Seeking Truth
The beginning of each academic year offers new opportunities to learn, grow, and support each other as a community of scholars who approach education with curiosity, creativity, integrity, and respect. This fall, the Class of 2023 will be the first group of Scripps students to engage with the Core Curriculum in Interdisciplinary Humanities Core I theme, Histories of the Present: Truth. The semester-long Core I program will examine the nature of truth—often taken to be one of the goals of academic inquiry—and the ways in which we come to agreement about what is (and isn’t) true in academic, political, and social contexts. Faculty across departments, from anthropology to media studies to math, will share insights from their disciplines, and students will participate in small-group discussions, interrogating different ways of knowing and looking at how different conceptions of truth have informed our understanding of the world.

This issue of *Scripps* magazine profiles the new Core I program and touches on a handful of other topics related to the theme of truth. Alumna and former *Scripps Voice* editor Rachael Warecki ’08 reflects on the challenges of being a reporter in the age of “fake news” and the importance of fact-based journalism. Assistant Professor of English Thomas Koenigs shares his project on early American fiction and its crucial role in illuminating some of the social and political realities of its time. Douglas Goodwin, the College’s new Fletcher Jones Scholar in Computation, takes readers through a brief history of photographic manipulation, challenging the notion of the medium as a truthful reflection of the world. And stories from Denison Library and from Scripps’ art conservation program alumnae reveal that objects are sometimes not as they seem at first sight.

The new Core I program will be many students’ first encounter with the rigorous approach to learning that is a hallmark of a Scripps education. I am proud to be part of an institution whose faculty consistently bring exceptional creativity, innovative thinking, and energetic collaboration to bear on the curriculum. In challenging our students to ask questions about established truths, our faculty are helping them develop the critical thinking skills and interdisciplinary training they need in order to be the leaders and changemakers that our complex times demand.

Lara Tiedens
President
SUMMER LEADERSHIP AND SERVICE PROGRAMS
In August, more than 100 Scripps students participated in the Laspa Center for Leadership’s Student Leadership Institute, a three-day program for those with leadership positions in student government, CLORGs, and other campus programs and organizations. Eighty-seven new students moved in early to participate in the IMPaCT program, partnering with nonprofits throughout Los Angeles and San Bernardino Counties on service-learning projects.

$4 MILLION IN KECK SCIENCE GIFTS
The W.M. Keck Foundation has awarded $1 million each to Scripps and Pitzer Colleges toward the renovation of the W.M. Keck Science Building. This amount builds on the $1 million gift to Keck from Scripps Trustee Jennifer McDonnell P’18 and her husband, Jeff McDonnell P’18, announced earlier this year and subsequently matched by the McDonnell Family Foundation.

ROSE GARDEN DEDICATION
On May 16, the College dedicated a new rose garden in the south Balch Courtyard to honor the life and contributions of alumna and Life Trustee Gabrielle Jungels-Winkler ’72, especially her generosity toward students and faculty and her sustained support of the arts and humanities at Scripps.

NEW FACULTY ON CAMPUS
This fall, Scripps welcomes 11 new faculty members in art, art history, dance, economics, French, mathematics, media studies, psychology, and physics.
Denison Library’s collections include a number of books and letters by and about British poet, novelist, and textile designer William Morris (1834–1896) and his Kelmscott Press. Many of these materials were part of a donation of more than 6,000 books and 500 manuscripts bequeathed by the Los Angeles-area bibliophile and collector John I. Perkins. After meeting Scripps librarian Dorothy M. Drake in 1939, Perkins determined to give his collection to the College’s “fine library, housed in a beautiful building, specially constructed for the purpose it serves.”

Included in the Perkins donation of Morris-related works were two copies of a thin pamphlet titled *The Two Sides of the River, Hapless Love, and The First Foray of Aristomenes*. With a title page that identifies Morris as the author, the collection of three poems was supposedly privately printed by Morris in London in 1876 and described as not for sale at the time of publication. However, in 1934, this seemingly scarce pamphlet was revealed to be a forgery in John Carter and Graham Pollard’s *Enquiry into the Nature of Certain Nineteenth Century Pamphlets*.

The individuals behind this fraudulent publication were Thomas J. Wise, later revealed to be a literary forger and thief, and his antiquarian bookseller and bibliographer colleague, Harry Buxton Forman. Together, Wise and Forman falsified the publishing history of not only Morris but other Victorian-era authors, including Robert and Elizabeth Barrett Browning, Charles Dickens, and George Eliot. Their conspiratorial actions altered library and private book collections around the world.

Perkins purchased his two copies of *The Two Sides of the River, Hapless Love, and The First Foray of Aristomenes* from Dawson’s Book Shop in Los Angeles in 1925, some years before the revelation of Wise and Forman’s nefarious deeds. One of the copies bears an inscription on its fly-leaf to “John Barnes from his friend William Morris,” yet a simple comparison of this signature with other autographed letters by Morris in Denison Library’s collection quickly raises questions about authenticity. Perkins acquired these publications likely believing they were published by Morris, but when they arrived at Denison Library in the 1940s, they soon became teaching tools for training generations of Scripps students to question the credibility and true provenance of historic works.
Trustee News

The College welcomes new members to the Board of Trustees:

MINO CAPOSELA P’21 Capossela and his wife, Maura McDonnell, are parents of Antonia McDonnell Capossela ’21; their eldest daughter, Francesca, is an alumna of Pomona College, Class of 2018. A private investor and vice president and trustee of Mountain Meadows Foundation, Capossela has 25 years of experience in investment banking, having served as director and head of North American equities at JP Morgan Chase, president of Gandhara Capital, chief investment officer of Harmony Capital, LLC, and managing director and head of liquid alternative investments at Credit Suisse Asset Management. Capossela has served as a trustee of Saint Ann’s School since 2013, and he and his wife were members of Pomona College’s Parents Leadership Council from 2018 to 2019.

JAMES “JAMIE” CROUCH P’19, P’23 Crouch and his wife, Marie, are parents of Isabelle “Izzy” Crouch ’19 and Emily Crouch ’23. As members of Scripps’ Parent Leadership Council, they have hosted a number of events for families in New York, where they reside; they currently serve as co-chairs of the council. Jamie is executive director and global head of commission management at Morgan Stanley. He previously served as director of Citigroup Global Markets and of Credit Lyonnais Securities USA.

PRISMA HERRERA ‘18 Herrera graduated with a dual major in Chicanx/Latinx studies and Latin American and Caribbean studies. While at Scripps, she served as a resident advisor, undertook an independent study project in Cochabamba, Bolivia, and participated in the Mellon Mays Undergraduate Fellowship program. She is currently a junior research scientist for New York University’s College Advising Corps program, which seeks to increase the number of first-generation and underrepresented high school and community college students who earn bachelor’s degrees.

ELIZABETH “LIZ” OLSON A graduate of University of California, San Diego, and the University of Michigan Law School, Olson worked as an associate at Tuttle & Taylor in Los Angeles before clerking for the Honorable Gary A. Feess in the Central District of California. She went on to work for two years in the Office of Technology Transfer at the California Institute of Technology. Olson served for many years on the board of Friends of Children’s Hospital Los Angeles and currently is a trustee of the Huntington Hospital in Pasadena. She is also active in several community organizations in Pasadena, including Polytechnic School.
JUANITA NASH-DAHLEN ’72 Nash-Dahlen received her BA in English from Scripps and her MS in human resource management from the New School for Social Research in New York. In 1995, she began working in human resources for Canon USA; she recently retired from her position there as director of employee relations. Nash-Dahlen is a member of the Camp Scripps Creative Caucus and served as a tri-chair in 2014 and 2015. She is currently the president of the Alumnae Association.

CLAUDE MASON STEELE Steele is a social psychologist, scholar, and educator and the Lucie Stern Professor in the Social Sciences, Emeritus, at Stanford University. He holds a PhD in social psychology and statistical psychology from Ohio State University, an MA in social psychology from Ohio State University, and a BA in psychology from Hiram College. Steele is the author of Whistling Vivaldi: How Stereotypes Affect Us and What We Can Do, which summarizes years of research on the effects of stereotyping on the underperformance of underrepresented students in higher education, and he received an honorary doctorate from Claremont Graduate University in 2011.

KATHERINE WYBLE ’09 An economics major, JES Scholar, and Robert Day Scholar while at Scripps, Wyble was also a student representative on the Finance Committee from 2008 to 2009. She went on to earn her MBA from Harvard Business School and is currently director of investments at Pomona College, where she works with the chief investment officer and the college’s investment consultant to perform regular analyses of the endowment’s asset allocation and portfolio risk and return in addition to assisting with the development of investment strategy. Prior to this, Wyble served as an investment manager at the University of Southern California.
SEEN AND HEARD AT SCRIPPS

On May 18, Poppy MacDonald ’97 addressed graduates during Scripps’ 89th annual commencement. MacDonald is president of USAFacts, a nonprofit, nonpartisan initiative that aims to make government data more accessible to Americans. Visit scrippscollege.edu/commencement/speeches to read her full speech.

“Every interaction you have matters; leave your workplace, the people you meet, and your world better than you found it.”

— Poppy MacDonald ’97
Assistant Professor of English Thomas Koenigs joined the Scripps College faculty in 2014. He teaches courses on 19th-century American literature, African American literature, the history of the novel, and novel theory, among other topics. In his writing, he has argued that scholars have underestimated the role of fiction in culture: whereas others have seen the novel as frivolous entertainment, Koenigs sees it as a tool for social change.

Scripps Magazine: Historically, fiction reading has been seen as a harmless pastime. But your work casts fiction in a different light.

Thomas Koenigs: In our society, we are comfortable with the idea that by consuming fiction, we are just engaging in light entertainment. We don’t find fiction reading odd or worrisome. But that has not always been the case. In the early Republic, fiction was regarded as dangerous. Many early American educators and politicians didn’t see fiction as an alternative conception of truth, but as a form of lying.

SM: Can you give an example of “dangerous” fiction?

TK: The idea that fiction is frivolous and the idea that it might be dangerous were closely related in the early U.S. People worried that fiction reading would both distract readers from their responsibilities and give them a false, even delusive, sense of reality. The book that immediately comes to mind is Tabitha Tenney’s 1800 novel Female Quixotism. It’s about a young woman in Pennsylvania who reads too many novels and romances, becomes completely deluded, and has all of these hijinks and adventures. It’s both fun reading and a warning about the types of writing that 19th-century women should be avoiding—a warning that fiction might render women unfit for normative femininity.

If a book like Female Quixotism captures early anxieties about fiction, it also shows early Americans’ great faith in the power of fiction to shape readers’ behavior for good and for ill. While modern readers usually take for granted the idea that fiction is a literary work of art, this understanding only became dominant in the mid- to late-19th century. The early view was that fiction, from the mid-1700s through the early 1800s, was meant to educate—it taught good lessons about moral conduct. For this reason, a lot of earlier critics dismissed early American fiction as “bad art,” but my argument is that these fictions are not failed artworks—they are just guided by a different theory of the purpose and value of fiction.
SM: And now you’re working on a book project that goes deeper into that question.

TK: In my current project, which spans 60 years of literary history, I’m exploring the ways in which we take for granted that fiction is just a literary art form. Instead of just relegating early fiction to this category of “bad art,” I want to explore its political and cultural uses and thus reveal the narrowness of our understanding of literature and what it does. And predictably, many of the writers dismissed as sub-literary and overly didactic were women writers.

SM: Tell us more about these political and cultural uses of fiction throughout its history.

TK: The first fictions were fables, which no reasonable person would construe as real or “fake”—people understood their purpose as fantastical tales or parables. But over time, in England, later fictions...
weren’t fictions at all, as literary critic Catherine Gallagher has argued: they were fictionalized stories about real people, and readers were meant to figure out who they were about. They were a way to convey court gossip without getting charged with libel. But eventually there were no specific references, and this is where our current conception of fiction, of the novel, comes from. There is something different about the stories that emerge in the 19th century, and that has to do with their plausibility and everydayness—their subjects aren’t kings and queens but people you can look up in the phonebook.

**SM:** And that everyday, generic quality of the characters and stories is what gave fiction in early America its power.

**TK:** Yes. Fiction had been seen as fantasy, as cleverly screened nonfiction, as a distraction from political life, but I argue that some writers in the early U.S. posit fiction as ideally suited to political engagement. There is a cognitive flexibility involved in reading fiction—it’s not just about whether it’s true or not, but whether it’s plausible or possible. Some early writers saw in fiction the potential to ignite speculative reasoning processes, which is a type of training in democratic decision making.

**SM:** Are novels still doing this?

**TK:** Certainly, novels still can be instruments for political and social change, as they often serve as a powerful means of using individual stories to speak to wider social and political issues.

This was one of the reasons, for example, that Harriet Beecher Stowe turned to the novel to critique slavery in the early 1850s. Stowe’s use of fiction for political and social advocacy would prove controversial, because many reviewers argued that made-up stories had no place in political debate and would distort public-sphere discussion. She even published an entire book, *A Key to Uncle Tom’s Cabin*, that used nonfictional materials, such as court cases and newspaper articles, to authenticate that her fiction had some basis in reality or fact. This controversy itself, however, is a testimony to fiction’s ability to have a profound impact on political discussions. I think it continues to have this potential, but it’s hard to imagine a novel having the effect on the political conversation that, say, *Uncle Tom’s Cabin* had, because the novel has been displaced as the dominant narrative form by television.

**SM:** And yet, you’ve argued that even in modern America, there are suspicions about fiction and its value in education.

**TK:** Yes, a contemporary version of this suspicion of fiction does still emerge in surprising ways, like in the Common Core Curriculum [a set of math and English language standards for K-12 students in the U.S.]. It set up this required ratio of fiction to nonfiction in the curriculum. So, as a first-grader, a certain amount of fiction is acceptable, but as you go along you should be reading less and less fiction. I think that this reveals an ongoing belief that fiction reading is opposed to the concerns of the “real world.”
“There is a cognitive flexibility involved in reading fiction—it’s not just about whether it’s true or not, but whether it’s plausible or possible.”
Truth at the fall 2019
IN 1965, U.S. diplomat to Taiwan George H. Kerr published *Formosa Betrayed*, a detailed account of the 2/28 Incident. After Japan’s surrender at the end of World War II, the Kuomintang-led government of the Republic of China was given control of the island of Taiwan. Government seizure of private property and economic mismanagement led to simmering Taiwanese resentment that erupted into protest on February 28, 1947, when a widow suspected of selling contraband cigarettes was beaten by authorities. Thousands of Taiwanese were massacred in the ensuing violence, and the event marked the beginning of the 38-year period of political suppression and mass imprisonment of the Taiwanese political and intellectual elite known as the White Terror.
Yet it wasn’t until nearly two decades later, with the release of *Formosa Betrayed*, that the English-speaking world learned about this atrocity, and it was nearly 10 years after that that the account was published in Chinese. The book was banned in Taiwan until the late 1980s, and possession of it was a treasonable offense.

“Speaking of the incident publicly in Taiwan could result in being ‘vanished,’” explains Winston Ou, Elizabeth Hubert Malott Endowed Chair for the Core Curriculum in Interdisciplinary Humanities and associate professor of mathematics, whose parents left Taiwan to pursue their educations in the U.S. during the long period of martial law after the massacre. “My own parents never mentioned this history to me, despite having seen it themselves, until I was in college. So I have thought about the suppression of truth, how the truth ultimately emerges, and what happens when truth is suppressed for so long.”

This history was one of many on Ou’s mind when he conceived of Histories of the Present: Truth as the theme for the next three years of Scripps’ Core Curriculum in Interdisciplinary Humanities Core I program. Core I provides a common academic experience for each entering class of first-year students. Beginning this fall, the program will comprise weekly lectures from diverse disciplines that explore truth from a variety of perspectives as well as discussion sections and writing workshops. For Ou, this interdisciplinary structure is part of the strength of Core.

“As a faculty participant, one learns a tremendous amount by listening to colleagues give lectures and then leading discussions. Each discipline has its own values and cautions; students learn not just an immense amount of content but also those many ways of thinking,” says Ou.

He is aware that the notion of universal truth is problematic, which is why exploring the concept of truth itself is built into the curriculum. “Many of the lectures will be on the problems of imposing truth on others or using truth as a justification to take advantage of people,” he says. “These aren’t necessarily the questions about truth that arise in mathematics, but these questions are critical. Who has the authority to decide the truth? What if you disagree?”

Assistant Professor of Anthropology Gabriela Morales is tackling these questions in a lecture titled “Truth and the Colonial Enterprise.” “We’ll be thinking a lot about the connection between knowledge and power, including in the present day,” she says. “We’ll be addressing questions such as: Who gets to produce knowledge about others? And on what terms? How do social and historical conditions shape the ways researchers ask questions and interpret data?”

Students will be reading an excerpt from Audra Simpson’s *Mohawk Interruptus: Political Life Across the Borders of Settler States*, which describes how early-20th-century anthropologists created a narrative about the Kahnawà:ke Mohawk—members of the Haudenosaunee Confederacy whose territory lies across the border of what is now the U.S. and Canada—as a native people who were about to disappear. Simpson shows how this framing was tied to a settler colonial project of acquiring indigenous territory. Though anthropologists at the time were convinced they were writing the objective truth, their work was ultimately a
projection of their own desires and an effort to fit what they observed into a dominant paradigm of knowledge.

“My hope is that the lecture will encourage students to think critically—not only as consumers of information in class, but also in their daily lives. I hope they’ll be able to better assess the conditions under which knowledge is generated. And, as producers of knowledge themselves, through research papers and senior theses, I’d like them to reflect on how they frame questions and represent the people and places about which they are writing,” Morales says.

For his Core I lecture, Assistant Professor of German Kevin Vennemann, who also serves as the assistant director of Core, will be lecturing on Art Spiegelman’s 1986 graphic novel *Maus*, widely considered to be one of the canonical memoirs of Holocaust survival. His lecture will explore the extent to which we can rely on memory as a truthful recording device, especially in the context of trauma, and how veracious an artistic representation of devastating memories could possibly be.

But how do we make inquiries into the nature and forms of truth from a mathematics perspective? “In mathematics, one explores truth with intuition; one validates it via proofs. But beyond that, we also use mathematics to model reality. Now, these models are backed by math but do not necessarily contain truth,” explains Ou. To teach this point, his lecture will be based partially on the book *Weapons of Math Destruction* by Cathy O’Neil, which gives examples and analysis of the misapplication of big data and machine learning in society.

Everything from the targeted ads that populate our computer screens to our ability to get a credit card is governed by big data. But its sheer prevalence and power to make or break lives is not widely known. Many courts, for example, use Correctional Offender Management Profiling for Alternative Sanctions (COMPAS) software to help determine whether incarcerated individuals should be paroled. Information about the individual is entered into the software, and an algorithm estimates a recidivism rate—the percentage chance that the individual will commit another crime if paroled. Yet, a recent ProPublica investigation revealed that COMPAS has been shown to give a higher probability of re-offense to black individuals than to white individuals, all other things being equal.

“The problem is that the model was based on data that incorporates certain biases,” says Ou. Similarly, there is the example of Amazon’s attempt to use machine-learning systems to evaluate candidates for technical positions. Using historical data from previously hired, successful employees to create the algorithms, it was supposed to provide an unbiased evaluation of prospective new hires. You can guess how that went: “That model ended up being chauvinistic. It favored male applicants, because it had been fed a decade’s worth of data from a real world that is also chauvinistic,” says Ou.

“There is a difference between understanding and modeling,” he concludes. “Modeling is replication. Understanding is truth.”
A Brief History of **Core**

The Core Curriculum has been a hallmark of a Scripps education since 1926, although it has undergone many transformations since its inception. Its first iteration was a three-year sequence of interdisciplinary courses called the Humanities, constituting half of students’ coursework.

By the 1960s, however, the Humanities sequence had been reduced to just one year, due in part to students’ desire for more academic flexibility. During the 1970s, faculty began talks to reinstitute the three-year sequence, but because student interest was shifting away from the humanities and toward the social and natural sciences, the effort faltered.

The College responded to this shift by developing an interdisciplinary model with liberal arts at the center. “In the future,” prophesied then-president E. Howard Brooks about the change, “Scripps will perhaps be described as a residential liberal arts college for women with a strong central core in the humanities and arts.” Building on momentum that had been growing throughout the 1980s and ’90s, Scripps faculty developed and ran a pilot course for the Class of 1999 and began teaching a full three-semester Core Curriculum in Interdisciplinary Humanities sequence to the Class of 2000.

The sequence, now in its 24th year, is organized around enduring topics such as the role of community, the concept of truth, and the causes and consequences of violence, providing students with a humanistic perspective on the biggest questions of our time. Faculty from across the disciplines introduce students to a number of different methods and ways of knowing, and enable students to work across the disciplines as they connect to the central theme, underscoring how present debates and questions are shaped by rich and complicated histories.

Nearly 30 years later, Brooks’ declaration has proven prescient. “Although Scripps students take classes in and major in a wide array of disciplines, including the humanities, arts, social sciences, and natural sciences, all Scripps students and alumnae have in common a grounding in and appreciation of the humanities in part because of Core,” says President Lara Tiedens.

With support from a $2 million grant from the Malott Family Foundation to establish the Elizabeth Hubert Malott Endowed Chair for the Core Curriculum in Interdisciplinary Humanities, Core is firmly entrenched as Scripps’ signature interdisciplinary approach to learning. Students say the program is one of their most valuable experiences, calling it “eye-opening” and “mind-expanding.”
Earlier this year, the New Yorker published an article titled “Does Journalism Have a Future?” It’s an important question but an old one—the same thing I was asking myself in August 2007, at the end of my stint with the San Mateo Daily Journal. A month earlier, I’d covered the festivities surrounding the Major League Baseball All-Star Game in San Francisco; a month later, I would return to Scripps and take over as the Voice’s editor-in-chief. If I wanted to continue in the field after graduation, I was well positioned to do so.

Instead, I became a teacher. I’d dreamed of being a sportswriter ever since I’d realized that newspapers would pay me to write about something I loved, but in 2007, the idea that I’d be able to live on that pay for the length of a career was laughable. Although few people had smartphones in their pockets, readers were buying fewer print papers. It would be another decade before the president of the United States used Twitter to call the press the “enemy of the American people,” but blogs and social media platforms were already taking off as alternative sources for news. I recognized that the internet was starting to disrupt—to use a favorite Silicon Valley buzzword—the journalism field. But I didn’t anticipate how much disruption it would create.

In 2008, when I left the newsroom for the classroom, concerns about journalism were mostly economic: conglomeration, the expectation of free online content, and the recession’s decimation of publishers’ budgets. When I made the jump to public relations in 2012, the focus was on online news aggregators, Twitter mobs, and new, digital-driven forms of citizen journalism. Now we’re having a national conversation about deliberate disinformation campaigns, massive media layoffs, and the question of whether the press can be trusted to report objectively—and whether the public can be trusted to believe those reports. These are also questions that Scripps students and alumnae are working to answer as they navigate these shifts in journalism and other information fields.

Poppy MacDonald ’97 is the publisher of USAFacts, a nonpartisan website that provides data on government revenues, spending, and outcomes without using projections. She hopes that publishing
When we talk about truth, I think it all comes down to how things impact people at the individual level.

When you’re telling that person’s story, you’re telling that truth.

Jaimie Ding ’21

the facts—and only the facts, sourced from government agencies—will establish a common ground for objective public policy discussions.

“We’re showing you that this is the data, this is the historical context of how it’s changed over time in the U.S., this is how it’s affecting different demographics, and this is how the lives of Americans are changing,” she says. “All we’re asking is that people on both sides of the aisle start with agreement on the facts.”

However, Michelle No ’12, who writes articles on food, travel, and identity for BuzzFeed, says that facts and objective reporting aren’t always enough for the newest generation of readers, who’ve grown up navigating influencer culture. “Anyone younger than 25 is so used to having so much information available that they want to go one step further,” she says.

“They know what’s fake. They want details and authenticity.” When No seeks to prove or debunk cooking hacks, for example, she includes photos and videos taken at home, avoiding footage that appears too glossy or practiced.

What authenticity means, though, is what is up for debate. And in an era of “deepfake” videos, virtual-reality digital influencers, sponsored content, and biased and noncredible news outlets, is it even attainable? The situation is dire enough, according to former Guardian editor-in-chief Alan Rusbridger, that “we are, for the first time in modern history, facing the prospect of how societies would exist without reliable news.” The fact is, the digital media landscape continues to change journalism more than a decade after I first wondered whether the internet would dismantle it. And along the way, it’s changing the way we view the truth.

Since my days in the newsroom, the definition of truth has become more expansive—in some ways for the better. Social media has created spaces for members of underrepresented communities to find each other, tell untold stories, and correct a historical record that has frequently disregarded people from marginalized backgrounds. To a certain extent, it has also democratized access to media careers. For example, No doesn’t have formal training in journalism or the culinary arts; instead, she parlayed freelance work and a passion for writing into a series of jobs at high-profile media companies. Since then, she’s seen Twitter users employ their platforms to start important conversations with traditional media outlets. “When something goes viral, any mainstream media publication is forced to talk about it,” she says.

For Meghan Bobrowsky ’21 and Jaimie Ding ’21, who both write for the 5C newspaper The Student Life and interned at The Sacramento Bee this summer, truth telling in today’s media landscape is about holding people in power accountable. Bobrowsky, like MacDonald, believes that providing access to data—especially financial data—is key to bringing truth to the public. It’s a lesson she brought to The Bee from her politics classes at Scripps and from her
journalism experience in high school, where her investigative series on her school district’s budget earned her National High School Journalist of the Year honors from the Journalism Education Association.

Ding, who’s also studying politics, believes in focusing on individual experiences. “When we talk about truth, I think it all comes down to how things impact people at the individual level,” she says. “When you’re telling that person’s story, you’re telling that truth.”

The flip side of this inclusivity is the false notion that if everyone is telling “their truth,” then no one is ever lying—that internet charlatans are as reputable as fact-checked journalists, as long as the charlatans hold their opinions strongly and express them loudly enough. Over the past five years, this idea has allowed internet forums like Reddit, alt-right outlets, and, most notably, members of the executive branch to promote widespread but disproven stories under the guise of “alternative facts.” However, mainstream news organizations have been reluctant to label these stories as outright lies, due to the question of intent. They question: Does the president know he’s spreading false information, or is he merely stating his personal truth?

To a public frustrated with perceived political pussyfooting, this semantic reluctance has eroded trust in the media. It’s an erosion that’s stretched beyond journalism to encompass public relations and customer service, as well. In another previous role as
a social media professional, I fielded aggressive Twitter interactions, personal threats through direct messages, and profanity-laced phone calls—all because my company’s name change had become a top Facebook news story, thanks to an outraged, inaccurate far-right news article and some social media algorithms. (The prevailing, very incorrect theory among furious commenters: we’d changed our name from that of a departed movie star and USO performer because we, as Californians, hated patriotic “real Americans.” Repeatedly explaining that we’d changed it to improve our geographic identity did not minimize these commenters’ convictions.)

When the term “fake news” first entered our lexicon, many journalists thought the label best applied to these types of online conspiracy theories, invented from whole cloth and spread to credulous audiences via the internet. MacDonald even anticipated that fake news allegations would be a boon for trusted media brands; she expected that people who usually got their news from users on social platforms like Twitter would turn instead to mainstream publications.

But then President Trump leveled his fake news charge at the mainstream media. MacDonald, who was working for POLITICO at the time, said the accusations added new challenges not just for reporters but for the business side of publications as well. The newsroom’s editorial ambitions and increased attention to detail came with increased costs. “We double- and triple-checked everything,” MacDonald says.

Although the administration continues to lob accusations of fake news at the mainstream press, MacDonald believes there’s still hope for public trust in journalism. A 2018 USAFacts poll showed that over the course of a year, Americans became 14 percent more likely to believe that using a different set of facts causes more problems in the U.S. than holding different political beliefs. In 2017, there was an eight percent gap between the two beliefs; in 2018, that gap widened to 22 percentage points.

All four of the journalists and publishers I interviewed agree that media transparency is key to regaining public trust. It’s a goal toward which many outlets are already working. Many newspapers have started to explain how their stories are reported. Longform investigative articles now include sidebar summaries of the methods used, the people contacted, and the documents reviewed while building the story.

MacDonald emphasizes USAFacts’ charts, graphs, and simple data presentation. “I think the investment we’re making in bringing the facts to the people, making them easy to understand, easy to search—we’re headed in the right direction.”

Bobrowsky, Ding, and No also agree that social media, for better or worse, will continue to shape the field. Publications will have to adapt their strategies for an increasingly digital world. BuzzFeed introduces

**I think it’s about cultivating an online presence to show the community that we’re people.**

**We’re human, we’re you. We’re not really the enemy.**

Meghan Bobrowsky ’21
itself to new hires as a tech company, and it prioritizes a website content management system that allows its writers to publish posts quickly. To attract readers from Generation Z—a demographic more likely to watch a clip than read an article—other outlets are pivoting to video to tell their stories.

And yet, with as much disruption as social media has wreaked on journalism, Bobrowsky believes that it will play an important part in countering the narrative of the media as public enemy number one. At The Bee, she’s reported breaking news through the paper’s Facebook Live stream, responding to viewers’ questions in real time and putting a face to the byline. She also created an account on TikTok, a short-form video platform popular with younger audiences. The paper’s first TikTok featured its stuffed mascot (a bee, natch) in various newsroom poses, set to the Black Eyed Peas’ “Imma Be.” Bobrowsky says it showed viewers that the paper has a playful side.

“I think it’s about cultivating an online presence to show the community that we’re people,” she says. “We’re human, we’re you. We’re not really the enemy.”

So does journalism have a future? I believe it does. At Scripps, where I currently serve as a staff advisor for the Voice and liaise with reporters from The Student Life, students’ desire to provide readers with information and diverse perspectives is as strong as ever. The medium of reporting has become drastically different since my days in the newsroom—in some cases, more like the content I produced as a social media manager than as a journalist. But the students I’ve talked to are embracing these changes. Both Bobrowsky and Ding have spent the summer learning the basics of graphic design and data analysis to improve their marketability.

That capacity to adapt is a vital one in a field that’s continually evolving—and it’s one of the reasons I’m excited, rather than skeptical, about the future of journalism. Like generations of reporters before them, today’s young journalists recognize the importance of thorough research, the ability to listen as well as to ask good questions, the value of examining their own assumptions, and the need for transparency in reporting. But they’re also digitally savvy, wary of online manipulation tactics, and eager to tackle the media landscape’s new challenges. They see our current era not as the end of journalism but as a reinvention.

Their optimism is why I believe that, as long as we maintain freedom of the press, journalism will have a future. And that’s one thing—amid all the field’s changes—that I hope will stay the same.
Douglas Goodwin has always been fascinated with how time, context, and perspective shape our conception of reality. His first encounter with this phenomenon occurred when he returned to his hometown of Caldwell, New Jersey (featured in the opening credits of The Sopranos), after a 10-year hiatus. He had grown a foot between the ages of 10 and 20, and when he visited the house where he had spent his childhood, he had a radically different experience of his body in space: whereas once the house had seemed big, now it was impossibly small. “This betrayal of my own perception and perceptual system challenged the notion that anything could be objectively ‘true,’” Goodwin recalls. Nothing has been the same for him since.
This fall, Goodwin joined the Scripps College faculty as the first Fletcher Jones Scholar in Computation. A scholar, creative programmer, video artist, and systems architect (he is responsible for the computer networks that undergird the first online university, the University of Colorado’s Virtual Campus, launched in 1997, as well as the user interface of the Los Angeles Metro), Goodwin is guided in his research by an important question: How do language and other technologies mediate our perception of reality?

Goodwin plans to teach courses that examine the trajectory of photographic technology, including computational photography, as well as alternative and analog “non-binary” computation and cybernetics. One of his primary aims, however, is to teach students to develop a better understanding of cameras and computation and to establish a new relationship to images.

“We are experiencing a crisis of representation,” explains Goodwin. “Photography used to be a simple process of fixing some light in a dark box. Now, some cameras can make pictures entirely by synthetic means.” Consider the current phenomenon of deepfakes: the manipulation of images, audio, and video, via artificial intelligence and machine learning, in order to create footage and photographs of politicians and private citizens engaged in false—and oftentimes damning—acts. While this type of manipulation may seem to be a modern phenomenon, it is in fact as old as image-making itself.

“There are parallels between these new techniques [for synthetic image-making] and early photographic manipulation,” Goodwin says. Though not all image manipulation is nefarious, it nonetheless has the capacity to undermine the fealty of images as objective representations of reality. To illustrate this point, Goodwin takes readers on a tour of this phenomenon throughout image-making history, showing that to see may not be reason enough to believe.
Around the same time that Goodwin realized that he had outgrown his childhood conception of home, he traveled to rural Pennsylvania to visit the Frank Lloyd Wright–designed house, Fallingwater. “As I approached the site, it became clear that I had been duped by all the photographs I had seen prior to coming,” recalls Goodwin. Wright, who stood 5 feet, 7 inches tall, designed Fallingwater to his own proportions. However, according to Goodwin, many promotional photographs depict the home’s interior spaces as palatial, rather than intimate, in scale. “These images serve more to promote a vision of the architecture and its influence than to describe real space,” Goodwin says. “The contradiction suggests propaganda.”
In 1917, 16-year-old Elsie Wright and nine-year-old Frances Griffiths convinced the British public that they had been visited by fairies. The cousins had produced a series of five photographs that showed the fairies sitting with them near a stream in Cottingley. Although there was a healthy amount of public skepticism, there was also a surprising amount of belief in their veracity, partly because of the British fascination with the supernatural in the wake of World War I. This was bolstered by the fact that photographic manipulation—and the ability to spot it—were not yet a part of cultural literacy.

“These images are not convincing today because we know how to spot this kind of photographic manipulation,” says Goodwin. “It’s easy to see that these fairies are just paper cutouts placed in the foreground of the shot. But although this image may be patently false to our contemporary eyes, we need to continue developing critical looking practices as manipulation techniques and technologies evolve and become more sophisticated.”
“[Modern] cameras have dispensed with a simple correspondence between subject and image,” says Goodwin. A smartphone photo, for example, is the result of highly orchestrated functions that improve the image, such as motion stabilization, color balance and brightness adjustments, refocusing, and other fixes. Consumers love these features, and our enthusiasm for them clouds our judgment about how mannered and strange these images may appear in 20 years—much like the fairy photos from 100 years ago.”

Further, as these images proliferate through social networks such as Flickr or Instagram, they enter a data set from which masses of synthetic faces may be created through artificial-intelligence neural networks. “I play a game with students called ‘Synth [synthetic] or Cynth [like “Cynthia”]?’ They have to guess which image is synthetic and which is real. It’s a trick question, though, because both images are synthetic. I want students to develop a critical viewing practice. Are we right to expect so much from photos? To admit them as evidence? And since computers are involved, why do we expect our machines and what they make to be impartial and objective? Because right now, the images pass, and we aren’t asking the right questions about them.”

Synth or Cynth? Can you tell which is the computer-generated image?
The images in the top row and far left column are of real people. The inner images are synthetic composites created by StyleGAN. This shows how data sets of real images are used in artificial-intelligence networks to create synthetic images.

Detecting Art History’s Mysteries

On the Case with Our Alumnae Conservators
In the field of art conservation, history is seldom static. “Opinions, authenticity, and judgments about works of art and other historical objects are always in flux,” says Mary MacNaughton ’70, professor of art history and Gabrielle Jungels-Winkler Director of the Ruth Chandler Williamson Gallery. “Art conservation brings together hard evidence, intuition, judgment, and insight gained over a lifetime of looking.”

Scripps is the only undergraduate institution on the West Coast that offers an art conservation major, and the program is one of only a handful in the nation open to undergraduates. With a curriculum modeled on graduate-level study—two years of chemistry, courses in studio art, archaeology, anthropology, and art history, and early, hands-on experience working directly with art conservators—the program produces alums who attend graduate school and enter the profession at high rates.

Working on projects as diverse as preserving heritage sites, piecing together ancient pottery, or analyzing pigment to discern whether a work is authentic, conservators often make discoveries that shine new light on art-historical truths. “I love detective stories and I love sleuthing—working as an art conservator is the real-world application of this,” says MacNaughton.

We asked three Scripps alumnae to describe how they are using their art conservation training to uncover hidden truths about works of art.
One of the highlights of the Seattle Asian Art Museum’s collection is *Monk at the Moment of Enlightenment*, a 14th-century polychrome wood sculpture. With his expressive face and skyward gaze, this dynamic figure has been a bit of an enigma. His pose has historically been interpreted as signifying a moment of enlightenment; however, new scholarship by Ping Foong, the museum’s Foster Foundation Curator of Chinese Art, has sought to identify the monk as a Taming Dragon Luohan, based in part on inked characters that are partially legible on his back.

My role as conservator on this project has been to support curatorial research through the technical study of the artwork’s materials and how they are put together. Infrared reflectance photography, commonly used to visualize carbon-based underdrawings and faded inscriptions, has confirmed that the rest of the inked characters are lost—not just covered by paint or otherwise obscured.

Sculptures sometimes include consecrated objects, such as a sutra, a bronze mirror, textiles, or other offerings within cavities in the body. Unlike the two empty cavities in the monk’s back, the cavity in his head had never been opened, and it was hoped that objects that could locate his origin lay inside. X-radiography revealed that a material slightly denser than wood was present. Higher-resolution imaging was achieved by a computed tomography scan conducted with help from intern and recent Scripps graduate Milena Carothers ’19, who identified the lumpy, tubular forms attached to the upper corner of the cavity as mud wasp nests.

Thus, the figure remains an enigma: the lack of objects inside his head means that identification will require additional study, including travel to temple sites to view similar sculptures in situ, further characterization of the script on the back (no scholar has previously pursued this text), and an assessment of whether his posture, gaze, and grasp of the drapery relates him to Taming Dragon depictions in other art media (painting or marble, for example). In this way, conservators are well prepared by Scripps’ Core Curriculum to draw connections between diverse areas of study and context. 

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Geneva Griswold ’07
Associate Objects Conservator, Seattle Art Museum
Many conservators and museums use expensive methods, such as infrared reflectography, to expose invisible details in works of art. These technologies enable viewers to see more wavelengths in the light spectrum, allowing them to discern aspects of the work—provenance, or the ways in which it’s aged or been altered—that are often impenetrable to the naked eye.

While teaching chemistry at California State University, Monterey Bay, I worked with student researchers on making such methods more accessible to educators and art lovers. Using a smartphone camera, we attached a filter that blocks visible light but allows infrared wavelengths to pass through the lens to show how this simple adaptation of familiar technology can be used to explore the hidden dimensions of art.

One painting we examined using this technology was The Green Boat, St. Tropez by California impressionist E. Charlton Fortune. When observing this work with the human eye, we can only appreciate the final image. But when we looked at the painting through our device, the top layer of the work became transparent, revealing details beneath. In this case, the artist originally drew the fisherman with a hat, but ultimately painted over it.

My goal for this research, which was recently published in the Journal of Chemical Education, was not to replace high-tech methods but to make analysis accessible to individual collectors and small museums. I’m interested in helping people learn more about their own personal collections and the artistic process.

This combination of chemistry and art is originally what drew me to art conservation at Scripps (fun fact: I was the first student in the major!). I grew up around artists but also loved chemistry, so it was a natural choice for me. My art conservation education prepared me for my graduate work in chemistry and museum studies and even applies to my curatorial work at the Boise Art Museum. The interdisciplinary skills students learn in Scripps’ art conservation program are invaluable to a wide range of careers in the arts."
Before treatment. Before treatment, with ultraviolet illumination: old varnish fluoresces green, while areas of repaint (restoration) fluoresce differently. See mustard yellow spots in sky and in trees at left center.

Before treatment: detail of figures and trees at left center.

During treatment: detail of old loss to canvas and paint. Old fill material partially removed and horses (overfilled and overpainted during past restoration) revealed at bottom of loss.

During treatment: grime, varnish, overpaint, and old fill material removed.

During treatment: new fills to correct level added to losses. Painting varnished overall in preparation of pinpointing losses and fills.

During treatment: detail losses at left center filled to correct level.

After treatment.

After treatment: detail at left center after inpainting fills and losses. Previously hidden horses are now visible.
When working on a painting, the goal of the modern-day conservator is to restore a piece to as close to its original state as possible. One tool we use is inpainting: when time and damage has led to a loss of some aspect of the painting, you paint in the loss. But this hasn’t always been the case. In the past, conservators would create new art where losses had occurred, doing whatever it took to make the piece more ‘presentable,’ even at the expense of distorting the original artist’s intentions.

Several years ago, while working for the private conservation firm Page Conservation, I encountered an instance of inpainting that was quite thrilling. One of my favorite paintings I’ve worked on, titled Dutch Landscape, had been heavily—and poorly—restored, and during my treatment I found that the restorer had completely painted over two horses in the background. I think that whoever previously restored it didn’t know how to repaint the horses, so they expanded the trees. Viewing the work from afar, you wouldn’t notice, but on close inspection, you could see legs sticking out.

This type of discovery can really change how a work of art is studied. I’ve read about cases in which a painting has been read one way for hundreds of years, but with modern conservation techniques and tools, we can now see that it was heavily painted over in the 1600s. This can really shock people because they are attached to the current iteration of the work. It also raises conservation questions: Where do you take a piece back to—its utmost original? Or do you preserve the way it’s looked for the past 100 years because that is how viewers now understand it?

This is what’s so intriguing about working on paintings—people have been custodians of these pieces for hundreds of years, in museums, estates, and chapels, and they can be imprinted by that custodianship in interesting ways. 
FROM THE ALUMNAE ASSOCIATION PRESIDENT

Juanita Nash-Dahlen ’72

As a member of the Class of 1972, I am delighted to be the incoming president of the Alumnae Association, as 1972 is the halfway point between 1926 and 2019. As much as Scripps developed during its first 46 years, it has grown exponentially in its last 47 years. I am proud to be part of the College’s history and tradition as well as its potential and future.

After graduating in 1972, I taught English and social studies at a Waldorf School in Wuppertal, West Germany. Returning to the States in 1983, I started working in human resources as a way to combine my background in education with life in the business world; employee relations was a perfect fit. After exactly 24 years with one of the Canon companies, I retired in April 2019.

Being part of the Alumnae Leadership Council gives me the opportunity once again to combine the different areas of my background to engage with the College and the amazing Scripps alumnae community. The leadership of outgoing president Kendra Armer ’93 taught me much about friendship, generosity of spirit, and mentorship as I prepared for this role.

The theme of this issue is truth, and, truthfully, we need to do more to ensure that you are a welcomed and engaged part of the Scripps community. I am here to help you get and stay connected to the College and our vibrant and far-flung alumnae circles through regional events as well as volunteer, mentorship, and leadership opportunities. If you are looking to get more involved with the Scripps community, email me at jnashdahlen@gmail.com or reach out to the Office of Alumnae Engagement at alumnae@scrippscollege.edu or (909) 621-8054. However you choose to connect, we are here for you.

I look forward to hearing from you and getting to know more of you in the years ahead.

All the best,

Juanita Nash-Dahlen

JUANITA NASH-DAHLEN ’72
MARRIAGES

2002

Erica Pederson (Aurora, Colorado)
Talon Saucerman and I tied the knot on June 23, 2018, in Aurora. He’s a stand-up comedian, so hopefully when he makes it big we will be out in California for shows and I can show him around our amazing campus. I’m still in touch with many of the ladies I had the joy of spending my college years with. My first-year roommate, Andrea Epstein, was one of my bridesmaids!

BIRTHS AND ADOPTIONS

2002

Leann Diederich (Bellefonte, Pennsylvania) In June 2018, we welcomed Torri Innes to the world and are grateful for the amount of joy she brings to our lives each day.

2005

Ronit Ovadia Mazzoni (San Jose, California) I gave birth to our third child, Maya Dorothea Mazzoni, on May 14. She weighed 6 lbs., 11 oz. Her older brother, Alex, and older sister, Elena, are just as in love as we are.
1936
Ellen Smedley Smith (Fayetteville, Arkansas) I continue to be well at 104, living in my own home with 24/7 caregivers. I am still active in P.E.O. and Garden Club and take trips with my daughter and son to Estes Park, Colorado, every summer.

1946
Zemula Pierce Fleming (Aliso Viejo, California) I have a very happy, enjoyable life living at the Covington in Aliso Viejo. Everyone is a wonderful friend here, and we have lots of interesting activities, musical events, and outings.

1947
Jeri Lesher McFarlane (Lake Oswego, Oregon) After graduation, I returned to Lake Oswego and married my high school sweetheart. He has passed away, so I have moved into a very nice senior apartment complex in a university setting. I sing in a choir, volunteer once a month folding special papers, and attend shows and activities here, and my grandchildren live nearby. I am so glad that I attended Scripps and am thankful for how it broadened our lives.

1948
Natasha Chapro Josefowitz (La Jolla, California) Since 1980, I have been writing a weekly column for business journals and local papers. I have also been a syndicated columnist as well as blogger for the Huffington Post for many years. I am currently writing for an international website and the La Jolla Village News. My topics have been mostly psychological insights. Recently, I have been writing snippets about my life in my columns.

1951
Glen Pierce Jenkins (Cleveland, Ohio) I love to receive Scripps news. Scripps was a very special time in my life.

1953
Diana Kontas Colson (Sarasota, Florida) The musical I wrote with partner Tom Suta, 1692, is completed and we are starting to shop it. Based on the Salem witch trials, it is historically correct and takes a cast of 23. I still write for two small local newspapers. I went to Hungary in June and Greece in October 2018. Lola, age seven, is totally bilingual in Hungarian and English. I see Peggy Towne D’Albert ’54 often.

1959
Perry McNaughton Jamieson (San Luis Obispo, California) Jim Jamieson (CMC ’55) and I are so lucky to have both sons here in San Luis Obispo. We’re hanging in there! Linda Lewis Kramer’s Into the Ether, a one-person show, was exhibited at the Ed Paschke Art Center in Chicago in late 2018.

1961
Pat Sumner Bidlake (Brandon, Manitoba, Canada) I wish I had attended some reunions when I was younger; now travel is becoming difficult. I long to see the campus again, but I would probably be turned off by the modernization. My treasured memories remain of Margaret Fowler Garden, the Albert Stewart sculpture, the paneling in the library, chanting “hodie natus est” around the campus, and the camellias. I still keep in touch with Marilyn Gibson Hornor ’63 and Sandy Rogers Behrens ’64. Larry and I drive out onto the Manitoba prairie every day with our big black lab to watch birds—there are hundreds of thousands of ducks and geese in the spring and a million warblers at present!
1962

Pat Michaels Kehde (Lawrence, Kansas) I received an award from the Lawrence Preservation Alliance for my work dedicated to promoting and protecting the integrity and history of Lawrence's downtown historical buildings and area.

1966

Emily Gill (Peoria, Illinois) I have been retired for four years now. My husband retired in 2008, seven years earlier than I. He is happy that I finally joined him. My fourth book on Free Exercise of Religion: Conflicting Interpretations will be published in September. I am active in my Episcopal church and in LGBT advocacy.

1969

Kelly Miller Ford (Newton, Massachusetts) Tom continues in dentistry; I keep busy as his office manager, having retired from teaching elementary school. Being an active lay leader at the Wellesley Hills Congregational Church brings me joy and friendships, including with Susie Eisenhart Alexander ’70. Grandchildren Amelia (age five) and Thomas (11 months) amuse and delight. Marga Rosencranz Rose Hancock (Seattle) We had a splendid turnout for the 50th reunion of the Class of 1969. We enjoyed reviewing the past, present, and future as we visited with other classes and current students, faculty, and staff. Thanks to all who helped make this happen, and peace and freedom to all ’69ers! Margi Riles Murray (Corona Del Mar, California) What fun it was to reconnect with so many of my classmates at our 50th (how did that happen?) reunion. My heartfelt thanks to the committee for making it such a huge success. Ellie, Carol, Marga, Mary, and Laurie, that means you! It was such a joy to see us all together again and a privilege to hear the stories of what has transpired in the 50 years following our time at Scripps. Our class is a pretty amazing group of remarkable women, and I’m proud to be in your good company. Rebecca Painter (New York) After many years and countless rewrites, [LOVE] RACHEL—A Daughter’s Memoir of Love, Betrayal and Grace is finally going to press. I was hoping it
1970
Katherine Madison Cerino (Tucson) We have been in Tucson, where I originally came to Scripps from, for the last 18 years. Our wonderful Scripps Book Club is a touchstone of my life here. I do various volunteer archaeology projects, including helping to record all the prehistoric rock art in Saguaro National Park West. Our life has been incredibly enriched by the unexpected, late-in-life arrival of a grandson. I have a typical retired existence, hiking, golfing, reading, and finding ways to escape the Tucson summer heat. Susan Roby Fernandes (Austin, Texas) Thanks to the research of my brother-in-law, Bob Loomis (CMC ’64), my sister, Jan Roby Loomis ’66, and I were just inducted into the Daughters of the Republic of Texas, which accepts women who are direct descendants of Texas settlers arriving before 1845, when Texas was still an independent republic. I had a great catch-up conversation with Jane Douglas Barna during her Austin visit this winter.

1971
Diana Ho (Los Angeles) I was on campus twice recently. I attended reunion convocation as Devanie Dóñez ’94, Eli Winkelman ’07, and Barbara Brooks Tomblin ’66 were honored as Volunteer of the Year, Outstanding Recent Alumna, and Distinguished Alumna of the Year, respectively. What a great multigenerational group of accomplished women. I was particularly touched to be there for Eli, who reached out to me a few years after graduation to help her formalize the board for Challah for Hunger, a thriving organization she founded as a Scripps student. I served as board chair for several years and have just become a board member emeritus. I was also on campus for the Women’s Rabbinic Network conference, attending a dinner to honor the incoming chief executive of the Central Conference for American (Reform) Rabbis, Hara Person. I have been working with Hara on the Task Force on the Experience of Women in the Rabbinate; she is the first woman chief executive of this organization. Also present at the conference was Sally Priesand, the first woman rabbi to be ordained (in 1972, the year after we graduated from Scripps!). I’m about to begin my annual six weeks “off the grid.” I have nothing on my calendar, don’t answer the phone, don’t respond to email, and am totally off social...
media during these weeks—it’s glorious. **Joan Isaacs (Beverly Hills, California)** It’s hard to believe that we are all turning 70 this year! My big birthday was at the end of May, and I chose to celebrate by taking my daughter on an amazing trip to Singapore and Bali, two places I had never been before. My actual birthday was celebrated in Ubud, Bali. It was an unforgettable trip and a great way to bring in a new decade. I’m still running my little real estate investment company and am honored to continue to serve on the Scripps Board.

**Carol Otis (Portland, Oregon)** It’s hard to believe we are turning 70! I am celebrating in September by joining my five high school song-girl classmates from Pasadena High School for a two-day sleepover party in Escondido, California. Then my husband, Roger Goldingay, and I are taking a four-week trip to French Polynesia. I am semi-retired from clinical medicine as a primary care sports medicine physician and am doing consulting work for the Women’s Tennis Association. This year I published two articles, on the female athlete triad and the 20-year review of the WTA Age Eligibility Rule. We live in Portland part-time and have a 55-foot Nordhavn power boat docked in Florida for trips to the Caribbean when Portland weather is cold. Come visit!

**Janet Redding Richardson (San Martin, California)** On my 70th birthday, I was treated by Molly Hoffstetter Huffman to Hamilton in San Francisco. We also went to San Miguel de Allende for a week with friends. In addition to the old colonial city, there are pyramids to hike. We also enjoyed a number of restaurants opened by chefs from around the world and met expats from all over. We continue to go to New York every two months to get to know our three young grandsons. Grandparents don’t get to be rock stars for long, so we are taking advantage of this time.

**Rosario V. Vega (Whittier, California)** I have retired, and I’m in touch with Tonee Ritchey-Addison and Phylis Dobfins Smith and continue our Scripps friendships.

**1984**

**RaNae Merrill (New York)** In March, I learned that I have been selected to participate in Goldman Sachs’s 10,000 Small Businesses mentorship program! Since 2008, I have written four books about quilting and have been teaching quilting nationally and internationally. In 2016, I developed Free-Motion Mastery in a Month, a step-by-step education system for free-motion machine quilting that changes the way quilters learn this key skill—one that most people find quite challenging. In 2018, Free-Motion Mastery in a Month won Best New Quilting Product of the Year from the Sewing Machine Dealers Trade Association. The 10KSB program will help me build a Certified Teacher program to bring this skill to quilters all over the world.

**1988**

**Katherine Diane MacRossie (Denver)** Greetings from sunny Denver. My son, Connor, has been accepted to the University of Nevada, Reno, graduate program in geology, working for the Nevada State geologist. My daughter is finishing her junior year at East High School and will be applying to colleges this fall.
Nicole Schaefer (Portland, Oregon)

I am a family law attorney and multipreneur. I founded Crescendo Legal, a law firm that will specialize in music, creative business, and art law. I am also founder and CEO of several law-related services, including LetsUntieTheKnot.com, a divorce website that enables couples to control their own uncontested divorce from start to finish, as well as Your Lawyers Online, a virtual law firm of online legal providers specializing in divorce, probate, business, and animal law, and its affiliate website, OnlineRecordExpungement.com.

I want to enable and empower clients and legal professionals to do law differently, from purchasing textbooks to finding the services that work best for them. I majored in psychology and art history at Scripps and received my juris doctor from Lewis & Clark Law School in 2014, with certificates in animal law and criminal law and procedure. I have extensive experience in family court procedures, forming corporations, and estate planning. As someone who has been involved in the creative world from an early age, I realized after practicing law for a few years that my true passions were music law, creative business law, and art law.
Christina Isobel ’69

Everyday Mermaid

Isobel’s poems reveal the daily appearances of insight and grace in everyday life. Tuned to large natural cycles and the body’s wisdom, they weave back and forth between the ordinary and the extraordinary.

Published by A Thousand Flowers, 2019.

Rebecca Painter ’69

[LOVE] RACHEL: A Daughter’s Memoir of Love, Betrayal and Grace

What happens when you discover that the person you admire, love, and trust most of all has secretly discredited your integrity for most of your life—even on their deathbed? Painter’s memoir is a frank, far-flung, and often funny exploration of a painful mother-daughter relationship.

Published by Fulton Books, 2019.

Stephanie Jimenez ’12

They Could Have Named Her Anything

Jimenez’s debut novel tells the story of two teenage girls—one Latina and one white—who begin questioning what it means to live up to the names they’ve been given and how far they’ll go for the life they’ve always dreamed of.

Published by Little A, August 1, 2019.
FROM THE SCRIPPS PARENT LEADERSHIP COUNCIL CO-CHAIRS

Marie and Jamie Crouch P’19, P’23

It is our honor to serve the Scripps community as the new co-chairs of the Parent Leadership Council. As parents of both an alumna and a first-year student, we see Scripps as a family affair. This past May, we proudly watched our eldest daughter, Izzy, graduate with the Class of 2019. During Izzy’s time at Scripps, we were delighted to see her grow intellectually, discover new passions, and develop an abiding confidence that we know will serve her well as she launches into life after college. We couldn’t be happier that our younger daughter, Emily, is continuing our family legacy at Scripps as a member of the Class of 2023. It will be a joy to watch her grow and flourish at Scripps, as well.

As we begin our new role, we express our sincere gratitude to Michele-Anne and H. Mac Riley P’18, who energetically served as co-chairs before us. Under their leadership, parent and family involvement at Scripps deepened considerably, and we intend to continue building on their efforts. With your help, in the coming years we aim to expand the number of local and regional gatherings, deepen the College’s network of active volunteers, and expand participation in the Parent Leadership Council. There are many opportunities for families to get involved, whether by hosting events, opening your networks to students and alumnæ, or engaging in philanthropy. Your participation, in any capacity, creates an even more exceptional experience for our students.

Please feel free to call on us with your questions and share your ideas for family involvement at Scripps. With a deep love and appreciation for the Scripps community in our hearts, we look forward to walking this path alongside you in the coming years.

Sincerely,

MARIE AND JAMIE CROUCH P’19, P’23
Remembrances

THE COLLEGE HAS LEARNED OF THE DEATHS OF THE FOLLOWING ALUMNAE.

1939

Ann Shattuck Croxson Courtenay, of Neenah, Wisconsin, on October 5, 2018. Upon graduating from Scripps, Ann attended nursing school at Columbia-Presbyterian Hospital in Chicago but left to marry Arthur Croxson Jr. They settled in Neenah to raise their two daughters and son. Following Arthur’s death, Ann married Walter Courtenay Sr. of Nashville in 1974. The couple lived first on Hilton Head Island, South Carolina, then settled in Bermuda Village near Winston-Salem, North Carolina. Throughout Ann’s life, golf was an enduring interest and activity. She also enjoyed travel, the theater, and needlework of all kinds. Her family and friends will remember her easy smile, positive and upbeat attitude, gentle manner, and giving spirit. She is survived by her children, grandchildren, and great-grandchildren.

Lois Abbott Whitney, of Oakland, California, on June 22, 2019. Lois graduated from Scripps and married Peter Whitney. The couple moved to San Francisco, where they raised three children. When they divorced in 1954, Lois moved to Berkeley Hills, where she remained until age 95. She loved gardening and traveling in Europe, and she lived in Switzerland for two years. She is survived by her three children, seven grandchildren, and nine great-grandchildren.

Clockwise from top right: Ann Shattuck Croxson Courtenay ’39, Eleanor Dorn Settle ’45, Mette Mathiesen Strong ’53, Amy Goldman Bogen ’57, and Barbara Cook Wormser ’59
1940

Florence Elizabeth “Betty” Boone Bonvillian, of Charlottesville, Virginia, on July 1, 2019. Betty spent a year at Scripps before earning her bachelor’s degree in home economics with a specialization in dietary nursing from the University of Washington. In 1941, she married William “Bill” Doughty Bonvillian, a Naval Academy graduate, in Honolulu. The couple learned about the attack on Pearl Harbor together over breakfast; Betty rushed to her job at the local hospital and Bill to the harbor to board a destroyer. Following the war, they had three children. After Bill’s unexpected death in 1967, Betty began a career as an elementary school teacher; she earned a master’s degree and taught second, third, and fourth grades over many happy years. Upon retiring, she moved to Virginia to join her sister. Betty is survived by two of her children, six grandchildren, and four great-grandchildren.

1944

Elizabeth Phelps Stokes Hawkins, of Columbia, Maryland, on April 30, 2018.

1945

Eleanor Dorn Settle, of Portola Valley, California, on April 23, 2019. While at Scripps, Eleanor dated William “Bill” Francis Settle, who served in the U.S. Armed Forces from 1942 to 1946, during which time the couple wrote love letters to one another. When Bill returned from the war, they were married and moved to Palo Alto, California, where they raised their two children. Eleanor took great delight in decorating her home, entertaining, and gardening. She also took pride in volunteering, and one of her greatest passions was serving as the head of the Lady’s Altar Guild at Saint Mark’s Episcopal Church in Palo Alto for more than 40 years. Eleanor became a lifetime member of the Junior League of America and the P.E.O., and she was an active member of the Allied Arts Auxiliary, the Garden Club of Palo Alto, the Elizabeth F. Gamble Garden, the Lucile Packard Children’s Hospital, Friends of the Palo Alto Library, and the Palo Alto Junior Museum. She was quietly proud of the custom-made, public outdoor bench with an engraved plaque bearing her name that the museum dedicated in her honor. After living for 50 years in their Palo Alto home, Eleanor and Bill moved to the Sequoias Retirement Community in Portola Valley in 2001. While still in good health, they continued to enjoy time with family, especially at their second home in Lake Tahoe, and traveling together. Eleanor lived out her final 19 years surrounded by family, dear friends, and her husband, until his death in 2010. She is survived by her two children, two grandchildren, and five great-grandchildren.

1949

Ann Noftsger Flesher, of Nichols Hills, Oklahoma, on May 16, 2019. Ann attended Scripps before graduating from the University of Oklahoma, where she was a member of Kappa Kappa Gamma. In 1947, she married Thomas H. Flesher Jr. and was a stay-at-home mother and volunteer until her children were grown. Ann was a member of the United Methodist Church of Nichols Hills for 56 years and enjoyed an almost 40-year career as a residential real estate broker specializing in Nichols Hills properties. She is survived by her two children, four grandchildren, and two great-grandchildren.

1953

Mette Mathiesen Strong, of Cambridge, Massachusetts, on January 24, 2019. Born in Oslo, Mette was athletic and delighted in all outdoor sports. When the Nazis invaded Norway during World War II, her family fled to the mountains, where they worked with the Norwegian Resistance to undermine Nazi activities in their country. After the war, at age 17, Mette went to France to work with Jewish refugees. She came to America on a scholarship from Big Bear Rotary Club to attend Scripps, where she studied music, languages, and literature. Mette was often seen around campus in her Norwegian national costume, or bunad, attending various functions for international students. She loved her time at Scripps very much. In 1954, she met and married an American, Peter Strong, and soon became an American citizen while raising six children in Greenwich, Connecticut. After the couple divorced, Mette obtained a master’s degree in social work and moved to Massachusetts, where she opened a private counseling practice. For 25 years she worked, loved, and enjoyed the community of friends and the beautiful environment of Cape Cod. She is survived by her six children and nine grandchildren.
1957

Amy Goldman Bogen, of Claremont, California, on April 25, 2019. Amy graduated from Scripps and went on to earn her master’s degree in fine arts from the California College of Arts and Crafts in Oakland. After a few years of teaching and her marriage to Jim Bogen, she returned to Claremont when her husband was appointed to Pitzer College’s faculty. Amy earned a second master’s degree at Claremont Graduate School (now Claremont Graduate University) and taught at the Mary B. Eyre Children’s School before moving on to Linda Vista Kindergarten School in the Ontario-Montclair School District. She was an innovative teacher, initiating many new ideas for bilingual experiences and introducing the garden as part of the classroom experience. She was also an excellent grant writer, which fueled her success in implementing new ideas for early childhood education. Amy and Jim eventually divorced, and as a single parent, Amy worked hard to balance home and work life. She lived on a ranch in La Verne, California, for many years, where she raised horses, goats, and dogs and kept a full garden for home use. After moving back to Claremont, Amy created another large garden and raised chickens and geese, which gave her much pleasure (and gave her friends eggs!). A food adventurist, Amy was an excellent cook who made creative and interesting meals. She will be greatly missed by her many friends and fellow educators from her Linda Vista teaching days as well as her dog-park walking pals, her book club group, and all those who knew her well and admired her warmth, cleverness, wisdom, and generosity.

1959

Barbara Cook Wormser, of Redlands, California, on July 7, 2019. Barbara met her husband, Laurence Wormser, while studying at Scripps. They married the day after she graduated, and Barbara went on to pursue a graduate degree at UC Santa Barbara. In 1961, the couple moved to Redlands, where they owned and managed several businesses, including Redlands Camera, Professional Photosystems Corp., and Audio Graphic Supply. Barbara served on the Redlands City Council from 1985 until 1989. In 1990, she founded Inland Harvest, a nonprofit organization whose volunteers pick up surplus food from restaurants, markets, and more and deliver it to communities in need across the region. Barbara herself was known to drive more than 100 miles a day making deliveries. In 1993, she was named Redlands Woman of the Year, and Redlands leaders awarded her the Humanitarian Award in 2004. Her work with Inland Harvest, which has collected 32 million pounds of food for the hungry since its founding, also earned her Scripps’ Distinguished Alumna Award in 2004 and the Inland Empire Center for Entrepreneurship’s Spirit of the Entrepreneur Award in 2011. Barbara also held leadership positions with other nonprofit and civic organizations, including the RedlandsYWCA, the Redlands Sister Cities Association, Friends of A.K. Smiley Library, the Redlands Symphony Association, and Zonta Club of Redlands. She was a founding member of the University of Redlands Town and Gown, a chairwoman for the United Way Homeless Task Force, and on the boards of Redlands Community Hospital, the Redlands Bicycle Classic, and Friends of Armacost Library. She is survived by her husband; daughter Carolyn Wormser Medina and her husband, Ted; son Paul Wormser and his wife, Jennifer Martinez Wormser ’95; son Steve Wormser; sister Nancy Cook Aldrich ’66; several nieces and nephews, including Lindsey Cook Margen ’11; and three grandchildren.

1965

Paula Squire Waterman, of Wagram, North Carolina, on March 18, 2019.

Elaine Pottenger Ward, of Pasadena, California, on July 12, 2018. A lifelong resident of Pasadena and San Marino, California, Elaine was a fundraiser for cancer research, a coach and leader in the Southern California and national racewalking communities, and an official with USA Track & Field. Elaine founded the North American Racewalking Foundation and the North American Racewalking Institute, and she published books, monthly racewalking newsletters, and articles in USA Track & Field Masters News and Runner’s World. Racewalking club members and coaching students will miss her enthusiasm and leadership. She is survived by her two daughters, six grandchildren, and great-granddaughter.
Grace Starry West, of Hillsdale, Michigan, on May 19, 2019. Grace graduated from Scripps and earned a PhD in classics from UCLA. In 1974, she married Thomas West, and the couple spent most of the next 35 years in Irving, Texas, where Grace taught at the University of Dallas. In 2011, she moved to Hillsdale to teach at Hillsdale College. Grace was a devoted teacher, advisor, and colleague, earning tenure while raising small children. She built what eventually became the Department of Classics at the University of Dallas and initiated generations of students into the study of ancient Greek and Roman literature. Among Grace’s publications was 4 Texts on Socrates, a translation of Plato and Aristophanes that she coauthored with her husband. She maintained a wide-ranging taste in literature, reflected in papers she presented on Frank Miller’s graphic novel 300 and Margaret Atwood’s The Penelopiad. Grace was an excellent cook, an energetic hostess (often inviting college students into her home), an avid gardener, and a dedicated member of the altar guild at Holy Trinity Anglican Parish. She is survived by her husband, four children, and seven grandchildren.

Sheri Stevens, of Thousand Oaks, California, on August 18, 2019. Her classmates write: Sheri had such a gentle sense of humor—she was a funny lady—and was kind and patient with any Camp Scripps alumna who was new to beading, generously giving her time and sharing her expertise in beading workshops at camp for many years. Although first conversations consisted mostly of bead talk, other topics emerged: work, the difficulties of caring for aging parents, the pleasures of grandchildren. While her life was replete with heart-tugging challenges, Sheri maintained a positive outlook on life. She took every opportunity to praise others but often downplayed her own considerable professional and artistic skills. For instance, her husband, Tony, said that she “could bend wire like nobody’s business” (an assertion she proved by donating to one summer’s campership raffle a beautiful pendant that the two of them made). Sheri’s absence from Camp Scripps 2019 was remarked on by a number of campers who did not know that she had had a recurrence of breast cancer. While Sheri is gone much too soon, there is some small measure of comfort in knowing that a bequest from her mother allowed her to retire early and spend time with her family. Camp will not be the same without Sheri, but her many friends will hold her in their hearts, especially when they wear the dragonfly earrings they made in Sheri’s workshop. Adds Tony: “Let everyone at Scripps know how much she treasured their friendship. She went to camp for mental clarity and healing and she got a whole lot more in return. I won’t be able to look at a dragonfly without thinking of her and her connection with Scripps.”

Sarala Fernando Ortiz, of Sri Lanka, on December 15, 2018. Following her graduation from Scripps, Sarala returned to Sri Lanka and joined her family’s highly regarded garment export business. She married Daniel Ortiz in 1995 and had two sons, Kyle (22 years) and Zachary (20 years). Sarala’s friends at Scripps included two other Sri Lanka alumnae, Shyana Thenabadu and Anitra Peiris. Classmates may contact her husband via email at Danielortiz4x@gmail.com and her parents, Dhammika and Sonia Fernando, at soniafernando310@gmail.com.

Mark Your Calendar

For a complete list of events, visit scrippscollege.edu/events. Explore our archive of public events on the Scripps College YouTube channel.

Thursday, October 10, 7pm
Balch Auditorium

**Native Country of the Heart: Cherríe Moraga in Conversation**

In celebration of the 50th anniversary of Chicano Latino Student Affairs, Moraga, coeditor of *This Bridge Called My Back: Writings by Radical Women of Color*, visits to talk about that canonical anthology as well as her new memoir.

_Funded by the Katharine H. Miller Endowed Speakers Program and Chicano Latino Student Affairs._

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Tuesday, October 29, 7pm
Garrison Theater

**The Daily’s Michael Barbaro in Conversation**

Join the host of the *New York Times*’ popular news podcast *The Daily* for a wide-ranging discussion of politics and journalism in an ever-changing landscape.

_Supported by the Alexa Fullerton Hampton ’42 Fund._
Tuesday, November 12, 6pm
Balch Auditorium

**Miriam Toews in Conversation**

The award-winning Mennonite Canadian novelist discusses her work with Myriam J. A. Chancy, Scripps’ Hartley Burr Alexander Chair in the Humanities and interim director of the Humanities Institute.

*Presented in partnership with the Scripps College Humanities Institute, the Department of Feminist, Gender, and Sexuality Studies, the Writing Program, and Scripps Presents.*

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February 14–17, 2020

**Family Weekend**

Families of current students are invited to campus to spend time with their students, make connections with each other, and experience some of Scripps’ stellar academic and cocurricular programs.

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August 31–December 15

**Ruth Chandler Williamson Gallery**

**Asian Art Treasures at Scripps College**

This exhibition spotlights Scripps’ Asian art treasures, including paintings, prints, books, ceramics, textiles, and metalwork and lacquerware objects.
One of my most strongly held convictions is that all people deserve access to the information they need in order to make important decisions about their reproductive health. Today, it’s hard to imagine that something as elemental as testing for pregnancy by peeing on a stick in the comfort of one’s own bathroom could ever have been controversial. But as recently as the 1960s, a woman who wanted to figure out if she was pregnant had to book a doctor’s appointment and then wait a few weeks for lab test results. There was substantial pushback against home tests—doctors worried about whether women could administer them properly, and about whether receiving such information would be something women could handle without professional counsel.

If you’d asked me before I attended Scripps where my conviction about reproductive rights is rooted, I probably would have replied, “I believe getting people information about their bodies is the right thing to do.” But my Scripps education helped me refine my answer. During my senior year, I had an internship at a health clinic in Pomona and taught sex education at a variety of LA high schools. These experiences inspired me to write my senior thesis on California’s parental consent policies for sex education, in which I also explored competing cultural frameworks of parental rights to control the information their children receive in schools versus the rights of students to receive this information.

I feel deeply grateful that Scripps helped set me on the path to work for a company that aligns with my passion for reproductive health. Modern Fertility, a female-founded women’s health startup based in San Francisco, offers women a low-cost option for checking their fertility hormones, whether they want to have kids in “five minutes or five years.” The American healthcare system has no concept of proactive fertility testing, but Modern Fertility is working to change this by getting information to women earlier in life. Every test is physician ordered, and Modern Fertility breaks down the complicated science behind fertility in easy-to-read reports, encouraging women to explore their results with their doctors.

As a member of Modern Fertility’s Customer Experience team, I’m on the front lines of customer communications. I answer questions about the test and results and help our customers navigate the resources they may need in the next steps of their fertility journey. I also see how women are experiencing the empowerment that comes with knowing about their bodies on their terms. Fertility issues can be incredibly isolating, so it’s amazing to hear women say that they don’t feel like they are in it alone anymore, or that their results helped them think through their timeline for having kids beyond “wait and see.”

There’s a neon sign hanging in our office that says, “We trust women.” We trust them to be able to handle the nuances of what science can (and can’t) tell us about fertility. We trust them to make the leap to empower themselves with information about their bodies, so they can come to their doctor prepared to launch into a conversation about their fertility timeline. We trust them to keep asking questions, and we not only trust them to take decision making about their health into their own hands—we see them doing it every day.
Regional Events at Scripps

Inspired by the Scripps community’s love of lifelong learning.

Behind the Scenes
Unique cultural experiences guided by our expert faculty, alumnae, friends, and families.

San Diego: San Diego Zoo
with Debra Erickson ’79
OCTOBER 12

Seattle: USAFacts
with Poppy MacDonald ’97
NOVEMBER 14

Los Angeles: UCLA Hammer Museum
with Connie Butler ’84
NOVEMBER 20


If you’re interested in providing a Behind the Scenes experience to the Scripps community, please contact us at alumnae@scrippscollege.edu.