



## **Oral History Interview of Karen Clarke**

**Interview Date:** October, 27, 2022

**Interviewed By:** Natalie Gilbert and Crystal Pimentel

**Citation:** Clarke, Karen. Interviewed by Natalie Gilbert, Crystal Pimentel, Suffolk University Oral (SOH-066). 27, October, 2022. Transcript and audio available. Moakley Archive and Institute, Suffolk University, Boston, MA.

**Copyright Information:** Copyright © 2022, Suffolk University

### **Interview Summary**

Karen Clarke, professor emerita of Art and Design, discusses her early career and travels, her teaching and academic work, and her impact on the interior design program at Suffolk University. Clarke describes the influence of global travel in her work as an interior designer, an artist, and later, as a professor. She discusses the merging of the New England School of Art and Design (NESAD) with Suffolk University and how it affected student life at the university. She also speaks about her teaching philosophy and the importance of teaching sustainable interior design. The interview concludes with a discussion of Clarke's legacy in creating a Master's program in Interior Architecture and Design.

### **Subject Headings**

**Clarke, Karen**

**Suffolk University—History**

**Suffolk University—College of Arts and Sciences**

**Interview Transcript begins on next page**

[00:00:00 - 00:04:23]

**CRYSTAL PIMENTEL:** Hello, it's two P.M., Thursday, October 27<sup>th</sup> of 2022. We are in the Suffolk University recording studio. My name is Crystal Pimentel, and I am here with Natalie Gilbert. We are students in Professor Reeve's course, *HST-239: Getting Started with Oral History*. We are interviewing Karen Clarke, associate professor emeritus of Art and Design. Prior to recording this interview, all parties have completed a consent form for this interview to be made available at the Suffolk University Moakley Archive. With us here today is our recording operator, Jonathan Wardle, as well as our professor, Patricia Reeve. We are recording this for the Suffolk University Oral History Project. Karen, today we'll be focusing on various parts of your professional life, before, during, and after Suffolk University. So, to start off, can you tell us a bit about your early life?

**KAREN CLARKE:** Okay, well, I grew up in Canada, and I lived in many cities and provinces throughout Canada because of my father's job. He was in the retail industry. I started school—I'll skip all the sort of early stuff, but I went to school—my bachelor's degree school—at Ryerson University in Toronto. And, oh, I forgot one other thing. I was a big figure skater, so I liked sports. I loved lots of arts and design. But one big thing, I was a big figure skater, and I figure-skated pretty well until I was in college, and then I started teaching figure skating when I was in college. Then, bringing me to college, I went to design school, interior design school in Canada, which is Ryerson University, right downtown, an urban school just like Suffolk University. And then, when I graduated, I decided to move west, which is Vancouver, British Columbia. Vancouver appealed to me because I liked to ski, and I liked the ocean, and I liked the lifestyle there. I found a job, an interior design position with an architectural design firm doing commercial design work.

**CLARKE:** And then, I decided I really wanted to go back to school for some reason. This was a few years out. I thought, you know, where should I go? I'd like to do a master's degree either at RISD or the College of Arts—it's called the Royal College of Art in London. I looked into getting a visa. In Canada, they provide you with a travel/work visa, so I flew to London, England. I ended up working actually because there was a lot of work. I decided not to go to

school because there were lots of opportunities working for architectural design firms, doing retail projects and lots of very interesting things. And then, I ended up meeting my husband and getting married, and staying in London for six years. After that, we decided to move to Milan, Italy. It gets very interesting, I will get to the sort of —from Milan, I ended up working in an architectural design firm, an Italian firm, working on projects for IBM and Merck. And then, the stock market crashed. My husband is in finance, and I said to my husband, I said, "I think it's time to go back home." And he said, "Well, what do you mean home?" I said, "Well, Toronto is where my parents are; I grew up there."

**CLARKE:** Anyway, he found a job in Boston, so that's how we ended up here in Boston. We came here 33 years ago, and he had a great job in international finance, and there was not a lot of work in the design field. I thought, "Okay, I have to be clever here; what am I going to do?" I thought, the best way to network in my community was to apply for a teaching position. I started teaching as an adjunct faculty at Mount Ida College. I also decided to go back to school. At this time, I thought, okay, my career is at this point, I've done lots of interesting projects all over the world. I went to Boston University to do a master's of fine arts in studio teaching. And then from there—yeah, so that was kind of it. That's how I got to Boston. (laughter)

**PIMENTEL:** You actually answered a lot of questions that we already had for you.

[00:04:23 – 00:05:48]

**CLARKE:** I realize that, yeah. (laughter)

**PIMENTEL:** So, through all of that, what experiences did you take from it that made you want to become a professor specifically?

**CLARKE:** Well, that's a very good question because at one point I was doing lots of things. I was finishing up my degree. I was working for an architectural design firm in Cambridge, Tsoi Kobus, who actually designed the Sargent Hall, the Law School.

**PIMENTEL:** Oh, very nice.

**CLARKE:** A position came up at Suffolk University, which was part of NESAD, which is the New England School of Art Design, for a program director of interior design. I had taught as an adjunct for a long time; I was at Wentworth, Mount Ida, driving around from school to school. So, a colleague of mine said, "Why don't you apply to this school?" I really didn't know much about NESAD at the time, and I thought, okay, and I interviewed for the position, and I really liked the school. I liked the students. I remember working with a student who had graduated from NESAD at the time, and I remember how great her skills were. And I liked the small sort of community, but also, I liked the fact that it was part of Suffolk University. That's how I ended up becoming the director of the program.

**PIMENTEL:** That is amazing. Natalie, do you want to transition to her time at Suffolk?

**NATALIE GILBERT:** Sure. So, what year did you start working at Suffolk?

**[00:05:48 – 00:07:43]**

**CLARKE:** I started in 1997. That was the year my son was born, when I was 40 years old, so it was a big year for me. Because I came to the point in my life, I'm thinking, okay. My husband said, "Are you sure you want to do"—actually, I said, "Am I sure, am I up for this?" And he said, "Give it a try. See if you like it. It doesn't hurt. You seem to be very interested in the school and you love the urban campus; it reminds you of your undergraduate years." Yeah, that's when I started.

**GILBERT:** It sounds like a very busy time.

**CLARKE:** (laughter) A very busy time, yes.

**GILBERT:** Can you tell us a little bit about your early days at Suffolk?

**CLARKE:** As you know, Suffolk was NESAD, which is located over—it was originally located at 75 Arlington Street. It was a campus of its own, so we were quite isolated from the big

university. We had basically kind of our own administrative staff, and we started off very small. We only had a third of the floor on the second floor. But then, as we continued to grow, we ended up getting the whole floor, and then we went to the basement, and then we went up and took the third floor. It was great. I mean, I love being in an urban situation, down and close to all the retail shops, and close to all the architectural design firms because students could — we could go and visit them during the day. They would get a lot of faculty—or not faculty, sorry—designers coming to critique the students' work. It was a very nice design community. And, of course, the artists and designers on Newbury Street were just around the corner. It was lovely there.

**GILBERT:** And what were some of the main institutional changes that you noticed during your time at Suffolk University?

**[00:07:43 – 00:09:29]**

**CLARKE:** I'd been at the university for 25 years, so a lot of things had changed. One was the building of the law school. As I mentioned to you, Tsoi Kobus was the architectural firm, and one of our design students was one of the interior designers who did all of the design of the library and all the built ins. So, we were very proud of that. They also took on the project of 73 Tremont, that was a new addition to the university. And their design students, who now are alum, designed a lot of the carousels in the library. So, just the expansion of the university was really terrific. We had some study abroad programs; Madrid was just sort of beginning. Actually, I took students to Spain and Italy on a study abroad program, which was nice. That was really wonderful. For me, the fact that we were sort of isolated in this little community over on Arlington Street, it was really lovely to come to the main university, to participate in events that were happening here. Also, just having colleagues from all different departments — the College of Arts and Science, the Business School, the Law School. It was — like I said, I liked the camaraderie amongst colleagues at all different levels.

**GILBERT:** And were any of these changes that you noticed throughout your time here, were there any that you felt particularly connected to; specifically, with the New England School for Art and Design, and your relationship between the merger and Suffolk University?

[00:09:29 – 00:12:29]

**CLARKE:** That's interesting, I was hired after the merger — a year after the merger. I don't know why the previous director left, but there was maybe an opportunity he took somewhere else. It was the first year of the experience of the Art and Design School being part of the university. And it was really positive, and I'll tell you why. NESAD was originally on Newbury Street, and it was a beautiful building. I had to become a certified interior designer and I had to write an examination; it was a full day there, and it was this exquisite building. The university acquired the building, but in order to make it handicapped-accessible for students, it would've been very, very expensive. They ended up selling the building to Banana Republic and moving what we had over to 75 Arlington Street, which used to be an old furniture building—used to be big, open spaces which was nice.

The thing that I found really helpful being part of Suffolk was the fact that students, like I said, they only received a diploma. The university offered them the College of Art classes, the sort of, I would say, the academic classes, and they were starting to provide them with a degree. Because many students, if you're an undergrad, I mean, if you're a young student, you want a degree, not just the diploma. We used to attract a lot of, I would say, second-degree students who just wanted to do art, wanted to do graphics, wanted to do interiors. So that was a lot—that was very much our sort of, I would say, our group of students that were being attracted to the school. But now, being part of Suffolk, we were able to get a lot of younger students and students who now wanted to do the degree. We also, with the merger, the dorms — that was the other thing they added. I don't know how many dorms they added. I mean, there was one dorm that I went to that looked over the river — the Charles — and I thought, maybe I should move in here; this is so nice! (laughter)

So, there were the dorms that were beautiful. And then, of course, the library, all the infrastructure of the library, the study abroad. These were all really good things for a little, tiny art and design school that may have not lasted without the support of the university. It was all good, and I think the students were happy. The only thing that I thought was difficult for the students, especially the ones who were commuting across the green, is if they had classes until

nine or ten at night, which we did, it was — you know, Boston is Boston, and it was just a little difficult. Even me getting to the car was a little bit difficult. There was always this discussion — we're going to move, we're going to move, and eventually we did move to the Sawyer building. But it was just so pretty down there; it's so nice and fancy. It got really fancy. (laughter)

**GILBERT:** I actually have a question regarding the study abroad program. You mentioned earlier the one in Italy. Can you talk a little bit more about that?

**[00:12:29 – 100:14:38]**

**CLARKE:** Yeah, so what happened is, I decided, because I had done a study abroad when I was in college—I went to Finland. I went to Scandinavia, I went to Denmark, I went to Sweden. And of course, my relatives are Finnish so I stayed in Finland with them and I thought these students really need an opportunity to do study abroad. I put up a little ad thinking, let's do study abroad to Italy. It was the first opportunity. There was a school that had reached out to me and said that they would provide us with accommodation and a facility and their professors, which was great. I thought, they seem to be on the same kind of match as our art and design school, and I said let's see. We got I think, ten students, just enough to start the program with and that worked out really well. That was in Milan, which we initially started. And then, the second year, the school was purchased by a very large, I don't know, I think it was a cooking school. Their whole, I'd say, mantra changed a little bit. They weren't quite as similar to what our school was.

We decided to go to another school in Florence, and that was really nice. The students loved that. Again, we worked with them, with their professors, we were able to get computers, and the students really enjoyed that because then they could travel on the weekends. We would take them to Venice and Rome. And then, the third time, we went to Madrid. Again, that was set up with Sebastian Royo. The students were put in dorms and we did a program out of there. Then, Anna Gitelman—who was my colleague at that time—set it up. She had colleagues from her school who were teaching. We were collaborating with the architecture—not professors, but architects in Madrid, and then, I think she took her students to Barcelona and sort of all around. These were short programs, five or six weeks, and I think they continue today. I think the students really love it. It's a great opportunity.

**GILBERT:** I also studied abroad in Italy. It is beautiful.

[00:14:38 – 00:17:57]

**CLARKE:** It was really nice, it was nice, yeah. And I think the students really enjoyed it.

**GILBERT:** Would you mind telling us a little bit about your teaching philosophy? We noticed, when we were doing research on you, that you mentioned a number of things about sustainable design and bringing that into the classroom. Would you be able to speak on that?

**CLARKE:** I've been very passionate about sustainability, and eco-friendly materials, and the climate, and all of the things that we're all worried about: the next generation. The first thing I did, there was a professor in, I think in the — I think there was a grant that we were able to bring William McDonough. And William McDonough is very well known in the field for sustainable architecture. We had him come and speak to basically the College of Arts and Science. That was really sort of started on the fact that we really wanted to engage the students in sustainability. I became a LEED-certified designer, which is — I don't know if you're familiar with LEED, but it's the Leadership of Energy and Environmental Design. And LEED is, you can—all the buildings — actually I think it's the — I don't know which building. One of the new [Suffolk] buildings is LEED-certified. Actually, in Boston you have to have a LEED-certified requirement for some of the newer buildings.

I've taught materials and finishes. I was always very interested in looking at materials from the material content, the recyclability of it, the sustainability of it, how does it deplete the earth requirements. Like I said, I taught sustainability. I've taught materials and finishes. One other thing that I thought was really interesting, Suffolk University had a very large — it wasn't a club; they decided, the building management who sort of oversee the buildings' management, decided to start a sustainability group. There were professors and administration who were very much interested in sustainability, who met once a month to talk about some of the sustainable practices that the university was doing. There were a lot of things that the university changed because of that. Again, back to my philosophy — one is knowledge, skills, but just the passion for saving



the environment, as much as we can, thinking about any — we didn't have any recycling for the longest time. I don't know why. We had all those bins and no one really knew which bin you're supposed to throw your stuff in. That was another big thing that was accomplished through that committee, which was good.

**GILBERT:** That's amazing. Thank you so much for sharing that. And if you wouldn't mind talking a little bit about the reasons that led up to your retirement for a little bit? What were some of those?

**[00:17:57 – 00:19:25]**

**KAREN CLARKE:** Well, the university offered a very nice (laughter)—what's called phase-out package. This was just at the time of COVID, and so, I decided, as much as I love teaching in person, teaching online was a little bit challenging. I decided to take that opportunity to do the phase-out program. Also, my husband had retired, and so, the fact that he's retired at home, having fun and enjoying himself, I thought to myself, maybe it's time for me to leave the university, even though, as much as I love the students and I love the school, to move on to sort of the next phase of my life. I'll be 65, so I thought there're a lot of things I'd like to do. I've always been a designer, so I'll never stop being a designer. I mean, maybe I'll stop teaching for a little bit, and when I sort of finish up what I'm doing right now, maybe I'll come back and just be a visiting professor or I don't know. I can help students, mentor students, help them with their career choices. I mean, those are the things that I really enjoyed. But yeah, so for now I'm just enjoying life. (laughter)

**GILBERT:** Can you talk a little bit about the Karen Clarke Interior Design firm?

**[00:19:25 – 00:21:54]**

**CLARKE:** I started my business a long time ago. Right out of college, I had my first design firm; it was called iDesign. I thought that was quite clever, iDesign. And so, little projects that came, consulting color choices, whatever came my way, I did. But I always sort of did that on the side. When I went back to school, I started up Karen Clarke Design, and I actually had a client in Waltham who gave me a lot of work. I did a lot of coffee shops for him. I did lobbies,

refurbishing lobbies. But then, when I became a full-time academic, my priority was the school and, of course, my students. Even though I love design—and of course, many times I'd hire my students, too, to help me. They did a lot of the SketchUp drawings and AutoCAD, things that I could get them to do so I could present to my client, and help me with maybe material choices and things. That was really fun. And they did enjoy working for the professor, so that was good.

**CLARKE:** I still have Karen Clarke Design. I do need to tweak it. I'm not sure—I mean, right now it's a full service. I offer from conceptual design to lighting design. But right now, I'm focusing on a project that I've just completed. It's been a five-year project, sort of started my retirement phase, a new house in Westport, Massachusetts. It is not a LEED-certified house, but it's very green. It's on a very big piece of property. I selected materials and finishes that were very eco-friendly, and tried to use eco-friendly and sustainable practices in the construction. Of course, now even in sort of the finishing up. I'm hoping at some point to get that photographed and maybe published. And it's not necessarily for more work; it's just for my own personal interest in, again, educating students on about, like, this is the next-steps you can do in your career. What would you like to do when you graduate? Residential design and commercial design? What are the things that really interest you? One was, like I said, this project came up and it was fun. I had to teach myself a lot of software that I used to have my students do. (laughter) That was challenging! But it worked out really well. I'm very pleased with it. That's what I've been busy doing.

**PIMENTEL:** That's incredible. That sounds like a lot of fun too.

**[00:21:54 – 00:24:03]**

**CLARKE:** Yeah, it's fun. Except the problem right now, as you can imagine, there is a supply chain issue, and furniture has taken a long time. Appliances took almost two years, so design hasn't been as much fun as it used to be because of this whole supply chain and need for materials and things. You just have to wait a long time, so patience is number one. And hopefully, that will change. But right now, it's been very challenging.

**PIMENTEL:** What plans do you have for the Karen Clarke Interior Design firm?

**CLARKE:** I don't really know yet. I'm trying to rethink that a little bit. I don't know whether I just want to focus on maybe smaller objects, like furniture design pieces, rather than the big – I mean, I've worked on big projects. I've worked on Gillette headquarters; I've worked on so many different projects that I'd like to maybe go to smaller scale things, and maybe even hands-on things, going back to making things myself out of reused things. It's just now I've got to find that pocket of time. I have lots of time now, just finding it in my schedule, you know? (laughter)

**PIMENTEL:** What do you think the future holds for you? Five, ten years from now, what do you see yourself doing?

**CLARKE:** Oh, probably more travel, now that we are out of COVID. I'm actually going next week—that's why I needed to interview this week—was because I'm going to Brazil. My son is living there, he's fascinated with Brazil and Brazilian women. (laughter) He's invited us to come and be our chaperone and guide while we're there for two-and-a-half weeks. So, that's Brazil. Yeah, it's just more travel and just, I don't know, more interesting things that I haven't had an opportunity to do when I was an academic and teaching.

**GILBERT:** And what legacy do you hope to leave behind?

**[00:24:03 00:29:38]**

**CLARKE:** That is one thing that I wanted to talk about that I sort of didn't mention. The one thing that—of course, my colleagues and at the university, we have lots of interesting legacies that we had done while we were and still are at the university. But the one legacy that I'm very proud of is that I started the Master of Arts in Interior Architecture and Design program. It was originally a diploma program, and I had gone to Dean Ronayne at the time, who was the dean of the College of Arts and Science, and my boss, who was Bill Davis, the chair, and I said, “I really think that we should offer a master's program, because I think that students who are doing a second degree want to have something that's very tangible and just not a diploma.”

We worked very, very hard on launching that. It was originally called the Master of Arts in Interior Design, but then we noticed that there was a movement amongst other schools, Pratt and Parsons, and all of the sort of accomplished schools in the United States, were changing the name to interior architecture. Because it's what we really teach; it's not just about decorating, it's really about the built environment and the sustainability aspect of it, all of the aspects of the things that we need to know about – codes and things that are very important, whether it be residential, commercial, or institutional work. That is something that, for me, is sort of my proud legacy that I have felt that I'd given to the university. In 2012 —I don't know if you had a chance to read that —*Design Intelligence*, they rank all the schools in North America, and our interior design program at NESAD was ranked in the top three in 2012. We were very excited, and at one point, both the undergrad and grad students, the number of students we had, were over 100 each.

That was sort of at the height. Right now, the numbers are probably—I think they're still good, but probably not quite that good. But I think that really put us on the map and put Suffolk University on the map, that our Art and Design School was really recognized, not just in the Boston area, but at the sort of international level. We got a lot of great students, global students from all over the world, and that's what really made, I think, the program unique, was because of the diversity of the students and the faculty. We had really wonderful faculty who were teaching at this very high level of the master's degree, we did offer an MFA in interior architecture, that was sort of my ultimate goal as a terminal degree like I had. But we just didn't attract enough students, and the dean said that we just didn't have enough to warrant faculty to offer that program. I was quite sad, but you know what? We put more of our time into the master's, the MAIA program, and to me, that is really my legacy.

And the other thing is, when I talked about sustainability, I started a trade show called the Design for the Environment Trade Show. And I think that's continued on. We started it in Arlington Street. We did at the Atrium, we hired vendors and industry partners to come and show their materials and services. Students displayed their work that all had sustainable principles, and we invited everybody in the building, in the community, and Suffolk's students to come to this, and they got lots of goodies. They got to meet people and network, and look about career choices maybe in this industry. We continued in the Sawyer building; I think we did it in the spring. Now

with COVID, it may probably happen again in the spring. It's called the Design for the Environment, which then led me to doing this in China. I don't know if you knew that. But I went to Beijing, and I went to Chengdu, and I presented — basically, I didn't have a trade show, but I talked a lot about sustainability and how in China that to think about how they could be more sustainable in their thinking and in terms of their design. And they didn't even realize that some of the buildings that had been built in Beijing were LEED-certified. They have a certification there as well, so I brought that to their attention. But yeah, it was really interesting. I really enjoyed meeting many of the Asian students, some of them actually came here on a study abroad, like a summer program. They came here and they did like a charrette, and they were traveling around, and that's how I met these students. And then, I was invited back to go speak at their school as well. Yeah, that was really fun.

**PIMENTEL:** That is incredible! Can you speak on the NESAD program in China? Just any experiences there, what you've learned from that, or any other colleagues that you've met?

[00:29:38 – 00:33:39]

**CLARKE:** We didn't actually have a program; I was just on sabbatical. I was invited as a visiting professor. I was the only one. But in terms of, do you mean the students that have gone back to China?

**PIMENTEL:** Yeah.

**CLARKE:** So, that's interesting. Many of them like to stay, because, of course, this is the land of opportunity and they really love — so many of them have applied for visas to stay, and many of them have actually got positions in very — I would say — high-end architectural design firms. I was pleased for them because many of them actually who did go back ended up continuing with their positions, but at firms that are affiliated with firms that are here in the United States. Like Gensler is an international company all over the world, and they do have offices in — I think in Shanghai. Many of the students have gone back and either started their own businesses or have gone and worked in architectural design firms that provide these kinds of services and skills that they learned here at Suffolk.

**PIMENTEL:** That is incredible. Thank you for sharing that with us.

**GILBERT:** Do you have any advice for students who are pursuing degrees in interior design, or, more specifically, with a focus in sustainable design practices?

**CLARKE:** Well, it's interesting because when I first started teaching sustainable materials and finishes, there were very few of them, and they were very expensive. But now, since the industry has basically demanded it, every design firm is; that's all they specify. If a student is interested in commercial design, I think primarily the firms that they work for, I mean, most of the product that they are specifying in their offices has some sustainable component to it. I mean, there is a lot of, we call it green bashing — I don't know if you're familiar — or washing. It means that they say their products are green, but they're not really green. There are rubrics that we use in the field now, and many of the companies have to provide the disclosure of what's in their product, and if they don't, then we just don't spec their product.

Students are pretty savvy. In fact, many of them, I remember when I was just teaching a few years ago, I mean, they would bring products to me and say, "Hey, this has got some carcinogenics, and this is not green." And I said, "You're absolutely right." They would write to the company and they'd ask them, and they said, "Oh, it's proprietary. We can't share that with you." Students are, they are very clever, so they know. And, the fact that now, especially in institutional [design] — like if you were doing schools or you're doing hospitals — I mean, everything has to be green, everything. You wouldn't be even allowed to specify a product that was not recyclable or had any component of some sort of horrible chemical.

**PIMENTEL:** Before we wrap up, is there anything else you would like to add that we have not yet covered in this interview?

**[00:33:29 – 00:36:04]**

**CLARKE:** Well, just the changes of the Art and Design School. As you know, NESAD, it's no longer called NESAD. It's called Art and Design at Suffolk University. And I think primarily the

university wanted to — well, first of all, when you go to a conference and you have New England School of Art and Design at Suffolk University, it's a very large acronym. Art and Design at Suffolk is great, but I think the university — and many of the students who graduated from NESAD — still like the name NESAD. Of course, there's this sort of community bond, but I think Art and Design, now because we're at the Sawyer School in the main building, and the fact that the way the program is set up now, we were very interested in students coming to the Art and Design School with a very good portfolio, at least 10 to 15 pieces of portfolio work. And that was very intimidating for a lot of students, especially students in high school who were afraid to show their drawings, and they thought they had to be Picasso's to be able to get in art and design school.

Now the university I think has not required it. I think you're certainly welcome to submit a portfolio, but students like yourself, who want to take an art course, or take our interior decorating evening course, or just take a lighting course, I think there's more opportunity now for students at Suffolk to be able to take these classes. We have minors in graphic design, and I think there's a minor in fine art. We don't have an interior [minor] because it's such a condensed program, but if it's something that interests you, it really has given the students a nice opportunity, and I think I like that idea. At first, I was kind of thinking, hmm, I was kind of sad.

But I think that because of where we are and because of the — like I said, it's good for everybody, the students. I was talking to my colleague when I was just here at the — the retirees were all getting together, and she said that there are more and more students who just want to just sort of test out the water to see if it's something that they really like. It's nice to have a couple art courses with the history, or your sciences, or even the business school. Business students like to have a little bit of design, perhaps something that they might be interested in doing. I think all in all, it's all good. It's all very good.

**PIMENTEL:** Well, thank you so much, Ms. Clarke—

**CLARKE:** Oh, you're welcome!

**PIMENTEL:** —for joining us here today and for your willingness to participate in the Suffolk University Oral History Project. We would like to extend our gratitude to our recording operator, Jonathan Wardle, as well as Professor Reeve for joining us here today.

**Interview Transcript Ends**