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PUTNEY POST

Putney at 90
A LIFE OF MEANING



TO CHARLEY AT 90

BY HARRIET ROGERS '49

One of the Golden Boys of '49
Skier, singer, writer—all the things
That made your light among us brightly shine.
Back then all of us were queens and kings.

Our kingdom was a gently rounded hill
Crowned by a noble tree, rung by a bell
Seven decades now have passed, yet still
We pause sometimes to wish each other well.

March on, Charley, from this lofty stone
The gate is open, there is a trail
It isn't well marked. You'll be alone
Some of the way, but you'll not fail
To find the path. It will be rough
Some of the way. But I know you've got enough
Of what some like to call The Proper Stuff.

*Written on the occasion of Charley
Humpstone '49's 90th birthday. Sent to the
Post following his death on July 14, 2025*



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Putney at 90

A LIFE OF MEANING



“

Putney's unique mission and fundamental beliefs serve as our north star. They are as resonant today as they were at Putney's founding.”

DANNY O'BRIEN

Cover art by Ethan Roos '13. See more at ethan-roos.github.io. TOC photo: A putney student rings the old bell. Opposite: Putney Summer Arts and the time-tested work of making things.

Putney at 90

A LIFE OF MEANING

An open campus view to the west following our farewell to Old Boys dorm

Editor's Note:

This is Darry Madden's last issue of the Putney Post, as she is embarking on a new adventure at Northfield Mount Hermon. Thank you, Darry, for all of your great work on Putney's behalf!

DEAR READER,

For an institution to survive and thrive through decades of social change, it must remain relevant. That means that its founding vision was so far-sighted, so full of essential truth, and so faithfully executed that generations of people could return to it and find meaning and purpose regardless of the turmoil or distraction of the world around them.

At Putney, students have found this. They come because they find meaning in the mission and Fundamental Beliefs,



and in turn, they learn how to find and make meaning with their own precious lives. The depth of the vision offers graduates depth in the wholeness of their experience. Putney is a mirror and a guide.

Ninety years ago, when Putney opened its doors, the U.S. was in the full throes of the Great Depression. As we learn in our story about Gloria Heath '39 (page 18), most Americans experienced severe economic hardship and practiced their own rationing as the

Depression gave way to the shortages and government rationing of World War II. This year, we welcomed a new class of students—the class of 2029—who chose Putney's mission amid a different sort of economic chaos—frenzied, one-click consumerism and a brand-new tariff policy that threatened to shake the globe.

There is, at a certain angle, a utopian quality to life up here. Every year, we welcome and build a new community, and every year, our students rise to the

challenge and do this more and more authentically. The surrounding forest wraps our days in a hush. But the vision for Putney students, as articulated in the Fundamental Beliefs, is to take their learning down off this hilltop and out into the world, not to retreat from it in perpetuity.

This year, we will reflect on what it means to reach and learn from these milestones, and what it means to have and hold meaning and vision.

—Darry Madden, Publisher



The Promise of a Chance to Work, to Live

Stories of
Putney's
Early
Émigré
Teachers

Story by Brian D. Cohen

To COMBAT prejudice and injustice wherever it appears; to strive for a world outlook, putting oneself in others' places, no matter how far away or how remote...so that one definitely progresses along the long slow road toward achieving a civilization worthy of the name."

— FROM THE FUNDAMENTAL BELIEFS

Putney's core identity has often stood in contrast to the larger national zeitgeist, which now shuns a world outlook of any kind. Mrs. Carmelita Hinton's beliefs in founding Putney were nourished by the international progressivism of John Dewey, promoting global peace and understanding after World War I, and by her early association with Nobel Peace Prize recipient Jane

Addams's Women's International League for Peace and Freedom and Hull House, which served recently arrived European immigrants (Mrs. Hinton served as Jane Addams's secretary at Hull House after graduating from Bryn Mawr). Mrs. Hinton closely studied Metairie Park Country Day School, a school founded in 1929 by her friend Ralph Edwin Boothby (whose son, Lawrence, taught at Putney from 1949–52 and grandson, also Lawrence, was class of '63), and known for hiring Jewish refugee educators during the 1930s. It was during a road trip through Vermont following an international peace meeting in Woodstock, New York, when Mrs. Hinton discovered the perfect site for the progressive school she envisioned.

TRAVEL TO EUROPE

for immersive language learning would be part of the curriculum of the nascent school, as outlined in her 1935 founding prospectus. In 1933 and again in 1934 Mrs. Hinton led a group of students on an Experiment in International Living (a progressive international youth exchange founded in 1932) tour to Nazi Germany. A perhaps ill-advised Putney trip in 1937 to Scandinavia, Austria, and Germany led by Mrs. Hinton and teachers Ewald Schnitzer and Luke Gwilliam (who painted the mural in the old post office in the KDU) may have reflected her admiration for the German Youth Movement, along with an extra measure of idealism (or denial). The trip, coupled with a student prank of flying a Nazi flag on campus belonging to Joan Hinton '39, a souvenir of the 1937 trip, led to ill-placed accusations of Nazi sympathies. Mrs. Hinton's internationalist leanings were hardly one-sided, or even political for that matter, and in 1947 a trip to Prague, Czechoslovakia, to attend the World Federation of Democratic Youth, the 1949 campus conference on Soviet-American relations, as well as the Maoist loyalties of daughter Joan and son Bill '36, instead seemed to attest to the school's leftist inclinations. Mrs. Hinton's internationalist idealism was a pedagogical and personal aspiration, and a reflection of her strong aversion to war, not a political stance.

In the first years of the school, and increasingly in the years following World War II, Mrs. Hinton actively recruited Europeans artists and intellectuals to teach at Putney. She earnestly believed in the innate potential for goodness, spiritual dimension, and creativity of all people, and that as people from every land came to know and appreciate the promise of one another, international cooperation and world peace could be realized. She shaped her intentional learning community of children and adults at Putney to include a diversity of backgrounds, interests, and education in order that students would meet the world on this remote campus and would seek to change the world when they reentered it.

After the Second World War began in Europe, in response to the bombing of London in 1940, Mrs. Hinton brought children from England to enroll at Putney.

After 1941, Putney formed a campus refugee relief group, held Red Cross fundraisers, and initiated wartime rationing on campus. During the war, 130 Putney graduates joined the armed forces and nursing corps, more than half the total number of graduates, three of whom died in service.

By the end of the war in Europe in May 1945, after 80 million deaths, approximately 11 million people in Europe were uprooted and displaced. Mrs. Hinton recognized that within this population were artists, scholars, and educators—a wealth of erudition and learning, amid terrible desperation. She also recognized a good value for her fledgling school, i.e., skilled “adults doing maximum work for minimum pay,” as her business manager, Hester Wentworth Crawford, said. Putney invited several émigré educators to campus, language teachers for the most part, enriching and diversifying the faculty and school community for decades to come.

Five European émigré teachers had a particularly deep and enduring impact on Putney students.

All of them (Putney's émigré teachers) wrapped their teaching in the history and culture of whichever country they represented; their world view touched the entire school and—I like to think—broadened our perspective. — LIBBY MILLS

Stépha and Fernando Gerassi led lives, independently and as a couple, that in sheer adventure, daring, creative and intellectual accomplishment, political intrigue, and cultural influence that read like the stuff of an outlandish and implausible international thriller, and whose list of friends and associates is a veritable who's who of 20th-century philosophy, politics, art, music, literature, and thought. Fernando was born in 1899 in Constantinople (Istanbul), Turkey,





Carmelita Hinton, left of the captain, with Putney students in 1937. The students were en route to two European trips: one to Scandinavia, the other to Austria and Germany.

to a wealthy Sephardic Jewish family who spoke the Judeo-Spanish language, Ladino. In 1924, Spain recognized the Sephardic Jewish diaspora as Spanish nationals and after four centuries of exile granted them Spanish citizenship. Fernando would develop a fierce loyalty to his ancestral land. His family encouraged Fernando to study at a German school in Constantinople and then in Germany after 1918. He explored philosophy in Berlin first with Ernst Cassirer, a defender of the cause of liberal democracy, and with the influential philosopher Edmund Husserl, founder of the school of phenomenology, during which time Fernando befriended, skied, and taught (privadocent) alongside Martin Heidegger, a central (and controversial)

figure in 20th-century philosophy. Disappointed in the fruitlessness of philosophy ("I wanted to find out the meaning of life. I didn't find anything but speculations," Fernando said), galvanized by leftist thought, and fallen under the tutelage and influence in Munich of the art historian Heinrich Wölfflin, the most prominent formalist art historian of the first half of the 20th century, Fernando chose to study art with the painter Stanislas Stueckgold.

The same year, 1927, Fernando met a striking Ukrainian woman, Stéphanie (Stépha) Avdykovich (born 1903), daughter of a Lviv candy factory owner and a student at the Sorbonne, whom he would marry in 1929. (At the time Stépha, who had degrees from four different European universities, was the romantic partner of Alban Berg, a leading avant-garde composer of the early 20th century). Together Stépha and Fernando traveled to Spain and relocated to Madrid, where Fernando worked by day as a businessman and by night as a painter. The Gerassis embraced the newly formed (and short-lived) liberal Spanish Republic and welcomed Federico García Lorca and Pablo Neruda into their circle. In the summer of 1931, the couple moved to Paris, where the Gerassis became the centerpiece of Parisian cultural and intellectual life, enjoying *la vie bohème* of Montparnasse with Jean-Paul Sartre and Simone de Beauvoir, who said about their arrival, "In June (1931), Stépha and Fernando descended on Paris, highly elated because, after a long period of agitation, upheaval, and repression, the Republic had finally been established in Spain," and who would remain lifelong friends of the Gerassis. Stépha tutored Beauvoir on matters of sexuality and the demi-monde, of which Beauvoir was completely naïve (Stépha figures prominently in *The Second Sex*, a groundbreaking landmark of feminist philosophy). Maurice Utrillo, Chaïm Soutine, Fernand Léger, Marc Chagall, Joan Miró, and Alexander Calder were all part of their wide social circle of artists and thinkers. Fernando would later tell Calder about The Putney School, and Calder sent his two daughters to Putney: Sandra Calder Davidson '53 and Mary Calder Rower '58. Fernando's dedication to painting began to pay dividends, and in the early 1930s,

A WORLD OF LEARNING

The following teachers emigrated, mostly from Europe, to teach at Putney around the time of the Second World War:

Jenaro Artiles taught Spanish from 1947-50. He had headed a teachers' union in Spain until expelled by Franco. His aimed to bridge conflict between the striking Putney Teachers Union and Mrs. Hinton in 1949.

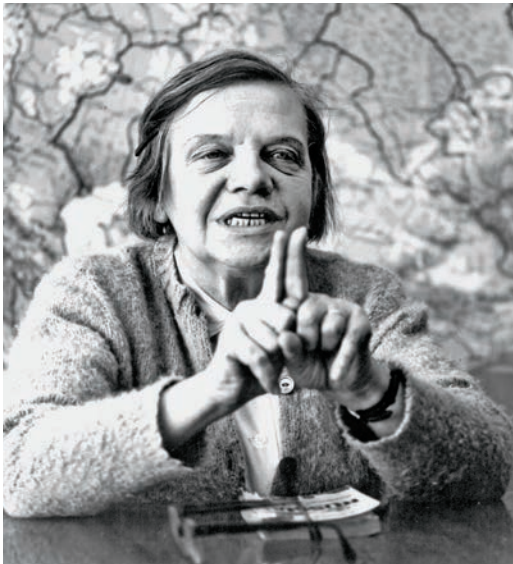
Mme. (Jeanne) Case came to the United States as the French bride of an American soldier in the First World War. She taught French from 1949-66. Graceful, reserved, well-mannered, and somewhat impenetrable, Mme. Case may be the only adult in the Putney community apart from Mrs. Hinton who was not addressed on a first-name basis. Mme. Case was described as representing the epitome of French civility, culture, cuisine, and refinement. She was a fierce defender of energy conservation, admonishing her dorm incessantly to "Shut zee lights!" in the hallway.

Jean-Marie Chalufour taught French from 1941-43, left for Phillips Exeter Academy, and returned to Putney from 1948-50.

Hubert Grigaut taught French from 1939-41. He joined the U. S. Army from 1943-46.

Werner (Doc) Heider held degrees from the universities of Berlin and Munich and fled Germany in the 1930s, arriving in New York on New Year's Eve 1936. He taught history, geography, social studies, and Latin (and chemistry, very reluctantly) at Putney from 1939-44. He later published four volumes of poetry and worked to restore ties between the United States and Germany. He is remembered as having worked very hard to learn idiomatic English from Putney students while teaching Latin in the fictional context of Western cowboy culture. He and Ewald Schnitzer were required to register with the town of Putney as enemy aliens and to report any change in their whereabouts.

Stépha did not wait for Fernando's permission or live for his encouragement.



Stépha Gerassi, above, and husband Fernando, right, “led lives ... that read like the stuff of an outlandish and implausible international thriller.”

he exhibited throughout Europe and in the United States. In 1931 Fernando and Stépha's son Juan (Tito) was born. (The story of Tito's birth, perhaps apocryphal, has Andre Breton, Marc Chagall, Alberto Giacometti, Simone de Beauvoir, Joan Miró, and Fernando all drinking heavily in the café La Closerie des Lilas in Paris. Fernando passed out while Jean-Paul Sartre, also present, remained sober. Sartre peeked in on Stépha, who had just given birth across the street at Clinique Tarnier, and had on her own initiative named the newborn Jean-Paul, in Sartre's honor. Fernando awoke and objected to the middle name, so Jean-Paul became Jean, John, or Juan in Spanish, Juanito (Little Juan) and then Tito. Sartre, an atheist, became Tito's “non-god father.” (John Tito Gerassi would grow up to

be a renowned professor, investigative journalist, foreign correspondent, art critic, author, scholar, political activist, revolutionary, and, fittingly, the official biographer of Jean-Paul Sartre).

This creative flowering was interrupted by the rise of fascism throughout Europe. When the July 18, 1936, coup attempt against the Spanish Republic signaled the start of the Spanish Civil War, Fernando left a message with Tito, then five years old, who was sitting on Sartre's lap, for Stépha, who was in class at the Sorbonne, to tell her he was racing to Spain to defend liberal democracy. In a scene from Sartre's novel *The Road to Freedom* (*Les Chemins de la Liberté*), the character Gómez (based on Gerassi) tells Mathieu (Sartre) that he's off to Spain to fight. Mathieu asks him why, if the war will inevitably be lost, and Gómez replies: “*You don't fight fascism because you can win it; you fight it because it's fascist.*”

Sartre, in a 1971 interview with Tito, said, “He (Fernando) affected me then more than any other man alive. He was an intellectual, like me. He was a painter; I was a writer. He had the same point of view, the same basic vision of life. To him, painting was more important than anything else. And then, just like that,” he said clicking his fingers, “Fernando went off to the fight. This really upset me. We had both always wanted revolution, but then suddenly, here was an intellectual like me, saying in effect, intellectuals must do what they preach.” Tito would later write: “Fernando was intolerant, loud and proud, sure of himself and of his judgments, very angry and very loyal, flamboyant and charismatic. Sartre was cool and collected, equally sure and proud, but careful and calculating.”

Brilliant and fluent in multiple languages, and despite having no prior military experience, Fernando distinguished himself as a secret agent in missions to obtain arms (collaborating with André Malraux) and then as head of the military defense of the University of Madrid. Fernando came to the attention of Colonel Zhukov (later commander of Soviet forces during World War II), who appointed Fernando to the XV International Brigade. Fernando assumed the rank of Generalissimo of Republican forces in Barcelona, where he befriended Ernest Hemingway. He had

abruptly left Stépha in Paris with Tito, and so was surprised and not very pleased to run into her on the front lines in Spain as an assistant for Ilya Ehrenberg, the war correspondent for the Soviet newspaper *Izvestia*, who had hired Stépha to be his translator. Stépha did not wait for Fernando's permission or live for his encouragement. (Stépha was quoted by a Putney student in her Russian class as saying, “I'm glad Eve ate the apple, I like this knowing the difference between good and evil. But Fernando? Fernando would rather be back in the Garden of Eden eating the banana!”)

After Barcelona fell to the fascist rebels supported by Nazi Germany, Fernando managed (barely) to escape to France, accompanied over the border by Pablo Picasso and Dora Maar (one colorful account of Fernando's life has him parachuting into France to escape the French military police at the border). Ignoring Fernando's entreaties to defend against the threat of Nazi territorial aggression, the French government demurred until, in desperation, they impressed Fernando into service as a colonel defending the eastern border from the unstoppable German invasion. Fernando retreated with his regiment to Paris, where with the intercession of the Dominican dictator Rafael Trujillo's main henchman, he obtained passports for himself, Stépha, Tito, and the Jewish soldiers in his ranks. When all the Dominican representatives fled Europe, Fernando became de facto Ambassador of the Dominican Republic, and with this dubious authority, granted passports to 8,000 Spanish refugees in France. The Gerassis escaped to Lisbon where Fernando, his identity betrayed, was discovered by Franco's agents, who tried to assassinate him. The Gerassis found no refuge anywhere in Europe, and on September 3, 1941, they arrived in New York as political refugees, where at first and for many years thereafter, they also found no asylum. The Gerassis were arrested for illegal entry with false documents into the United States and released pending trial, but Bill Donovan, head of the Office of Strategic Services (predecessor to the CIA) learned of Fernando's military accomplishments and enlisted him to assist the Allied cause by breaking Franco's secret code. Fernando was ferried by submarine to Spain to set

up an underground sabotage network to destroy roads and bridges if, during the Allied invasion of North Africa, Franco aided the Germans in attacking Gibraltar.

Fernando refused the medal offered him for bravery and quit the OSS. In New York he lived off translations and started painting again, on shirt cardboard, the only painting surface he could afford to paint on, while Stépha hawked jewelry on the streets and Tito sold newspapers before and after school. On the back of his first painting begun in America, Fernando wrote: "First pitiful attempt to paint after nine years of war (1936-1945)." The Calders used their connections to help the Gerassis, who were being harassed and threatened with deportation by the Central Intelligence Agency if Fernando did not resume spycraft on their behalf. Finally, in 1964, Attorney General Robert Kennedy learned of their contributions to their adoptive country and of the CIA harassment and immediately declared them U. S. citizens, apologizing on behalf of the United States of America for their mistreatment.

In 1949 the art historian and critic Meyer Shapiro, a prominent formalist art historian of the second half of the 20th century who greatly admired Fernando's work, connected Fernando with Mrs. Hinton. She immediately hired Fernando as a teaching artist and Stépha to teach "anything she wanted" (over the years she taught French, Spanish, Russian, ancient history, astronomy, Latin, European history—Stépha personally remembered the Russian Revolution—and German). Fernando was not yet fifty years of age. The remaining 25 years of his life would be quieter than the first 50.

Finding Vermont reminiscent of the Basque country, Fernando and Stépha quickly adapted to small town rural life. Fernando was a familiar and endearing site in Putney, wandering with his beret and dog along Westminster West Road from his home to his studio, a former little red schoolhouse, which the town rented to him for \$45 a year (a little more than \$600 in 2025 dollars). Fernando enjoyed teaching and was beloved by his students. Lowell Rubin '53 remembers Fernando's pithy words of advice: "Each time you fail, you learn something. If you have faith in yourself, you go on. The more failures,



the better." His paintings, now entirely abstract, began again to gather notice. Fernando exhibited alongside Georgia O'Keefe in 1951. The success of his 1955 solo exhibit in New York allowed him to retire from teaching to devote himself to painting full-time. He seemed to lose interest in what was happening in the New York art scene, however, and explored and memorized spiritual texts in the Christian and Hindu mystic traditions, reassessing his political convictions and past military involvements and embracing pacifism: "No political struggle can justify war, blood and violence" he wrote in his diary. "That can only lead to bitterness and despair." He continued to paint until his death on December 2, 1974, leaving this country only one time, to visit his friend Alexander Calder at his studio in Saché, France.

Stépha divided her teaching between Putney and the Curtis Institute of Music in Philadelphia. Ken Cohen '71 recalls Stépha's sharp and wry sense of humor, beautiful elfish smile, refreshing bluntness, and expertise in keeping a 14-year-old's attention. Christopher Walling '67 remembers Stépha walking into the first day of Russian class saying, "These are the last words I will speak to you in English," which she repeated in Russian, French, Latin, German, Spanish and Italian. Pam Huessy '63 mentioned an outdoor luncheon with Stépha and Fernando during which Stépha observed that, despite remarkable progress in science, medicine, communications, transportation, longevity, and other areas of human endeavor,

Hans Hollstein taught German, Latin, and horsemanship from 1937-40 and from 1949-52. Descended from German aristocracy, he is reputed to have borne dueling scars on his face. An ebullient and likeable personality, he was asked to teach mathematics, which he did not very effectively, due to the wartime teacher shortage.

Charlotte Jossman taught Latin, German, and athletics from 1943-45 and 1947-54 before joining Putney teachers John and Anne Holden at their newly founded Colorado Rocky Mountain School ("Putney of the West").

Maurice LeConte taught French during the school year 1950-51. He and his wife Pat were model Parisian intellectuals and set a high literary standard on campus.

Mara Moser was a Swiss émigrée who taught Spanish, French, and German and was head of Language Department from 1943-48. She ran the refugee relief group on campus which raised \$4,000 in its first year (\$75,000 in today's money). She was a dynamic and popular teacher who resisted constrictive language pedagogy by writing her own amusing exercises.

Toshiko Phipps performed many different duties at Putney, including supervising the KDU, all in her own determined and idiosyncratic way. The only wartime émigrée to Putney from this era not from Europe, Toshiko was descended from Japanese royalty and had prepared for 1940 Olympics as the Japanese national downhill ski champion (among men and women). After the war, she emigrated to the U. S., married an American artist, studied at Dartmouth and Harvard, and opened an internationally famous shiat-su massage school in Putney.

Albert Raffanel taught French from 1946-49. He was known for his French songs and jokes, as well as his yellow tie and yellowed (from cigarettes) fingers.

[Emilia Bruce]
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humans have not been able to improve their own nature one bit, shaking her head sadly while saying this.

Stépha taught, gardened, and played the piano, despite failing sight and hearing. Simone de Beauvoir, who visited her in Putney in 1982, said, “She [Stépha] can hardly see anymore, but she knows the plants in her garden so well that she can feel the weeds and pull them out. Her hands hurt so much that when she plays, tears fall, but the music consoles her just the same. She is too deaf to hear it, but she says she feels it through her fingers.” Stépha died at age 86 years old on September 3, 1989, 48 years to the day after arriving to this country with Fernando and Tito.

“Languages! They are most important in building the One World for which we work.” —MRS. HINTON

Emilia Bruce came to The Putney School in 1959, the last of the post-war émigrés who had endured the Second World War in Europe to arrive at Putney and the last to retire from teaching. Emilia was born Primitiva Emilia Garcia Casado

in 1931, the youngest of six children, to aged parents in a highly literate family of Madrileños (her father was a civil servant who ran a bookstore; her mother was a ceaseless reader, as Emilia would be). Emilia believed her family were descendants of Sephardic Jews who had hidden their faith since the Inquisition, based on the Hebraic songs she learned from her mother, who profoundly influenced her. Emilia’s eldest sibling, her brother Emilio Garcia Casado, 24 years her senior, was murdered in 1937 during the Spanish Civil War by a rival Communist faction. Emilia described how utterly her family and childhood were upended when Emilio’s body was brought into their home and laid across the family table. The war and its aftermath were a time of deprivation and oppression in Madrid, a former Republican stronghold Franco sought to punish; Emilia said, “It was hard to know what was worse; the war or what came after.” Emilia found refuge and consolation in school, where she studied Latin and Greek.

Emilia’s sister, Julia Garcia Casado, with whom Emilia was very close though Julia was 11 years older, and Julia’s husband Luis Gimenez Cacho, a wealthy and successful businessman, emigrated to New York City in 1948, where Luis finished his master’s degree in engineering along with his classmates, the Leon brothers (Fernando, Javier ’40, and Gonzalo ’47). After Julia and Luis moved to Mexico City to start a manufacturing business, Emilia joined them in 1950. Emilia lived in Mexico for three years. There she met and befriended the families of Luis’s American business partners. In 1953, Emilia was invited to join her new American friends in the United States and was introduced to the Leon Family in Yonkers, New York, who were very active helping refugees from the Spanish Civil War and whose son Gonzalo Leon ’47 and daughter-in-law to-be Holly Forbes ’47 were both recent graduates of Putney. (Interestingly Gon’s father had been head of the Republican Army air force in Spain. He was stranded in the U.S. when that war ended. His two children and five grandchildren all attended Putney). Through Fernando Leon’s alumni connection to Black Mountain College, Emilia learned of the newly founded Marlboro College in Vermont, where she enrolled and met a young art student, Linn Bruce.



After exploring interdisciplinary American Studies, completing her thesis on the bible as literature, and receiving her degree, Emilia married Linn and began to teach Spanish at the Northfield School for Girls (now Northfield Mount Hermon). She filled in as a sabbatical replacement for Stépha Gerassi at Putney in 1957–58 and was offered a full-time position teaching Spanish in 1959. At Putney, Linn taught visual art and oversaw the woods crew for some thirty years (and cited Fernando Gerassi as a major influence on his teaching and painting).

Emilia was a demonstrative, animated, compassionate, and beloved teacher. Libby Marcus ’75 states that “Emilia was the only Putney adult to have my full, unguarded trust and respect during my three years at the school. ‘Leeeeby! Leeeeby!’—she would call in her mellifluous, full-throated voice across the back lawn or over the din of the KDU. Then she’d break every code of New England reserve by leaning deep into my personal space (a habit that was so refreshing to me—) to tell me something ‘inchrrreehdeebll’ about a film she had seen that she thought I might enjoy, a book she sensed would be of interest, or an opportunity that might catch my elusive attention. Her energy, caring, righteousness,

enthusiasm, and dedication to experiential learning have influenced my own teaching practice.” Emilia was affectionate and involved, principled but never self-righteous, nurturing but not overbearing. An alumna from the late 1970s recalled feeling angry and disruptive in Emilia’s class, for reasons entirely her own. Emilia asked the student to leave the classroom and followed her outside to the hall. Rather than reprimand the student, Emilia hugged her. She never condemned or even criticized anyone; she sought to understand, accept, and soothe. Even the most poorly behaved students were just “a bit mischeefous.”

Libby Mills remembered teaching with Emilia on the top floor of the Reynolds Building, Libby in the east end classroom (now called the fiber arts studio), “looms clacking away while Emilia in the opposite classroom was leading a lively Spanish dialogue, usually ending with a song... *de colores se visten los campos en la primavera*... The doors between our rooms were never closed.” Libby learned a fair amount of Spanish by ear, and when they both retired, Libby studied and traveled to Latin America with Emilia.

Emilia had an ardent sense of social justice, perhaps born amid the turmoil of the Spanish Civil War and the repression of Franco’s fascist dictatorship. She worked with Mexican immigrants to Vermont to help them overcome the language barrier and she actively supported those harassed or oppressed anywhere because of their skin color, language, or politics.

In her retirement, Emilia continued to teach adult students in her house, high on West Hill overlooking the rooftops of The Putney School towards Monadnock. Libby Mills recalled that “her teaching space was the living room, alive with the colors of Spain and Mexico, with Linn’s brilliant paintings on the wall. Rich and wonderful smells of Mediterranean cooking sometimes drifted in from a pot simmering on the kitchen stove. Books were everywhere; Emilia’s reading was wide and varied. Her knitting was in the corner, and we cheered each other’s projects. Hers were unique in design and color, often echoing something from her childhood. The place felt both earthy and cosmopolitan; it was our turn to be in a language class couched in Spanish history, art, and culture—with family added to the mix.” Emilia passed

away in Vermont on May 18, 2021.

Felix and Marisa Lederer brought a level of erudition, pedagogy, dedication, and kindness to two generations of Putney students, and are remembered with gratitude and profound respect. Felix was born in 1910 to a famous Czech conductor, also Felix Lederer, a student of Antonín Dvořák and Jewish convert to Lutheranism, in a learned family (the three brothers were all named after composers) in the Saarland, a highly industrialized state in the southwest of Germany, long contested by France and Germany, that enjoyed quasi-independence after the First World War. A plebiscite in 1935 voted to reincorporate the Saar region into the Third Reich, and the Saar immediately fell under the antisemitic Nuremberg Laws. Felix, who had by then earned three PhDs (in music, philosophy, and classics), fled Germany for Florence, Italy, where he was briefly imprisoned by Mussolini’s police (he took advantage of the forced solitude of prison to study Ancient Greek). He was released into the service of the affluent, cultivated, aristocratic Florentine Fazzini family to teach their daughter Marisa to speak German and to play piano. Marisa was born in 1920 in Florence. The name Marisa is a shortening of her birth name, Maria-Teresa (if you called her Marisa with a soft “s” you never did it a second time). Marisa reminisced about falling in love with Felix during the war while sitting on the piano bench playing compositions for four-hands.

In 1943, Nazi forces occupied Florence and began rounding up and deporting Jews (only 13 Jews removed from Florence survived the war to return). Marisa’s nephew, Tom Lederer, believes that she was incarcerated during the occupation, but she never spoke about her experiences during the war. The Fazzini family secreted Felix until the war’s conclusion, at which time he was detained by American forces in a displaced persons camp as an undocumented alien. Released, rootless, he reunited with Marisa, whom he married in 1948. The couple emigrated to the United States, arriving on Washington’s birthday, February 22, 1949, after a stormy 13-day crossing on a Polish freighter. Marisa wrote movingly of their arrival, “... to us this day was the beginning of a new life. This was our new adoptive country, the promise (hope) of a chance, to work, to live.” Marisa described

Margrit Rosenstock-Huessy, a Swiss educator who had studied the history of art in Florence, taught German at Putney from 1935–36. She was married to the influential historian and social philosopher Eugen Rosenstock-Huessy.

Friedrich Sandels came to Putney after miraculously escaping a concentration camp with his wife. “He doesn’t talk about it; you can just read it in his face and his eyes,” recalled Dave Schauffler ‘46. Sandels taught Spanish and Latin from 1944–46 before joining Dickinson College to teach German and Classics as the first openly Jewish professor.

Ewald Schnitzer taught History, German, Music, skiing, and rock climbing from 1935–43. He was among Mrs. Hinton’s original faculty and Putney’s first history teacher. His combined American-European history class was quite popular, embracing intellectual as well as political and social history. He co-led with Mrs. Hinton the 1937 Putney trip to Germany and Austria on the SS Hamburg. During the trip Ewald was compelled to avoid Germany and to meet the group again in Salzburg, as he would have been drafted into the Wehrmacht had he set foot on his native soil.

Werner Warmbrunn grew up in a German Jewish family who left Frankfurt for Amsterdam in 1936, endured the German occupation of Holland, and managed to escape Europe. He completed his B. A. at Cornell before arriving at Putney to teach chemistry and German from 1944–47. He described the Putney community as infused with a spirit familiar to him and said arriving at Putney was “like coming home.” He later became a founding faculty member and professor of history at Pitzer College in California. Towards the end of his life, he wrote: “I am happy and at peace; hardly a day passes when I do not experience and express how rare and fragile such a state of being is. It is of course the way life is supposed to be, but it hardly ever is. Instead, I experience it as a state of grace that may not last but is still to be cherished.”



Émigré Teachers

From top left, Emilia Bruce in her first year at Putney, Emilia teaching in the early 1990s, Carmelita Hinton with students during the 1937 Scandinavia trip, Putney students en route to Europe in 1937, and Marisa and Felix Lederer with Gottfried Passche '56 (center) holding young Franz Paasche '79





Among Putney's many refugee and émigré teachers were (clockwise) Werner Warmbrunn, Charlotte Rossman, Toshiko Phipps, and Friedrich Sandels. Photos courtesy of the archives of Pitzer College, Colorado Rocky Mountain School, Bennington College, and Dickinson College, respectively.

When asked, “Do you like children?” Marisa replied succinctly and honestly, “No.”

Putney as “a kind of rebirth” for her and Felix. The Lederers settled briefly in New York. Felix was joined in the U. S. by his brother Wolfgang, never to return to Europe.

Felix and Marisa were among the 20 new teachers hired for the fall of 1949 to replace faculty attrition from the teacher’s strike. Sue Lloyd ’52 in her history of The Putney School describes Marisa’s initial interview with Mrs. Hinton. When asked, “Do you like children?” Marisa replied succinctly and honestly, “No.” Marni Hinton Rosner ’69 remembers Felix speaking fondly and admiringly of her grandmother, Mrs. Hinton. Felix stressed to Marni that Mrs. Hinton was a great judge of character because when he and Marisa applied to teach at Putney, they had no documentation supporting their resumes that would verify his three PhDs and Marisa’s doctorate in history from the University of Florence. Felix was immediately hired to teach Latin, German, and Italian, while Marisa taught Italian and German and later served as the school’s admissions director and librarian. Together they dedicated 77 years of loving and loyal service to Putney. Mrs. Hinton must indeed have been a great judge of character.

Sven Huseby, former history teacher and director, recalled Felix and Marisa’s unique presence in the Putney School community. The Lederers took young Sven under their wing and would often have him over for tea, discussing education, history, and current events in the 1960s. Sven shared his

deep respect for their intellect, describing their lives as “rooted in scholarship and the arts...highly educated European refugees, seemingly so unsuited to teach teenagers, and yet both contributing mightily to the Putney of the post-war decades.” Sven described Felix’s unorthodox technique for dealing with students when they were “less than fully attentive.” He would throw open a window in freezing weather if anyone dared yawn, and if the yawning continued, he would make them get up, run around the building, and burn off their energy until they could focus on the class (Stephen Flanders ’64 attests this was in the spirit of helping you concentrate, not a form of punishment). Members of the class of ’71 remember Felix ordering students in his Latin class to awaken a missing classmate back in his dorm and to bring him back to the classroom on the ground floor of Reynolds, student, bed, and all. Another memory has Felix in Friday Night Sing deliberately and adamantly singing Latin words with the Medieval pronunciation, rather than Classical Latin, to Norwood Hinkle’s annoyance.

Felix was a thorough, dedicated, and exacting teacher; education was serious business and hard work. Felix’s nephew Tom termed his uncle “a supreme intellectual,” and joked that a family friend always said of Felix: “Good looks were wasted on him!” He delighted in the excellence of his students. Many younger teachers mentioned Felix’s high standards as having a significant influence on their own teaching. Author and educator Georgina Kleege ’74 asked Felix what his approach to teaching was and he said, “Say everything three times using a different vocabulary. The best students will get it the first time, but by the third time, all students will understand.”

While Felix was strict, he was also a friendly and compassionate teacher with a fine sense of humor. Pam Huesy ’63 said, “I don’t think he ever actually rapped a student’s knuckles with a ruler, but one always had the feeling that he might. Nonetheless, he was a deeply kind man with real concern for his students. When I told him I had decided to drop calculus in favor of a third year of Latin with him, his eyes widened and he exclaimed, ‘This is like receiving an electric shock of the most pleasant kind!’ Another class member



Above: Felix and Marisa Lederer. Opposite: Letter from Marisa Lederer, written in 1989, reflecting on her (and husband Felix’s) arrival in the United States 40 years earlier

said that following graduation, as she gazed out the back window of the family car rolling out of the parking lot, Felix stood wistfully waving goodbye to her until the car disappeared. Felix delighted in listening to students’ musical compositions and performances, which he did with profound discernment and appreciation, recalled Allan Shawn ’66. A member of the class of 1964 told of a stinging memory of throwing food in the KDU, bringing an angry rebuke from Felix, who had survived nearly a decade of deprivation. (Another KDU memory; a faculty member dropped some food and picked it up off the floor, whereupon Marisa said to him in Italian, “*Quel che non ammazza, ingrassa*,” [What doesn’t kill you, makes you stronger]). Michael Harwood ’52 shared a happy anecdote. The boys’ bathroom in Keep shared a very thin wall with Felix and Marisa’s tiny apartment, and he was introduced to the



audible joys of young conjugal life. When mentioned to Marisa, she blushed and smiled, warmed by the memory.

Felix retired from teaching in 1983 and continued to walk briskly (and riskily) on West Hill Road, birdwatching the while, until his death in 2000. "You could see Felix pacing around campus... always walking very purposely deep in thought with his jacket and his flowing white hair," Sven Huseby recalls. Marisa worked until her retirement in 1992 after 43 years at Putney. Her retirement diploma depicted a panorama of Florence from the terrace of San Miniato al Monte near her birthplace, the view of the orchard and hills to the north of Little Pamberly, music from her favorite aria by Handel, "How beautiful are the feet of them that preach the gospel of peace," and her beloved final canto of Dante's Paradiso, the poet beholding a vision of "the love which moves the sun and the other stars." She was reluctant to leave the school she loved and remained in Little Pamberly amid their many books

Intercultural living : to my colleagues on this George Washington's birthday (1732)

On this day, in 1949, Felix and I arrived in this country, after a 13-day crossing on a small Polish boat and a great storm at sea which sent us touching land at Halifax, Canada. Calm steaming southward overnight. At dawn, the 22nd, rosy mists, the Statue of Liberty. The heart still stirs in memory.

Empty piers, holiday, we unload our own luggage. From the hold eventually arrive our two crates, full of books, bedding, small household items stuffed in corners. "Customs" must inspect, slots are pried loose, possessions disgorged; wooden clothespins fall out. Laughter: "Did you think we don't have these here?" mocks the officer. I relive the humiliation (Do rich victorious countries ever know the deprivations of war time?)

We are offered coffee at a stand up "bar" — big mugs filled with pale brown water; I can't down it; steaming aromatic black coffee wafts through my Italian senses and I inwardly baha.

Different people, different places, feelings, expectations...

Yet to us this day was the beginning of a new life. This was our new adoptive country, the promise (hope) of a chance to work, to live.

Felix and I, with joy overriding sorrow of loss, celebrate the 40th anniversary of our arrival in 'America' today.

Marisa

and papers until, after Felix's death, ill health forced her to enter a nursing home. A friend wrote, "I will always remember Marisa as a vibrant, energetic and communicative friend, and it is sad and ironic that she lost the ability to be that person at the end of her life. I hope that those who knew her years ago will keep her memory alive, and will remember her song, her smile and her laughter."

After Marisa's death in 2008, the school received word of a \$1M bequest from the

Lederers to provide funding for talented and deserving students from disadvantaged backgrounds and whose home countries had been shaken by geopolitical and social upheaval. It was assumed that the Lederers saved every penny Putney paid them, which may be true, but the primary source of this large sum was Felix's archive of original letters to his father from his close lifelong friend, Gustav Mahler, which Marisa had auctioned off to leave Putney this extraordinary, generous gift. ■

The Theory of Loose Parts

STORY BY
LISA RADCLIFFE P'27

In 1971, architect Simon Nicholson wrote a piece entitled “The Theory of Loose Parts.” At the time, he was explaining how the design of a space limits the ways in which a person interacts with that space. Creativity and discovery are directly proportional to the number and variety of variables in an environment. Restated to understand in the context of children and creative exploration: if you give a child a toy, they will play with it in certain ways, but if you give a child a box of loose parts, they will create toys that you have never even imagined. This theory has been applied to playgrounds, where instead of the standard equipment and structures, children are handed tools and raw materials and allowed to create play environments for themselves.

This approach is not without risk. At loose parts playgrounds, parents sign waivers related to injury. Instead of pre-approved playground equipment, children may be handed lumber, tires, ropes, and tools, then encouraged to create their own play environment. Creativity and discovery always have a level of risk. In a loose parts environment, the child must learn how to evaluate and manage that risk, necessary skills for facing an ever-changing world.

Putney is a loose parts school. The only one I have ever seen. I once heard it referred to as a “name your own adventure ride” by another parent. Every student is handed a box of loose parts. Each has the opportunity and the agency to create the educational opportunity they want or need. The student truly has the agency to own their education, with its successes and failures. The student retains the joy in that discovery process.

What this means is that if a student wants to study forensic entomology, they can create a project, set up the conditions, get the materials, and have at it. What it does not mean is that the biology teacher is going to create the experiment, procure the materials, and follow up on the research. The education process is available, but the student must drive it. The results are breath-taking. Over the past several years, in addition to learning about forensic entomology, I have seen students create spectacular new pottery glazes (leveraging chemistry to understand the desired composition and firing effects), rebuild the observatory and the telescopes that power it, design and build electric bikes or electric guitars, whatever sparked their imagination and curiosity. Our student has done projects as disparate as exploring microtonality, group reading of economic theory, and examining the representation of torture in children’s entertainment.

The growth opportunity with a loose parts education is spectacular and it carries each student far beyond the Putney years. It demands a lot, too. The students must embrace and engage with the process. No one at Putney is going to hand you your education; you will have to work for it, but in the end, you will own it in a way that is impossible in traditional settings. For the teachers and administrators, it’s very difficult, also. Teachers must give up a certain level of curriculum control. They must allow for failure as well as success in the pursuit of knowledge. And they must support each student, as opposed to one classroom goal. Administrators must have the courage and confidence to enable reasonable risk taking (Ask Danny O’Brien to tell you about taking the entire school to see the full eclipse). Parents must trust their students and the school.

Loose parts schools are exceedingly rare. Putney may be the only one. It demands more from everyone in the process. The results are like no other educational opportunity you can find. ■



"Who made this masterpiece?" asked the students of each other. Ari '29 created this literal assembly of loose parts this fall. Photo by Howie '29.

FLYING COLORS

GLORIA HEATH '39
FLEW BOMBERS IN
WWII AND WENT ON
TO A DISTINGUISHED
CAREER AS A FLIGHT
SAFETY PIONEER

The bullets came in bursts, seemingly from the clouds themselves, as Gloria Heath '39 flew her B-26 bomber screaming over the Idaho high plains. P-47 pilots aimed their .50-caliber machine guns at the target she towed, practicing for live combat in the European theater. She was 21 years old. She was the only woman in the squadron.

It was 1943, and Heath had just graduated from Smith College. The Battle of Stalingrad, the invasion of Sicily, and the collapse of Italy's fascist government had marked turning points in Allied momentum, but the fight was far from over. The war had pulled the U.S. out of the Great Depression, but most goods—shoes, gasoline, cheese, tires—were still rationed. Nearly half of the world's wartime production was taking place in America's former peacetime factories.

Heath had joined the fight as part of the U.S. Women Airforce Service Pilots (WASPs). But she was already a skilled pilot. At Smith, she helped create the Smith Flying Club, serving as its president. She and 14 other members chipped in \$100 each to buy the club's only airplane. They called it The Bird of Paradise (presumably after Paradise Pond on the Smith campus), and they flew it out of LaFleur Airport and up and over Northampton, Massachusetts.



The war ended in 1945. But Heath's aviation career had only just begun.

She was a founding member of the Flight Safety Foundation and a proponent in the Foundation's efforts to disseminate aviation safety information worldwide. She was an expert in search and rescue operations. She developed a manual for emergency landings on water.

In the 1960s, she founded her own consulting company, SAR-ASSIST, which specialized in searching for and rescuing passengers in distress on land, at sea, or in the air. In 1968, the U.S. Federal Aviation Administration endorsed her recommendation for electronic locator beacons in civil aircraft, which became required in 1972.

Heath chaired the International Academy for Astronautics Space Safety



GLORIA WAS VERY STRONG. SHE WAS VERY BRILLIANT. SHE WAS FEARLESS. AND WHEN SHE TOOK ON SOMETHING, SHE DID A GREAT JOB AT IT.

and Rescue Committee, and her work there was critical to the development of the modern worldwide satellite search-and-rescue system.

Robert Ross P'98 met Heath in the late 1970s, forty years into her career. "Gloria was very strong. She was very brilliant. She was fearless. And when she took on something, she did a great job at it," he said. They remained close friends until her death in 2017.

He was impressed with Heath. In fact, she told him about her time at Putney,

and as a result Ross sent his daughter, Annie '97, to Putney as well. He describes Annie as "amazingly confident and resourceful." Someone who "gets it done."

Did Putney attract Gloria and Annie because of their strength of character? Or did Putney build that quality in them?

Ross says: both. He believes Putney attracts resilient people, and continues to build upon the qualities already present in them. ■



SOLDIERS ON SKIS

SKILLS IN THE
MOUNTAINS
SUCCESS IN BATTLE

At least 14 Putney alumni served in the 10th Mountain Division of the U.S. Army during WWII, the infantry responsible for defeating Germany's final defensive line in Northern Italy in February 1945, signaling the end of fighting in the European theater.



Ski warfare dates back centuries, but this division represented the first time the U.S. military had embarked on training its soldiers for the mountains. In reality, the civilian skiers, like those 14 Putney alumni, trained the U.S. military.

"Those skills have always been best found in the civilian skiing and mountaineering communities,"

MOST OF YOUR SKIERS, MOUNTAINEERS, WERE IN THE EAST, IN PLACES LIKE VERMONT AND WITH PEOPLE WHO WOULD HAVE ATTENDED THE PUTNEY SCHOOL. THOSE WERE THE KIND OF PEOPLE WHO HAD THOSE SKILLS AT THAT TIME.



From the 10th Mountain Division archives. Photo top left, George Heller '42 (back row, second from right), Donald Marburg '37 (group photo, far left), and Lawrie Brown '42 (bottom right photo, second from left)

said Lance Blyth, a military historian and author of *Ski, Climb, Fight: The 10th Mountain Division and the Rise of Mountain Warfare*. "In the late 1930s and early 1940s, most of your skiers, most of your mountaineers, were in the east, in places like Vermont and with people who would have attended The Putney School. Those were the kind of people who had those skills at that time."

The American 10th Mountain Division was modeled on the Finnish. In 1939, the Soviet Union invaded Finland with significantly more troops and weaponry. But the Finnish soldiers, being expert skiers, utilized the terrain to their advantage, defeating the Soviet army.

The American soldiers were well equipped for their keystone battle on Italy's Riva Ridge at an altitude of 6,000 feet.

"They'd spent so much time in the mountains, so much time outside that they were very capable. They were expert campers," said Blyth. "They stayed out for days in the wet and cold, and they knew how to take care of themselves. They didn't take any exposure casualties or frostbite or trench foot."

The 10th Mountain Division was deactivated after the war (then reactivated in 1948 and deactivated again in 1958). It was again reactivated at Fort Drum, in New York, in the 1980s, but it was not a mountain division, and was only called that for heritage purposes. However, the last two commanders of the division have sought to return it back to its alpine roots, and are focusing on getting more troops through military mountain training which takes place, as it happens, at the Army Mountain Warfare School in Jericho, Vermont. ■

LIST OF ALUMNI KNOWN TO HAVE SERVED IN THE 10TH MOUNTAIN DIVISION DURING WWII:

McGregor Gray '37
Donald Marburg '37
Bing Briggs '38
Roger Wilson '39
Ted Moore '40
Roy Richardson '40
Donald Watt Jr '40
John Quisenberry '42
J. Allen Johnson '43
Allen Schaffler '43
Lawrie Brown '42
Eliot Buckingham '42
Donald Ross Green '42
George Heller '42

In the hopes of zooming out many, many years on the Putney experience, we gathered insight and perspective from former heads of school (or directors, depending on when they were here). Here are their reflections.*

50 YEARS

5 QUESTIONS

1 What set Putney apart from other schools during your time?

TOM JONES, DIRECTOR 1975-81:

When I arrived at Putney in 1974, the construction of the Art Building was underway. The academic schedule had been modified to allow students to periodically join construction crews. For lumber, we were harvesting trees from our property and sawing then with our sawmill powered with a Sherman Tank engine. In our studio students were creating metal hinges and other hardware. I doubt any other schools were so committed and involved in the construction of a building. It was

a tremendously exciting time and the finished building was stunning. You can imagine the shock and disappointment when, in December of 1977, the building burned to the ground. For other features of Putney's program, I could add the farm and students building their own cabins and living in them.

SVEN HUSEBY, DIRECTOR 1990-95:

We tried to make an environment that supported the students in carrying out the program successfully. We broadened the scope of academic support services, strengthened departments, and became more sophisticated in intervening for students who had learning issues. And it worked. As we had hoped, students felt

more committed, stronger in meeting the challenges of the program, and better about themselves as they grew into young adults. [A] lot of educational consultants took notice, and started to refer students to Putney.

BRIAN MORGAN, DIRECTOR 1995-07:

When I first arrived at Putney, Terry Dwyer, business manager at that time, proudly introduced me to the school's email system, based on Lotus software. I had learnt a little basic computational skill while at Exeter, but email was not yet widely available there. Shortly thereafter, I hired a new librarian, Nancy Hellekson, from the East-West Institute in Hawaii, where she had computerized





the card catalogue. At Putney, she also computerized the card catalogue and, in addition, established the PutneyWiki in order to electronically record Putney's history. Sadly, few alumni embraced the PutneyWiki and the enterprise fell into oblivion. Another example of when Putney was ahead of its time!

EMILY JONES, DIRECTOR/HEAD OF SCHOOL 2007-22: Putney students had genuine responsibility for the daily working of the community and for helping determine its future. Many schools pay lip service to this, but it's rare to find students authentically shaping the community, the goals, and the educational outcomes. Students regularly worked out ways

to better honor Putney's Fundamental Beliefs. Those words of Mrs. Hinton's were like the mainmast on a sailboat out at sea. And at student request, the Board of Trustees added a ninth Fundamental Belief to the list, this one on environmental sustainability. Students also initiated the conversation about Putney's financial investments, leading to the endowment being moved to a socially responsible investment firm. (One of the highpoints of my years at Putney was watching the student head of school quizzing the representative from the old firm (JP Morgan) on their investment ethics). Students usually rose to higher levels of maturity because of the trust and responsibilities they were given.

DANNY O'BRIEN: We foster collaboration, not competition. Our kids are doing work because they love it, not because they feel like they need to. A classic example is senior exhibitions. Every high school in the world—including every high school I went to and every other school where I've worked—does senior spring terribly: college applications are in, transcripts are in, and everyone holds their breath to graduation. We don't do that. At Putney you see a third of the senior class doing a 40-minute presentation, and it's clear that their curiosity is enhanced and not dribbling. They are not crawling to the finish line. Additionally, kids are learning because they're interested in learning, and not showing them grades



until junior year really works. It has its frustrations and downsides, but the upside is it's contributing to an ethos that "this is for something greater than my grades." We hold curiosity and creativity in as high esteem as any place that I've seen. The last thing we do really well—and this goes back to our fundamental beliefs too—is that we live for the spirit of living. I think about a basketball game last year. The other team came with a minimum number of players, and one of them got hurt. They were going to have to forfeit the game. And our captain took off his Putney jersey, put on their jersey, and played hard for that team the whole time. It was a tight game, and we won. He played as hard as he could. We didn't send our weakest player to the other team, and we didn't forfeit. We gave them one of our strongest players and everyone had a great time. It's for all the right reasons.

2 What lessons did Putney learn during your time?

TOM JONES: During my first year at Putney, a parent told me that the worst thing that could happen to Putney School would be to receive a gift of a million dollars. "Money would sabotage Putney's values." I suppose this myth is based on the belief that with more money we would jettison our core values and become just another "prep school." Because everything we did was based on our core values, we lived by those core values. I learned how untrue this statement was.

SVEN HUSEBY: [We had a] significant clamping down on the looseness that was here at Putney. As Barbara Barnes had pointed out in the mid-'80s, there is nothing incompatible between progressivism and structure. However, we weren't sure that we'd be able to get all of

Former heads of school celebrate the school's 75th anniversary. From left, Tim Daly '74, Barbara Barnes '41, Sven Huseby, Lyssa Jackson '12, Lies Pasterkamp, Brian Morgan, Emily Jones, Tom Jones

the faculty to rally behind this decision. And, of course, how would the students react? Was I going to be able to stand up in assembly and tell them why they had to accept this? I did, and I'll never forget that day. There was a great deal of uncertainty about how it would go, despite our conviction that this would strengthen the school in the long run.

BRIAN MORGAN: Putney was learning much about computers during my tenure, although cell phones really only made an appearance in my later years. The real catastrophe was September 11, 2001. We held emergency assemblies for our terrified community and held close those students who had family in

New York City. One student waited five days before learning that his family was safe. The entire community was learning how to survive a major catastrophe, and the centerpiece of that learning was the immense importance of community.

EMILY JONES: The faculty as a whole was challenged to work on curriculum together—each department being clear and open about its goals, how students would be measured, and how students would understand the goals and purposes of each piece of the curriculum. This work was published as *The Putney Core*, and it covered all aspects of learning at the school: academic, social, and ethical. Teachers could design curriculum knowing what their students were learning elsewhere, and although grades were still not shown to students until it was time to apply to college, there were clear systems for students to know how they were doing. The 9th grade curriculum was called “Humans in the Natural World” and combined English, history, and science into one course. This helped students become broad and curious thinkers and learn academic skills that crossed all disciplines.

DANNY O'BRIEN: I think we are still trying to figure out what it means to put a human face on AI. We know AI is coming, we know AI is going to change the world; it's changing industries that were sure-fire entry-level industries for ambitious young people, from programming to paralegals to first-year lawyers. All of those professions are going away and we can't disengage from society. Our alumni have to be part of it. What is the work that will be there for them? I think the real answer is being able to be facile with this technology, while also having the social intelligence that you'll need to maneuver toward making mankind better. We're uniquely positioned to do that, but we have to figure out exactly how to make that happen. The fact that we've always tried to put a human face on things means that we should have a head start on that. We're also trying to balance, constantly, how to play the “game of life” while also creating your own path. Our alumni need to be able to function in society and make the

compromises that they need to make, and also know when to take a stand. We develop a lot of really passionate people here. They are ideologically strong, and they see what's right and wrong. It's one thing to get really fired up and to have passionate beliefs, but how do you actually work with them? So we're working to raise awareness, and to talk about the world as we wish it would be. Let's make sure we know what our own values are, and then ask how we go out into the world where not everyone is going to share those values, and engage respectfully, thoughtfully, and also sometimes win the day.

3 How were the values of progressive education reflected then?

TOM JONES: I believe that the Putney School maintained its position as a leader of progressive education because we held to the philosophy that Carmelita Hinton brought to Elm Lea Farm in 1935. In fact, during my first three years as Director of the school, Carmelita and I met at least once a year to discuss the school. Forty years after she established the school, she continued to insist that students continue to value manual labor, immerse themselves in the arts, and take responsibility for their own education. We did our best to live up to the standards she set.

SVEN HUSEBY: For me the question was always about how to get the students to care enough about the issues so that they're provoked, angered, or somehow interested enough to give of their energy and of their intellectual vigor in order to see why they believe certain things, why they argue certain positions, how they support certain ideas. What is the connection between the ideas that you hold, the values you hold, and the ways that you finally choose to act?

BRIAN MORGAN: Putney's educational program has always been different and the arts have been central. We have dedicated spaces on campus for ceramics, fibre arts, sculpture, jewelry, blacksmithing, printmaking, painting and drawing, stained glass, woodworking, music, dance,



WHAT IS THE
CONNECTION BETWEEN
THE IDEAS THAT YOU
HOLD, THE VALUES YOU
HOLD, AND THE WAYS
THAT YOU FINALLY
CHOOSE TO ACT?

SVEN HUSEBY

fashion design, photography, culinary arts. The Putney farm arguably stands out as the prime example of progressive education during my time. Under the guidance of Farm Manager Pete Stickney, students were learning true responsibility, not only towards livestock and agriculture, but also towards themselves. So many alumni relish the memory of the joys of AM Barn duty.



Not only was I introduced to the Farm by the student head of the barn when I was interviewing for the Director position, but when our student trustees showed the barn to Graham Berwind '47 a few years later, he was so impressed by their presence and by the role of the farm, that he [partially] endowed the Putney Farm with a major gift. In addition to the farm, Glenn Littledale '76 introduced 3D printing to the school, first in evening activities, and nowadays in the science curriculum. Project Week and Senior Exhibitions continue to excite students, and learning by doing continues to be the beating heart of a Putney education.

EMILY JONES: In 2010 we held a progressive education conference at the school to celebrate Putney's 75th birthday. This was a summer workshop that brought educators from across the country. One outcome of this was a

decision, along with two other schools, to start a graduate program for college students who wanted to teach—this became the Progressive Education Lab, designed and run out of Putney.

DANNY O'BRIEN: Ultimately, progressive education is still about putting a kid at the center. This is still a student-driven school. Our grading culture is still pretty revolutionary even amongst the really highly regarded progressive schools. Exhibitions and independent studies are ways in which we're at the cutting edge of demonstrating that our students leave here more curious than when they started. The Putney Core is our stake in the ground. We identified the skills our students need for the future, and backward-design curriculum from those skills. You can demonstrate mastery anywhere, from the soccer field, to a maple tree, to the barn, to the classroom. That puts us on the cutting edge. It's a great, optimistic way of being. It has also become increasingly clear that a place where Putney has really thrived and positioned ourselves is at tension points. Carmelita is a great example. She was a radical and had one foot deeply in the establishment. That's a tension. For a lot of our families and kids, what distinguishes Putney for them is they see a chance for a stronger, happier, more well-rounded education that is still going to likely get them to the end point that they hope for, which is an admission to the college that they want to go to. We provide kids with the skills they need to go to the colleges that they want to go to with their curiosity enhanced and their sense of community intact.

4 What are ways the outside world was reflected at Putney?

TOM JONES: We were early adopters of clean energy. We purchased a used windmill and wired it up to provide electricity to the KDU. Students and faculty kept the kitchen alert to sustainable foods, particularly seafoods. And on November 2, 1976, when Jimmy Carter was elected President of the United States, we had peanuts for lunch.

SVEN HUSEBY: We made a decision to get out of commercial dairy farming. We were selling most of our milk, but as prices continued to fall many farms were going out of business. We were pushing so hard to make a profit that the educational outcome was less and less part of what the farm was about ... We wanted to shift from Putney as a school on a farm to Putney as a school that has a farm as an integral part of its educational program.

BRIAN MORGAN: The outside world was reflected at the school both locally and internationally.

At least once a year Executive Chef Marty Brennan-Sawyer and his current student crew prepared and served the monthly Community Dinner in the Village of Putney. On Sundays, local folk played pickup soccer on the school pitches, and in winter local folk enjoyed our ski trails. When St. Michael's Episcopal Church in Brattleboro established a relationship with a village in Ghana, first by collecting and then shipping bicycles there, Putney students also traveled to that village for several summers to build a library. They stayed with a local farmer and built the library from the ground up—literally. The first summer they made the bricks! Once the library was built, student groups took boxes of text books. To reciprocate, we tried to arrange for a visa for the farmer to spend time at Putney, but even with the help of Senator Pat Leahy, we were not successful. Some students requested a Russian language course for seniors who had completed the language requirement. Based on Joyce Vining Morgan's previous experience with the State Department's School-to-School Program, Putney was invited to participate in a school exchange with an English-language school in Petropavlovsk in Kazakhstan. After the first year we alternated annual trips for five years. That was an exciting experience for all concerned.

EMILY JONES: In many ways Putney is an island, and that is part of its beauty. But whether we liked it or not, new technology was going to come find us, and we constantly had to rethink and revise what we were going to do with that. When I arrived at Putney there was one large

rock that one could stand on with one's phone and get a call through, sometimes. When I left, we had three smart people in the tech office, all of whom were also master educators. One girl who learned from them got into the third level of coding in her freshman year at Berkeley. At the same time, many of the faculty were scrambling to keep up with the students in the tech world. This in itself was an interesting dynamic. I was lucky to be at Putney during a period in which international students were still eager to come to the U.S. Much of my educational experience having been abroad, I was in favor of having as much cultural variety as we could. We had an international student office staffed by a wonderful faculty member who both worked with the admissions office and ensured that incoming international students would land on their feet and thrive. Some years we had students from six or eight different countries, and we also created ways in which our American students could go abroad for a part of a school year.

DANNY O'BRIEN: I think that we really still struggle to walk in the shoes of other people and to be curious about other perspectives and other mindsets. People are becoming more certain in their political perspectives and it becomes really, really hard to separate political values from a person. And then it becomes really hard to see them as behaviors. And so we judge people more quickly than we should. And everyone is a little bit less curious and a little bit more certain. I think certainly everything from climate, to changing economy, to a mess of a world just makes everyone feel a bit more anxious. It's harder to have fun when you're tired and anxious. We all carry around that extra weight right now. But the value added of working in a boarding school is how much fun it can be, and the adventure that you can have by living together and working together, and when teachers have the energy to bring kids with them on the things they're going to do anyway, it's magic. But you have to have the brain space to do that and the heart space to do that; the world makes that harder. But there are also positives to all those things too. We know that you can cure some mental health

challenges by having the confidence to do things, by the chance to work with animals and be responsible for them: it's a chance to show kids that they have purpose, and purpose drives confidence. At Putney they actually have a chance to do something. And doing something is what gives you the confidence to do something again. And that's a cure for anxiety. There's a lot in our program that is an antidote to the things that we're seeing in society writ large.

5 What was something you hoped to accomplish that did get done? That didn't get done?

TOM JONES: We did rebuild the Art Building. We didn't build a significant endowment.

SVEN HUSEBY: One area of risk was launching into a \$5 million capital campaign at a time when we were operating with deficits, operating with a school that was under-enrolled, operating in much more conservative times. Progressive institutions have not been known for expanding their operations, and to begin to raise money in such times felt very risky. But I certainly never had second thoughts or never wavered in my belief that Putney was deserving, that Putney was viable, that Putney was necessary.

BRIAN MORGAN: The 1995-96 academic year began with a serious enrollment challenge, after a large number of juniors decided not to return to Putney. The first challenge of my tenure was to balance the budget and to regain the confidence of Putney alumni sufficiently to persuade them to send their children to Putney. That eventually happened and the enrollment stabilized at 200 students, thanks largely to Rick Cowan. As the enrollment grew, it became obvious that a new dormitory was required. With the idea of blurring the outside and the inside, Huseby House became a reality. Inevitably after the arrival of a new Director, there were some changes in staffing. One change was critical: the Board instructed me to revitalize the music program. When the



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EMILY JONES

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DANNY O'BRIEN

occasion arose, I was able to recruit Inès Gomez-Ochoa as music director, who did indeed re-energize our music. She even introduced opera as an activity. As I made the acquaintance of many alumni, a common theme in conversation was a performing arts center, which had been discussed for at least thirty years. The design did not include a new theatre, but the Lower Farm Theatre was rehabbed by our talented maintenance crew under Jim Taylor and many student hands. Trustee Josh Goldberg '75 generously facilitated the effort and the theatre was renamed the Jeffrey Campbell Theatre. A major capital campaign resulted in the Michael S. Currier Center with its auditorium, dance studio, music practice rooms, meditation room, and exhibit and reception space. Its completion was celebrated by a sand mandala made by Buddhist monks invited by Dean of Faculty Judith Sheridan.

While much was accomplished over twelve years by talented faculty and administrators, guided by a visionary board of trustees, much was left for my

successor, Emily Jones, to undertake, notably new dormitories to house the growing enrollment and to replace the ancient Old Boys dorm. Putney remains one of a kind and a model for schools yet to come.

EMILY JONES: We had a design for a new theater, to be attached to the Currier Center, and we looked at the drawings of it longingly from time to time. We were not able to raise the funds to build it. Fundraising in general was slow in my time, for which I take full responsibility.

DANNY O'BRIEN: In a progressive school, by design, we have very few external markers of success or progress. Instead, you need a sense that you're going to be held accountable, as opposed to a set of numerical goals. It's not, "Did I get my advisees out of my office in less than 46 seconds each? Did I produce this thing?" If we commit to holding each other accountable by regular coaching and regularly giving each other feedback—and being both willing to give it and open to receiving it—we can be a progressive school without a lot of rules. If we can't do that, and if we're not willing to have the conversations that we have to have with one another to help our own self-awareness and to excel, the only thing we have to fall back on is either complete chaos, or lots of rules and regulations. So we live in tension between agency and accountability; we're trying to find that perfect balance. And that's where deep learning comes from. And on more specific notes, lots of heads of school since 1952 have talked about saying goodbye to Old Boys dorm, and I'm pleased that Old Boys has finally had a chance to rest. And for ongoing work, I think we have to continue to invest in deferred maintenance. We don't invest in our buildings to be fancy. We invest in buildings so they're here for the next generation, so that our teachers can teach in quality classrooms, our kids can live in quality places, and we can attract really good students and really good adults. We do it so The Putney School will be here 90 years from now. To me, there's just no more relevant place in the world to address what I think the world needs right now. ■





LETTER FROM THE HEAD OF SCHOOL

Ninety years ago, Carmelita Hinton founded The Putney School to educate individuals and to model a better way of life for a world that desperately needed it. She asked Putney students in 1941—at the beginning of a terrible world war, “Are (you) going to help pull civilization up or be unmindful of its disintegration?”

After that war came an uncertain peace, and a fear-driven trampling of freedoms and civil liberties during the Red Scare. At ninety years old, Putney has seen many of these cycles. Our campus has experienced the traumas of Vietnam, Watergate, and counterculture. We now live in another tumultuous time, for education and the world around us. The world feels rife with division, rights we took for granted feel under attack, the climate is shifting rapidly, and artificial intelligence will change how we live.

How do we respond? Through this, as it has during previous times of tumult, Putney’s unique mission and fundamental beliefs serve as our north star. They are as resonant today as they were at Putney’s founding. We can not take this for granted, however. On this birthday, the time seems right to reiterate what The Putney School stands for. We work together to combat prejudice, develop a social consciousness, and work to create a civilization worthy of the name.

Our commitment is to stay the course through current turbulence. Diversity, equity, and inclusion—for our employees and our students—is not a political ideology for us. Staying the course, therefore, does not mean merely fighting retrenchment. Rather, it means continuing actively to search for ways to make Putney a better place for adults of color to work and students of color to learn. This is what we will continue to do.

As an independent school, we do not solicit or accept federal funds. As a result of this autonomy, the federal government has limited reach into our affairs. For example, we do not ask for citizenship status when reviewing applications for admission, nor will we start doing so. We will continue to offer mixed-gender dormitory options, and to have gender-neutral restrooms. We will always fight to maintain Putney’s independence, doing everything in our power to ensure each of our students has the opportunity to reach their potential as a learner, and as a human being.

As regards the rapidly changing climate and evolving technology, Putney’s values serve as a lighthouse for us here, too. We know that expanding our capacity to generate solar power and replacing and renovating energy-hungry buildings with efficient structures is the right thing to do, and we are doing it. We know that ignoring AI or jumping in headfirst are recipes for failure for us and the world—but asking how to put an ethical, human face on this new way we will live is the Putney way. We are confident in our approach because our mission and fundamental beliefs are strong and time-tested.

Putney is more important than ever right now. We aspire to be a place where all students can live, work, create, and learn together in community. We are also the harbingers of a better future: a school that creates leaders who refuse to accept things as they are, and demand that they be better.

We are safe, strong, and independent because of our community. As always, thank you.

DANNY O’BRIEN
Head of School



CELEBRATING *Sing it Forward!*

A CAMPAIGN FOR PUTNEY'S FUTURE

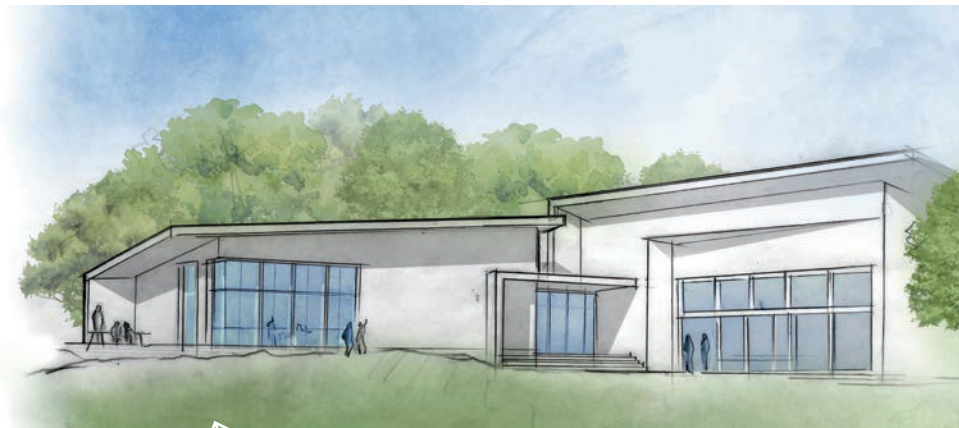
THANKS TO YOU and many others who have supported Putney during the last four years, the *Sing it Forward* campaign will, by June 2026, surpass its \$35 million goal. Launched in June 2022, the campaign addressed school needs that were real and pressing:

- A higher standard of student and faculty housing
- Robust funds to support our students
- Centering the importance of Putney's theater program

With our original campaign goal in sight, we invite you to help complete funding for all of the campaign's priorities.

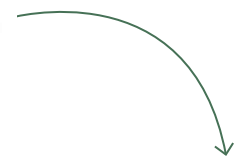


Donors were inspired by revered educators like Libby Mills (pictured, left, with Cap Sease '65 and fiber arts teacher Melissa Johnson '77), Hepper Caldwell '46, and Emily Jones, and moved to support applicants to Putney whose ancestors had been enslaved. Day student scholarships were bolstered as the State of Vermont reduced funding options for local students. In total, donors have given more than \$4 million to support our students.



New theater wing

We remain committed to bringing the theater program into the heart of campus, and are grateful to all who have contributed nearly \$1 million thus far. This transformative plan will renovate and expand the Michael S. Currier Center to provide our thriving theater program with a space that suits the promise and passion of our students. We invite you to support the theater or any campaign priority that is meaningful to you.



Putney's boarding students and faculty families now have the chance to live in dorms that are clean, bright, beautiful, and well insulated against Vermont winters. In total, donors have given nearly \$15 million to build two new dorms.

There are still many ways you can help fund all of the priorities of the Sing it Forward campaign. If you have questions or would like more information, contact Director of Development Marilyn Shriver, msrhiver@putneyschool.org or 802-387-6272.

REUNION 2025



CLASS OF 1965



CLASS OF 1966



CLASSES OF 1970-1971



CLASS OF 1955

CLASS OF 1955

John Grace and Peng Mei

CLASS OF 1965

Howard Copeland, Kate Seipmann, Jane Hoffman, Ray Ingersoll, Susie Stephenson, Chris Kiley, Laurie Olsen, Penny Robbins, Richard Foye, Cap Sease, Susan Suchman Simone, Robin Barber, Lydia Davis, Kate Wenner

CLASS OF 1966

David Zemelsky, Abby Newton, Stephen Hinkle, Deb Gray, Carol O'Neill, Len Rieser, Susel Merton Fagan, Sandy MacDonald with granddaughters

CLASSES OF 1970-1971

Bob Sargent, Lisa Merton, Tom Whitesell, Sandy Harris, Jamy Lasell, Margo Simmons, Lisa Chase, Ken Willis, Tom Earle, Matt Mills

CLASS OF 1975

Chris Eaton, Ben Pfohl, Patricia Karasoff-Lloyd, Katharine Rowe, Jonathan Trumper, Maria Phillips, Libby Marcus, Sarah Minot Gold, Phil Turino, Kris McKinnon, Marshall Nalle Ayers, Damaris South, Charlie Howland, Isabelle Cramer Coghill, David Wilson, Emily Bramhall, Phoebe Cole Smith, Temple Smith Richardson, Kerri Michaels, Tracy Thompson Turner, Francesca Wood, Lisa Keith, Heidi Hunt Steele, Jeremy Hawkins

CLASSES 1999-2002 [adults only in captions]

Front row: Norah Lake, Sarah Earle, Alex Bullis, Katie Earle, Rachel Schattman, Emelyn Green, Leah Albritton, Amara Clark, Coire Williams
Second/third rows: John Samuel Mackay, Hannah Pick, Jon Harrington (guest of Joan F.), Joan Fleishman, Megan Campbell O'Toole, Liz Pardue, Fiona Hopper, Lumi Tan, Danya Teitelbaum, Alisa Benfey, Katrina Light, Alex Lester, Sam Heidenreich, Jamie Duong, Carly Heidenreich, Jillian Hmieleski Pembelski, Ethan Gray, Kuna Tavalin, Jennifer Francis Gomes, Teo Senni, Alex Chantreuil, Drew Beresford, Paul Kmiecik, Eva Niepagenkemper, Jennifer Nicoll, Gina Engst, Kristin Lanzano, Madeline Veitch, Lucas Balamuth, Daniel Garcia-Galili, Galen Murray, Charlie Bennet, Megan Keil Murray, Andrew Melting, Carl Schmidt, Jacob Roy, John Longwalker, Jada Lindblom

CLASSES OF 2008-2010

Front Row: Brett Whip, Ian Frothingham, Liv Kelly, Rosy Cohane-Mann, Cary Kinder Perry, Sheyna Hoitsma, Clara de Avlâro Anllo
Back Row: Emmallee Carr, Molly Strauss, Noah Brennan-Sawyer, Gordon Greer, Otis Wood, Kai Reed, Marley Reed



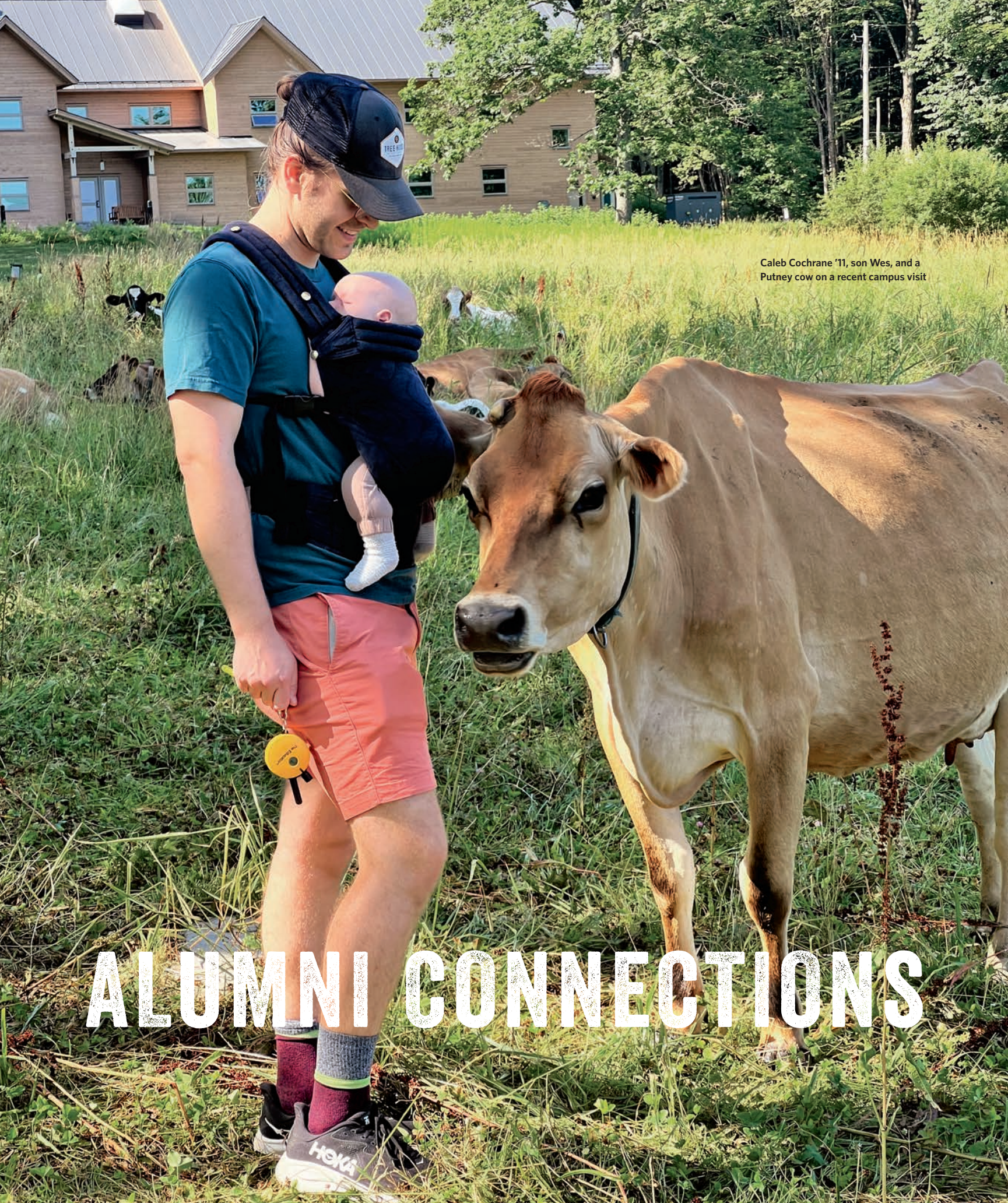
CLASS OF 1975



CLASSES OF 1999-2002



CLASSES OF 2008-2010

A man wearing a dark blue baseball cap with a logo, a teal t-shirt, and orange shorts is standing in a grassy field. He is carrying a baby in a black carrier on his chest. He is looking down at the baby with a smile. Next to him is a light brown cow with a black collar. The cow is looking towards the camera. In the background, there is a large wooden building with a grey roof and some trees.

Caleb Cochrane '11, son Wes, and a Putney cow on a recent campus visit

ALUMNI CONNECTIONS

ALUMNI BOOKS



Have you written a book?
Let us know by contacting
alumni@putneyschool.org.



Before the Light Slides By

Riverfront Press, 2025

Sarah Seabury Ward '57

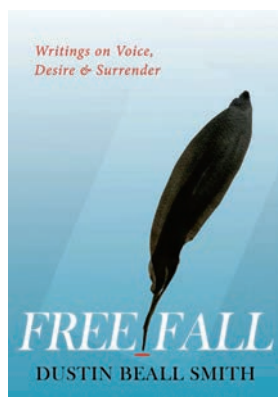
Before the Light Slides brings together the poems of an artist with a lifelong eye for nature. Her challenges with dyslexia have made reading, writing, and linear processing difficult, but the natural world offers a language that speaks to her. As an educator, sculptor, and poet, her worlds come together in these poems.

Free Fall: Writings on Voice, Desire, and Surrender

Not-Two Press, 2025

Dustin Smith '58

Free Fall delivers a powerful collection of personal essays, talks, short fiction, and poetry. With a broad range of subjects—from American culture and academia to desire, failure, love, and the impermanence of all things—Smith delves into the lived life. He champions the importance of process over product, attention over intention, and implicit meaning over overt messaging. Smith's work embraces the power of writing in one's true voice.

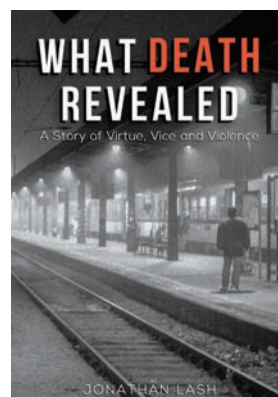


What Death Revealed

Austin Macauley, 2024

Jonathan Lash '63

This novel dives into the divide between the glistening capital of the Free World and its neglected districts, home to 700,000 citizens mostly of color. Eight years after the assassination of Rev. Martin Luther King Jr. sparked riots that shattered the city's core, the scars of racial fury and systemic injustice remain as evident as ever. Jimmy McFarland, an earnest young district attorney, stumbles upon evidence of corruption, and embarks on a rogue investigation. In doing so, he crosses paths with Larry Williams, a Black police sergeant whose rough exterior belies his own complicated relationship with justice and morality. Fueled by McFarland's idealistic pursuit of justice and Williams's pragmatic understanding of its rarity, the duo confronts a daunting array of racism, corruption, and murder.



The Illuminated Book of Birds

Timber Press, 2025

Robin Crofut-Brittingham '05

The Illuminated Book of Birds is a stunning, one-of-a-kind celebration of the birds of the world by award-winning painter Robin Crofut-Brittingham. It includes large-scale fine art paintings of the birds in Latin America, Africa, Asia, Oceania, North America, and Europe, along with flightless birds, unusual birds, and extinct birds. It looks at birds together, grouping them by geography and families, and delights in uncovering their habits and cultural and mythological significance. Every bird is individually featured, with facts that will delight new and seasoned birders. In total, readers meet nearly 400 hand-painted birds and experience a global birding adventure from the comfort of home.



The Political Reconstruction of American Tobacco, 1862-1933

Fordham University Press, 2025

Patrick Mulford O'Connor, current history department chair

Nearly everything about the United States tobacco economy changed in the generation following the American Civil War. This book exposes the causes of these changes and reconsiders cornerstones of the American national narrative. O'Connor emphasizes the significance of the thousands of manufacturers whose interest groups shaped federal tax policy; the increasingly influential fertilizer producers and warehouse operators who determined tobacco's value; and the crop scientists who sought to promote and rationalize U.S. tobacco production. As these actors reshaped tobacco's commodity chain, they missed, and even dismissed, the interests of tobacco growers, especially newly emancipated African Americans and small-holding whites throughout the South. The book reveals how nineteenth-century state and economic development coincided with and even created rural poverty.

P.S.



The Putney School Summer Programs registration opens November 1 for both teens and adults. Enjoy the freedom to create and space to grow this summer.

FROM @PUTNEYSCHOOL ON INSTAGRAM

Putney Reunion

JUNE 5-7, 2026

REGISTRATION OPENS APRIL 1, 2026

CLASSES OF 56-57, 1960-62, 76, 80-82, 86-87, 95-96, 21-22





The Putney School

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