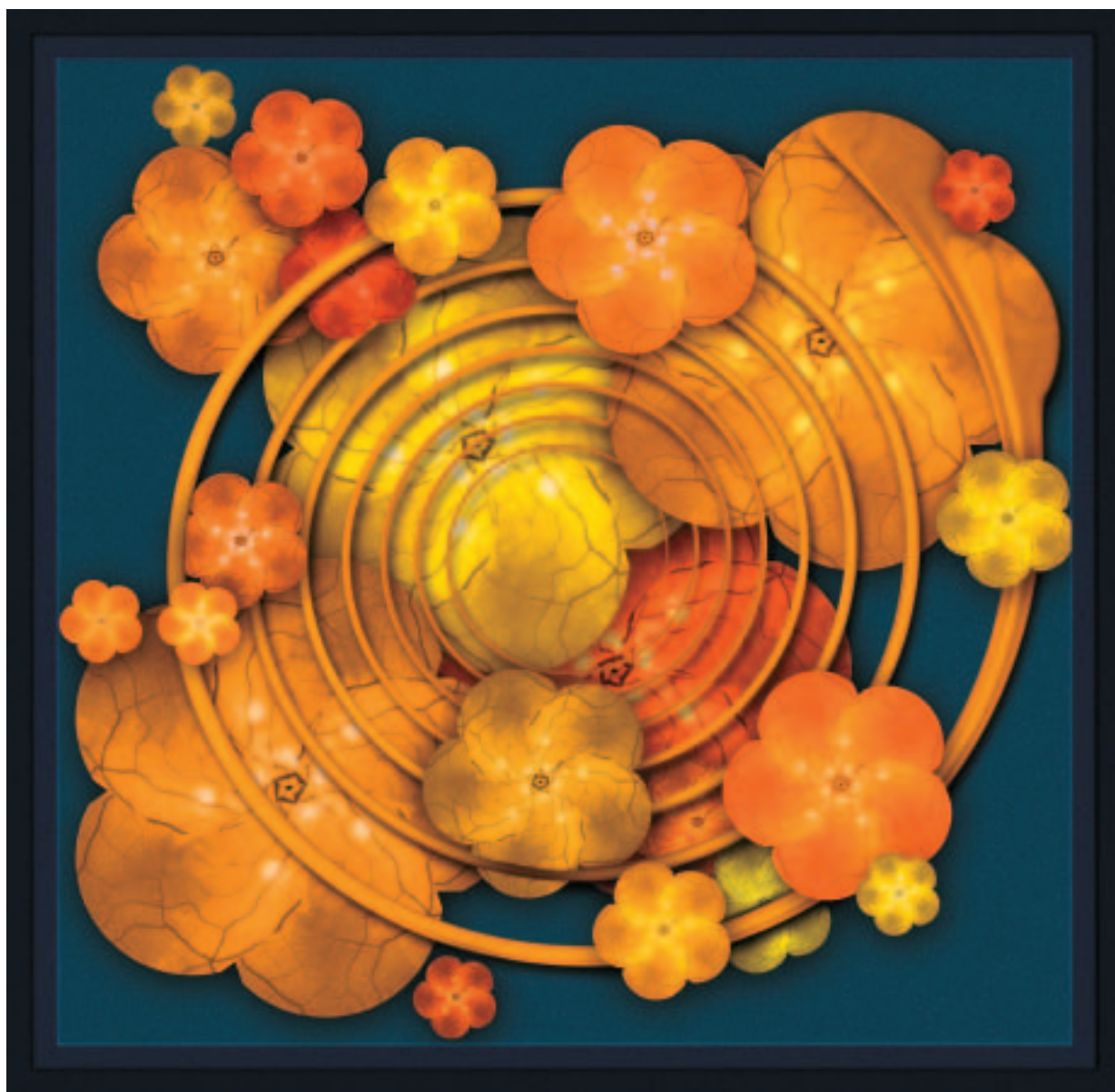


HERE IN

HANOVER

and its neighboring communities



A Conversation with Buddy Teevens, Dartmouth's Football Coach

Voilà le Ray School French Club

Tuck in the Community

Home Away from Home: Upper Valley Events Center

contents

HERE IN HANOVER

Fall 2005

DEPARTMENTS

Historical Hanover

14 Eleazar's Other Institution

Most Hanover residents know that a Congregational minister from Connecticut named Eleazar Wheelock founded Dartmouth College in 1769. But you may not know that he also founded the "old white church," the Church of Christ at Dartmouth College (CCDC). **Charles Buell** and **Roger P. Smith** report.

KidBiz

20 Voilà le Ray School French Club

At the Ray School, a band of hardworking Mamans et Papas is helping their kids get a good start with la française. **Karen Kaliski** participates in a round of "Simon Says" with the kids in the French Club.

Green Scene

25 Tuck in the Community

The James M. Allwin Initiative started with a few students with a passion for helping their neighbors, and has quickly grown into an organization that gets students involved in the community in several capacities. **Tamsin Stubbs** finds out how corporate social responsibility has become an active part of the MBA program.

Next Door

43 The Eyes of a Photographer

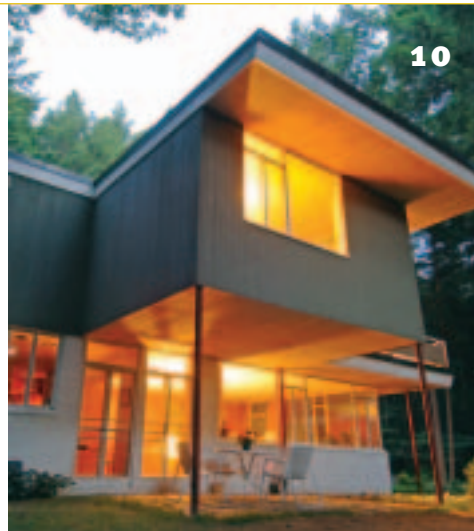
Patrick Saine's 9-to-5 job is an ophthalmic photographer at Dartmouth-Hitchcock Medical Center. But after hours he's looking at eyes (and other objects) in a different way. **Kim J. Gifford** learns how his medical photography and his artistic photography merged.

cover artist

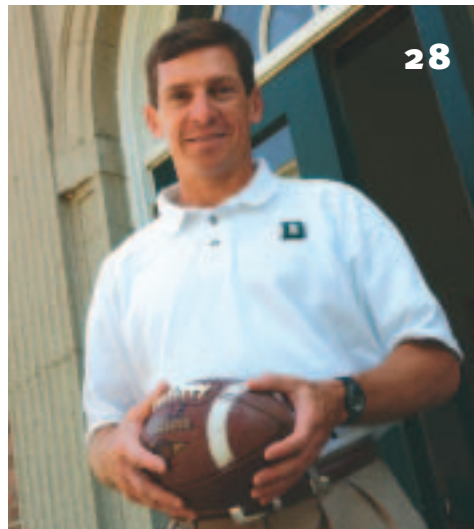
P.J. Saine

Upper Valley resident P.J. Saine writes frequently, lectures internationally and exhibits his photography in galleries and museums. An ophthalmic photographer at Dartmouth-Hitchcock Medical Center, he has been making a living with his camera for more than 20 years. His latest book — *New Hampshire Rock Portraits* — is available wherever books are sold and on the Web at www.blueplatebooks.com. Visit P.J. on the Web at www.pjsaine.com

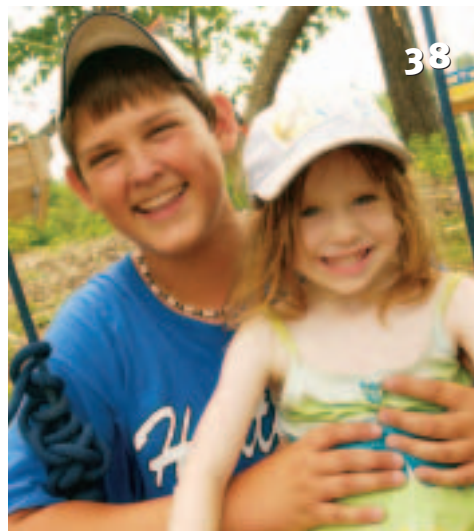
Cover Image: "Floating Fundus Flower" 2002 color photography, Hanover, N.H.



John Sherman



John Douglas



Jon Gilbert Fox

FEATURES

10 Hanover's Hunter Houses

If you're familiar with Hanover's residential developments, you've probably seen a "Hunter House," a private home designed by local architects Ted and Peg Hunter in the 1950s. **Jack DeGange** chronicles the Hunters' life, experience and subsequent design that revolutionized architecture.

28 A Conversation with Buddy Teevens, Dartmouth's Football Coach

Eugene F. (Buddy) Teevens III has been coaching football 1979. Now that he's back in town as head coach of the Big Green team, what are his plans? **Jack DeGange's** question and answer reveals Teeven's strategy for building a winning football team.

38 Home Away from Home: Upper Valley Events Center

Need a place for education, recreation, socialization, instruction, relaxation or celebration? **Laura Jean Whitcomb** finds it all at the Upper Valley Events Center on Route 5 in Norwich.



IN EVERY ISSUE

6 Around & About

A glimpse of the local who, what and where

Up Front

8 Cooking Fresh from the Farm

Basil pesto, zucchini relish, tomato salsa and vegetables grilled outside on a crisp fall evening. What could be better? How about preparing these recipes with organic vegetables at the Cedar Circle Farm and Chef Jim Peyton from Peyton Place Restaurant.

32 Happenings

A seasonal calendar of local events

34 Arts & Entertainment

Ready to sign up?

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The Eyes of a Photographer

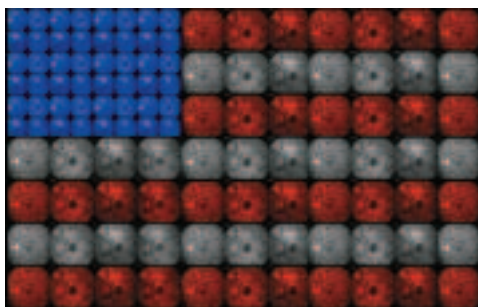
By Kim J. Gifford

To call a photographer “a man of vision” might seem pretentious, but anyone familiar with the work of Patrick Saine is likely to agree that the statement is apt enough to stand. After all, as an ophthalmic photographer, Saine’s job is all about seeing or, at the very least, taking pictures of the orbs everyone else uses to see — the human eye. Yet, as an artist, Saine is about looking at things in a different way and discovering what otherwise might never come to light, such as portraits in rock or beauty in a diseased eye.

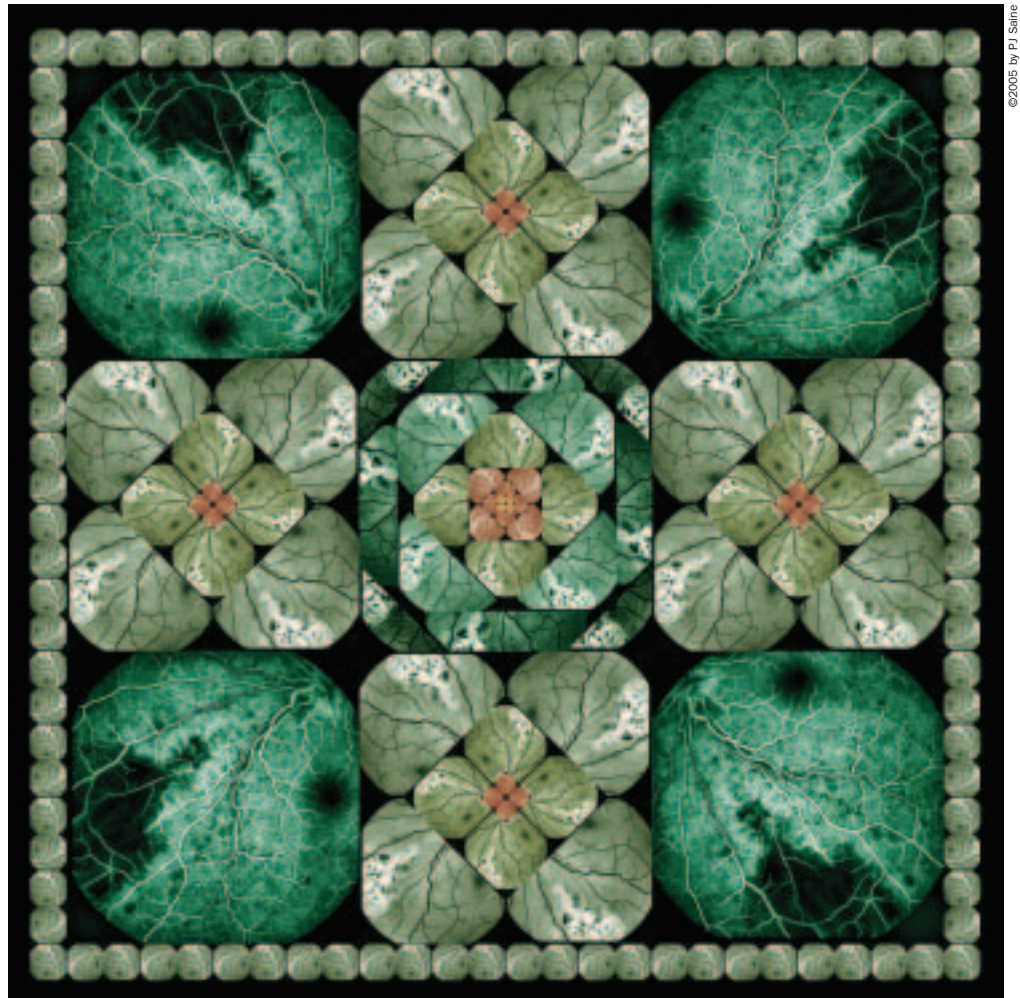
A Look at the Man

Saine’s 9-to-5 job is as an ophthalmic photographer at Dartmouth-Hitchcock Medical Center, which requires him to take photographs of patients’ eyes. This role has led him to write several books on ophthalmic photography. He holds a master’s degree in education and a bachelor of science in biology from the University of Toledo. He discovered his career in ophthalmic photography when his wife became pregnant and encouraged the then graduate student who was teaching photography in the evenings to get “a real job.” He answered an ad in the newspaper for an ophthalmic photography assistant, where his interests in biology and photography merged.

Saine, 47, has been snapping photos since he was 16 when his father purchased him a 35-millimeter Zeiss-Ikon Contaflex camera to take to Austria as an exchange student. Yet, it was in college when a biology professor took him to view an exhibit of the photography of Diane Arbus that the visual arts really began to gain a stronghold in his heart.



“The Fundus Flag”



P.J. Saine’s retinal quilt “Fundus Flower”

Saine’s friends have described him as “a man with a restless mind, someone who is always looking for that new pasture,” he says. He questions if this is what led him, a Midwesterner, to relocate from Wisconsin to New England to work at Dartmouth-Hitchcock in 1997. He is a man juggling so many roles that he can identify how someone knows him by the name they choose to call him — friends call him “Pat,” professionals in the medical community know him as “Patrick” and those who meet him through his art call him “P.J.” For many years, Saine kept his medical photography and his artistic endeavors separate. Then, in 1999, the two merged.

The Retina Quilts

“I was photographing eyes like I do every other day. I usually make a print for the physicians with four different images. I hit the computer buttons a little wrong and instead of one print with four images, I got one with four images of four images or 16 images,” he says. “I looked at it and thought it resembled a quilt and then set it on my

desk. Over the next few days and weeks, I thought I could do this on purpose and actually make a quilt of eye images.”

As an artist, Patrick Saine is about looking at things in a different way and discovering what otherwise might never come to light, such as portraits in rock or beauty in a diseased eye.

Saine’s early “quilts” (by now he has produced numerous ones) resulted in high quality prints from black and white digital images that Saine manipulated and colored. The first quilt was aptly named the “Seed Quilt” for a variety of reasons. First, it was the seed or origin of all of the quilts to follow. Second, explains Saine, he based its colors on seed packets from the 1940s and 1950s. “It was the middle of winter and I had seen these seed packages with these great

continued on page 44

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at
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Photographer continued from page 43

muted colors. I tried to use those colors and it was successful,” he says.

After the success of his first quilt, Saine asked himself “What else could be a quilt?” and concluded that a flag fit the bill. He then created “The Fundus Flag.” The word fundus, meaning bottom, is used to describe many places in the body. (In terms of ophthalmology it is typically used to describe the retina.) Like his other quilts, “The Fundus Flag” is composed of images of the eye designed and arranged into a specific pattern, in this case a flag. As images of eyes, the quilts take on an added dimension, because “they are looking back at you, so there’s this back and forth mirror,” says Saine.



©2005 by PJ Saine

Saine’s rock portrait “Mike in Winter”

When people first look at his quilts, most are unaware of what they are seeing, but seem to respond to their inherent natural beauty.

“All natural things have a certain beauty. It will be vaguely familiar because it has a branching pattern and goes from large to small, but they won’t know it’s an eye they are looking at. If you tell them it’s an eye, initially they’ll be grossed out, but then because of the beauty in the images and in nature that creates the images, they’ll come back,” says Saine.

Upon a second approach most people are able to look at the quilts “with fresh eyes,” he says. The beauty of the visual images goes beyond face value. These pictures are not only of eyes, but of diseased eyes. “In some ways there’s beauty in disease,” says Saine.

The Rock Portraits

Saine’s most recent work — his rock portraits — certainly involve looking at the ordinary in a new way. The rock portraits are photographs of actual rocks found in nature

that resemble faces, many based on people Saine actually knows. For example, Saine calls the one photograph “Mike in Winter” after a poker buddy. Like Mike, he says, this rock is “short, rough and hard to bluff.” Another portrait, is Saine’s humorous take on artist Edward Munch’s “The Scream.”

“Some portraits come from people I know or art I know, but all of the faces end up coming from nature,” says Saine.

Saine shot his rock portraits between 2001 and 2003, compiling them in a book, *New Hampshire Rock Portraits*, which was published by Blue Plate Press late last year. The notion of viewing rocks as portraits first came to Saine in 1997. He had traveled across country from Wisconsin to start his new job at Dartmouth-Hitchcock and upon arriving in the state encountered the image of The Old Man in the Mountain.


“I, of course, couldn’t help but to see him because he was really everywhere — road signs, license plates, every piece of paper I got from the state. I thought, well that can’t be the only rock that looks like a face,” says Saine.

From this idea, his book grew. Saine says that when the Old Man fell in 2003, it was so devastating that he wanted to put this body of work together to pay homage to the Old Man, whom he describes in the preface of his book “as a self-made man who lived larger than life.”



©2005 by PJ Saine

“The Scream”

“One of the concepts I had when shooting the rock portraits book was that in our society a lot of times people polarize nature and urban — they really think that urban belongs in one place and nature in another; people in one spot, rocks in another,” he says. “But in a lot of ways, I think we live best with nature when we understand that we are a part of nature and nature is part of us. One of the ways we can realize this is by seeing ourselves in nature. Seeing ourselves in nature includes seeing faces in rocks, and not only seeing people everywhere, but also seeing nature everywhere. It’s the yin-yang that’s in all of life.” 

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