges, and collaborate with directors, projectionists, costume designers, and other artists to capture the essence of a show in powerful scenic design. With co-writer Eila Mell, McLane and contributors discuss *Moulin Rouge!*, *Hamilton*, *Hadestown*, *Beautiful*, and many more of the most iconic productions of our generation. Filled with personal sketches and photographs from the artists' archives, this stunningly designed book is truly a behind-the-scenes journey that theater fans will love.

P.S.



Thank you, woods crew, for chopping and stacking wood for our cabins and wood-fired ovens.

FROM THE PUTNEY SCHOOL INSTAGRAM @THEPUTNEYSCHOOL

# THANK YOU

Thank you, Putney community, for supporting the Annual Fund which supports the operating budget, and makes up the difference between tuition and the actual cost of educating each student. If you haven't yet, thanks for making a gift now. Your participation truly matters!



## Supporting Putney—now and into the future!

Are you a loyal Annual Fund donor and think about how you might remain one in perpetuity? Think about leaving a bequest to Putney! By putting Putney in your will, you are helping to support students via financial aid, and all the endowment supports, ensuring Putney thrives into the future. To learn more:



SAVE THE DATE!

# Harvest Festival 2022

OCTOBER 8, 2023



# The Putney School

Elm Lea Farm, 418 Houghton Brook Road, Putney, Vermont 05346

