

Harvard²

Cambridge, Boston, and beyond



I2E “Beyond Lobsters and Lighthouses”
The joys of visiting Portland, Maine, in the “off-season”

COREY TEMPLETON PHOTOGRAPHY



I2B Extracurriculars
Events on and off campus in January and February



I2D Remembering
The MFA’s “Cecilia Vicuña: Disappeared Quipu”



I2F Snow Tubing
Sliding down the slopes can be fun—at any age



I2J Sleep Tight
Early American bedding, Wadsworth Atheneum



Extracurriculars

Events on and off campus during January and February

EXHIBITIONS & EVENTS

Houghton Library

library.harvard.edu

Victorian Visionary: John Ruskin and the Realization of the Ideal

marks the bicentennial of the artist and art historian through artwork, letters, and illustrated books, among other primary resources recently donated by R. Dyke Benjamin '59. (Opens January 14)

From left to right: *Woman with a Scarf at Inspiration Point, Yosemite National Park, California* (1980), by Roger Minick, at the Addison Gallery of American Art; *Tell the Truth!* by Liz Alpert Fay, at the Fuller Craft Museum; and *Ladysmith Black Mombazo*, at Sanders Theatre

The Bauhaus at Home and Abroad: Selections from the Papers of Walter Gropius, Lyonel Feininger, and Andor Weinger celebrates the modern design movement's centennial. (Opens January 15)

Carpenter Center for Visual Arts

carpenter.center

Liz Magor: BLOWOUT, co-organized with the Renaissance Society, features new sculptures featuring Mylar and objects, like toys, to explore "conditions of weakness

FROM LEFT: ADDISON GALLERY OF AMERICAN ART, PHILLIPS ACADEMY, ANDOVER, MASS.; BRAD STANTON; HARVARD BOX OFFICE

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and strength, agency, and the slow deteriorations” that often go unnoticed over time. (Opens January 30)

Johnson-Kulukundis Family Gallery of Byerly Hall

radcliffe.harvard.edu

Future Fossil. Clarissa Tossin, RI '18, pairs plastic-recycling techniques with materials and practices of Amazonian peoples to speculate about our human imprint on a post-apocalyptic landscape. (Opens January 31)

Harvard Museum of Natural History

hmnh.harvard.edu

Developed with the Harvard University Center for the Environment, **Climate Change** offers current scientific information about our warming earth.

Fuller Craft Museum

fullercraft.org

A juried exhibition of multimedia works

by regional artists who explore **Context: Language, Media, and Meaning.** (Through February 24)

Addison Gallery of American Art

addisongallery.org

Contemplating the View: American Landscape Photographs includes works by Ansel Adams, Lois Connor, Marcia Resnick, and Edward Weston, among others. (Through March 3)

THEATER

American Repertory Theater

americanrepertorytheater.org

A contemporary take on Shakespeare's *Othello*, directed by Bill Rauch and performed by the original company from the Oregon Shakespeare Festival. Loeb Drama Center. (January 13-February 9)

In the world premiere of **Endlings**, written by the emerging playwright Celine Song and

directed by Sammi Cannold, three *haenyeos*—elderly “sea women” who hold their breath while diving for food—spend their last days on the Korean island of Man-Jae. Loeb Drama Center. (February 26-March 17)

LECTURES

The Radcliffe Institute for Advanced Study

radcliffe.harvard.edu

Radcliffe Institute fellow Min Jin Lee, the author of *Pachinko* and *Free Food for Millionaires*, contemplates **“Are Koreans Human? Our Survival Powers, the Quest for Superpowers, and the Problem of Invulnerability.”** (February 12)

FILM

Harvard Film Archive

library.harvard.edu/film/index.html

Poets of Pandaemonium: The Cinema of Humphrey Jennings and Derek Jarman. Both British filmmakers employed audiovisual montage, amateur actors, and recited poetry—but at different times and to alternate ends. (January 25-February 11)

The Outer Limits of the Real. Three Films by Véréna Paravek and Lucien Castaing-Taylor. Screenings include *Leviathan*, which also features a poetry reading by Boylston professor of rhetoric and oratory Jorie Graham, and a conversation with Castaing-Taylor. (February 2-26)

MUSIC

Ladysmith Black Mambazo

boxoffice.harvard.edu

The leaders of *mbube*, a form of South African a cappella singing, have enthralled audiences with their resonant harmonies since the 1960s. Sanders Theatre. (February 2)

Parker Quartet

boxoffice.harvard.edu

The performance by the Blodgett Quartet in Residence, hosted by Harvard's music department, offers works by Schubert and Beethoven. Paine Hall. (February 15)

Boston Chamber Music Society

boxoffice.harvard.edu

Step out on a wintry afternoon for a concert of Bach, Beethoven, and Brahms. Sanders Theatre. (February 24)

Events listings are also found at www.harvardmagazine.com.

STAFF PICK: Information as Art

What is a quipu? A pre-Columbian device composed of delicately knotted cords used to keep records and transmit messages. There are only about 1,000 quipu (derived from the Quechua word for “knot”) left in the world; the majority have been traced to the Inca period, ca. 1400-1532 C.E. Formed like a necklace, quipu encompass a primary cord from which hang cords of different lengths and colors and varying numbers of knots. They both convey information and are beautiful to the modern eye. The multimedia exhibit “Cecilia Vicuña: Disappeared Quipu,” at the Museum of Fine Arts through January 21, features five of these artifacts that are on loan from Harvard's Peabody Museum of Archaeology and Ethnology (below, an example from Peru's Nazca Province), along with Andean textiles from the MFA's collection. (Quipu researcher Gary Urton, Dumbarton Oaks professor of pre-Columbian studies in Harvard's anthropology department, also collaborated on the exhibit.)

All these artifacts surround a central, giant quipu-like contemporary sculpture composed of tree-trunk-sized wool cords strung from the ceiling, onto which abstract video projections allude to lost languages, voices, and ghostly memories. Vicuña is a New York-based Chilean artist and poet who has spent years studying and interpreting quipu; she is intent on excavating their value as evidence of a sophisticated culture destroyed by Spanish colonization of South America, and of a universal human need for communication and connectivity. —N.P.B.

Cecilia Vicuña:
Disappeared Quipu
MFA.org
Through January 21

“Beyond Lobsters and Lighthouses”

Enjoying Portland, Maine,
in the “off-season”

by NELL PORTER BROWN



FORGET lounging on the beach, and suit up instead to explore Portland, Maine, this winter. This dining haven and creative hub might be a lot quieter—and a lot colder—admits longtime resident John Robinson '90, a novelist and author of *A Concise History of Portland, Maine* (2008), but the arts and culinary scenes are thriving.

Theaters, museums, and music halls are all open, as are downtown's boutiques, cafés, and night clubs. There's also trekking along the scenic Portland Trails and ice-skating at Thompson's Point. “People gravitate to Portland in the winter to enjoy the lights, hit the art galleries on the First Friday Art Walks, check out the local microbreweries, and go skiing,” Robinson adds; the city offers anyone “a fun, romantic getaway.” Or, just come to graze. Portland—rightly named “2018 Restaurant City of The Year” by



Bon Appétit—is packed with bakeries, bars, and restaurants, serving everything from South American *arepas* to fresh ale and oys-



Clockwise from top right: a serene and snowy moment in historic Portland; among Sur Lie's elegant desserts; cookies, teas, and foot spas at Soakology; boats docked by the Maine State pier; a sampling of the treats on offer at Maine Restaurant Week's festive CRAVE event a year ago

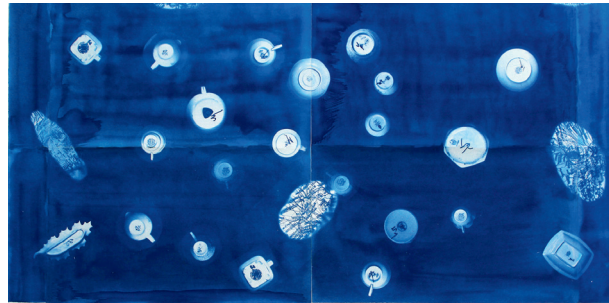
ters to five-course, farm-to-table feasts. “You can't even get a seat at most places in the summer,” Robinson reports, but “right now, through the end of March, you can walk in and sit at a bar, or get a table any time.”

Do plan ahead, however, for the tenth annual Maine Restaurant Week (March 1-11). The popular event draws crowds by offering specially priced menus, inventive cocktails, and impromptu parties; it's the perfect op-

portunity to sample Greater Portland's finest fare.

THE YEAR-ROUND First Friday Art Walk—kicking off 2019 on January 4, February 1, and March 1—is organized by the nonprofit Creative Portland. The evening events take place primarily in the traditional downtown Arts District, where exhibits, readings, concerts, lectures, and performances spotlight the city's wide-ranging enterprisers.

But increasingly, First Friday also extends beyond the Old Port. Participating arts and incubation venues—like Fork Food Lab, New System Exhibitions & New Fruit, The Apohadion Theater, and Urban Farm Fermentory—have cropped up in the city's reenergized neighborhoods, like West Bayside and East Bayside, Woodfords Corner, and the East End: signs of an



El Mundo desde abajo/Under View of the World (2015), by Juana Valdes, at the Portland Museum of Art (above); Maine Craft Portland's new downtown gallery; and a concert in the historic State Theater

expanding creative economy.

The Maine College of Art (MECA), which redeveloped and moved into a former downtown department store in the late 1990s, has graduated hundreds of students, many of whom stay to work as artists and open businesses and nonprofits across the city, according to Robinson. And in



FROM LEFT: COURTESY OF THE PORTLAND MUSEUM OF ART; COURTESY OF MAINE CRAFT PORTLAND

2018, storefront space in the historic Maine Charitable Mechanics Association building, which formerly housed that artisans' guild, was renovated and opened by the nonprofit Maine Craft Portland as a retail gallery and arts-resource center. "Art-makers are fighting hard to stay in the city," he says, a result of the rising housing and living costs associated with the city's popularity.

The Maine Craft Portland project has been "a big, huge hit," says Dinah Minot, executive director of Creative Portland, which supports and "promotes the artistic talents and cultural assets of the city." In addition to anchoring institutions, like the Portland Symphony, Portland Museum of Art, and MECA, which established its The Institute of Contemporary Art (ICA) in 1997, Minot points to the smattering of smaller and experimental arts and culture organizations, like SPACE, which "showcases some of the hippest output of local art." All of those, and dozens of others, open their doors for First Fridays and sponsor events year-round, but winter's a prime time to meet these artmakers and delve unfettered into the arts scene. Says Minot, "You're going to have 500 people out on the streets, instead of 3,000 to 6,000." (Check the website for details and a map of First Friday Art Walk events.)

On tap this season at The Portland Museum of Art are "Richard Avedon Portraits,



COURTESY OF NASHOBA VALLEY SKI AREA

ALL IN A DAY: Sliding Down the Slopes

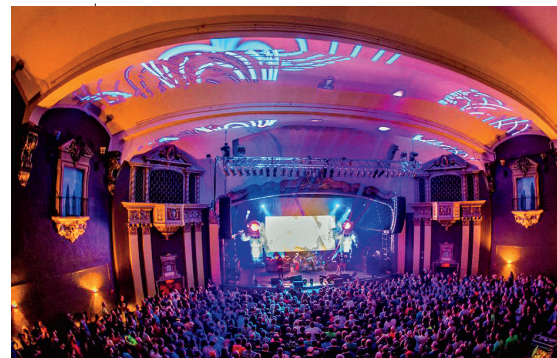
Need one good reason to get outside and embrace the cold? Snow tubing. The slick rides are like sledding—on steroids. No special skills are required. And the colder it gets, the faster you'll fly down the slopes: at speeds of up to 20 miles per hour. "As the snow freezes more, it gets a little icier," says Alex Cole, a manager at Nashoba Valley Tubing Park, in Littleton, Massachusetts. There, 18 tubing lanes, each nearly a quarter of a mile long, are packed with man-made (and some natural) snow and extend along two sides of the hill, at a 100-foot vertical drop.

The park—the largest snow-tubing venue in New England—is part of the family-run Nashoba Valley Ski Area, founded in 1964. Tubing lanes opened on an adjacent hill in 2001, and quickly became a popular intergenerational winter activity. Families and kids come in droves, especially during school-vacation weeks, but so do groups of young adults and "the occasional older couple," Cole adds. "We have thousands of people every week for tubing; in a season, we could see 50,000." Tips: go early or late in the day to avoid crowds; two-hour individual tickets are \$35; group-rate discounts are available; and night-time tubing, until 10 P.M., ups the thrill factor.

Other snow-tubing sites close to Boston include Ski Ward, in Shrewsbury, Massachusetts, and McIntyre Ski Area, in Manchester, New Hampshire. Those are smaller and perhaps tamer, but nonetheless offer fresh air and exercise, human contact, and a fun day out: all helpful combatants against winter doldrums.

Tubing at Nashoba Valley Ski Area

—N.P.B.



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1952-1970" (through February 17) and "Relational Undercurrents: Contemporary Images of the Caribbean Archipelago" (opening February 1), which explores the fluid boundaries and themes in Latin American art.

The ICA's "Drawing Now" exhibit (opening January 17) features a mind-boggling array of works by members of the Drawing Collective, along with guest contributors Josefina Auslender, Kevin Townsend, and Michael Winkler.

On February 17, Creative Portland and the Merrill Auditorium present the inaugural performance-artist showcase "Hear, Here!" "It's an opportunity for families and everyone to come and see extraordinary talent that they might not have seen before," Minot says, "either because these artists are on the road during the summer season, or because they've recently moved here, attracted by this arts sector. Because this is a destination, beyond lobsters and lighthouses, for people interested in a rich cultural life."

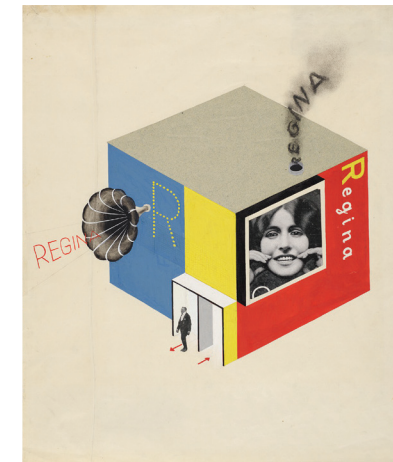
For more music, check out the historic State Theatre—Walk The Moon, creators of the pop-tune "Shut Up and Dance," appears January 31—or celebrate Valentine's Day with a concert by jazz pianist Joey Alexander. More intimate is the Port City Music Hall, where Alsarah & The Nubatones, fronted by the Sudanese-American singer, songwriter, and ethnomusicologist, perform on January 17. Portland's bars, like The Thirsty Pig, Blue, and the Rí Rá Irish Pub and Restaurant, also host bands and other concerts, as does the Portland House of Music.

This season, The Portland Stage Company presents *The Importance of Being Earnest* (January 22-February 17) and *The Half-Light*, a new drama by Monica Wood about "the ghosts that live within us all" (February 26-March 24).

BETWEEN SHOWS, there's plenty of time to tuck in at Portland's excellent restaurants. Track the newest sites through <https://>

The Bauhaus

February 8–July 28, 2019



and Harvard

Harvard Art Museums

Fogg Museum
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harvardartmuseums.org/bauhaus

Herbert Bayer, Design for a Multimedia Trade Fair Booth, 1924. © Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn.



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www.portlandfoodmap.com, or consider this short list of *Harvard Magazine's* favorite spots downtown or in the Old Port:

The vibrant Central Provisions offers fresh, eclectic small plates, like fried cauliflower, local swordfish, and a *foie gras* parfait (\$4-\$26), while Sur-Lie serves elegant tapas in a more reserved setting (\$7-\$16). At Emilitsa, try grilled eggplant and octopus and other rustic Greek fare (\$8-\$22), or step into the clean-lined Scandinavian-style décor at Portland



Hunt + Alpine Club and feast on Swedish meatballs and gravlax, or share the smörgåsbord: chef's choice of meats, fish, bread, and



FROM LEFT: KEN HERBER; COURTESY OF EVENTIDE

Setting up at Central Provisions; fresh clam chowder at Eventide Oyster Co.

aquavit (\$5-\$48). For more casual dining and a happy late-night bar scene, Taco Escobarr serves super-fresh tacos, burritos, and the Mexican pork and hominy stew pozole (\$8-\$14), along with its inventive margaritas including strawberry jalapeño or toasted coconut. Maiz, opened by an entrepreneurial young couple, spotlights Colombian street food and specializes in stuffed *arepas*: soft corn-based dough cooked on a grill, filled with meat, cheese, or vegetables, and topped with salsa Rosado, chimichurri, or garlic sauce (\$6.50-\$8.50). For fresh shellfish—from raw oysters to clam chowder and lobster stew—dip into the hip boathouse-styled Eventide Oyster Co. (market-based prices). And don't miss the seafood and sake at Miyake, arguably the best Japanese restaurant in Maine; owner Masa Miyake (who also operates Pai Men Miyake) creates seasonal menus that incorporate vegetables, herbs, and meat from his own farm (\$13-\$19, or \$60, for a four-course meal).

Local craft breweries abound. You can't go wrong with any of them, but here are a few to note: Allagash, Bissell Bros, Foundation, Oxbow, and Rising Tide. Or, board the Maine Brew Bus, which offers a variety of tours in Portland and beyond, for a safe sampling expedition. For rotating craft beers on tap and other wintry concoctions—The Last Meow features catnip-infused gin (\$14)—try Bramhall, a candlelit, cave-like hideaway with hearty comfort food, like frito pie, cheeseburgers, and shoestring fries (\$8-\$12).

For noshing and drinking elsewhere in the city, the chic, airy Drifters Wife (Munjoy Hill section) offers a small, seasonal menu of "new American" food, e.g. bluefish with charred onion and aioli and homemade focaccia (\$7-\$30), and excellent, all-natural wines. The Bao Bao Dumpling House, a West End standout, is a cozy spot for these homemade Chinese staples, along with dim sum and a gingery pork and noo-

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dle dish dubbed “ants climbing up a tree” (\$6-\$16).

How did Portland become a dining destination? “Maine Eats: The Revolution Starts Here,” at The Maine Historical Society through February 9, helps explain the stories behind iconic foods such as blueberries, potatoes, lobsters, and maple syrup—and the origins of whoopee pies, Moxie, and red hot dogs, while “Maine Brews” looks at the state’s prolonged Prohibition Era and the rise, since the 1980s, of more than 120 craft breweries (through January 26).

If trekking around and the chill become too much, hop into Soakology, a tea house and foot spa, or take a load off your mind at Float Harder Relaxation Center. There’s also a day spa at The Francis, boutique lodgings in a historic mansion downtown, al-



though Robinson (and any writer and lover of newspapers), would instead recommend The Press Hotel, located in the former home of Maine’s largest, and still thriving, newspaper, *The Portland Press Herald*.

ROBINSON, a self-described “failed” novelist who’s now a commercial real-estate broker,



traces the current cultural renaissance to efforts that began in the late 1960s to save the Old Port and all “these brick buildings that are historic and which everybody loves so

FROM LEFT: COREY TEMPLETON PHOTOGRAPHY; COURTESY OF THE MAINE HISTORICAL SOCIETY



COREY TEMPLETON PHOTOGRAPHY

From left: The Francis, a mansion turned hotel; Maine Historical Society highlights craft breweries; skating on Thompson Point

much” from destruction during the urban-renewal movement.

After World War II, when the Atlantic convoys and an AT&T node left, “the bottom fell out of Portland,” he says, and by the 1960s, “the entire Old Port area was abandoned to motorcycle gangs and a really rough crowd. This place could have been the setting for a good crime novel in the 1970s!” Businessman and landlord Frank Akers (a son of Frank G. Akers Sr., Harvard class of 1925) is credited with buying up the first derelict buildings and claiming that a law prevented “historic buildings from being torn down if they were occupied,” Robinson reports. “He ran newspaper ads in Boston promising ‘Artist Studios’ for \$1 per month (no heat!). He strung electric cords with light bulbs through the windows of the open buildings and prevented the buildings from being bulldozed.”

The city government did raze structures—including the old U.S. Post Office, constructed of “the finest Canadian marble,” Robinson adds, to build a parking lot in the heart of the city (now a pocket park). But preservation and redevelopment activism, combined with other factors—The Clean Water Act of 1972, which spurred anti-pollution measures in Casco Bay, and federal investments funneled into the city under then-U.S. senator George Mitchell, among others—helped keep Portland afloat.

Then, in the late 1990s, Maine Medical Center began expanding and MECA opened downtown. “Funky restaurants moved in to take advantage of the Fisherman’s Co-op. The bars in the Old Port cleaned up their acts,” he continues. “The city went from becoming a gutted New England port town to a vibrant center for creative-arts people, chefs, lawyers, and doctors. It is truly an astounding recovery.”

CURIOSITIES: Bedding Down in Early America

A good night’s sleep was likely hard to come by in early American homes. Privacy was rare—any beds were located in common spaces—and only householders with seniority got one; children, servants, and guests were treated to pallets, or bare floors. Rope-strung supports tightened with a wooden peg (from which the phrase “sleep tight” derives) held mattresses stuffed with horsehair, straw, wool, and moss—or, at best, with goose feathers. Curtains mitigated cold winter drafts and helped shelter sleepers (or those engaged in other, personal nighttime activities). Beds and linens were labor-intensive to produce, or extremely expensive to

buy. As “Bed Furnishings in Early America: An Intimate Look”—at the Wadsworth Atheneum Museum of Art, in Hartford, Connecticut, further reveals: “Before the mid-twentieth century, a clean, comfortable bed was a luxury.”

Open through January 27, the show highlights textiles and furniture from the seventeenth to the early nineteenth centuries. An “English bed furnishing set” from 1650-1700, which was transported to America, features an enclosure made of fustian valances and curtains embroidered with crewel yarn in a flamboyant vine-and-flower pattern. A miniature, scaled version of a New England high-post bed (ca. 1750-1765) features historically accurate red-gingham bed furnishings (at left) made by Natalie Larson, an expert on historic textiles and reproductions based in Williamsburg, Virginia. Other exceptional handwork, which took artisans and homemakers countless hours to complete, is also on display in bed hangings and rugs, coverlets, and quilts.

All told, the exhibit concludes that despite the bed’s central role in reproduction, birthing, sickness, and death, holding apart “a space for comfort, warmth, and security” was largely a status symbol reflecting a homeowner’s financial standing and specific physical and emotional needs.

—N.P.B.



Wadsworth Atheneum Museum of Art
thewadsworth.org
Through January 27

GIFT OF MISS FANNY GAY DARROW. (1926.2904)



LOAN COURTESY OF NATALIE LARSON AND BRUCE JARSON



Visitors at the Wadsworth Atheneum admire a coverlet (ca. 1780)—also known as a “counterpane”—with impressive appliqué craftsmanship; at right is a Star of Bethlehem quilt (1842), made by Submit Gay, of Hartford.



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THE PERFECT STORM: Why Resolutions Work Best in Winter

The parties are over—champagne flutes drained, holiday decorations tucked safely away for next year. Now it's time for a clean slate. Whether you seek a fresh financial start, want to embark on a wellness plan, or spice up your social life, here are tips from the experts to inspire and motivate.



focusing on tactical investment changes.

Consider each, but realize that not every topic applies to every person. Regardless of your own situation, though, one universal mantra resonates year-round.

"Save lavishly. Indulge yourself and save," she says.

January also finds many people at the gym, eager to burn holiday calories. It's a worthy goal but one best achieved with a mindset shift.

Instead of sweeping resolutions—eating better, exercising more—Christina Reale of Reale Wellness prefers specific goals. She often works with clients on "new year, new you" sessions in January, helping them to implement realistic plans.

For instance, instead of vowing to eat healthfully, start with one clear modification, such as swapping a soda per day for sparkling water. "Breaking down goals into smaller steps makes them manageable. Laying out a detailed, multi-step plan broken down into achievable mini-goals helps to create lasting change," she says.

Of course, winter isn't merely about self-improvement. If reconnecting with friends tops your resolution list, consider throwing a party. Experts say that it's a relaxed (and affordable) time to socialize, without the lofty expectations and high price tags of holiday soirées. In fact, event planner Nicole Guilmartin says it's far easier to make reservations and secure discounts on prime venues.

"You get the benefit of the full attention from planners and vendors, along with the potential to have more invitees available to join the festivities once the holidays have passed," she says. A winter backdrop also fuels creativity: she's coordinated Chinese New Year-themed dinners, a cozy lodge party, and a retro ice-skating soirée.

Plus, off-season parties are a mood-lifter. "It gives people a reason to get out," she says.

Wedding planner Janie Haas even encourages couples to consider winter weddings. After the holidays, it's easier to book a dream venue and negotiate a favorable rate—leaving more room for creative seasonal touches like mac-and-cheese or hot chocolate bars.



Just as you clean your home once the guests pack up, winter is a natural time to get your financial house in order, too.

"This is a good time for fresh starts. It's a line in the sand," says Jody King, vice president and director of financial planning at Fiduciary Trust Company.

She advises clients on six key topics once the new year arrives: income tax planning, such as changes in tax rates and itemized deductions; gift planning, education planning, and funding trusts; charitable giving; estate planning; long-term financial planning, with an eye on retirement; and financial check-ups,



COURTESY OF BEACONBLIND.COM

"The magic of winter beauty lends a romantic backdrop, and it takes the pressure off outdoor space getting ruined by weather. Winter menus can be delicious comfort food without breaking the bank, and brides and grooms feel more relaxed after the holiday madness," she says.

Better financial health, streamlined fitness goals, and affordable socializing? We'll toast to that.

~ KARA BASKIN