



**An Exhibition Catalog by the  
Hammond Regional Arts Center**

5<sup>th</sup> Marjorie Morrison  
Sculpture Biennial



HAMMOND REGIONAL  
**ARTS CENTER**

All images featuring artwork in this catalog are the property of the respective artists.

This catalog was designed and written in conjunction with the fifth iteration of the Marjorie Morrison Sculpture Biennial, on display by the Hammond Regional Arts Center from January 8 to February 23, 2018, located at 217 E. Thomas Street, Hammond, LA, 70401. The Hammond Regional Arts Center is supported in part by a Decentralized Arts Funding Grant from the Arts Council of Greater Baton Rouge in cooperation with the Louisiana Division of the Arts, Office of Cultural Development, Department of Culture, Recreation and Tourism, and Louisiana State Arts Council. The Hammond Regional Arts Center also thanks its members for their continued patronage.

Visit [hammondarts.org](http://hammondarts.org) for more information on how to get involved!

Cover portrait of Marjorie Morrison by Dylan Cruz Azaceta.

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## A Statement from the Director of the Hammond Regional Arts Center

During my very first days of work at the Hammond Regional Arts Center, I discovered a photograph of Marjorie Morrison. Within weeks, I heard countless, recurring accounts of her passionate, dedication to the arts and her genuine, gracious hospitality from every corner of the community. After hearing these sincere stories of respect and love, I immediately placed that photograph over my desk with the hopes that her intentions for the Hammond Regional Arts Center would continue to guide and promote the values that she obviously held dear. Marjorie Morrison cared for her community and understood that the arts improve our quality of life, inspire our creative energies and connect us to our greater humanity. She left a lasting legacy here at the Hammond Regional Arts Center for which I am truly grateful.

-Maureen Joyce

## Some words about Marjorie Morrison from members of the arts community in Hammond

Marjorie was a woman who elevated the behavior of others the moment she entered a room. Her friendships were forged through common passions for travel, dance, music, books, theatre and visual art. She was vibrant, curious and adamant that the arts were the foundation of civility. If artistic endeavors were well constructed, she would talk about them endlessly leaving no room for unsavory words. Until her death she was not only praising the role of the arts in society, she was actively supporting them and bringing the rest of us with her. I miss her dearly.

-Donna Gay Anderson

We are forever grateful for Marjorie Morrison's steadfast support and dedication to enriching the culture of our region -- for every life she touched in both the past and the future. And we are particularly grateful for her vision that manifested in becoming the Hammond Regional Arts Center. If "vision" is a picture of future success, the gallery of images representing Marjorie's many visions is vast indeed and a masterpiece.

-Roy Blackwood

For me, Marjorie Morrison epitomizes support for the arts in Hammond. She was one of the original founders of the Hammond Regional Arts Center, worked tirelessly to raise awareness of the arts in our community, and attended exhibition openings, concerts, readings, plays, operas, and dance performances in Hammond, New Orleans, and Baton Rouge and beyond. Travel-

-ing to an event with Marjorie was as entertaining as the event itself; she would pack sandwiches, dessert, and at least one bottle of champagne to enjoy before and after the show, and regale everyone in the car with stories of her life and, on the way home, reactions to the event. She was a warm and gracious hostess, and would entertain small groups in her home, surrounded by art on every wall. Every time I attend an opening at the Arts Center, I still look around the room, expecting to see Marjorie dressed to the nines and enjoying the artworks and the company. She truly was one of Hammond's treasures, and my life has been enriched by her friendship.

-Eric Johnson

I've never known anyone like Marjorie Morrison. She was a true marvel, an ever-burning, ever-bright light. I had the honor of sitting with her when she became a Louisiana Legend. I had the joy of working with her to create several Seldom Seen exhibitions for the Hammond Regional Arts Center. Each day we ended our search with a glass or two of champagne. That's her again – unending effervescence. Her contributions to the arts and arts education are uncountable. With her devotion and energy the arts in Louisiana and in her hometown Hammond were significantly enhanced. Truly a great lady who touched us all with her enthusiasm and beautiful smile. Memory of her is part of all our souls

-Michael Ledet

Marjorie Morrison was an inspiration to many. She certainly was to me. She lived such a purposeful life in service to the country and to our community. Marjorie often entertained us by sharing stories of her girlhood in Mississippi and her time spent

in Washington with Rep. James Morrison. Her positive approach to life created an energy which was infectious. I remember meeting her and Jimmy in the early 1970's when they took us under their wing. I always said "I want to grow up to be just like Marjorie" (except maybe not the high heels thing.) I know I have fallen short but it has been a worthy goal to try to achieve.

-Pat Macaluso

## A Statement from the Curator of the 5th Marjorie Morrison Sculpture Biennial

This is a special biennial, since it will be the first one since the passing of our dear friend Marjorie Morrison. She was an ardent supporter of the arts in our area and such a wonderful and gracious person. In honor of her, the Board of Directors asked that a theme of remembrance and/or memory be used in the selection of sculpture for this exhibition. Purely by viewing or participating in this exhibition we are remembering and celebrating the amazing legacy of Marjorie Morrison.

The concept of memory for an artist is integrated into the studio practice to such a degree that to remove it would render the artwork into merely an accumulation of materials. Memory is the magical component that we as artists imbue into our work. As viewers we bring our memories with us to the artwork and interdigitate those memories with those of the artist. The result, if all goes to plan is the revelation of beauty and understanding. Rarely do things go as planned.

Our work as artists and our process as viewers is a transitory situation where we attempt to ascertain our coordinates in the vast sea of human experience. This sea is difficult to navigate. It is filled with islands and continents that we may only glimpse briefly or perceive in the dark by a change of tide or current. Yet as we travel, we may arrange the things we find into a wonderful archipelago of experiences. We look forward to new and amazing lands, yet as we look back we see our island chain sift slowly back into the sea. Nothing lasts forever, but art provides a lasting marker.

I am reminded of a poem I learned in grade school:

*Nature's first green is gold,  
Her hardest hue to hold.  
Her early leaf's a flower;*

*But only so an hour.  
Then leaf subsides to leaf.  
So Eden sank to grief,  
So dawn goes down to day.  
Nothing gold can stay.*  
-Robert Frost.

The artists that I have selected for the 2018 Marjorie Morrison Sculpture Biennial have expressed memory in many ways. They each have constructed a wonderful archipelago of Ideas, of which this is a sample. I encourage each viewer follow our local artists and sail the sea of ideas.

-Jeff Mickey

## Exhibition Catalog

The following pages catalog the participating artists of the 5th Marjorie Morrison Sculpture Biennial and their entered works with two exceptions, ordered according to surname. Some entries have been granted a short, written visual analysis for the pleasure of the reader, dealt at the writers' discretion. Bios of each writer are located in the concluding pages of this document. Each artist has been granted a title page containing either a short biography or an artist statement, provided at the artist's discretion.

Roy Blackwood



*Untitled, n.d. - wood, metal*



*Untitled, detail*

## Benjamin Diller

Ben Diller received his Master of Fine Arts in 2002 in Studio Art, from the University of California, Davis. He received his Bachelor of Fine Arts in 1992, majoring in Painting, minor in Sculpture from the Cleveland Institute of Art in Cleveland, Ohio. He has had solo exhibitions at OK Harris Gallery in New York City, ARC Gallery in Chicago and the Richmond Art Center in Richmond, California. He and his wife, Cynthia Giachetti, have been active artistic collaborators since 2009. He has exhibited with his wife and artistic collaborator, Cynthia Giachetti on exhibitions at Project Row Houses in Houston, Texas, Bellevue Arts Museum in Seattle, twice at the Contemporary Arts Center in New Orleans, the Ogden Museum of Southern Art, LSU Museum of Art, Louisiana Art and Science Museum and Isaac Delgado Fine Arts Gallery in New Orleans. He has been an artist in residence at Sculpture Space in Utica, New York, and the Vermont Studio Center in Johnson, Vermont.

He has also received grants from Southeastern Louisiana University in Hammond, Louisiana, the Louisiana Division of the Arts and the Ohio Arts Council. Currently, he is an Instructor of Art & Drawing Coordinator at Southeastern Louisiana University. He has lectured on his work at Louisiana State University, Hammond Regional Arts Council, Savannah College of Art and Design in Savannah, Georgia, The diRosa Preserve in Napa, California and the University of West Florida in Pensacola, Florida.

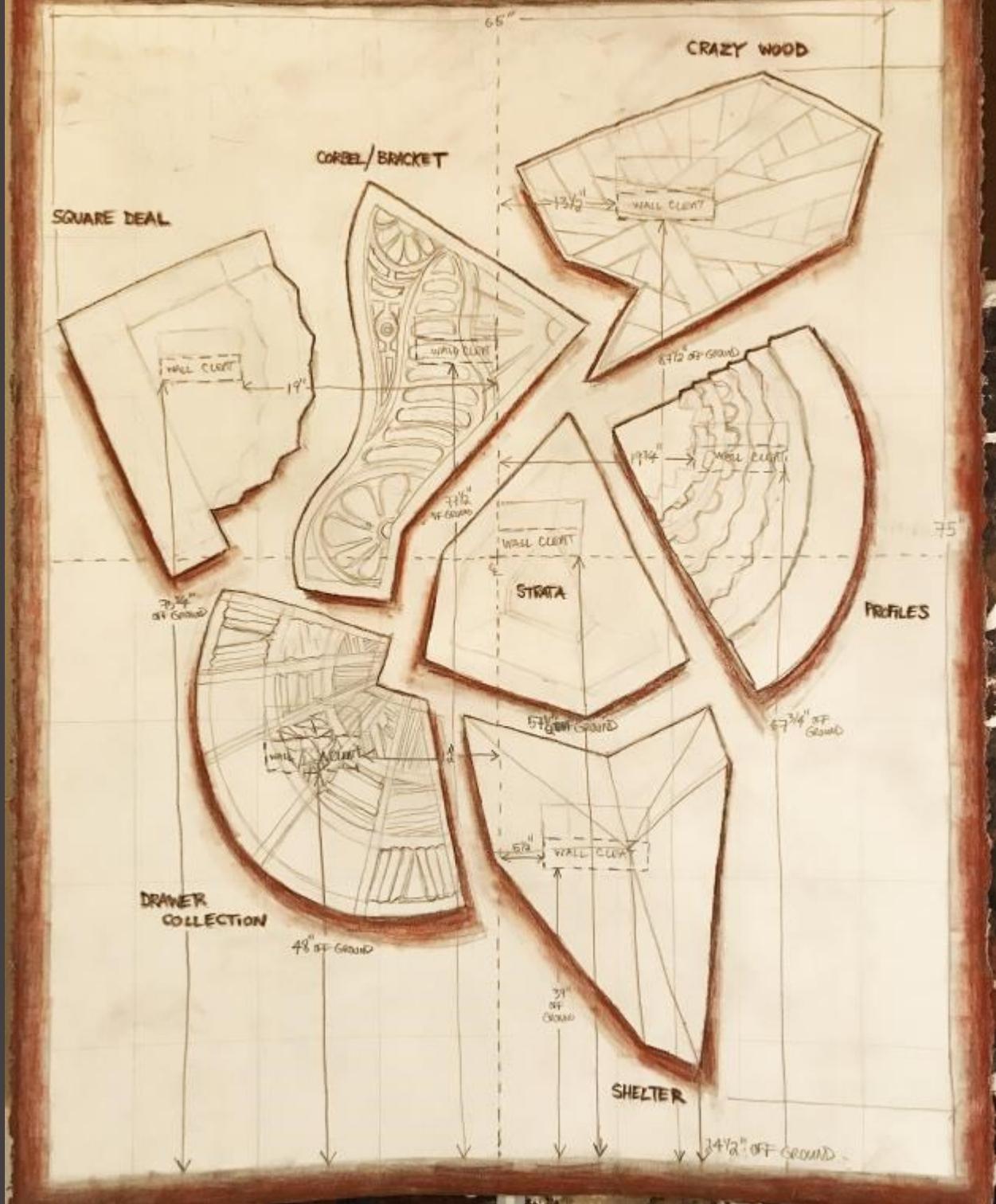


*Artifacts*, 2017  
- reclaimed woods (pine, cypress, spanish cedar, paint sticks, moulding, etc.), acrylic and latex paints, ink, stain.  
7 elements hung on wooden wall cleats.

Benjamin Diller's *Artifacts* (2017), is an ongoing project that offers its viewer the impression of what a home used to be. The feelings of love and hard work remain even though the home is no longer defined by four walls and a roof. Each piece within the installation is different, having its own past life, its own memories to share with the viewer.

— MM

# ARTIFACTS



Sketch of  
*Artifacts*



*Artifacts,  
detail*



*Artifacts,  
detail*

## Jean Flint

Jean Flint has shown extensively throughout the United States. Flint weaves her personal life experiences into her work and allows them to influence the art she creates. The result is a better understanding of our social and cultural environment for both her and the viewer. Currently, Flint teaches two dimensional design at Southeastern Louisiana University.



*Shield*, 2013 - steel rod, cotton gauze, wire, acrylic, thread

## Leah Floyd and Cristina Molina (collaboration)

Leah Floyd received her Bachelors of Arts with a degree in English from Stetson University in 2006. After graduating from Stetson, she moved to Buenos Aires, Argentina where she worked as an English teacher until 2008 when she began graduate school in the photography department at the University of Florida. After completing her MFA she relocated to New Orleans to live and work. She is the professor of Photography at Loyola University.

Cristina Molina is a visual artist who creates video installations that include still imagery and sculptural forms. Molina's non linear, hypnotic works centralize female protagonists within historical, mythical, and autobiographical narratives. Molina has exhibited her artwork regionally, nationally, and internationally. She is currently an artist member of The Front in New Orleans (an artist run gallery) and is Assistant Professor of New Media + Animation at Southeastern Louisiana University.



*Sensory Impressions + Photographs of People Photographing Us,*  
2015 - Bio-scope: MDF Board, magnifying glasses, LED lights,  
aluminum, wood, steel, and archival inkjet prints



Viewers interacting with the *Bioscope*, with Molina at the top-left.



View from within the *Bioscope*.



*Flightless Kites I + II*, 2015 - wood and archival inkjet prints on fabric

In both construction and depiction, tension literally and metaphorically pervades each of Leah Floyd and Cristina Molina's two *Flightless Kites* (2015). Stretched fabric boasts its tensile strength over a wooden skeleton, but this weakens in the cloths' collapsed compositions of shaded decorative molds, distorted field portraits, and digitally corrupted landscapes. Originally a toy from the East, these kites, taxonomically stripped of flight, become warped and branded proponents of our viewing experience.

— DR



The first of two  
*Flightless Kites.*

## Lynda Katz

My work is highly informed by studies in the history of ceramics, especially Chinese Song dynasty porcelains. I love the glow of translucent porcelain and a saturated iron or celadon glaze. I am fascinated by pattern and repetition of surface design. My challenge is to gracefully fit that design onto a three dimensional form. The throwing, slip trailing and other decorative processes are contemplative but I intend my work to be used as well as contemplated.



*The Forest Path*  
#1, 2014 -  
Ceramic



*The Forest Path*  
#2, 2014 -  
Ceramic

*The Forest Path*  
#3, 2014 -  
Ceramic

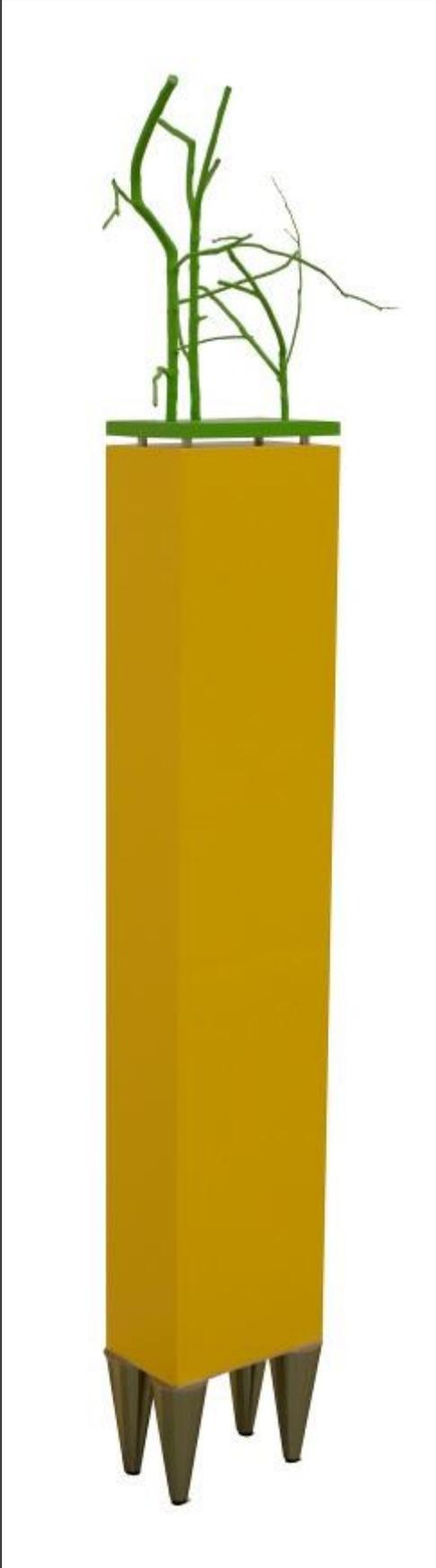


Keeping true to her inspiration Lynda Katz's ceramics brings the quiet grace of Chinese Song dynasty porcelain to modern day. Her designs seamlessly integrate into one another fitting onto the three dimensional surface of her work quite elegantly. From the process of creation to the finishing elements of glazing, Katz's ceramics are ingrained with her knowledge of not just her craft but the time period which acts as her inspiration.

— MM

## Gary Keown

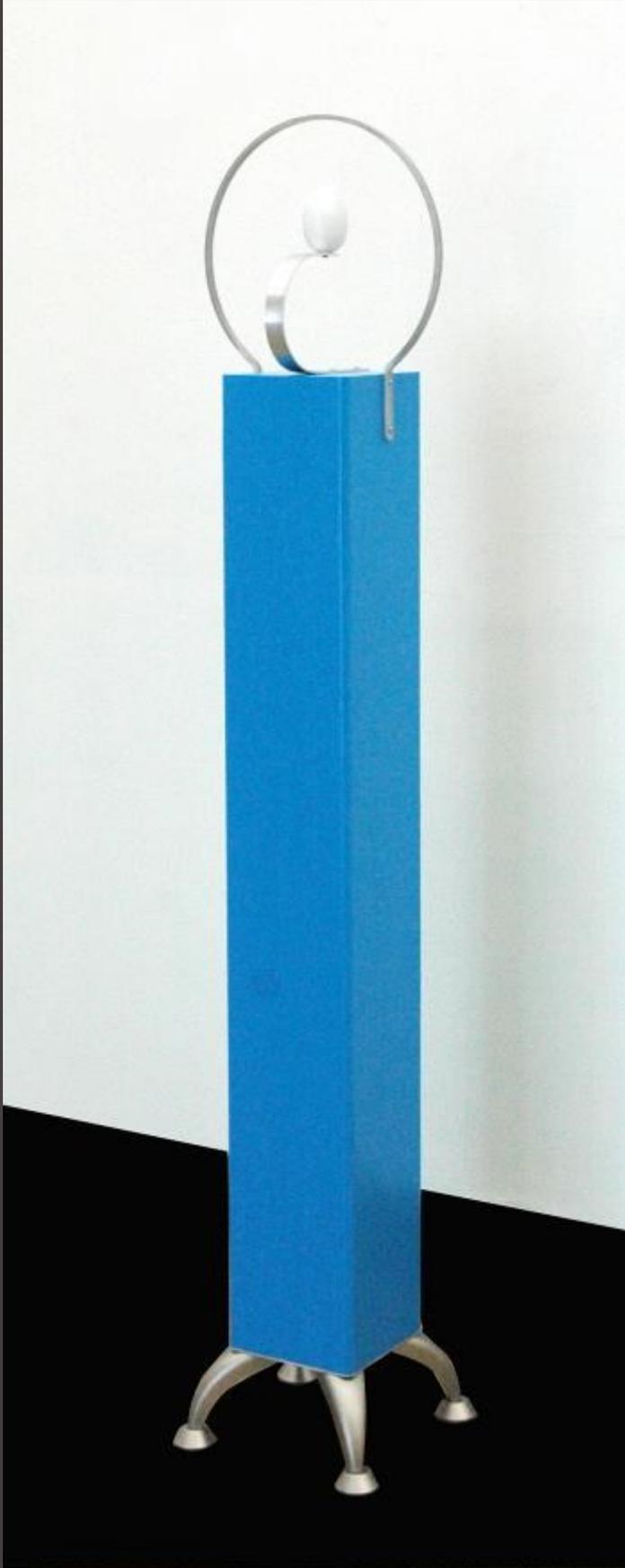
Gary Keown creates work that includes interactive three-dimensional installation, sculpture and digital prints. He has exhibited from California to New York City and Europe. His art has been referenced and reviewed in periodicals and books that include The New York Times, NexusArt Magazine, The Village Voice, Sculpture Magazine, The Washington Times, Art Papers, and Exploring Color Photography From the Darkroom to the Digital Studio.



*Will Build to Suit*, 2014 -  
wood, paint,  
aluminum

Gary Keown's *Will Build to Suit* (2014) reads like a diagrammatic parody of its own display pedestal as a Dijon-yellow tower presents us with a thin, hovering plane upon which is erected a small family of lime-coated twigs. The work's nature as a diagram proper – giving us a slice of earth – is both assisted and distracted by a visually flawless application of paint evidencing an essentially industrial conception.

— DR



*Static Contemplation 2016 -  
wood, paint, aluminum,  
hardware*



*Static Contemplation, detail*

## Tom LaPann

I grew up in upstate New York where I enjoyed being surrounded by nature. The seasons and wild life help shape my interest in the natural world and the cycles of growth and decay. I pursued this interest while studying at Louisiana State University where I received my MFA. I current live and work in Louisiana where I continue my artist practice.



*Osseous, 2017*  
- cast aluminum

## Pat Macaluso

Originally from Kansas and Oklahoma, Pat relocated to the south in the mid-sixties. She became interested in art at a young age and took art classes in high school and college, graduating from Southeastern Louisiana University in 1970, with a degree in Marketing. She has worked professionally in the fields of public relations, human resources & management.

Working in watercolor and acrylics when young, Pat took drawing and ceramics classes and apprenticed in stained glass. She has also experimented with welding and glass blowing.

She is currently creating sculptures in wood, found objects, and PVC.

Through her travels Pat was introduced to the work of artists such as Wolf Kahn, Mark Rothko, Louise Nevelson, Frank Stella and Helen Frankenthaler. Her paintings tend to large color fields in the brilliant colors that can be produced with pastels and the depth that can be achieved with poured acrylics. She interprets the landscape in both impressionist and abstract styles in multi-medial artworks. The latest sculpture series, "Cityscapes", is inspired by her travel to the mid-East.

Pat has had many individual shows and has exhibited in group exhibitions in the region winning several awards and best of show prizes Macaluso's work can be found in collections throughout the US and internationally. Her work has been featured on the cover of Tangi Lifestyles magazine and Inside Northside magazine.



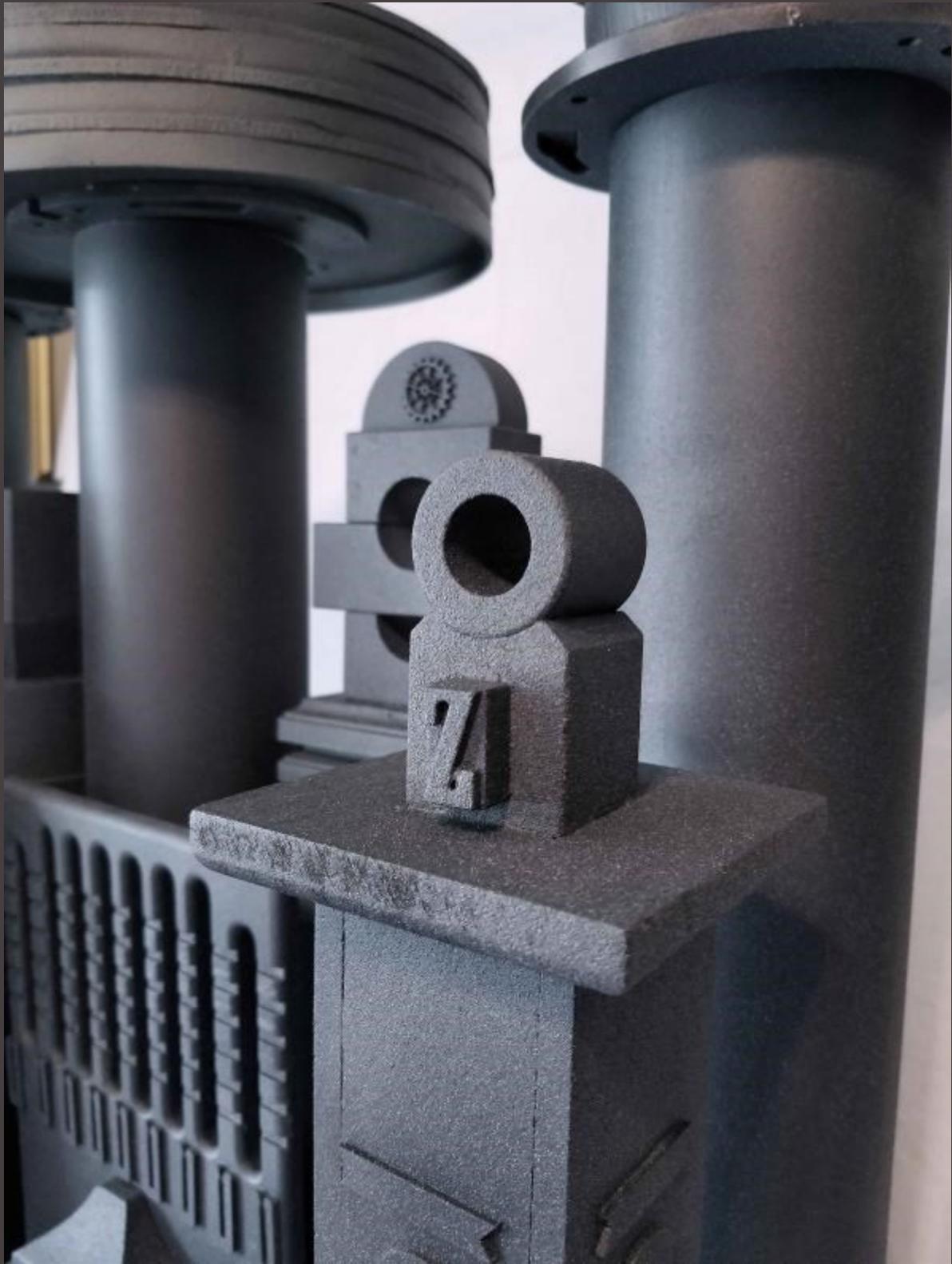
*Cityscape V*,  
2017 - found  
objects, wood,  
PVC, textured  
paint

In a seeming crossbreed between Louise Nevelson and Fernand Léger, Pat Macaluso's found-object work, *Cityscape V* (2017), presents a charming toy-like skyline whose innocence is covered by the asphaltic nature of its surface, creating a visual commentary on the modern society's tendency toward simultaneous aesthetic homogeneity and structural compartmentalization.

— DR



*Cityscape V,*  
detail



*Cityscape V,*  
detail

## Katherine Marquette

Katherine Marquette is a native of Louisiana. Born and raised in Baton Rouge, she now makes her home in New Orleans with her husband, Andre and dog, Sadie. Katherine is a proud alumna of Louisiana State University, from which she earned a BFA with a concentration in ceramics and a minor in art history. She also holds a Master's degree in Arts Administration from the University of New Orleans.



*Untitled, 2017- ceramic vessels/installation*

## Maggie McConnell

My first forays in art began with the study of interior design. Later, 3-dimensional work in ceramics would come. But not until returning to school, did I find my passion and voice in sculpture. The roles of wife, mother, sculptor, and arts enthusiast act as modes of authenticity. Sculpture is purer reflection of this passionate life.



*Book of Common Prayer or Please and Help, 2017 - plaster, wood and mixed media*

A Book of Common Prayer is a prayer book compiled of many devotional texts for private or communal uses. Maggie McConnell's, *Book of Common Prayer* (2017), uses repetition of the words 'please' and 'help' induce the viewer into a meditative state. Book of Common Prayer, is a thought provoking piece, unifying the viewers own personal experiences and the artist's thought processes sending the viewer on a journey of their own.

— MM



*Book of Common Prayer or Please and Help, detail*



*Book of Common Prayer or Please and Help, detail*



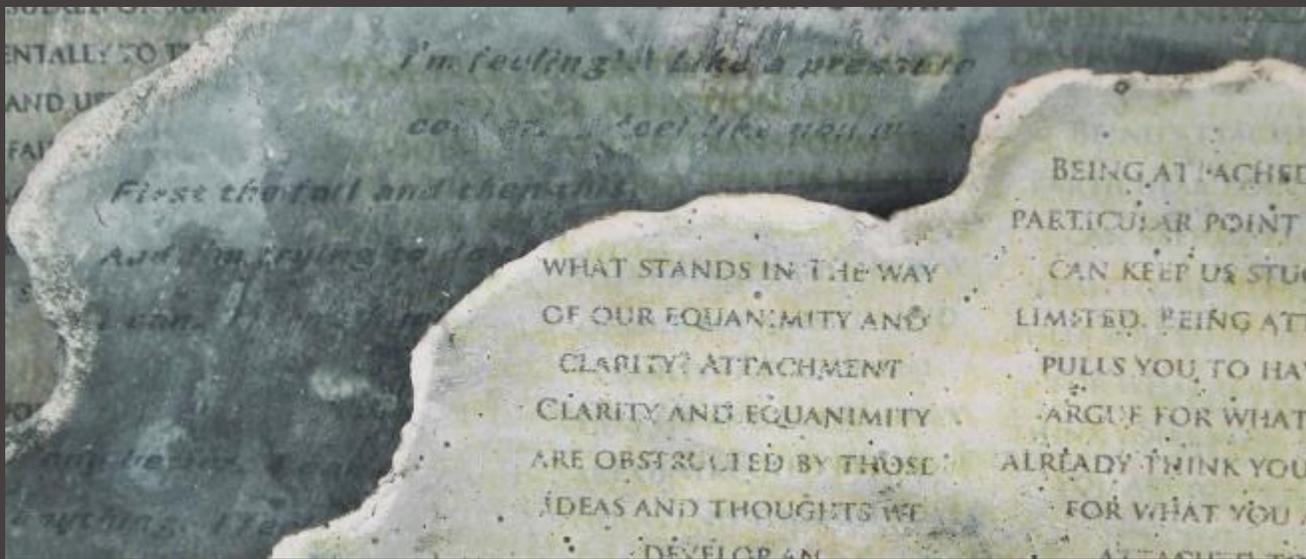
*Chaos Theory*, 2018 - wire and acrylic

Maggie McConnell's piece, *Chaos Theory* (2018), is the visualization of what one would think chaos feels like. Each of the wires intermingle among one another getting lost and tangled leaving the viewer not knowing where one wire began and where to find its end. The piece sends the viewer trekking through a maze of muddled thoughts to reach the end, which from the outside looking in, is in plain sight.

— MM



*Chaos Theory, detail*



Storm System, 2018 - plaster, metal, detail below

## Ernest Milstead

Ernest Milsted was born in Houma, Louisiana. He earned a B.A. from Nicholls State University in 2002, and an M.F.A. from the University of Notre Dame in 2006. At Notre Dame, he was awarded the Kaneb Center for Learning's Outstanding Graduate Student Teacher Award, and The Snite Museum of Art awarded him the Walter R. Beardsley Award for his thesis project.

In 2006, Ernest joined the faculty at Southeastern as an Instructor of Printmaking and Drawing. In 2007, he was promoted to Assistant Professor of Art and Printmaking Area Coordinator. In 2013, he was promoted to Associate Professor. He was recently named the Irene Pennington Endowed Professor in the Visual Arts, and was most recently awarded the President's Award for Excellence in Artistic Activity by Dr. John Crain.

Ernest has given lectures and demonstrations regionally, and at universities such as the University of Notre Dame, the University of Dallas, and the Savannah College of Art and Design. He has exhibited his creative research in regional, national, and international exhibitions



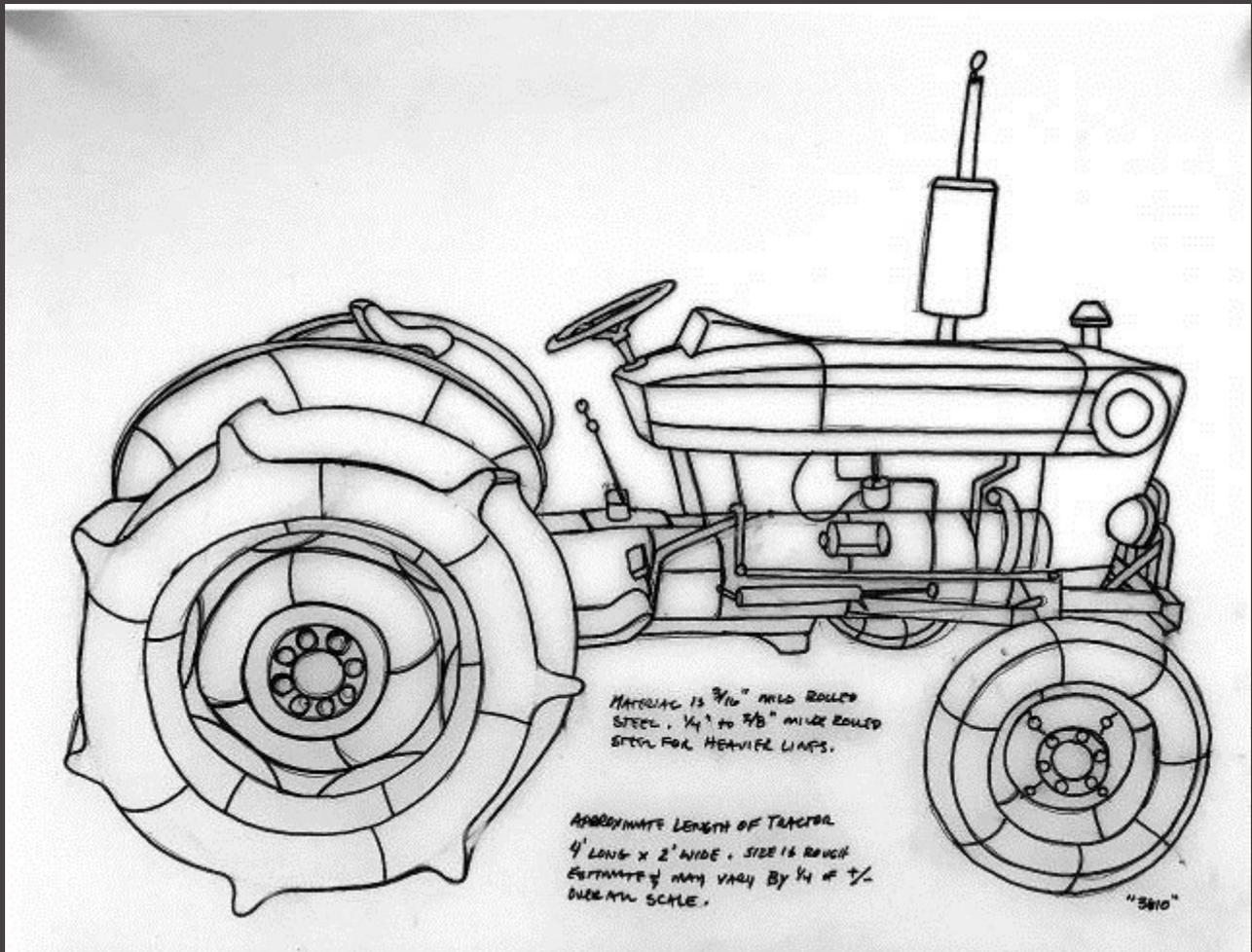
Milstead's contribution to the 2018 Marjorie Morrison Sculpture Biennial was a site-specific installation including similar elements to what is seen behind the artist in this provided self-portrait.

— DR

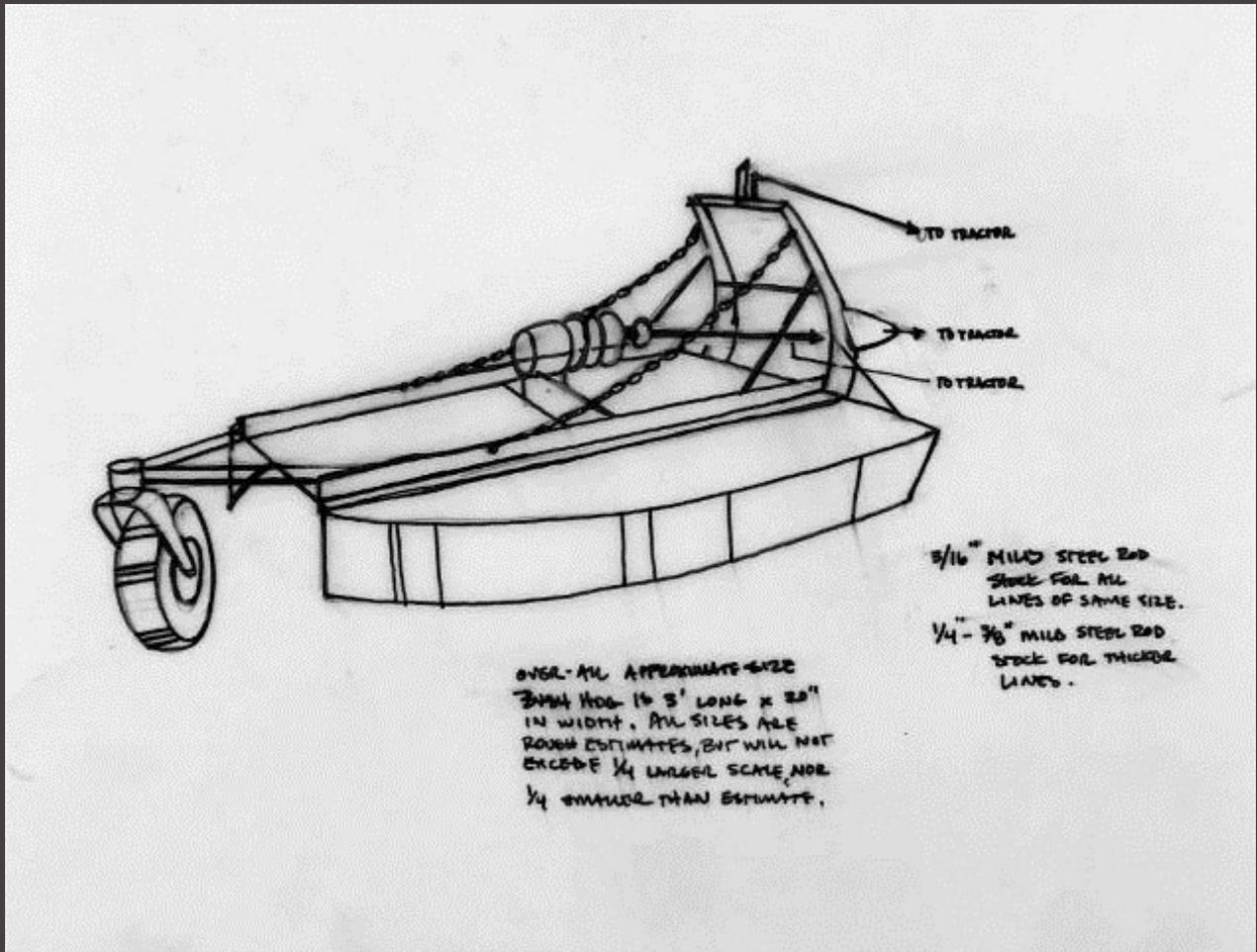
## Benjamin J. Netterville

Benjamin J Netterville is a Louisiana-based artist currently residing in Covington, Louisiana. Growing up in the Louisiana Gulf-South, he has always been drawn to and has felt at home with reinterpreting everyday Southern surroundings. He tries to incorporate common tropes and imagery into his work by drawing parallels between everyday experiences and the beauty of the seemingly mundane.

Benjamin was raised in Denham Springs, Louisiana. After his service in the United States Marine Corps, he attended Southeastern Louisiana University, where he received a BA in Studio Art. After working for a gallery network in New Orleans, he attended University of Memphis, where he received his MFA in Sculpture. Currently he is teaching Talented Art in St Tammany Parish Schools and teaches drawing at Southeastern Louisiana University.



Artist's sketch of 3610, 2017 - steel



Artist's sketch of *Bush Hog*, 2017 - steel

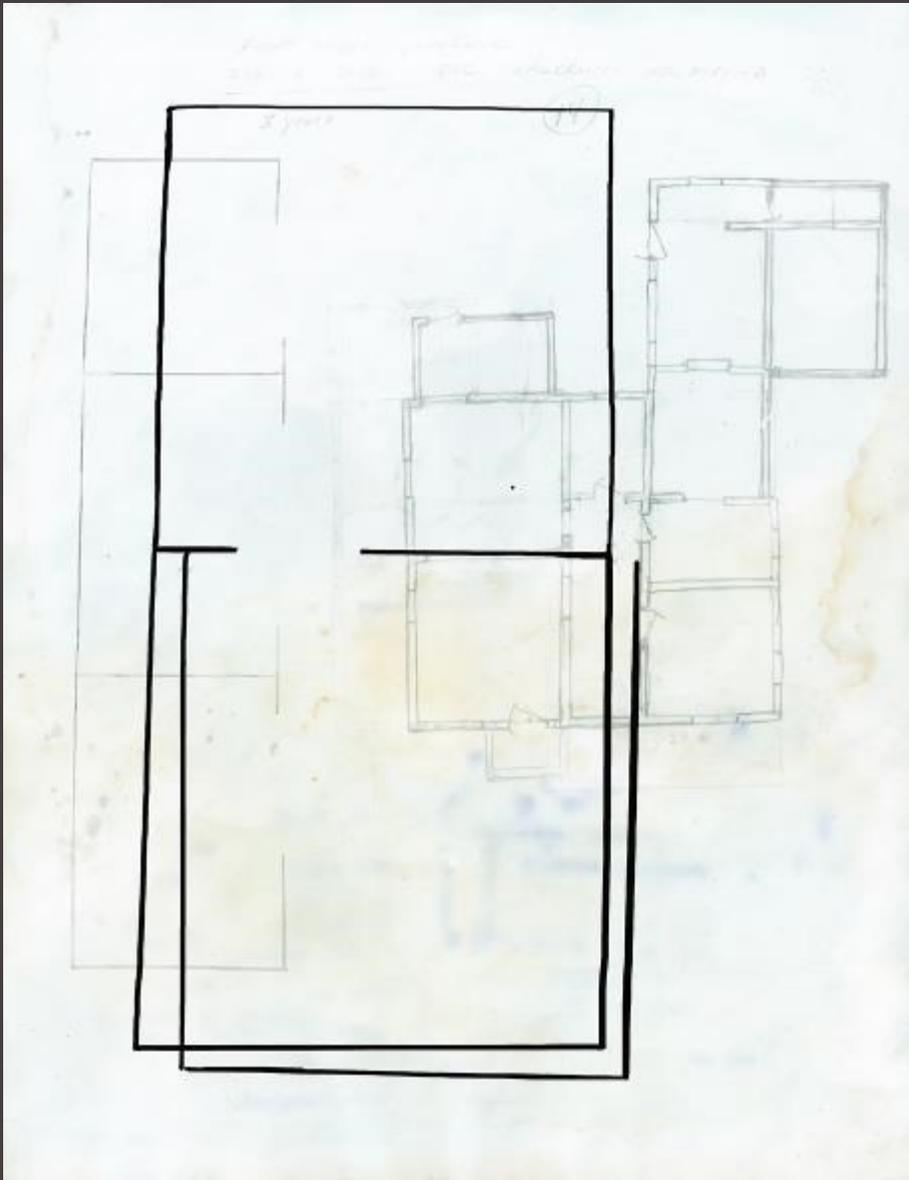
## Dale Newkirk

Dale Newkirk received his Masters of Fine Arts degree in 1984 from Ohio State University. His teaching career began at New Mexico State University in 1984, spanning 33 years as a professor at three universities. In addition to New Mexico State University he has taught at Indiana University and Southeastern Louisiana University. Since 2003 he has been a professor of Visual Arts and Director of University Art Galleries at Southeastern. He is currently the Head of the Department of Visual Art + Design and the Department of Music and Performing Arts at Southeastern Louisiana University in Hammond.

Newkirk's studio work has been in the areas of sculpture, public art, installations, drawing, and painting. His studio practice is primarily been involved with nonrepresentational visual languages, working in a verity of materials such as steel, wood, acrylic and oil paint, as well as encaustic, and nontraditional material such as wine, coffee, and dirt. His resent artworks are digital prints and drawings, which have been informed by post-minimalist artworks, and are concerned with scale, color and geometric structures that create an inherent visual tension.

Newkirk's artwork as been exhibited throughout the United States and abroad. Since 1985 there have been numerous one-person exhibitions of his work. His artwork has been included in group exhibitions in major museums and galleries in New Orleans, Los Angeles, San Francisco, El Paso, Santa Fe, Chicago, Madrid, Mexico City, and New Delhi. His artwork is represented by Cole Pratt Gallery in New Orleans.

As a curator, Professor Newkirk has curated over a hundred exhibitions and has developed a national reputation for creating exhibitions that push contemporary boundaries and expand our ideas of how art functions in our society.



*Places Lived/  
Places Remembered #2, 2017 -  
archival ink on rag  
paper*

The minimal graphics of a floor plan become a poetic tool of metatemporal displacement in Dale Newkirk's *Places Lived/Places Remembered #2* (2017), in which drafts of differing scales are overlaid upon a sheet of lightly blemished rag paper. A recollective dialogue is initiated through imposing a pair of large, adjoining rooms beneath the faint remains of former, more complex structural diagrams, the adjacent stains emphasizing a very human presence amidst three otherwise cold drawings.

— DR

## Nancy Perilloux

Nancy Chambless Perilloux received her undergraduate degree from Southeastern Louisiana University in Fine Arts. She lives in Robert, Louisiana and is married to metal artist, John Perilloux, with whom she has 3 children, Lydia, Kady and Jacques. She is a self-employed artist working in metal and paintings and the owner of Nancy Fe Designs where she crafts forged-iron jewelry.



*Louisiana Hardwoods, 2017 - copper and cypress wood*

*Louisiana Hardwoods* provides an understanding of Nancy Perriloux's vision of the world. She captures the spirit of nature in the forged copper trees that she diligently crafts from hand. There is a calmness amongst the trees in the sculpture, like the viewer is looking out into the forest. Perriloux's attention to the small details she provides to the viewer, creates an all-around relaxing experience.

— MM

## Jeffrey Scanlan

Growing up with several younger siblings allowed Jeffrey Scanlan the luxury of playing with toys like Legos, Tinker Toys, and Lincoln Logs to a much older age than most people would consider to be normal. Scanlan has an MFA in Wood and Furniture Design from the California College of the Arts in San Francisco, California, and has since taught at Delgado Community College in New Orleans and Southeastern Louisiana University. He lives in Hammond where he continues to make furniture and conceptual sculpture for national exhibitions and competitions.



*Crushed Velvet, 2017 - chair and lightbulbs*

Many art theorists have reductively defined the art object as one which has no utilitarian value. Jeffrey Scanlan's *Crushed Velvet* (2017) plays humorously into this definition with a tongue-in-cheek, altogether dysfunctional piece of furniture. The sardonic work presents viewers with a warmed throne whose heating mechanism is laid bare as sixteen lightbulbs beam forth in a 4x4 grid on a wooden chair, complete with exposed wires.

— DR



*Crushed Velvet,, detail*

## Steve Schepker

Steve Schepker is a Professor of Theatre at Southeastern Louisiana University in Hammond where he serves as Director of Theatre and teaches courses in scenic and lighting design, stagecraft and production. Additionally, he oversees scenic and lighting design for all Southeastern Theatre productions.

His work outside of SLU includes scenery and lighting design for the NOLA Project, Shreveport Opera, Pensacola Opera, Pine Mountain Music Festival (Michigan), Tennessee Williams Literary Festival, University of Missouri – Columbia, University of Nevada, WLAE-TV and WYES-TV. Most recently, he has worked for the Solomon Group in New Orleans, fabricating scenery for Comedy Central, Super Bowl XLVII, the NFL Draft, Essence Festival and the National World War II Museum.



*Flood City Scenic Design* (produced by The NOLA Project), 2016

Schepker's contribution to the 2018 Marjorie Morrison Sculpture Biennial was a site-specific installation including similar elements to what is seen in this provided sample of his work.

— DR

## Dennis Sipiorski

Sipiorski got his MMF from Notre Dame University and taught at Nicholls State for 23 years, beginning Southeastern Louisiana University in 2003 teaching ceramics.



*Frogs*, 2017 - high-fire stoneware, fired in salt kiln

As if coming from nature itself, Dennis Sipiorski's, *Frogs* (2017), is a work that seems to intrigue and unsettle. The sculpture is raw and ragged, every mark made into the clay holding a story. Although the design isn't hyper realistic the essence of the frogs is captured, their forms melding into the base upon which they stand, facing off against one another with a stimulating energy.

## Art Historical Contributor Information

- MM — Morgan Methvien is a student of Arts and Humanities, with a concentration in Art History. She is currently working towards her Bachelor's Degree in Art History, and plans to continue her studies in a graduate program studying nineteenth and twentieth century art. Morgan resides in Hammond, where she attends school at Southeastern Louisiana University.
- DR — Dillon Raborn is a freelance art historian, critic, lecturer who earned his BA in Art History from Southeastern Louisiana University in May 2015 and his MA in the same field from Rutgers University (NJ) in May 2017. His focuses encompass turn-of-the-century European art and post-war American art. Dillon is currently based in Baton Rouge and writes for a handful of outlets, most notably Pelican Bomb, and acts as the cataloging intern for the Hammond Regional Arts Center.

In warmest memory of Marjorie Morrison.  
(11/8/1916 — 1/25/2016)