

Roslyn CAMBRIDGE

As a child growing up in Trinidad, West Indies, in the 1950s, Roslyn Cambridge was privileged to live in a home where artistic expression was nurtured and cherished. Many of her family members went out of their way to foster in her a love for art. As artists themselves, they felt passionate about creativity and inspired the young Roslyn with their own craftsmanship. Her very talented Aunt Petra Mitchell could embroider, craft lampshades, weave trays, and paint watercolors. She took Roslyn to museums, art exhibitions, and music recitals to expose the little girl to a variety of art forms.

Roslyn still remembers the delight she felt at a dollhouse her Uncle Randolph made, while she marveled at the things her Uncle Buster, a printmaker, could create. It was her father, a lino-typist, that first introduced her to printmaking through *The Trinidad Guardian* newspaper.

Another uncle, John Donaldson, who served as the Honorable Minister of Education in Trinidad during the 1960s, played the organ at the Catholic cathedral in Port of Spain. Because of the beauty of his music and with encouragement from her aunt and mother, Roslyn decided early on to be a musician, like her Uncle John. At around age five, she started piano lessons. She continued the lessons and as a pre-teen even took exams with the Royal and Trinity School of Music in hopes of someday becoming a concert pianist. Notwithstanding her talent on the piano, it would turn out that Roslyn's true passion lie with painting, though she continued to play for pleasure.

With so much encouragement and surrounded as she was with so much talent and outlets for artistic expression, from very early on Roslyn was drawn to the beautiful and the interesting. It began with simple things, such as coloring pictures or contemplating the artwork hanging in her parents' bedroom. She began to notice color and pattern and admired the bold bright fabrics of her grandmother's bed or watched her mother hand-embroider sheets and pillowcases.

Roslyn saw art everywhere. The oversized black and white photograph in *Life Magazine* inspired her to draw and develop pencil portraiture, while the plan and elevation drawings of buildings from her grandfather's textbooks intrigued her, motivating her try her hand at drafting. The result was numerous imaginative drawings.

During her teen years, Roslyn designed flair skirts and painted them with genre scenes, while trips to the local botanical gardens inspired in her a love for painting landscapes in oil. Roslyn's first major break came after meeting a young sculptor by the name of Raphael Samuel. Raphael invited her to participate in a backyard group art exhibition. From this came an opportunity for her to study portrait painting under French artist Nan Danziel. Under her tutelage, Roslyn painted friends and family, including the Honorable Dr. Eric Williams, late Prime Minister of Trinidad and Tobago.

She then decided to enroll in a correspondence course offered by the Washington School of Art in Port Washington, New York, and earned a certificate in 1962. After that Roslyn realized that to continue her art education, she was going to have to move to the United States, which she did in the early 1960s.

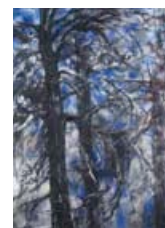
She earned a certificate in advertising design in 1968 from the New York Phoenix School of Design in New York City. From there Roslyn went on to Washington, D.C., to attend Howard University, where she graduated *cum laude* with a bachelor of fine arts in 1978 and master of fine arts in 1981. In 2003, She graduated from Syracuse University in New York with a master of fine arts degree in museum studies.

Throughout her years of education, her passion for painting never faded, and Roslyn continued to produce artwork in abstract expression, which was loved and purchased by many. Her paintings have been well-received, and she has exhibited her work in both the

United States and in St. Petersburg, Russia. While in Russia, Roslyn had the opportunity to lecture on the issues of art education and conduct several painting workshops. Roslyn's work are included in the permanent collections at the Latin American Museum (OAS), the Howard University Gallery of Art, the Community Folk Art Gallery in Syracuse, and the Christ Church for Better Living in Trinidad.

Additionally, she works to inspire and encourage others as a teacher. She currently teaches at Hendley Elementary in Washington, D.C., but she has also enjoyed teaching at Duke Ellington School of Art; the Molten Elementary School; and Parkdale High School, in Prince George's County Public Schools. Roslyn is very proud of the students at Moten Elementary and Parkdale High School who have been recognized for their artistic ability. At Parkdale she was able to develop yearly art exhibitions, including some exhibited in Russia. She also initiated a rooftop art exhibition at the Veridian in Silver Spring, Maryland, to help benefit a fund for Christ in Action, a charity that sent help to Haiti in the aftermath of the devastating 2010 earthquake there.

Roslyn's ability to stay true to her talent, while simultaneously giving to others is what makes her a truly great artist and a truly great teacher. She inspires her students, who will in turn inspire the world. ❖



Janice BROUGHER-ROOS

by Allyson Patton

Making a Pointé Against Breast Cancer

“You never think you are going to be a poster child,” Janice Brougher tells me as we sit in her dance studio, called Studio `91, in Grantham, Pennsylvania. She is young and vivacious with a ready laugh and an easy smile. She glows with health.

You would never know that she is a cancer survivor. She was diagnosed with breast cancer in December 2006, just five months after marrying Paul Matthew Roos, the man of her dreams. Janice’s grandmother had died of the disease, and her mother is a two-time survivor. So when the news came, Brougher wasn’t really surprised, “I was just kind of waiting for it to happen.”

Born in 1969 and raised in Enola, Janice is the only child of Bill and Joanne Brougher who, she says, spoiled her with love not things. She graduated from East Pennsboro High School in 1987 and went on to attend college immediately afterward. She graduated from Penn State Harrisburg in May of 1991 with a degree in communications. Janice has danced since the age of three, and dancing is her “heart and soul,” but she “didn’t want to not have a degree, in case I got injured, and the communications background would allow me to do all of my own advertising and marketing myself. So I wouldn’t have to pay anybody to do that.”

Now, she doesn’t have the time to do those duties. A seasoned choreographer and certified instructor, she teaches nine classes a week to the youngest of the 350 students enrolled at Studio `91, where there are 11 instructors and three office staffers. It is obvious that she is doing what she was born to do, and she loves it. She loves the students too.

Though newly married, by fall 2006 Janice and her husband were eager to begin a family of their own. However, with her family history, Janice thought it prudent to get a routine mammogram first, and the test revealed a lump. Her doctors decided to remove the mass for biopsy; even though they were 99 percent sure that it wasn’t cancer.

The week following, Janice was busy preparing the open house planned for that evening at the studio, when a nurse called to say the biopsy had shown cancer cells. The doctor wanted to see her that night. “So of course then you have to call your husband,” Janice recalls, “and say, ‘well, we’re not having a baby right now—because we have to do this first.’ Then the other thing was telling

my mom. I didn’t want to have to tell my mom that I had cancer. That was the worst.”

She had stage one cancer, and Janice, with her husband’s support, opted for a bilateral mastectomy. “I went in for surgery on Friday, December 22, 2006, and was released on Saturday, and on Sunday went to Christmas Eve services at church. I hadn’t missed a Christmas Eve service before, and I wasn’t about to start now.” She began chemotherapy on January 17, 2007. She underwent eight rounds, with her mother by her side each time, and was done by April. A surgeon began reconstructive surgery in November, and it was completed in March 2008.

During the whole ordeal, Janice says, “I cried once in the shower, and that was it. The good Lord gives you what He knows you can handle. As I’ve said, if it was my time, and He needed a dancer in heaven, I was ready. I’m very strong with my faith—it’s going to support me, and I know a lot of people prayed for me.”

Her mom’s last instance of breast cancer took place in 1996. The following year the American Cancer Society held its first Making Strides Against Breast Cancer walk. Janice and her mom walked that year and have participated every year since. The walk is held every October during Breast Cancer Awareness Month. It is a 5K walk held in different locations nationwide. Harrisburg’s City Island-based venue is where Janice and her team

from Studio `91 participate. The October 2010 Harrisburg walk raised a total of \$379,816 toward finding a cure for the disease that, according to the American Cancer Society, annually kills 465,000 worldwide and is the leading cause of cancer death for women.

Janice and her team raised \$13,504 for the walk. With that figure Team Studio `91 ranked third among teams that included corporate-sponsored groups, such as Foot Locker and Pinnacle Health. Since 1997 Team Studio `91 has earned more than \$100,000. In addition for the past four consecutive years, Janice has been recognized as a Pacesetter fundraiser—meaning that she personally has raised \$2,500 or more annually.

“I’m hopeful that someday we’ll have a cure—and that’s why we walk,” Janice says. “You may never know why this kind of thing happens, but if only one or two people go to the doctor, and I caused them to go to the doctor and made them think twice about getting a mammogram—that means something.” ❖



photo by: Mike Lee Donovan

Allyson Patton serves as the copy editor for *Women-CONNECT* Magazine. She is also a freelance editor and writer, with articles and reviews that have appeared in national publications and online.

Carol Wilson

by Mikell Worley

SPIGNER

African American Quilter's Gathering

The art of quilting in America continues to be as rich and vibrant as the cultures that have done the piecing and stitching of these layered fabrics. Among the African American community, the history of quilting holds a unique significance. These coverlets were used for more than warmth. For instance, Harriet Powers, known as “the mother of African American quilting,” was born into slavery. After being freed following the Civil War, she created appliquéd Bible quilts depicting Biblical stories. In their book *Hidden in Plain View: A Secret Story of Quilts and the Underground Railroad* (1998), historians Jacqueline Tobin and Raymond Dobard speculate that in at least one instance, quilts may have been used to send coded messages among slaves.

Carol Wilson Spigner, convener of the African American Quilter's Gathering, is dedicated to keeping the art form of quilting alive in our community. “My first recollection of a quilt is a Sunbonnet quilt I received as a little girl. I have no idea who made it or where it is now, but is a treasured memory,” says Carol.

“My next memory related to quilting took place shortly after my grandmother died. My Mother was sorting through her things and came across two or three very old quilts. She placed them in a box with great care, layering sheets and towels on top, and carried them out of the house. I realized that she wanted the quilts for herself! My Mother was very straightforward and up-front, so this was very unusual for her. I knew they must be very special. There was an exclamation point behind those quilts!”

Carol didn't think about quilting again until the early 1990s. “I made my first quilt about the time my mother died. It was a roman stripe, in shades of purple, blue, fuchsia, pink, and black that I gave to my sister and her husband,” remembers Carol. “My second quilt was created from fabric that my sister brought me from a trip to Africa. Initially I used the cloth as a Nigerian style head wrap. Later I cut out the blocks and reassembled it to make a quilt. It was an indigo blue-on-blue and very stunning.”

In 2003, Carol decided to take a quilting class, but she was frustrated because the participants all used the same fabrics and patterns. “My next class was more beneficial, teaching quilting techniques and encouraging us to develop a our own distinctive

style. The end product, my third quilt, was a much better product than the first two. Since then, I have been on a roll!”

In 2007, Carol attended a black history event at Harrisburg Area Community College in Harrisburg, Pennsylvania. One room had a display of quilts created by black quilters. “The buzz in the room was extraordinary! The combination of beauty and the excitement created so much energy that I realized that we needed to continue the art form locally,” says Carol. “LaQuita Graves, a friend of mine, had coordinated the exhibit and had

the names of the quilters who had participated. We asked them to identify other quilters. At the end of October in 2009, the quilters met to share creations and formed African American Quilter's Gathering of Harrisburg (AAQGH).”

The African American Quilter's Gathering is open to anyone who is interested. The group meets at the Kline Library in the Kline Village Plaza off of 29th Street in Harrisburg, on the fourth Saturday of every month except December. Most meetings are from 1:00-4:00 p.m., but at least three full days of sewing and a two-day retreat are planned for some time this year to give more time for quilting.

“There is tremendous energy and a strong sense of community in the group,” Carol states with pride. “And we are continuing to build. We have at least five new members with more expressing interest as a result of the Grand Review, held in Harrisburg, Pennsylvania in November, 2010. The Grand Review commemorated the November 1865 event of the same name organized by the women of Harrisburg to honor the United States Colored Troops (USCT) who were not permitted to participate in the Grand Review of Armies.”

If you are interested in more information on this dynamic group, contact Carol at spignerds@aol.com. You can view some of the quilts on <http://africanamericanquiltersgathering.blogspot.com> ❖

