

A pro from tee to green

Memorial Tournament singles out Ohio Hall-of-Famer

By **Mary Alice Casey**

Dow Finsterwald loves the personal challenge of every golf game he plays.

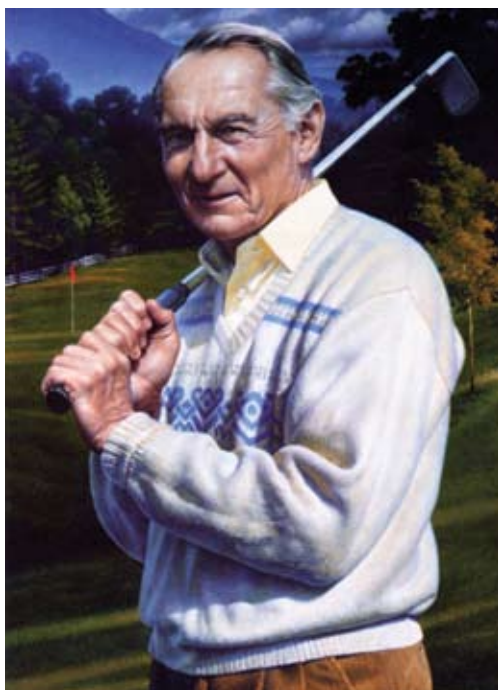
It's what attracted him in 1945, when handling odd jobs at Athens Country Club came with the fringe benefit of free golf. It held him fast through college and during the 1950s and '60s, when he earned 12 PGA Tour victories. It endured through his 29 years as the club professional at The Broadmoor, one of the country's finest resorts. And it continues today as Finsterwald, 77, heads to the club several times a week to play a round or hit practice balls.

This sport that's challenged him — and his ability to excel at it — will on May 29 put him in the company of the very few individuals who have been honored at The Memorial Tournament. Jack Nicklaus, who initiated the Dublin, Ohio, event to honor the legends of golf, called just before last year's competition to tell his friend of the tribute.

"My comment to him was that I was speechless, but I promised I wouldn't be speechless next May," says Finsterwald, AB '52.

Finsterwald is amused that his longtime love for one sport was spurred by his teenage devotion to another.

"I got involved in golf because I wanted to save some money to go to the World Series," he says, explaining why he took the job sweeping locker rooms and cleaning



Dow Finsterwald, AB '52, PGA Player of the Year in 1958, will be lauded at May's Memorial Tournament.

MICHAEL J. DEASY/COURTESY OF THE NISSAN OPEN

showers at the Athens club. "At the end of the summer, I didn't go to the World Series. I bought a set of golf clubs. It turned out to be a very nice investment."

Golf was in its infancy as an Ohio University sport in Finsterwald's days. Kermit Blosser had to learn the game himself to accept the coaching assignment and form the first team in 1947. Finsterwald, who joined the following year, remembers the players heading to North Carolina for spring matches against golfers from more established programs. One of those competitors, from Wake Forest, became a lifelong friend.

"He's one of my closest and dearest friends — and has been," Arnold Palmer says of Finsterwald. "We played a lot of golf together as partners over the years. We played against anyone who wanted to play!"

Palmer says those practice rounds against others on the PGA Tour often

saw the twosome come out ahead because of the strengths of each man's game. "He was one of the most conservative players on the tour," Palmer says, "and I was the birdie man."

Finsterwald co-presented the award when Palmer was recognized at the 1993 Memorial Tournament, and Palmer will do the honors when Finsterwald and LPGA co-founder Louise Suggs are singled out this year.

Mary Alice Casey is editor of Ohio Today.

Keeping score

Career highlights: Finsterwald had 12 PGA Tour wins, including the 1958 PGA Championship, and was a member of four Ryder Cup teams and nonplaying captain of the 1977 team. Known for his consistency, he made the cut in 72 consecutive tournaments, which today puts him in fifth behind Tiger Woods, Byron Nelson, Jack Nicklaus and Hale Irwin.

Round he's most proud of: Playing as an amateur while still in college, he shot a

61 at the 1950 St. Louis Open, breaking a record that had existed for 25 years.

His top golf tips: Maintain good balance throughout your stroke; keep a firm left arm; hold your head steady.

Athens connections: He visits his hometown a couple times a year to play in the Bobcat Open, a fundraiser for the men's and women's golf teams, and the O'Bleness Hospital Charity Golf Tournament. He also is a consultant

on the University Estates golf course planned west of campus.

Family: Dow and his wife, Linda Pedigo Finsterwald, AB '51, live in Orlando, Fla., and Colorado Springs, Colo. They have four children, John, Jane, Ref and Dow Jr., and five grandkids. His father, Russ, AB '17, was an Ohio football and basketball player and head coach and a member of the first class named to the Athletics Hall of Fame (which Dow joined in 1969).

Taking care of history

By **Sally Parker**

The historic nature of many of the properties in Gayle Hazelwood's National Park Service district and their Washington, D.C., locations make them a good way to reach people with little exposure to national parks. It's a responsibility she says she can't ignore.

Not long after visiting her first national park, Gayle Hazelwood was cross-country skiing in Cuyahoga Valley National Recreation Area when she saw her future laid out before her.

As a seasonal worker, she was assisting on a group winter camping outing. It was then she realized her job could become a lifelong career.

"It was almost instantaneous for me," recalls Hazelwood, BSRS '83 and MSPE '89.

"I stepped back and said to myself, 'I'm getting paid to do this, and these people are really enjoying it.'"

Some 25 years later, her hunch has proved right on. She is superintendent of the National Capital Parks—East, a collection of 16 sites in the Washington, D.C., area ranging from historic homes, a lighthouse and a fort to parkways, recreation areas and a golf course.

Hazelwood, who studied therapeutic recreation and recreation management, was 20 years old before she had any knowledge of the National Park Service — an "absolute crime," she says.

"I want to do all I can to make sure that does not happen to the young generation of today. All children young and old should have firsthand knowledge and experience with their national parks."

Thus, throughout her career, Hazelwood has brought the parks to the people. At Cuyahoga Valley, she created the first overnight experience for hundreds of children from Cleveland and Akron. At Martin Luther King Jr. National Historic Site in Atlanta, she led the completion of the first permanent exhibits in a new visitor center. And as superintendent of New Orleans Jazz National Historical Park, she worked with park staff on a building plan for permanent facilities and a visitor contact facility.

Hazelwood got her start in the parks doing the outdoorsy things most people associate with the work. But much of her career has focused on American history, and she has learned a lot on the job, whether accompanying dignitaries who visit the Frederick Douglass National Historic Site or playing a round at Langston Golf Course.

"I do love history," she says. "I'm not a historian by trade. It just intrigues me, as I learn more and more about the people who shaped our lives and America as a whole."

Hazelwood is pleased that several sites rich in her African-American heritage lie within her district. Douglass lived at Cedar Hill in the Anacostia neighborhood of Washington,

D.C., from 1878 to 1895. His home reopened in February after an extensive, three-year restoration.

The Langston course opened for African-Americans in the late 1930s after they petitioned the federal government to desegregate the city's golf courses. Today, it is listed in the National Register of Historic Places — and is one of the most challenging public courses in the area, says Hazelwood, an avid golfer.

Riverbanks, meadows and gardens are part of Hazelwood's district, too — and present a different set of challenges. One



TERRY ADAMS

The home of Frederick Douglass, a leading abolitionist and adviser to Abraham Lincoln, is among the jewels of Gayle Hazelwood's National Park Service district.

of the biggest is warding off encroaching sprawl. "They aren't used to thinking of greenways and flyways as habitats," she says of developers. "All they see is open land."

Washington's picturesque parkways are particularly vulnerable, she adds. They were designed "to give that parkway feel as you transition from city to city, and people now just want interstate corridors." Hazelwood attends an "inordinate" number of meetings to speak up for park resources.

It may surprise visitors to Washington, D.C., to know they can camp at Greenbelt Park, walk from there to a Metrorail stop and be on the Mall within minutes, she says.

"My hopes for the parks are that we can continue to make them better known to not only the regional folks here but to all visitors across the country."

Sally Parker is a freelance writer based in Rochester, N.Y.

Artistic influences

By Stephen McKean

From Columbus Circle in New York City to the Columbus Museum of Art, David Hostetler's forms have earned him a reputation as one of America's foremost carvers and sculptors.



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David Hostetler will tell you it all began with an accident. As an 18-year-old private in the U.S. Army during World War II, he suffered a leg wound during a training exercise with live ammunition at Ft. Ord, Calif.

"It was the luckiest thing that ever happened to me," the Ohio University emeritus professor of art says with a laugh, "because it put me in the hospital for six months."

While he was recuperating, a fellow patient with an interest in art introduced him to the basics of draftsmanship.

Since then, Hostetler has never harbored a doubt as to what his vocation would be. "I remember writing my father, saying, 'I really think I've found it. I think I'm an artist,'" Hostetler, MFA '49, says. "My father wrote back and said, 'You're probably being medicated, so we'll talk when you get home.'"

By then, though, the Beach City, Ohio, native had made up his mind. He completed an art degree at Indiana University on the G.I. Bill in 1947 and a master's degree at Ohio University.

"And when I graduated from here, I left. Because everybody said the money was in commercial art. So I went into commercial art (in the Akron area)," he says. "And I hated it. I mean, I absolutely detested it."

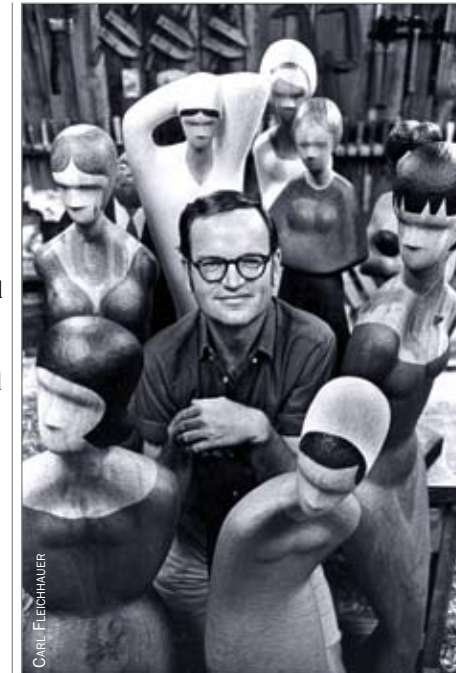
Then, a fortuitous message arrived.

"I got a telegram from (then-School of Art Director) L.C. 'Pappy' Mitchell, and he asked if I would come down to teach sculpture and ceramics for \$3,000 a year. I was making \$12,000 then, but I would've come down for \$2,000. So I came, and here I am."

During Hostetler's nearly four-decade career as an educator, he taught many hundreds of students, some of whom, such as pop artist Jim Dine, have gone on to great careers in the art world. A walking repository of university history, Hostetler remembers the Vernon Alden presidency as particularly fruitful years for artists.

"Alden was beautiful for those of us in art or music," he says. "He and his wife had a great appreciation for art."

It's fitting then that the one piece of



A circa 1960s Hostetler and his sculptures, all carved and painted woods from the same time period, pose in his Ohio studio.



The Anasazi Goddesses, all painted woods, have been widely exhibited.

LEFT: Hostetler in his studio surrounded by sculptures from 1960 to 2007

Hostetler's sculpture that all students are familiar with stands in front of the library that bears Alden's name. Like almost all of Hostetler's work, "The American Woman" is a sculpture of a female form, at once both willowy and totemic. Since 1989, when Hostetler and a fellow graduate made her a gift to the university, she has stood like a *very* cool protectress of learning and the learned. At her base, a plaque reads, "Art is Long and Life is Brief."

Hostetler's artistic career has been anything but brief. His feminine figures — mostly in wood, sometimes in bronze — continue to proliferate. Now in his 80th year, he grabs his mallets and chisels every morning and sets to work, whether at his studio in Athens or his summer home in Nantucket, Mass.

The home he and his wife of 22 years, Susan, own in Athens is particularly arresting. Built around an 1814 cabin, it is forward-thinking and rooted in the past, part Henry David Thoreau, part Le Corbusier. When one looks at the tall pines, oaks and elms that tower over the house and studio, it's difficult to believe that when Hostetler bought the property back in 1955, it was treeless. But he'll show you the pictures, and sure enough, it was all over-tilled, cattle-gnawed bareness.

Sitting in his studio (replete with a pool table, bar and decades worth of Ohio University memorabilia), Hostetler is the picture of satisfaction. "This is the dream right here," he says. "I saw a picture of (an artist's) studio on the cover of a ceramics magazine back in the '40s, and I looked at that and I said, 'Someday.'"

"This is what I've always wanted to do, and I've got it now at age 80," he adds.

But Hostetler is not about to recline into any sort of complacency. "The spiritual side of life is so degraded in our particular time," he says. "I figure I'm going to be (making art) till I die because it's what keeps me sane. . . . I come in here, and I don't know what I'm going to do that day, but I know it will have something to do with art."

Stephen McKean, BA '98, is a freelance writer based in Athens, Ohio.