



## UNIVERSITY OF ALASKA FAIRBANKS

### Theatre Department

P.O. Box 755700

Fairbanks, Alaska 99775-5700

(907) 474-7751 • FAX: (907) 474-7048

Kade Mendelowitz, Chair  
Lighting Designer, Technical Director  
August 21, 2008

To whom it may concern,

It is with great pleasure that I write to you on the behalf of Ms. Tara Maginnis. I first met Tara when I joined the University of Alaska Fairbanks in September, 1992 as Lighting Designer and Technical Director - shortly after I was voted in as Chair of the department.

Tara is a wonderful person, exciting designer, and an excellent teacher. She has a great relationship with her students - and she constantly gets high reviews from student evaluation forms for all of her classes. She is very good at getting them motivated in both classwork and as workers in the costume shop.

Very easy to deal with, Tara is very good at interpreting a directors ideas - and she has done a beautiful job dealing realistically with the confines of whatever budget has been set up for her. Her work is never stagnant / constantly changing to suit the variety of shows she is presented with. Her work on Dangerous Liaisons showed how she is able to adapt a very large show to a minimal budget, her work on Mikado showed how very beautiful and intricate she can work in a large capacity, and her work with the Tuma program (Alaskan-Native productions) has shown how she can blend her own style and creativity seamlessly with highly researched material. I have also been impressed with Tara's ability to work in a huge variety of clothing materials (including potato chip bags)!

She was the costume designer for nearly all mainstage productions (except for occasional times when she would supervise students who were qualified to design large shows) - this was usually 4 productions a year. She would also supervise student designers for "Winter Shorts" (student produced one-acts) and occasionally she'd design for community theatre groups around town. For example, she designed a production of Guys and Dolls for the Fairbanks Light Opera Theatre Company which I designed sets and lights for.

She also taught typically 3-5 courses per year (Costume Design, Theatre History 2, History of Fashion and Dress, Makeup Design for Theatre, Advanced Costume Design) and occasionally included "Art/Music/Theatre: Aesthetic Appreciation" - a general university requirement, and "Movies and Film" - an elective. She also supervised a 1/2 time costume shop manager and student workers in building the costumes for the shows. In this capacity, she was also responsible for the budget of the costume shop, and equipment maintenance.

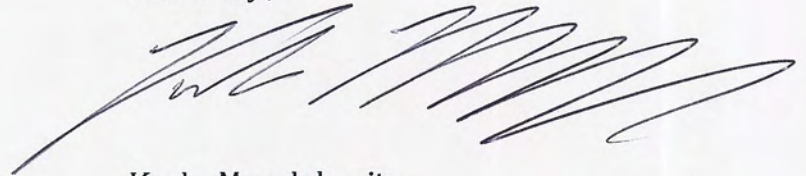
Tara is a superstar in hiding. Her website, [www.costumes.org](http://www.costumes.org), is a masterwork that gets thousands of hits a day. Any time I go to conferences, when they here I work at UAF, they all have heard of Tara Maginnis. Many of our students, after they graduate, here the same - and are asked questions about her. You wouldn't know it from meeting



her briefly, but she is simply amazingly gifted. She's also one of the best renderers for a costumer I have ever met; so directors have a good sense of what the costumes will actually look like once they are built, because of this skill. Her work has been featured in museum shows, and she had an art gallery exhibit just of her renderings (though at the opening, some of her actual costumes were on display at the same time).

Tara's work with the American Russian Theatre program has shown that she can be very organized - and the students that participated give her full credit for making the program successful (more credit than the "leader" of the program). Tara has been nicknamed the "mother" of the Theatre Department at UAF - and I can not recommend her any higher to you. She is a wonderful instructor and designer. Please feel welcome to contact me with any questions you might have.

Sincerely,

A handwritten signature in black ink, appearing to read 'Kade Mendelowitz', written in a cursive style.

Kade Mendelowitz  
Chair, Theatre UAF  
(907) 474-7638  
Kade@Alaska.edu





1/4/94

Fairbanks, Alaska 99775-1510

## LETTER OF RECOMMENDATION

I knew about Tara Maginnis before we began to work together four years ago. I heard that she was a versatile, imaginative designer and dedicated teacher. Since her "second coming", after receiving a Ph.D., to the University of Alaska Fairbanks (as a full-time assistant professor) we have a dynamic costume shop. I believe that Tara was a very essential force during the transition of the UAF Theatre program into a department. It takes a special talent to costume Native Alaskan productions, classics, musicals, original scripts and student directed shows. Tara has many talents including a rare one: to grow.

I think her portfolio speaks for itself, but it doesn't say that she gets things done (and done artistically), and she is easy to work with. Tara likes to play down her creative abilities, but I have worked with very few costume designers who have had such a strong instinct to search for artistic discoveries in every show and every character. Not only as her colleague, but also a department head, I saw her teaching this difficult task to her students. There are many people in theatre who do everything, but without a definite core talent - Tara is a genuine theatre artist in every sense, who expresses her art through costume design.

Another special quality of Tara Maginnis is her dedication. For over two years we have developed a new program abroad, the American Russian Theatre. Students and faculty came to St. Petersburg to act, to direct, to teach. Tara has come to Russia three times to help with this project, besides working on administration in Alaska. It is much to her credit that the University of Alaska now has this unique international program. I believe that this is only the beginning of this program, and of Tara Maginnis as well.

A handwritten signature in cursive script that reads 'Anatoly Antohin'.

Anatoly Antohin,  
Associate Professor  
University of Alaska Fairbanks





# PERPETUAL MOTION

10 Provost Road London NW3 4ST  
Telephone & Fax: 0171 483 3798.

Re: Tara Maginnis, Ph.D.  
Assistant Professor and Costume Designer.

June 1996.

To Whom It May Concern

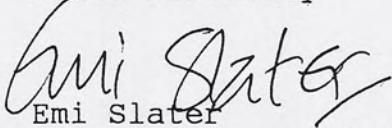
I met Tara last year in St. Petersburg, Russia as we embarked on a joint project with St. Petersburg Theatre Company 'Terramobile' which had been entirely inspired by a piece called 'Kiosk Man' written by Tara.

It was (is) an excellent idea which developed into an important and powerful piece of theatre which will be toured and seen by international audiences for many years to come. Tara also designed the costumes for the piece and her patience and toleration during a very hot and difficult rehearsal period were invaluable.

Tara attended almost all the rehearsals (when she was not working with other St. Petersburg theatre companies) and spent alot of time calmly and intelligently pushing the piece forward and giving the actors and directors (myself and Vadim Mikheenko) plenty of ideas and support. Her costumes were original, extremely inventive and she worked under alot of pressure (both financial and time wise) without any complaints.

I look forward to working with her again. Should you have any further questions concerning Tara Maginnis please do not hesitate to contact me.

Yours Sincerely



Emi Slater  
Joint Artistic Director.



# American River College

4700 College Oak Drive Sacramento, CA 95841 916/484-8011

April 15, 1996

To Whom it May Concern:

I highly recommend Dr. Tara Maginnis to receive tenure in her position. I worked in association with Dr. Maginnis during my stay at UAF as guest artist and director/choreographer for *Cabaret* in 1994.

She is extremely knowledgeable in her field and demonstrates professional skills of the highest order in her daily work. I consider this woman a genius. On a minimal budget she is able to transform everyday materials into wonders of theatrical artifice as she simultaneously coaxes even the most temperamental of artists to work in harmony. The students worship her and she possesses the unique skill required to turn the rebellious student into a self-starter who happily takes on scholastic challenges.

One example of her initiative and competency is the gala performance she single-handedly produced for the dedication of the UAF theatre in 1994. It was an all volunteer variety show and every student was eager to take part because of her enthusiasm for the project. As a result, this full-scale production was a major success.

Her gift for relating to others extends to the faculty as well as the students. During my stay I was thrilled with her costume designs for my production and deeply touched by her thoughtfulness when she "whipped up" a cap and gown in my school colors so that I could participate in the commencement program.

Dr. Maginnis is truly deserving of a tenured position and I hope she will receive your immediate approval.

Sincerely,

A handwritten signature in cursive script that reads "Sunny Smith".

Sunny Smith  
Director of Dance  
American River College

mt



**LETTER HEAD: THE TOMSK THEATER OF PUPPETRY AND  
ACTING NAMED SKOMOROX**

**CHIEF DIRECTOR**

**DEAR SIR:**

**I AM WRITING A LETTER OF RECOMMENDATION FOR TARA MAGINNIS.**

**IN THE SUMMER OF 1994 I HAD THE HONOR OF WORKING WITH MISS  
MAGINNIS IN ST. PETERSBURG WHERE WE CONDUCTED A MASTERS'  
CLASS FOR RUSSIAN AND FOREIGN STUDENTS.**

**WE USED SCENES FROM CHEKOV'S "SEAGULL" FOR WORKSHOP  
PERFORMANCES. MISS MAGINNIS WAS THE COSTUME DESIGNER FOR  
THIS PROJECT. IN SPITE OF THE FACT THAT THIS WAS THE FIRST TIME WE  
WORKED TOGETHER (WE HAD NEVER MET BEFORE), I WAS THOROUGHLY  
DELIGHTED WITH OUR COOPERATION.**

**IN MY OPINION, MISS MAGINNIS IS AN ABSOLUTE PROFESSIONAL IN THE  
FIELD OF CREATING THEATRICAL COSTUMES. SHE DISPLAYED THE MOST  
PRECISE UNDERSTANDING BOTH OF CHEKOV'S STYLE AND ALSO THE  
DIRECTOR'S CONCEPT. I AM CONVINCED THAT MISS MAGINNIS' WORK IN  
THE CREATION OF THEATRICAL COSTUMES SHOULD BE GIVEN THE  
HIGHEST POSSIBLE EVALUATION.**

**THANK YOU FOR YOUR CONSIDERATION,**

**SINCERELY,**

**ROMAN VINDERMAN  
HEAD DIRECTOR OF THE "SKOMOROX" THEATRE  
DIRECTOR OF THE COURSE BY THE ST. PETERSBURG  
ACADEMY OF THEATRICAL ARTS,  
HONORED ARTIST OF RUSSIA**

**634001, TOMSK  
PER. KOOPERATIVNYY, 4**

**/NOTE: ABOVE TRANSLATED BY DONALD F. LYNCH, PROFESSOR OF  
GEOGRAPHY. LETTER RECEIVED OCTOBER 2, 1996/**





Томский театр куклы и актера  
СКОМОРОХ

Tomsk skomorokh theater

Тел. (3822) 22 37 93

Главный режиссер

phone (3822) 22 37 93

ARTISTIC

DIRECTOR

To whom it may  
concern

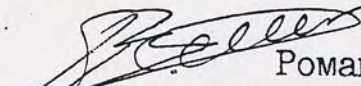
Уважаемый сэр,

Я обращаюсь к Вам с ходатайством относительно мисс ТАРЫ МАГИН-  
НИС.

Летом 1994 года я имел честь сотрудничать с мисс МАГИН-  
НИС в Санкт-Петербурге, где проводил мастер-класс с российски-  
ми и иностранными студентами.

В качестве практической работы были взяты сцены из "ЧА-  
ЙКИ" Антона Чехова. Мисс МАГИННИС была дизайнером этого проек-  
та. Несмотря на то, что мы впервые работали вместе /ранее мы  
даже не были знакомы/, я получил от этого сотрудничества боль-  
шое удовлетворение. На мой взгляд, мисс МАГИННИС является аб-  
солютным профессионалом в области создания театрального костю-  
ма. Она обнаружила тончайшее понимание чеховского стиля, а та-  
кже режиссерского замысла. Я уверен, что работа мисс МАГИННИС  
по созданию театрального костюма заслуживает самой высокой  
оценки.

Благодарю Вас за внимание.

 С уважением  
Роман Виндерман  
главный режиссер театра "СКОМОРОХ",  
руководитель курса С.-Петербургской Академии  
Театрального Искусства,  
Заслуженный деятель искусств России

634001, Томск

пер. Кооперативный, 4

per. Cooperativny, 4

634001 Tomsk



W

COPY

Oct. 8, 2004

Phyllis Morrow, Dean  
College of Liberal Arts  
University of Alaska, Fairbanks  
Fairbanks, AK 99775

Dear Dean Morrow and the Committee for Promotion and Tenure:

As per your request, I am pleased to serve as an external reviewer as part of the evaluation of Tara Maginnis, Associate Professor of Theatre, at The University of Alaska, Fairbanks. I offer the following observations and comments of Professor Maginnis' work based on my long-standing association with the Department of Theatre at UAF.

I currently serve as Professor of Theatre, and faculty designer at The College of Wooster, a nationally ranked undergraduate liberal arts institution in Wooster, Ohio. My earliest associations (1995) with the Fairbanks program have been through former professor of Theatre, Thomas Riccio. Tom and I collaborated on several projects. I served as designer for his production of *Yahoo Nation* and as an editor and contributing author for his book on Alaskan Native performance. Additionally, I served as designer for Professor Anatoly Antohin's productions of *Twelfth Night* and *The Importance of Being Earnest*. During this period I had the opportunity and pleasure to meet Professor Maginnis and became familiar with her work as a fellow designer, scholar, and teacher.

I was initially struck by her versatility, energy, and unique creative talents. With a Ph.D. in theatre, she is a rarity among university costume designers/teachers. I feel this training has had a considerable influence on the wide range of talents she has to offer the university. I have had the chance to read her articles in *Theatre Design and Technology*, and found them to be well written and insightful. She has been active in The United States Institute for Theatre Technology, and the Costume Society of America, two of the premier research organizations in her discipline. Her research on period styles and its relationship to sexuality and discipline of the female body are consistent with recent feminist critical thought. She articulates this clearly in her article on her designs for *The Importance of Being Earnest*, which was published in *Theatre Design and Technology*. Moreover, as a costume designer, she brings a refreshing perspective to the discourse. I am quite frankly very impressed with the amount of critical work she has produced in addition to the rigorous demands of teaching, production, and university service. I would also like to point out her work on the World Wide Web and the manner in which she



embraces computer technology. My design students frequently use her costume web site as a reference.

As a designer, Professor Maginnis's work is bold, colorful and exciting. She is not afraid to take creative chances and to explore innovative uses of a variety of materials for costume construction. Clearly, she spends many hours in the theatre to achieve this level of professional quality. The fact that her students take inspiration from her example is equally impressive. If I were looking for a costume designer, I would be very interested in hiring someone trained and recommended by Professor Maginnis. Indeed, I contacted her immediately when we had a costume position open at Wooster this year.

Although I have not had a chance to observe her in the classroom, I have noted that her syllabi seem very organized, clear and complete, and that she brings her creative skills, academic training, professional experience into the classroom. Likewise, she has proved to be a congenial and supportive colleague. For example, on my first visit, she was very helpful in researching past productions of *Tuma Theatre*. Recently, I consulted with her for suggestions on a costume course that I was about to teach. Her recommendations were practical and creative and received positive responses from my students.

Professor Maginnis's ability to see a variety of perspectives on a particular issue would seem to make her a valuable member of a University committee, and indeed, her vitae suggests that she has consistently rendered such service on a variety of committees.

I enthusiastically support Professor Maginnis's review. She has continuously contributed her unique blend of creative and scholarly talents to the Department of Theatre and the University as a whole. Personally, she is one of my favorite costume designers to work with and I would welcome the opportunity to work with her again. I only wish we had the resources to bring her to Wooster as a guest designer. She is a rare find and deserves the support and recognition of your institution. Please do not hesitate to contact me if you desire further commentary.

Sincerely,

Dale E. Seeds, Ph.D

Professor of Theatre  
Department of Theatre





PO Box 755700  
Fairbanks, Alaska 99775-5700

TO WHOM IT MAY CONCERN:

It is a pleasure to recommend TARA MAGINNIS to you. I have worked with Ms. Maginnis at the University of Alaska, Fairbanks as set designer and colleague. I have had ample opportunities to collaborate with her on our mainstage productions, witness her abilities both as teacher and advisor on student productions, and experience her in the classroom as guest speaker in my classes. Therefore, I feel I can provide useful opinions and observations about this talented woman's academic and artistic work.

While all University Theatre Departments strive for competency in all areas design and academe, Tara has not only designed and taught costuming, but has taken on mask making, milliner (what witty and whimsical creations), skin sewing, helped define our Tuma Theatre, fabric dyeing and painting, and make-up as well as lecture courses. She now has expertise in web graphics and design, adding internet site builder to her many lists of accomplishments (you must visit her web site!). She has shaped the costume department into a smoothly running, creative shop where students congregate and feel at home. She is involved in departmental and school academic administrative committees, student advising, and has served as Department Chair. As guest lecturer in my courses, she was organized, clear, and lively, especially impressive as she agreed to guest at 10:30 PM the evening before! She is both respected by and popular with the students. Students, colleagues and community members alike seek her advice and opinion on a variety of projects and value her input.

In design, I am most impressed with Tara's ability to adapt to the particular demands of the individual production. She has an excellent sense of style and design, and, as costume historian, depth and knowledge that add richness to her work. She works extremely well with forceful and/or indecisive directors and with her fellow designers, either faculty or students. She has assimilated to the particular demands of unfortunate budget cut-backs and lack of funds in an amazingly creative and inventive fashion. They may be re-naming our local "Value Village" to "The Tara Maginnis Resource Center"!

I was also impressed by her insistence on quality. I watched her work uncommonly well with student crews to oversee the construction of the costumes. And I watched her personally put in the hours as opening approached to add the many touches, including her personal specialty, painting on the costumes both as texture, aging and overall design, to assure that the design was fully realized. Too often in the crush of the last minute much is compromised, but Tara is the kind of person who is extremely dedicated and hardworking.

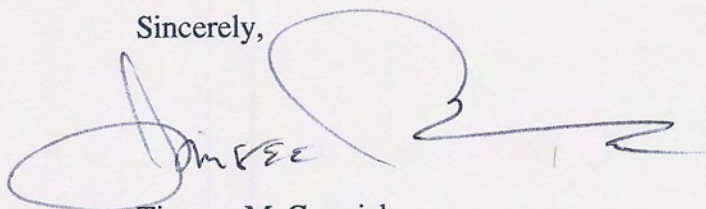
While her portfolio must speak for itself, I want to comment on her collaborative skills. We worked together on both The Island and Reckless, and was greatly impressed not only by her imagination and creativity but also by the positive manner in which she approached the design. Tara listened to the director's concept and then helped find the visual reflection of that vision with her fellow designers. I enjoyed her patience and creativity as we talked and reworked our ideas until we jointly arrived an overall design about which we were all excited. I do not always find this degree of collaboration and found the experience stimulating and highly productive. I would gladly have her on my production team for any production I am involved with.





Tara is a caring, affable, positive individual with integrity and energy. She is a talented designer. She is a fine teacher. And she will be an asset to your department. I recommend her to you without reservation and with great enthusiasm because I know you will be delighted and satisfied with the choice you have made.

Sincerely,

A handwritten signature in black ink, appearing to read 'Timaree McCormick', with a large, stylized flourish extending to the right.

Timaree McCormick  
Visiting Assistant Professor of Theatre  
Guest Artist, Scenic Design



SAINT PETERSBURG DRAMATIC THEATER  
"PARIS"

193036 St. Petersburg  
Nevskiy Prospect 132, Apt. 8  
Tel: 279 57 82

/Bank account Numbers/

Letter No. 37

July 28, 1997

Dean Gorden Hedahl  
Liberal Arts Institute  
University of Alaska

Tara Maginnis is a great friend of the St. Petersburg dramatic theater, "PARIS."

The cooperation of our theater with this wonderful artist began in May 1997.

Tara Maginnis' first work in the "PARIS" theater was a play for children and adults, "The LITTLE BELL SIMPLY THUS" from the play by Aleksandr Lisnyak in which she performed in the capacity of the display artist, costume designer and the scenery artist. She accomplished magnificent sketches of six costumes and a beautiful sketch of the sets for the play.

In preparing the theatrical costumes, which in fact she accomplished herself, Tara Maginnis displayed unusual imagination and inventiveness in the utilization of materials. The originality, vividness and comfort of the costumes caused delight among the play's actors and stage hands, and more importantly received a wonderful response from the audience.

One should especially note that in working on this play Tara Maginnis also presented herself as a superb professional scenery designer and participated directly in the preparation of the play's scenery. This work displayed her constructive ideas and thoughts on how to utilize simple, available resources and materials, transforming them into an artistic form /with/ the delicate feeling of color. The sets were characterized by mobility and artistic originality.

The costumes and scenery completed by Tara Maginnis were stylistically consistent and notably original and delicate, corresponding directly with the children's perception of the action.

The play was very lightly presented and, what is hardly less important for our theater, its artistic portrayal did not require great expense.

Our second cooperative effort occurred in the period from July 4th to July 18th 1997.



Tara Maginnis prepared sketches of costumes and scenery for our new children's musical play from the story by Mariya Clara Moshad, "PLUFT, OR THE LITTLE GHOST."

Just as in the work on the play "THE LITTLE BELL JUST THAT," this effort displayed the artist's deep understanding of children's psychology, originality and uniqueness of style, the bold utilization of different materials and high professionalism.

The Saint Petersburg dramatic theater "PARIS" expresses its deep gratitude to the excellent theatrical artist Tara Maginnis for providing invaluable assistance in the presentations of our plays and hopes that our friendship and cooperation will continue for a long time.

/Signed:/ The Chief Theater Manager N.A. YEVDOKIMOVA

Director of the Theater A.A. Semenov

/Trans: DF Lynch/  
/12/5/97/



# САНКТ-ПЕТЕРБУРГСКИЙ драматический театр „ПАРИЖ“

193036 г. Санкт-Петербург,  
Невский проспект, 136, кв. 8  
тел. 279-57-82

сч. 1800124 в Смольнинском отд. СБ № 1873  
кор. счет 53000164041 в ОПЕРУ С-Пб СБ  
МФО 161002

№ 37

„ 28 „ ИЮЛЯ 1997 г.

Гордон Гедал, Дин  
Институт Свободных искусств  
Университет, Аляска

Тарра Магиннис - большой друг Санкт-Петербургского драматического театра "ПАРИЖ".

Сотрудничество нашего театра с этим прекрасным художником началось в мае 1997 года.

Первой работой Тарры Магиннис в театре "ПАРИЖ" был спектакль для детей и взрослых "КОЛОКОЛЬЧИК ПРОСТОТАК" по пьесе Александра Лисняка, в которой она выступила в качестве художника-постановщика, дизайнера по костюмам и художника-декоратора. Ею были выполнены великолепные эскизы шести костюмов и прекрасный эскиз декораций для спектакля.

В работе по изготовлению театральных костюмов, которая фактически была выполнена ею самой, Тарра Магиннис проявила необыкновенную фантазию и изобретательность в использовании материалов. Неординарность, яркость и удобность костюмов вызвали восторг актёров и постановщика спектакля, а главное, получил прекрасную оценку зрителей.

Хочется особо отметить, что в работе над этим спектаклем Тарра Магиннис проявила себя и как прекрасный профессиональный декоратор, принимая непосредственное участие в изготовлении декораций спектакля. В этой работе проявились её конструктивное мышление, умение использовать простые подручные средства и материалы, предвая им художественную форму, тонкое чувство цвета. Декорации отмечаются мобильностью и художественным своеобразием.



Костюмы и декорации выполненные Таррой Магиннис стилистически выдержаны и отмечены как оригинальные, яркие, соответствующие непосредственному восприятию детьми сказочного действия.

Спектакль оформлен очень легко и, что немало важно для нашего театра, его художественное оформление не потребовало больших затрат.

Второе наше сотрудничество состоялось в период с 4 июля по 28 июля 1997 года .

Тарра Магиннис изготовила эскизы костюмов и декораций к нашему новому детскому музыкальному спектаклю по пьесе Марии Клары Мошаду " ПЛУТ, ИЛИ МАЛЕНЬКИЙ ПРИЗРАК " .

Также, как и в работе над спектаклем "КОЛОКОЛЬЧИК ПРОСТОТАК", в этой работе проявилось тонкое понимание художником детской психологии, оригинальность и своеобразие стиля, смелое использование различных материалов и высокий профессионализм.

Санкт-Петербургский драматический театр " ПАРИЖ " выражает большую благодарность прекрасному театральному художнику Таре Магиннис за оказание неоценимой помощи в постановке наших спектаклей и надеется, что наша дружба и сотрудничество будут продолжаться долго.



Главный режиссёр театра

Директор театра

*Handwritten signature* / Евдокимова Н.А. /

*Handwritten signature* / Семёнов А.А. /





CREATIVE COSTUMING  
ANN STONE  
7495 Richardson Hwy.  
Salcha, Alaska 99714

March 25, 1996

Tom Riccio  
Theater Department Chair  
University of Alaska-Fairbanks  
PO Box 755700  
Fairbanks, Alaska 99775-5700

Dear Tom,

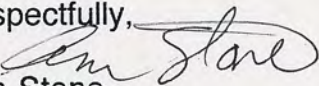
During the Fall 1995-6 Fairbanks Light Opera Theater season I had the honor of working with Tara Maginnis. She and I united in a collaborative effort to design and produce the myriad costumes for the show "Guys and Dolls". Tara's clear vision of the play as a final canvas was perhaps her strongest attribute. She is able to sense the effects her designs will have upon the actors and audience alike. Her extensive theater background was abundantly apparent in her designs. I was able to take every rendering and easily turn it into reality. Tara's eye is on the budget and she tries to reuse costumes or elements of costumes throughout a play to save time and money. Her use of striking colors and the playfulness of the designs made my job a pleasure.

Throughout our collaboration she was supportive and never critical of my interpretation of her art work. She encouraged my ideas and offered help with catalogues, addresses and hints on dying. I felt comfortable going to her with a simple problem and knew it would be treated as important.

I had the opportunity of observing Tara work with two local schools as they were preparing for their own theatrical productions. She showed them the same courtesy and interest as though these were main stage shows. I realize that helping with community activities can be time consuming and even frustrating; but, she maintains the professional attitude of the teacher as she helps "educate" the novice.

Tara is a most talented artist who, thankfully, is willing to share herself and her creative abilities with the community. It is through caring instructors like this that future students are exposed to the University environment and see it as a comfortable place to be. She is a most estimable asset to the faculty of UAF.

Respectfully,

  
Ann Stone

phone (907) 488-8027