

Voices of the ARCHIVE - Massasoit Community College Oral History Project

Linda Dunn

Oral History Memoir

Interviewed in person by Jennifer Rudolph

August 4, 2014

Canton, Massachusetts

RUDOLPH: This is Jennifer Rudolph, Coordinator of Libraries at the Massasoit Community College Library. Today is August 4, 2014, and I am interviewing for the first time Linda Dunn, Chair of the Visual Arts Department at Massasoit in Canton. The interview is taking place at the Canton campus library at 900 Randolph Street in Canton, Massachusetts. This interview is being conducted by the Massasoit Community College Library and is part of the Oral History Project for the fiftieth anniversary of the college. First, let me thank you, Linda, for agreeing to take part in our project and for interviewing with me today. It's a pleasure. I'm going to start with some questions about you and your earliest times. Tell me a little bit about yourself and where you grew up and went to school.

DUNN: Well, I grew right here in this home town. I went to St. John's Catholic School for eight years and Canton High for four. And then I went on to Mass College of Art, which is now called Mass College of Art and Design. And I graduated in 1973 with a Bachelor of Fine Arts in Printmaking. That was my major. And then some years later, in 1995 I received my Master of Science in Art Education, again, from Mass College of Art. What I think is most, perhaps, relevant to my love of the library and how I feel so connected to the library here and all the librarians is that my first job was as a library page with the Canton library. And every day after school or three or four days after school, I would go and shelve books, and I worked in the children's library and continued to work there—and sometimes in the adult library—I would say for about five years, off and on. And I just loved books; I still love books. I have a small library in my house, which grows daily. Actually there's a library in every room, who am I kidding? *[both laugh]*. So that's kind of my history. I just, I read all the time. I love this library, as you can see over in the corner, I have my name on a special cart where I have all the typography books reserved for my students. The Massasoit Library has always been very good to me in ordering just about everything I wish for my students. So that's kind of my history. I have a strong library history and I think if I hadn't gone into art, I might have gone into library science.

RUDOLPH: Might have been a librarian yourself?

DUNN: Yes. My boyfriend at Mass Art went into library science after graduating with a degree in painting, and so that was interesting.

RUDOLPH: Yes, well, we thank you for giving us a little plug there as Mass Art is considered to me—around here, one of the premier art schools to go to. And I have friends who went to Mass Art and they speak very highly of that education.

DUNN: It's the oldest public art school in the country and few people know why it was founded. It was actually founded to supply artists for industry in Massachusetts. The main industry, of course, in the Lowell area was textiles. So they were looking for artists who design textiles and also shoes because to the south in New Bedford, in that area, the shoe industry was big. Even in Canton we had Morse Shoe, you know, which is now the site of the Audubon. And they were designed to educate designers for a very practical purpose, unlike the museum school, which really was founded to educate portrait painters for the Brahmin crowd. So we were the blue-collar college, so it's always had humble beginnings and, but it is I guess one of the name colleges around. I mean it rivals RISD [Rhode Island School of Design], you know. But the fact remains it's a public college, which I think is very important. And I'm proud to say that my son followed in my footsteps and just graduated with a degree in animation—so things have changed there—with honors.

RUDOLPH: Well, congratulations.

DUNN: And loved it. Yeah, he loved it. At the time I went, of course, there was no animation program because there wasn't much in animation. And there were no dorms. But now they've grown and they've expanded and they have a big international student body as well.

[0:05:12]

RUDOLPH: First work force development in Massachusetts, perhaps the college for workforce development.

DUNN: Exactly, exactly.

RUDOLPH: After you graduated, what were you doing before—did you come directly to Massasoit?

DUNN: Well, this is the story I love to tell my students because I graduated, like I said, it was a BA in printmaking. Well, if you're going to eat on the prints you sell, you're going to starve. So, that was one thing in those days they really didn't prepare you for. There was no—

RUDOLPH: Placement?

DUNN: Yes, no placement. They really didn't work with you there. So, most of us who were in the fine arts, we either drove taxis—the guys drove taxis—or the girls became cocktail waitresses and some exotic dancers in downtown. I became a cocktail waitress just to pay back student bills and so forth. And while I was there, I was forced into doing some freelance work because I wanted to practice my art. So I did freelance graphic design for a number of years, even though I wasn't trained in it; printmaking is very closely connected with type, which is print. So, I did a lot of odd jobs mostly connected with the music industry because I worked, believe it or not, in an Irish bar—the Harp & Bard in Norwood, and a lot of the Irish musicians needed posters or they needed photographs taken. The bar itself needed signs for hors d'oeuvres or for a football Sunday football thing. So, I became a sign painter along with that. In the meantime, my mother was approached by the Needham Arts Center by an old friend of the family to teach painting, and they asked me if I would like to teach drawing there. And I said, Oh, the thoughts of teaching were horrible to me. To stand up in front of people and talk? Forget it. But they talked me into it, and I started teaching there with my mother at the Needham Art Center, and it was a great experience, and I realized I liked it and I was good at it. So one thing led to another and we—my mother and I—opened a studio when that closed. We built onto my mother's house, and she taught painting and I taught drawing and pastel. And trying to think what else I did there—photography. I did a couple of different things—whatever my students really wanted to work with. And we had a student there who had bought an inn up in New Hampshire and in Maine, and she wanted us to conduct workshops up there. So we started on the workshop route. And we taught for many years. We would have either a summer or fall workshop in [Florin? Hill?] and I forget the name of the place in Maine—it was right down the street from the Bush mansion because I remember running into Mrs. Bush taking a walk. Yes, that was interesting. And I taught at night in Norwood High School as well. So that's where the teaching came in. And then one day, I got a call from Joe Desjardins here and Edith Bryant, who I knew on a personal level—we used to go to a life drawing class together—and they called me—I think it was the Thursday before Labor Day, and they said, We're really desperate for a print making teacher to start next week because Massasoit just bought up Blue Hills Tech where they had been teaching. Of course this was Massasoit's Canton campus; it was the post-secondary follow-up to the technical school and the high school next door. And they said, Our

current teacher can't do it because it would be double dipping; he's teaching at Mass Art, so he can't work full time in two places. So they said, Yes, we'd like you to teach 3D design, all the print making courses and typography, and what was the other one? There were a couple more—Color and Design. So I said, "Next week?" [*both laugh*]. They said, Yes. So, I said, "Well, let me talk to my family." And at the time I had an 18-month old daughter, so it meant I had to get daycare for those days. And we talked it over and I said, "Well, take a shot." But of course I ran to the library by the time I decided, and it was closed—Labor Day weekend! I'm like, I can do anything if I have books, you know. And I thought, What will I do? So, fortunately I had a pretty good library at the time, and Edith and Joe were wonderful in helping me sort of get an idea of what to do the first week until I could read. And that first year I was teaching here, I was two weeks ahead of the students. Every night I hit the books. I had writing assignments, working on projects and so forth. So I kind of hit the ground running here, so to speak.

RUDOLPH: So what year was that you first came then?

DUNN: Nineteen eighty-five.

RUDOLPH: Nineteen eighty-five.

DUNN: So that's a few years. I think it's twenty-nine years this year, and I've loved it ever since. You know, I was thinking on the way up, I always tell people, and I tell my students too, I never work a day in my life because I love this job.

[0:11:00]

RUDOLPH: You love what you're doing.

DUNN: Yeah. Not to say it isn't a lot of work, sometimes; but it's fun.

RUDOLPH: So, now I know you've held several different positions. Right now you're Chair of the Visual Arts Department, but you've held several other positions, and we'll talk about them later. But could you just tell us what positions you've held while you've been here?

DUNN: Well, I started as an instructor and moved up to professor and department chair on and off, and then I was the interim Dean of Technology here; I guess it's called Emerging Technology now. I served three years on this campus after Sydney Schmitchel left.

RUDOLPH: Okay, great. Nineteen eighty-five at Massasoit—and Massasoit Canton is different than Massasoit Brockton. What was it like when you first came here?

DUNN: It was really so different than it is now. I think there was still the feel of like a post-secondary high school. I mean, we had lockers in all the hallways. There was very little to sort of

differentiate it from a college campus from just a follow-through from the high school. Just the feel of it; the way it's laid out. And I think we really had students that came mostly from, let's say from eight to three. The campus was mostly empty after that. There was very little night school scheduling. I mean, there were a few classes, but things really sort of stayed pretty much the same. The thing that was different, which I think was very difficult for a lot of the tech programs here, was that Massasoit was now giving a degree, an associate's degree, which meant that they had to integrate into their curriculum, by necessity, social sciences, history, different math requirements, different English requirements. So what was in place for many technical courses—which they felt were really important to their programs—got replaced with some of these, and I think there was a lot of—how can I put this—a little bit of an upset because it was—in our case in the art department—it was like taking away studio time, where we felt that we were more in mode with training, which I think was more the focus of these post-secondary schools than liberal arts education. So I think that was a big, difficult adjustment for the programs.

RUDOLPH: So the faculty that you met when you came here, many of them were from that original post-secondary school, so they saw a big difference in the programs.

DUNN: Yeah. Then the whole thing about meeting in Brockton, and of course you know the history of that, so very difficult. I mean, as you know, we're on a good-traffic day, thirty-five minutes from Brockton. On a bad traffic day, you know, forty-five to an hour going back and forth. So it made it difficult for us to feel part of the mother ship, if you will, Brockton because we couldn't make those twelve to one meetings. And most of them were held then. Brockton people didn't want to hold meetings at four o'clock in the afternoon. They wanted to go home, too. Canton people could come over, so I think that there was a bit of a disconnect because of the distance. Eventually, we got the voiceover IPs so that we could [*coughs*], excuse me, [make] conference calls with the video—and that still to this day has its snags; sometimes it works, sometimes it doesn't—so that we could participate a bit more. So I think there was a little bit of isolationism, if you will, on this campus when we married Brockton.

RUDOLPH: What were the students like when you first came here?

DUNN: Well, that first year, I had—I think there were thirty-five students in the Art and Graphic Design program, then I think it was called Art and Advertising. And they were all very bright, I have to say. They were [*long pause; sound*]

RUDOLPH: Were they right out of high school for the most part, or did you find—

DUNN: For the most part, they were right out of high school. Occasionally those first five years, I would have students that were older and they were looking to change careers, so they would come back to school.

RUDOLPH: Alright, so there wasn't the group of non-traditional students that we see nowadays as much?

DUNN: Yes.

RUDOLPH: What do you think brought them here to the Canton campus?

DUNN: Well, I think that their interest in art. Some of them always wanted to be in art and did not have the portfolio maybe to go on to a four-year school. Lots of times this was an intermediary step to getting ready to apply to Mass Art. That was usually the primary school that they wanted to get into, where others went to the Art Institute. Some went to Rochester, New York; some went to Museum School, you know, a number of different places. New England School of Art. We've had graduates go all over the place as transfer students. So I think for the most part, students here look at the program as a stepping stone to get into a four-year school. Back then, in 1985, students were able to go right into the workforce because back then we didn't have computers, so it was pretty much a pay-stub situation. They would go in as entry-level paystub artists, you know.

RUDOLPH: And they found work in places around here?

DUNN: They did. We had an internship program, which we still have. Our externship, I forget which one they call it. And we would—we had a number of companies in the area that would employ students, and that was great. But when we switched over to the computer, not so easy because the programs were large, and we had only sixty credits to work with, and we found that a lot of students did not have all of the necessary computer skills that employers wanted at that time. So, and even today, they really have to be fast with all of the programs, you know. So as a result, we sort of took out that internship as a requirement and now we have it as an elective, so those students who really want to work after they graduate from here, they start out finding a site where they can practice and find out what they really need to know, get a job right off the bat.

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RUDOLPH: So, how did the computer change the program?

DUNN: Huge. Huge. I'll never forget it. They came in, they said, Well, you know, this is the way things are going, and we knew that. And there was a lot of discussion about what type of computers to put in, and I remember everything was weighed between Amiga and Macs. And we finally, Dean Yess was the one who kind of made the final decision that we would go with the Macs. And so we did. We got a lab of twenty-four machines, and they said, Ok, go ahead. [laughs] I said, "Well isn't anyone going to show us what to do? Give us some professional development?" They said, Oh no. You're all artists; you should know how to do that. So, we did. And we had maybe one or two introductory classes on it, but it was not too effectual, so we basically we taught ourselves how to use the computers.

RUDOLPH: Well, the computers would add a lot of changes to your art programs. You added more programs.

DUNN: Yes, huge. Huge. We had to redesign the curriculum. We had to make a decision. And were we going to call things after the software or not? And we decided not. We were going to incorporate them into our regular foundation courses. So, it was tricky. You know, we still do offer CAGD, Computer Aided Graphic Design, which is an introductory course to the Adobe creative suite, so students get introduced to PhotoShop, Illustrator, InDesign, and then they can learn about some of the other programs later with specialized classes in Flash, 2D animation, 3D animation with Maya and more elaborate PhotoShop for the web and so forth. It's been an evolution for curriculum as well to adapt to what's in the workplace for our students.

RUDOLPH: It's very interesting. At that time, when you first came in, who were some of—you've mentioned a couple of your colleagues—that you remember.

DUNN: My beloved Joe DesJardins and Edith Bryant, and Joe still teaches here occasionally, and of course he lives right down the street, and they were wonderful mentors to me. And Edith taught illustration at the time, and I still keep in touch with her. She's a wonderful pastel artist. And, let's see, I'm trying to think of an early—of course Barbara Finkelstein, who we miss.

RUDOLPH: Yes.

DUNN: She was—I would say one of the strongest mentors I had here. I mean, she was an advocate for the arts. She was very supportive both to our department and to me. She was a wonderful boss to work with. She was just all around great. We miss her a lot already and the school year hasn't started. And Dave Malone as the dean here. And I have to say he was also extremely supportive of me and the department and he and Barbara were the first to ok a—let's

see, how do I want to say it—an exhibition program here at the Canton campus. They okayed the funds for me to purchase frames and matte board and get student art on the walls here at the Canton campus. And I used to put on every year about eighty pieces would go up downstairs where the Milton Art Museum is and the corridors and in various offices throughout the college here, so the student work would be on view. So, they were instrumental there. Also, Janet Tooker. We had to share in the first, I would say, maybe ten years the slide collection for the Art History because I taught Art History for a while, so we would shuttle the slides back and forth from Brockton to Canton, and she remains a good friend. And so many friends you meet here in Massasoit.

[0:23:32]

RUDOLPH: It's a close relationship with others that you work with here, I think.

DUNN: Right. And so those were some of the early colleagues. And the later ones are too many to number. *[both laugh]*

RUDOLPH: What part do you feel the college plays in the community here in Canton?

DUNN: Well, that's part of our mission is to be part of the community, and I feel very strongly about that. We were jockeyed in a very nice position, I think, to bring the public on campus, we have a lot to show and a lot to offer, and this is why we started the Arts Festival. We just finished sixth annual Arts Festival. And also through the gallery, we invite the public to come in and local artists to come in and have shows in our gallery. And of course, the Arts Festival is great because people come on campus; they not only see a community art show—professional show—they see our student work; they see high school student work. I've always as the Chair and as the Dean tried to involve the outside community in the life of the college here because I think we just have so much to offer.

RUDOLPH: Now you had mentioned about Mass Art and one thing that they did not do well when you were there was placement. Do you think that since you have some students who get their associate's degree and go right into the workforce, that these things help them by bringing the community in—they can see what kind of artwork? Or does it bring in the right kind of person who might need an artist?

DUNN: Well, we're always making connections. As you know, networking is really important, and that's what it's all about, and through the Arts Festival, we have met many companies who come in, who have donated services. One of our students went to a printing company over in

Avon, and she ended up getting a full-time job out of that as an internship. She went to Mass Art and got her four-year degree, but they brought her back as a full-time employee. So a lot of people get their start here, you know, through some kind of connection that faculty make. I have to say that my faculty are really good in networking with different other organizations in the community, and this is maybe an important time to maybe point out that not only in our department, but in a lot of the tech programs that we have here, the instructors are professionals, practicing professionals in their own career. So I think that brings something unique to the campus. I know that we're all—I'm a working artist—printmaker. Bob Priest is an illustrator; he's done several books. He's also a working artist. Scott Ketcham has his own studio and has had numerous shows in Rockland. And Leanne Shupon[phonetic] is a graphic designer who still practices his business. And this is sort of the history of this college that makes it maybe a little different, I don't know. Maybe the people in biology [*talking at same time*] still practice biology, I don't know, maybe they do. But I know that HVAC, John Fitzgerald, has an outside job, works part time. So they all have their fingers in it. You know, architecture. Robin and Irving still are involved in designing and Tom Kerns, I know, works with his diesel business outside. I'm trying to think what else.

[0:27:21.8]

RUDOLPH: Well, I think that means that you're more than instructor; you are a mentor to many of these students and they can probably see that I can work in this field and do well.

DUNN: Yes.

RUDOLPH: That's important for a student who comes here.

DUNN: And we keep in touch. I think what's different here is I always say to my students, "No one's ever going to love you as much as we do," [*laughs*] and, they come back, they go off to Massasoit and they said, I really wish that Massasoit was a four-year school because they don't like us as much. [*both laugh*]. And this is something that I think they should seriously think about. Not that we can maybe issue a degree, but we should collaborate with some of our sister schools and offer a four-year degree because we certainly have the space, and if we can be creative about putting that together, I think we would get many students who like the atmosphere here; they like the caring, one to one, that they get here. And I think they would stay.

RUDOLPH: Well, I know it's fostered here, that caring on both campuses. It's very different than a four-year school. What do you see as some of the college's biggest accomplishments?

DUNN: Canton or Brockton?

RUDOLPH: Both. Either, or.

DUNN: Well, let me speak about Canton first because I know that better. Well, first of all, the growth of the Canton campus. I think we've added many different programs here. Criminal justice runs out of here. We have the liberal arts, which has bloomed. We have the medical programs—medical assistant, dental assistant, which have been here all the time, but I think that they have become very, very popular as all of the medical programs, nursing programs and so forth. I know that the labs here, the biology and chemistry labs have been updated. You know they've been updating all along. We have the museum on campus, which is huge, the Milton Art Museum. And we've been holding this festival, like I said, for six years. I think that this campus has grown in terms of different course offerings here. It also has gotten over a wonderful makeover with the advent of Nick Palantzas as vice president. He's been responsible for redesigning the cafeteria downstairs with George Clancy on board. He's our beautiful landscape designer outside, if you've noticed all the beautiful flowers and so forth. He's wonderful at that. We've had, let's see, overhauls in a lot of—the computer labs have been redone. Just, you know, upkeep and a little bit more than it was. It looks more like a college campus. We got rid of all the lockers—or most of them.

RUDOLPH: That's what I was going to ask you is does it have a different feeling?

DUNN: It has a different feel, and the furniture that's down in the student commons when I was here in 1985 at 3 o'clock, you'd never find any students hanging around, but now I come in the morning, they're down, talking; there are occasional tables in the halls; they're sitting there. You get to see more students in here, feels more like a campus. So I think all the interior design changes have made it important. And Brockton, I don't know, I can't really speak to that because I just go over there for meetings and so forth. I know that they've grown so much, of course with the buying the new site of the *[talking at same time]* new science building and also for the conference center over there. And I think that's been a big thing. It's good for us to have that. And I did get a chance to go down to Middleborough, that campus, and I'm proud to say we have prints hanging down there as well in the hallways. So, I mean we seem to be branching out. We have to be careful though; sometimes you dilute yourself if you get too big.

[0:31:56.2]

RUDOLPH: We want to keep that caring part; that kind of closeness. What do you think are some of the disappointments at Massasoit?

DUNN: That's a trick question.

RUDOLPH: It is a trick question. *[laughs]*

DUNN: Well *[clears throat]*, I don't know whether I would say that anything is disappointing; it's always disappointing when we get our budgets cut, as you know, right? That's across the board. I don't know—I can't really say that there are any disappointments, per se. It's just not a word that—

RUDOLPH: —that you use—that's good. What have been some of the most difficult problems that you faced at the college, and what were the outcomes?

DUNN: Hmm. That's another trick question. Well, I guess the hardest thing—and everyone would tell you this—is number one, the budget; and number two, getting the word out to the public, to the community. And I think that one of the biggest challenges for any program is getting the appropriate advertising out there. And marketing. Especially for new programs. I think that this has always been a tough point because I realize there are limited marketing dollars, but on the other hand, we sometimes create new programs, and I think right now there's a new engineering program out there. But I see very little advertising either on the web page or in the media, and then I look at the numbers and they're nonexistent. But again, there's that shortfall between creating something that's going to be wonderful and not being able to advertise what we have. I guess that would be my one sticking point is that we really need to up our visibility in the community. That's one of the reasons why we started the arts festival, too—put a big tent on the lawn; put music out there; put some lions and elephants—they'll come *[JR laugh]*. They obviously did not approve the lions and elephants, but they got the big tent.

RUDOLPH: And they got the point, I guess.

DUNN: Yeah, right.

RUDOLPH: Okay, I'm going to skip over to some questions that are more about you and your work here at the Canton campus. Our Canton campus is noted for its practical certificate programs. You mentioned a few: the diesel mechanics, dental assisting, and so forth. It also has a wonderful art program from which students find employment or go onto four-year schools to complete a bachelor's degree. Could you talk a little bit about the history of the development of

the art program. And I know we've mentioned a little bit about this in talking about computers. With the advent of computer graphics, how have your course offerings changed?

DUNN: Well, as I said before, we had to integrate the computer into almost all of the graphic design courses here. What was interesting, and I didn't mention before, was that when Dr. Wall came on board, he came from Greenfield, and he felt very strongly that our department should have a fine arts side to it. In the past it was all pretty much geared toward graphic design and illustration, the more practical end of the arts. But he felt we really needed a fine arts program, so Professor Priest and myself spent a whole summer writing the program—that was really fun because that was really our forte, you know. And we put together a fine arts option, which Barbara had had advised that we do rather than put another separate degree program—much easier with the Board of Higher Ed to get an option through. So we did, and that was really fun because we had to add things like ceramics, more painting courses, more printmaking, sculpture—you know, all the things that pertain to the fine art end. And so that was kind of fun, so we put that all together, so we're still tweaking that.

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RUDOLPH: That sounds interesting. I was wondering what happened once computers come on and lead you away from the idea of—

DUNN: Studio art?

RUDOLPH: Studio art. How do you get back to that?

DUNN: Yes, so we do have that. We actually require that students take several of the studio classes because you do need drawing to be a graphic designer. You don't have to be the most wonderful draftsman, but you have to be able to put down a concept quickly. And printmaking is included in some of their requirements as well because as you know, printmaking is very much a part of book design, and that's a main part of graphic design. We have that strong connection there.

RUDOLPH: I have been told that—since we're talking about printmaking—I have been told that your expertise lies in the area of typography. Could you talk a little bit about what typography is, how your students will use the skills they gained from this course, and how you use typography as an artist?

DUNN: Well, you probably heard that rumor because I make them put all these on reserve in the library. *[laughs]*

RUDOLPH: I've seen them come through, yes.

DUNN: So, I love type. I've always loved type. I don't know whether that's just because I like to read and I love books—of course it's an integral part of graphic design, you know. Basically graphic design is pictures and type; those are the two things, whether it's on a web site or whether it's on a brochure or whether it's on a book, you get a picture and you get type. And I love type because basically the history of printing starts there, bookmaking and type. And there's just something beautiful about letters, beautiful about language, and I think you have to have a love of it if you're going to be a successful designer. So, that's pretty much how I get that reputation for type. Also, I'm a little bit of a press junkie. If you go up into the printmaking studio, you'll see that we recently purchased maybe four or five years ago a letter press, proofing machine. So I actually have students in typography set type the old fashioned way, letter by letter, line by line, lead by lead, and show them how things were printed back in Gutenberg's day. So that they get a hands-on thing, and the amazing thing about that is students get so excited—they absolutely adore doing that. They get much more excited than they do on the computer.

RUDOLPH: More hands on?

DUNN: Hands on, yeah. It's all about the hands on and touching, you know. Touchy-feely.

RUDOLPH: I think is type is pretty, too.

DUNN: Oh, it's beautiful; it's beautiful. I use it even in my printmaking, in my work. I always use type and language. Very important.

[0:39:38]

RUDOLPH: Tell us a little bit about the Ink Monkeys, who and what they are, what is their role at the annual arts festival—I've heard a lot about that. What is their traveling print program about? What is their relationship with the Fuller Craft Museum, the Mass Audubon, the Massachusetts Hospital School. Who are these the Ink Monkeys?

DUNN: Oh, the Ink Monkeys. Well, I'll tell you first how they got their name. I had a bunch of students who were going onto four-year schools, and several of them were going into printmaking majors, so I was very excited about this. So I had them up to my house for sort of a celebration in the summer, and we were talking about printmaking and they were saying how

exciting it was, and they were asking me what kind of jobs I got when I got out of school. I said, Well when I was in school, I said, I had a job as a sort of Girl Friday at *Boston After Dark*—do you remember that? It was one of those free papers, you know that they had out there? Well, it eventually morphed into the *Phoenix*, and they had their presses and their company was right down the street from Fenway Park, which was right near Mass Art. So I got a job there, and I did everything from answering the phones to stripping, and that wasn't with your clothes, it was with touching up film positives so they could be made into plates for the printing machines downstairs, the offset. So, I was telling them about that, and I said how it was a crazy, crazy business because they were always meeting deadlines, and most of the time I said I was upstairs; I wasn't downstairs with the ink monkeys—and they said, What's that? And I said, that's what I call the press people because they were always covered with ink. So they thought that was a great name, and I said, "Well, maybe we should have a group called the Ink Monkeys." So that's how the Ink Monkeys were born. We later found out that ink monkeys were an actual thing; they were small monkeys that were used by the Chinese to perform little desk tasks for the scribes in ancient China, and that's another story. So we began to think about what could we do to promote the joy of printmaking. So we decided that we'd start thinking about a big collaborative print. And printmaking, more so than painting, is a collaborative activity for students; they can all get involved. So, each year we think about a theme for our steamroller print, and we've gone from endangered animals to pets to animals from myth and legend—it seems to always involve animals because everyone likes animals. So we do that—we get a theme and we decide on a layout and then everyone picks what particular piece they want to do and we cut the linoleum up and everyone gets a piece, and then we all come back together when we're done and make a large, giant steamroller print. So, we started this for the arts festival that year, and it's every year, we've done it since then.

RUDOLPH: And you use a real steamroller.

DUNN: A real steamroller. So, some of the people that have come have been very interested in that and wondered if we could come to their festival. So now, we've been a standard down at the Pawtucket Arts Festival in September for the last three years. We also did a steamroller print on the docks of Newport. We went down for Hullabaloo Festival there. And word spreads, and we wanted to connect with some other organizations that were closer in the community such as the Mass Hospital School. So, I contacted the girl, she's CR Director, and I said, You know, the Ink

Monkeys would like to do something with the students at the hospital school. And I said, We have an idea to do this lunch bag project, and I knew that the students are sometimes limited in their abilities, I said, not to so much carve the plates, but they could ink them and print them. And right before this, that's what started this taking it on the road, we realized we couldn't keep getting steamrollers to go out there [*JR laughs*], so one of my former student's daughter—this gal had passed away, but her daughter called me and she said, “You know I've got my mother's press here, and it's missing the press bed—do you know anyone who wants to buy it?” I said, “Well, I'll ask around.” Well, none of my friends had the money at the time and I said, “Well”, I said, “I'll buy it from you.” And I said “We'll use it for our little group the Ink Monkeys. We'd like to go on the road with it.” And she goes, “I'll give it to you.” She said, “if you're going to use it for good work and just for fun with kids.” So, one of my student's sons went and picked it up in Vermont and brought it back, and it was missing a bed and I needed a cart to move it around on, and we decided that we'd just use a piece of MDF, so my husband cut a board for it and that worked great. We put the Ink Monkey logo on it and we needed a cart and another student was walking her dog up around Stonehill, and she saw a big cart sticking up out of the dumpster. And so, now we have our cart. It's an old AV cart they'd thrown out, so we're on wheels. So we take it on the road. So we took a bunch of Ink Monkeys down. We went to the back of Mass Hospital School and we took pictures of all the animals. Did you know that they have a farm?

RUDOLPH: No, I didn't know that.

DUNN: Yes. So they have a beautiful riding rink, which they do therapy with a lot of their students with the horses. So they have a pretty good herd. And we took pictures of the horses and of course the horses have companion goats and they have some pigs and—trying to think of who else we did—goats, yeah, and pigs and horses. So, we did different small four by four linoleum cuts and we took the press down to the hospital school and the students were able to—some of them—roll their plates, put it on the lunch bag, and then roll it through the—we adjusted the height so that they could roll it from their wheelchairs and they could make a print.

RUDOLPH: Well, they must have been pleased.

DUNN: It was very exciting and it was very heartwarming to us because one of the students, he could use only his left foot, and he managed to roll the ink out and turn the press with his left foot. So, when we got back I said, “No complaining about your printing when you get back

here.” And of course our fame spread, and they have a new education director over at Audubon, and she came this year and wanted us to participate in their Owl Day, so Ink Monkeys came—I always put a call out to the Ink Monkeys—I won’t make the monkey call here, but I said everybody pick an owl, and again, we did it on lunch bags because they’re cheap to print on and the kids can print on them. So I think we had like, I don’t know, fourteen different species of owls and the kids get to pick their owl, again, ink their plate, and make a print. So that was—
[0:47:15]

RUDOLPH: Very fitting for Audubon?

DUNN: Yes, right. So we forged a nice relationship with Audubon. And the Fuller Craft Museum for a number of years, I think about five or six years—I was on their education advisory board—and Noelle Foye, who is now I think working in some collaborative down in New Bedford, but she was always looking for something different for Sensation Day, which was February vacation day with kids, so we did a number of different projects there. We did relief projects and silk screen and so we would again, Ink Monkeys would get together, we’d get our mission, we’d show up, and we’d print.

RUDOLPH: Oh, it sounds like fun. I will have to look and see when you’re at the Audubon or something and come on over.

DUNN: It’s a lot of fun.

RUDOLPH: Can you talk about the acclaimed student art show and sale? You mentioned it earlier. I know this has become a big event at the Canton campus and assume that students showing their work must bring rewards other than monetary compensation they receive from the sale of their items at that time. What has this show and sale done for Canton and for the students in your classes?

DUNN: Well, one of the requirements that we ask of students, or at least on my syllabus, and I know on many of the other professors’ instructions, is professional presentation—very important that their work look professional and they know how to present it. So this is part of their education here. So we have first the Christmas Sale—I call it the Christmas or Holiday Sale—in December. And students are asked to get together their pieces and I teach them how to properly matte their work and prepare it for exhibition. And the second part of that—it’s mostly prints—some drawings, some small works. And we have, excuse me, Judy Rossman, our pottery ceramics teacher. Students submit some of their wares that they’ve created over the semester. It’s

a little bit about marketing, showing off their work, making sure it's shown well. And it's also learning how to sit with a gallery, take the money, all of the mechanics of running a show. So it's an interesting learning exercise for them. We also have at the Arts Festival, we have the annual student show, which is geared more towards showing their work; however, people do buy work. And I think one of the gals from the Audubon, she actually works for the Department of the Interior, bought the first prize winner this year. It was of a little bee. So, that was exciting—it's exciting for students when people buy their work.

RUDOLPH: At one point in your career, you took on the duties, and you mentioned this before, Acting Division Dean. Could you tell us about your experiences, struggles, any highlights of your term in that position?

DUNN: Well, I was—it came about in kind of a sad way because Jim Akillian had been primed to take that position—do you remember Jim?

RUDOLPH: Yes.

DUNN: And he was in line, and after Syd Schmitchel, and I was really looking forward to working with Jim because he was a funny guy—he was always helping us out with the art exhibits and so forth. And then he tragically died in that car accident. And I can remember Barbara calling me and saying that she wanted to talk with me, to give her a call, and it was in was in spring and things were really busy. She wanted to talk to me about something important. So I gave her a call—we kept missing each other—and anyways, we finally touched base, and she said, “I’d like to ask you if you’d consider being the interim Dean.” So I said, “Me? Gosh.” Kind of a hard act to follow. And we talked about it. I talked about it with my department with my family because it’s a big change from teaching because you’re there from, as you know, you’re the eight-to-five crowd now. And summers are no longer off, and it’s a huge, huge change. So, I said, “Why did you ask me?” and I talked to Dean Dave Malone at the time, and he says, “Well,” he says, “You’re one of the few Canton faculty members who got involved with Brockton. You know the people in Brockton more.” And I guess I was, I don’t know. Lack of sense, I used to go over there and meet with a lot of people I knew, was friends with a number of the faculty there. So I said, “Okay, I’ll do it.” Three years. I had three years leave from the union, and then I could have my job back teaching if it didn’t work out. So I began, and I have to say, it was educational, it was interesting. I really got to see how important administration is and all of the different parts of the college, how the staff works—there’s a whole mechanism that makes

the college work so that we can teach. So that to me was enlightening. It was also interesting to work with the Verizon program, which was under the Emergent Technology division. I found that the most interesting of all my tasks as the Dean, perhaps because it was involved with making the curriculum up to date all the time, match what was needed in the workplace. And they were dedicated to making the course descriptions really fit what these guys were going to need when they went back into telecom in the real world of their jobs, and they would have several meetings a year. There would be collaborations with the New York part of the grant—the Verizon Next Step program—all of the New England groups, so I was in there with all of these deans and VPs and grant writers, and so forth. And professors from all of these schools in New York and New England all working together to streamline and fine-tune this curriculum so that it was on the money.

[0:54:39.6]

RUDOLPH: So it matched all these other programs elsewhere.

DUNN: Right, it was one and the same. So, to me, that was really interesting. You really saw the connection between work and education; you know, working together and in a very ideal situation. I love that part of it. I also got to bring on the museum—the Milton Art Museum at that time. I think it was like the first two weeks I was in the office, I got a call from a friend of Edith Bryant, who was involved with the Milton Art Museum, and she says, “I’m just so sad that we can’t find a place for the museum to go because they’re getting moved out of their school; they’re in a grammar school at the top level.” And she says, “It’s all going to have to go in storage.” So I was thinking about every year, what Herculean job it was to matte and frame and hang eighty pieces of work in that downstairs area. So I put two and two together; I says, “Well maybe we can talk.” So I said, “I’d like to see what the museum had.” So I went over and I looked at all the pieces, and of course, I saw the first piece of typography printed in China with moveable type, and so, you have to remember this—that moveable type started in China, never in Germany. So, I thought, This is way too exciting! All of this type. And then the prints—they have a whole print collection. Well, now I had my mission trying to get the museum to come in. So at the time, Brian O’Leary was the Vice President, and I got him to talk to Dr. Wall and got them to go over, see the museum, talk about the possibilities of bringing it on campus, and all of the problems as well, and insurance and all of that stuff. And the short and long of it was we got it in [*laughs*], and it was pretty exciting. And it’s a wonderful collection, and it was donated by

wealthy people in Milton who had traveled to the Orient. Different people: Ellyn Moller came on as—she was the CEO of the whole Milton Art Museum at the time, the Director. So she was able to tell us a little bit about the history of it and so forth. And I use it as a teaching resource, and a lot of other instructors now use it as a teaching resource, and it's wonderful.

RUDOLPH: What better place for it to be.

DUNN: Yes, and I can go down, open the cabinets, take out the print, and pass it around to my class for study—first hand. So, to me that's really wonderful. And I usually start out there with every printmaking class I have. We go down and take a look at the objects there. And now she's got a number of people who are interested and showing their collection. We have the Netscope. Have you seen that? And the opium pipes?

RUDOLPH: No.

DUNN: A huge collection there, which I'm really excited about working with my students in the fall. So that was, that was another thing that happened when I was the Dean. And also I thought about all the exhibitions I had to launch in the Akillian Gallery because I used to do two or three of them, student work. And on top of the other things, and I thought, We really need a gallery director. I'm not going to be young forever. So, I was pleased to get a position for Ellyn, and she told me she is not a director, but a *[shuffling paper sound]* hmm, she has another title. She is a coordinator, I'm sorry. So I stand corrected on that. Akillian Gallery Arts Events Coordinator and Staff Assistant.

RUDOLPH: Well, she's become an important part to the campus.

DUNN: Very important. Very important. She's really responsible for bringing a lot of different shows into the gallery, and they've been educational high points for our department, especially the boNE [the AIGA Best of New England Design show] gallery, which features the best of graphic design every year. That's a traveling exhibit; it's a huge resource for our graphic design students.

RUDOLPH: Well, I think you were in the right place at the right time to be there and appreciate and know to bring that here.

DUNN: But as Gerry Burke said to me one day on the train—I think he was still working part time at the Department of Ed in Boston and we happened to be on the same train riding home, and he said, “So, what's going on?” and I said, “Well,” I said, “I'm the interim dean at the Canton Campus.” He says, “How do you like it?” I said, “I really miss teaching.” He said, “So

you're going to go back?" I said, "Yes. When my three years are up, I'll go back upstairs to teach." So he said to me, "Well you can take the teacher out of the classroom, but you can't take the classroom out of the teacher." And he was right.

RUDOLPH: He's a good example of it too.

DUNN: Yes, he is. Yup.

[1:00:29.7]

RUDOLPH: You talked a little bit about this, too. The Canton campus is small; I like to call it intimate, it's a nice, intimate campus compared to the Brockton campus, which is spread out. And it's quite a distance from it, and you mentioned that as well. As a member of the faculty here, do you ever feel isolated from the busyness of Brockton?

DUNN: Well, I don't really because, like I said, I've always been involved in Brockton. Right now, I'm on the search committee for Barbara's replacement so, I live in Stoughton, so I'm kind of like not that far from Brockton. And I've always made a point to go over there for special things, so I don't really feel a disconnect. I'm not sure how other people feel; seems to me that I'm over there at least once a month, even in the summer months. We have an art studio over there as well, so sometimes that brings me in that direction. I don't really feel it.

RUDOLPH: That there is a distance, no?

DUNN: Yeah, physical distance—it is a pain in the neck for meetings when classes are in and we can't physically do it, but as long as they keep their connections open, we're alright.

RUDOLPH: Our new Middleborough Center has been adding courses over the last two years. Do you see an art program initiated over there at some time? If so, what would you envision as best for that center?

DUNN: Well, interestingly, Barbara and I talked about that, and she thought she might like to have—she said, "What do you see being down there?" I said, "Well, the easiest one would be like a drawing class to have there." But as I understand it, we're renting that building, right?

RUDOLPH: Yes.

DUNN: Yes, so, right now, I said, "Well, downstairs would be great," but too late because EMT went in there, and I think that the upstairs is still filled with furniture, and I don't know what the plans are for emptying that out. I think it would be great to have some drawing, painting classes. We could conceivably put something like that down there.

RUDOLPH: Everybody likes drawing and painting.

DUNN: Yeah, it's your basic, you know.

RUDOLPH: I had heard that your department had a cultural exchange with—I'm not going to be able to pronounce his name correctly—Luo Gu Shang, the Director of the Luo Gu Shang Museum in China. Could you tell us about this, and have there been other cultural exchanges bringing members of art communities to Massasoit?

[1:03:26.4]

DUNN: This was so much fun; I had no idea what this was going to be. Liang-Shu Han, Professor Han, our graphic design teacher hails from Taiwan, and he has many connections in the Chinese community in Quincy, one of which is Mike May a well-known artist over there. And he said Mike called me and he said they had a print making group coming to visit, and they would like to come here and talk to us. And I said, "Oh, they speak English?" and he said, "No." And I said, "Well you have to come." [*laughs*] He said, "I don't know." I said, "Come on; you've got to come." And I said, "What is the meaning of the meeting?" and he said, "A cultural exchange." So I said, "How so?" If I asked you, What's a cultural exchange? What would you do?

RUDOLPH: I don't know. I would think I would get to go to China. [*both laugh*]

DUNN: Well, they were coming here. So, I talked to my good friend and she's a professor here too, Karen Hays, she's my lieutenant Ink Monkey. I says, "What do you think?" She says, "Well, I think we show them how we make prints, and they'll show us how they make prints, maybe." So I said, "Well let's prepare for that." So we did. We got out all of our Ink Monkey stuff and I said, "You know, it's very traditional with Orientals to exchange gifts." I says, "Let's print some Ink Monkey t-shirts." And so we printed all kinds of sizes and colors with our logo on it. And they came up; there were three of them, I remember. One was the director; one was the artist who cut the blocks, the woodcutter; and the third was a colorist who colored the blocks. And none of them spoke any English at all. So thank goodness Liang stayed. And Mike was there to translate. So I saw them coming up the hallway, this was late in the afternoon, and I wish that I had known exactly what they were going to do, but nobody could tell me because I wished we had more students. Basically it was Karen and I. But they had these huge suitcases. So I said, "They must be on their way to the airport." [*laughs*]. They came in, they opened the suitcases, and they put out all of their materials to show us how they made a print. And what the prints are,

[*shuffling paper sound*] and the Woo Kwong[?], and I'm probably not saying it right either, are New Year prints, and every year, they carve new blocks for these New Year prints and—

RUDOLPH: So this was the year of the tiger.

DUNN: Yes, that's my year. He gave us each one for our year here. It was the year of the rabbit that they came. And here he is, he's carving one of the wooden plates. And this museum houses all of the prints from way back [*electronic sound*], I think it's the Song Dynasty. I think it's all the way back to them. Can you imagine?

RUDOLPH: That is amazing. For those of us who are listening to us, Linda has shown me some of the prints, and I'm just going to see if I can take a picture to be able to see this.

Hopefully, we'll have pictures to show. [*clicking sound*] This is working now, which is nice.

[*clicking sound*]. Alright. Okay, those are beautiful.

[1:07:21.0]

DUNN: So they showed us how they carved and this fellow here, he inherited his talent from his father; it was passed down to him. He's one of the revered artists there that cuts these New Year prints. And just as a point of information, New year prints are bought by everybody, and it's like good joss to take down all of your old prints and put them up, much like the history of prints that were made as holy cards during the fourteenth-fifteenth century when pilgrimages were going around and holy cards, images of the saints and so forth, were used as good luck charms, you know. They were sometimes sewn into people's clothing and so forth to protect them, especially Saint Christopher. They even ate them to get the pieces of paper to get the spiritual strength. So these were all made for this particular year, and what would happen is, after he cut this, the colorist would mix the water-based colors with brushes that were made from the husks of coconuts, and those would be mixed and applied and then it would be just pressed printed, you know, by hand with a burin, you know rubbing the back of it all by hand. So, when we looked at his hands, we could see the way that his cutting, he had an unbelievable rim of scar tissue here where he sliced with the knife because it's a little dangerous cutting with these knives and so forth. So they had demonstrated to us, so now it was show-and-tell time for us. So we got out our linoleum, and we showed them how we cut it, and then inked it, and then put it on the press to go through. Well, you thought he had just discovered gold—he was like, because we let him cut the linoleum, of course it's so soft compared to the wood. Oh, laughing and smiling and he cut some, and going through the press so much easier than having to burnish with your hand, so we had

made them a package of materials for them to take with us, and they gave us—everyone that was there from Massasoit—a print of their particular year of the tiger and so forth. And of course they invited me to come to their museum some year, and be a guest artist, but it would be difficult for me to go without taking professor Han with me [*both laugh*] because they are actually up in northern China up near Mongolia—

RUDOLPH: Chilly.

DUNN: It's cold there. They also, their main crops, I guess they do grow wheat up there, but their mainstay of meat is sheep, and I have a fondness for sheep, so I probably would starve.

[*laughs*]

RUDOLPH: You wouldn't eat any lamb.

DUNN: But this is sort of—I brought this just for you just to look at. This is sort of a history of that, so. And all of those blocks, I think, from the Song Dynasty on are kept as sacred in this museum.

RUDOLPH: Oh, that would be wonderful to see.

DUNN: It would be. It would be really special, yeah.

RUDOLPH: Well, I'm glad I asked you that question because that is really interesting.

DUNN: Yeah, it was fun. I'm trying to think of if we have never had anything quite as dramatic for a cultural exchange [*both laugh*].

[1:10:54]

RUDOLPH: And here it was in an afternoon when, it's quiet here.

DUNN: I know. If they come again, though, I'll invite the whole college because they were a lot of fun. We had, even though we couldn't communicate through language, we certainly did through our art, and I think that's a wonderful thing.

RUDOLPH: That is a wonderful thing. And I think it's interesting that although you, after seeing this incredible art, cutting out these wood blocks, and you showing them the linoleum, this really was an exchange. He was thrilled to have yours and you were thrilled to have his.

DUNN: I have to know that when they saw the Ink Monkey t-shirt, we'd thought they'd go over and pick one for each of them. They scooped them all up—took them all home [*laughs*].

RUDOLPH: [*laughs*]. Well, you're famous now as part of—

DUNN: —in China.

RUDOLPH: I attended a lovely exhibit at the Canton campus by artist architect Marco Dicara[phonetic], originally from Peru. Can you tell me about his connection to Massasoit?

DUNN: Well, I don't know Marco personally, but I guess he was a student of Joe Desjardins, and he's a wonderful watercolor artist, a really amazing artist. And so Joe suggested that he have a show at Massasoit in connection with the Milton Art Museum. So he did. And, so that's kind of all I know about him. I know that he has some language problems, but he certainly speaks well with art.

RUDOLPH: Hmm, he does. They were beautiful. Absolutely beautiful. And we had to go down corridors to see them; it was really a very large exhibit and a very nice one. I enjoyed that very much. Now we were talking about the cultural exchange, and now we're talking about the art show in the museum. I know there must have been others that we've brought in for—

[1:12:58]

DUNN: Yes. Yeah. When Cheryl Savage was here, she every year would select an alumni member from our department, and she would have a program called Art, Art, and More Art. And their work would be put up in the hallway right outside her office, and we'd always have an opening for them. And a closing. And that was always to showcase our students in the past. The Milton Art Museum has juried shows in the president's conference room has several times a year, and Ellyn Moller is in charge of that. One thing I do want to mention is that we are actually on the map with the Milton Art Museum and our campus, and we are included in this art museum's catalog, which is all cultural excursions in New England by Troute M. Marshall, and it lists all the museums in New England that you can visit. And she said that since this book has been published, and the Milton Art Museum is listed here on—let's see, what is it—page—

RUDOLPH: One-forty-four?

DUNN: One-forty-four, that often times buses just pull up in front of the school, and people come in and visit the art museum because it's free.

RUDOLPH: Isn't that wonderful.

DUNN: Isn't that great, yeah. We just recently had a group from Bridgewater—some of the summer classes for the teachers when they do their PDP credits, they had to come and visit—there was a whole group from there; she had to go out and speak to them. She said Assisted Living buses will come up and they'll come out and seniors will come in and visit the art

museum, so I think that way back when I was the interim dean, it was a good move because it's bringing the community to us, and that to me is very important. Very important.

RUDOLPH: It is. Very much so. And it says it's open here from Monday through Thursday from seven a.m. to seven p.m. and Friday until six. And it is free, and directions and everything.

DUNN: And I have to add that exhibitions are changing. I was telling you about the Natsuki[phonetic], and he's also bringing in—trying to remember what she told me—other objects from the Orient. We have a collector who has chosen to lend his collection to us for a number of months, so, exciting.

RUDOLPH: Exciting news, yes. This is more personal. I understand that you spent some professional time in Alaska. Could you tell us how this came about and your experience there?

DUNN: Well, it's all about networking, I guess. Years and years ago, when I was first teaching at Norwood Adult Ed, I met this wonderful woman from Sharon—Becky Callahan. And I guess as I came to find out, she was one of the first graduates of the Fannie Farmer Cooking School, and she would always bring something wonderful to class to eat [*laughs*] and for all the students. And anyways, I became good friends with her over the years; she actually took a couple of classes up here at Massasoit, and she was very active in Sharon with the garden club and so forth and just a very talented artist herself. And when her daughter came down, she says, “Oh, you have to meet my daughter from Alaska,” she said, “She's a wonderful artist.” So I did. We got to know each other and Becky passed, maybe ten years ago, and her daughter always kept in touch with me. She had come down to visit a couple of times, and we talked about art and she was actually a nurse for the native population up there; she was the director up in Fairbanks. So she said, “You've got to come up to the Fairbanks Arts Festival; they would love to have you teach something about printmaking up there.” And I said, “yeah, yeah.” She said, “It's a good deal; it's a good deal.” I said, “Yeah, alright.” So anyways, I never had time to apply for it, but I guess she really wanted to push it one year, and they invited me. So I went up for two weeks. I taught a course in the Joy of Relief Printmaking. And it was marvelous. I stayed with her. She lived a little bit outside of Fairbanks. And of course you know Fairbanks is on [*tapping sound*], what do you call the earth that's so soft?

RUDOLPH: Oh, I don't know.

DUNN: You know. Well, it will come to me in a minute. Anyway, there were no toilets is what I'm trying to say. Permafrost. So everything's you know, outdoor. But that was okay. She put me

up in her studio. I stayed with her, and every day we'd go down and I had a nice little group of all professionals; they were all teachers or professional artists. I was showing them the joys of relief printmaking as I know it, and we had this gorgeous, gorgeous studio, all climate controlled, beautiful presses. I have to say the University of Fairbanks has really nailed it in the printmaking department. And we would work from nine o'clock till five every day. And it's a huge, huge festival. Most of it is about music, and what they do—because they're so far up—Fairbanks is the last stop before the tundra, and they invite artists and musicians from all over the country to come up for two weeks, and they have tents for all the people in Fairbanks city to take advantage of these artists teaching. So they have every day an example of one of the musicians. They have what they call Lunch Bites. You go down from twelve to one, you bring your own lunch, and you get a sample of this particular musician's music. And you get a whole bunch of tickets. You can go to a concert every night all over Fairbanks. And we took advantage of that a number of times. And it was great. It was like a fusion of all the arts. And there were people from Boston there; there were musicians, jazz musicians—from Texas, all over—they'd come up. And it's a good deal because they fly you up there on Air Alaska, they pay you well, and they put you up. I was fortunate to stay with my friend, but they put you up on the campus if you don't have a place to stay. So, it was very interesting. My husband joined me at the end of it, and we took the train to Denali, and we took a hike through the park, and we saw that whole area, so it was it was a wonderful experience to have.

RUDOLPH: Sounds like it was great personally and professionally.

DUNN: It was professionally; it was. So it was interesting. And also my focus for the past ten years here—or actually twelve years, I guess—has been to detoxify the print making studio. Printmaking traditionally is a very hazardous art form, but I've been fortunate in being able to convert every single course into using non-toxic materials, and I brought that as well to Fairbanks.

RUDOLPH: Oh, interesting. So what is it, the ink that is toxic?

DUNN: Well, not only the ink, but in etching we use asphaltum, and of course that's like tar. No, to put on the etching plates to create the acid-proof covering. And now, as a matter of fact I took a workshop with a fellow from Scotland who has invented a new ground, it's called BIG, and his name is Andrew Baldwin—actually he's teaching now in Wales, lives in Wales. And I took a workshop with him several years ago, and this is non-toxic. He won't of course tell me the

mystery things that are in it, so [*JR laughs*]. It just washes right off with a non-toxic cleaner, so now we sort of eliminated that. And I use soy-based inks or vegetable-based inks. We clean up with vegetable oil versus turps, that type of thing, so it's been interesting. Very interesting.

RUDOLPH: It's changing.

DUNN: It is. It's always changing.

RUDOLPH: These are all of the questions that I have for you. Is there anything that you wanted to talk about that I didn't mention?

DUNN: Well, I can't think of anything. I should mention that the program that Ellyn Moller has now is the Emerging Artist program for the Milton Art Museum, and that happens quarterly. They have a variety of changing artists there. And she's had some really top-notch people. So, I guess that's—

RUDOLPH: About it.

DUNN: About it.

RUDOLPH: Well, I want to thank you for taking the time to come here in your summer and talk to me

DUNN: [*talking at same time*] And thank you for taking the time.

RUDOLPH: Oh, I have enjoyed it very much. Thank you.

[end of recording]