uncommon BEAUTY

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Chances are I’ll be considered a cultural ignoramus by some when I admit that I wasn’t bowled over by Scripps’ landscape and architecture when I first saw the campus. Perhaps I can be forgiven, since I was only seven. I was much more taken with Richard Armour’s goats, which he kept in his Claremont backyard.

Before I came to work for Scripps, in 1997, I had been on the campus only one other time. That was in 1993, when I was interviewing for a position at Harvey Mudd College. I had a few minutes to kill before my appointment, so I walked around the perimeter of that distinguished college with its “60s industrial chic” architecture. I soon found myself at the corner of 12th and Columbia, transfixed by the sight across the street: lovely white buildings with red tile roofs, surrounded by graceful trees and plantings. Now, that’s a college, I thought. And it was only the rear view of Grace Scripps Clark Hall!

I didn’t get the job at Harvey Mudd (my would-be colleagues wanted to know if I was a “Trekkie”; I’d seen nary a complete Star Trek episode in my life, so I washed out). On the other hand, my father had made sure I could pronounce Goethe at age 12. I was meant to wind up at Scripps.

Still, the campus didn’t immediately seem like “home” to me, unlike Eric Haskell’s first impression (see his fascinating and heartfelt article, p. 14). I had been used to something entirely different in a college environment.

Reading the Scripps College Landscape and Architectural Blueprint, which is the focus of this issue, gave me a clearer understanding of how this campus creeps into your heart and soul—if not with a wham, then with continuous gentle blows. Slowly, the true beauty of the Scripps campus has become part of my aesthetic sense. This is a place that, while undeniably lovely at first sight, grows on you day by day as you live or work here.

I hope after you read the articles in this issue, and perhaps visit the full Blueprint online, you will gain an even greater appreciation for the vision of Miss Scripps and the work of Gordon Kaufmann and Edward Huntsman-Trout. In 1928, Huntsman-Trout wrote:

…with all the courts and patios which our present predilection for the Mediterranean sort of expression is giving us, so few of them succeed with just the right balance of shelter and airiness, of sunlight and shade, of enclosure and space. When these wants are all satisfied in one, the garden is truly what it should be, another room in the home, a place in which to eat or play, or to gossip, or where we may expose the sleepy pores to the friendly ultraviolet ray of the sun. All of which adds up to equal importance with the living room, if not the kitchen.

Also in this issue: “So, you think you know Scripps,” on p. 8, quizzes you on your knowledge of special architectural details. Warning: it’s not easy; a College vice president, whose name we dare not reveal, missed several.

A profile of Eleanor Nicholson ’32, perhaps one of the College’s most adventuresome alumnae—and there have been many—is found on p. 24. Eleanor lived with her family in Saudi Arabia for more than 30 years and has written two books about her experiences.

“Post Scripps,” on p. 36, features senior Sara Fingal’s account of Rachel Carson’s visit to Scripps to give the commencement address, in 1962, when Carson was dying of cancer. Sara is writing her senior thesis on Carson.

And, although we’ve printed their names before, it’s important to acknowledge the men and women who served on the Landscape and Architectural Blueprint Committee, headed by vice presidents James Manifold and Martha H. Keates. Members include: Paula Barnett, Fred Carlson, Bruce Coats, Eric Haskell, Mary Davis MacNaughton ’70, Bernie Osborn, Judy Harvey Sahak ’64, Lola Trafecanty, and Carolyn Wagner ’72.

*Scripps’, that is.
LETTERS

Almost every article I chanced on in the Scripps Magazine [summer 2004] felt personal to me. I was a two-time Peace Corps volunteer, in Niger (’83–’85) and later in Poland (’90–’93). I have always thought that I have had the two best educations I could have had: first Scripps, which connected me to the past and the future through its humanities core programs, and the Peace Corps, which connected me to the citizens of the contemporary world, living lives beyond my undergraduate imagination. I carry these two ways of learning and aggregations of experience as treasures. I am a high school teacher, previously of English, now of French (I learned French first in the Peace Corps) and I try daily to pass along those strands of connection, to our intellectual, cultural, and spiritual forebears and descendants and to our brothers and sisters around the globe. I value my continued connection to Scripps, and I am just reaching the season of recommendation letters for my students. I will try to send Scripps at least one of my best girls this year. I know what Scripps can offer her, a big step in a lifelong education.

Carol Woods ’78
Sonora, CA

As a visual artist with a primary focus on figurative work for most of my life and of that 90% focused on the female figure, I was very interested in your series on body image [fall 2004]. In 1996, I underwent a mastectomy of right breast for breast cancer and now, eight years later, on some level I have still not accepted my lopsidedness. However, one can wear a prosthesis as they call it in the medical industry, or a fake breast. With clothing, one still looks “normal.” This past summer, I was diagnosed with stage III ovarian cancer. I underwent a hysterectomy and in the process of surgery, recovery and now chemotherapy I lost about 60 pounds, of which I’ve gained back 10. When I returned home and felt well enough to start walking from my house to the post office, which is half a block, I would run into people whom I hadn’t seen for a couple months and invariably the greeting would go something like this: “Hi, Gail. Gee, you’ve lost weight! Wow, you look wonderful!” In spite of the fact that I could barely move and my energy was so low, no one even seemed to notice I was sick and had obviously gone through something major. Now in addition to this new thin me, which I’ll admit is quite nice, I have a scarf over my bald head, and still people seem to only see the weight loss, although women are better than men at acknowledging something else is going on. It’s not that I want to focus on the illness—I don’t. It’s just that this “ideal” of skinniness is all pervasive in our culture and has never been brought home more clearly to me than these past few months. I don’t spend a lot of time fretting over my looks, although I would take all of my 60 pounds back in a minute if it meant not having more cancer.

Gail Paradise ’61
Tomales, CA

I hope the following website will be of some value to the College, as some of the videos available to educational institutions tie in beautifully with the main topic of the recent issue of Scripps Magazine [body image, fall 2004]: http://www.mediaed.org/videos/index_html. Media Education Foundation has free full previews available to institutions and shorts for the rest of the population. I had just been watching the short preview of Jean Kilbourne’s video Killing Us Softly 3, the evening before the Scripps Magazine came. I’m happy to share knowledge of this wonderful media company and of this video that continues the body image discussion, with the important issue of advertising’s image of women.

Thanks for the great fall 2004 issue of Scripps Magazine. The articles and personal accounts were super!

Rebecca Hull
Mother of Ilsa Falis ’06
Newton, MA

CORRECTIONS

Will the Real Mom Please Stand Up?
In the Class Notes section of the fall 2004 issue, under “Births and Adoptions,” Barbara Brooks Tomblin ’66 was listed as having given birth to a daughter, Emma Page, on June 15, 2003. While recognizing Barbara as a remarkable Scripps woman, we are pleased to report that Barbara is Emma’s proud grandmother; Brooke Tomblin ’92 and husband James Marca are the parents.

Français Pour Débutants
Plusieurs lecteurs perspicaces nous ont indiqué que nous avions loupé notre examen de français dans notre volume d’été 2004. L’article de Nancy Macko, intitulé “La Belle Rêve,” aurait dû être intitulé “Le Beau Rêve” vu que le mot rêve est masculin. La coquille est la faute de la rédaction et non pas celle de la professeure Nancy Macko.
FACULTY ART ACQUISITIONS
Ruth Chandler Williamson Gallery Builds Collection

The Ruth Chandler Williamson Gallery recently took a significant step forward in its goal of building its collection of art by present and past faculty. The gallery's advisory group, led by director Mary Davis MacNaughton '70, voted unanimously last fall to begin by acquiring art pieces by Albert Stewart and Nancy Macko.

The work by Stewart is a multi-part sculpture of a family of snails, circa 1945, and was donated by Nancy Y. Bekavac. Stewart, a member of the art faculty from 1939 until his death in 1965, was best known for large public sculptures. Many works by him grace the Scripps campus, such as “Eternal Primitive” (1965) and “Fawn Fountain” (1952). He was less known for his smaller works of animals. However, according to MacNaughton, “He was one of the finest animal sculptors. He had the ability to capture the animal’s character in its contour and form.”

The second acquisition, through the Jean and Arthur Ames Fund, is two digital prints by Professor of Art Nancy Macko, titled “Nirvana for Now” and “Amazonrose 4” from the Our Very Lives series, 2004. According to Macko, this body of work is meant to evoke and call upon ancient matriarchal spirits and “a time when there might have been a greater sense of the feminine in the world.” Underlying this work is also a theme of aging, as Macko’s mother suffered a stroke and memory loss during the time Macko was creating the series in France. “It was really gratifying to have my work acquired by the gallery,” she said. Professor Macko started the digital arts program at Scripps in 1986 and continues to direct and teach in it.

This fall the gallery also acquired, through a donation from Heidi Overturf, a painting by Susan Hertel ’52, titled “Clare’s Room,” circa 1975, that depicts her daughter’s bedroom in Glendora and her cats. “Animals are the primary characters in her art,” said MacNaughton. “This piece is a great addition to our collection.”

The gallery will continue to pursue acquisitions of past and present faculty art and welcomes donations in this area. MacNaughton commented: “Built by studio faculty who are also practicing artists, the visual arts program at Scripps has a rich history. It is fitting that the College have outstanding examples of their work, and it is our goal to add key pieces to our collection. To that end, we are interested in gifts and acquisition funds.”

The gallery has a permanent collection of approximately 7,500 art objects, spanning 3,000 years of art from a wide array of cultures. Objects from the collection are used in classes for teaching purposes, displayed in campus exhibitions, and loaned to other institutions for exhibition worldwide. The permanent collection, which has been electronically catalogued by the gallery’s data specialist, Krista Coquia, can be viewed on the web by going to http://web-kiosk.scrippscollege.edu/Kiosk/mainmenu.htm.

Charissa Okamoto contributed to this article.
Scripps-knit Blankets Comfort Kids

Babes and Blankets isn’t your typical knitting club. Instead of knitting scarves and hats for friends and relatives, Scripps students meet every other week to knit blankets, large and small, for hospitalized children.

Babes and Blankets is the Scripps branch of Project Linus, a national organization dedicated to providing handmade blankets to severely ill and traumatized children. At the end of each semester, the group sends its blankets to a local project coordinator who sends the blankets to City of Hope Comprehensive Cancer Center in Duarte, CA.

Since the Scripps club’s conception in 2002, members have completed more than 200 blankets. “It’s nice to know that something I can do so easily means so much to ill children,” said A’Quila Ettien ’07.

At the meetings, members work on their knitting projects while watching movies. “It’s fun because you can sit around and relax with your friends while still doing something useful,” said sophomore Sara Gaynor. “I can procrastinate for two hours for a purpose!” exclaims senior Megan Murphy.

Babes and Blankets welcomes knitters at all levels of experience. Anyone can learn how to knit at the meetings. Beginners start by knitting a six row by six row square, which is eventually linked with other beginner squares to make a single large blanket. Expert knitters are welcome to experiment with larger projects and more complicated designs.

Funding for yarn and knitting needles comes primarily from the College Council and the Student Investment Fund. In addition, Babes and Blankets holds fundraisers throughout the year.

The club’s blankets were on display for the Motley Art Show in December 2004. After the show, completed blankets were sent to City of Hope.

“THE WORD DIVERSITY is used so much, it loses its meaning,” said senior Sylvia Ruiz. “We try to remind people what it means.”

Three years ago, she and other dedicated Scripps students created Café con Leche, an organization built to support women of Latin descent and inform the campus community of issues pertaining to Latin Americans.

“There was a huge gap in terms of having a political and social outlet for Latina students,” said Ruiz, who now serves on the Café con Leche board as an admission office liaison and has also served as president and treasurer. While the Chicano/Latino Student Affairs Center was available to students, no organization existed for Latina women specifically. Scripps students began planning for one during the 2000-2001 year and finally established a full-fledged organization in fall 2001. Today, Café con Leche has 15 to 20 active members who meet biweekly to discuss issues and plan events.

The organization exists, in part, to provide support for Latinas on campus. “There can be culture shock for a lot of students when they first get here. Now there’s something here for support,” said Ruiz. Café con Leche also hosts programs to raise awareness. The group sponsored a campus program for International Day Against Violence Against Women during fall semester and also sponsors speakers and film screenings throughout the year that deal with issues relating to Latin America.

As Café con Leche, or “coffee with milk,” represents women from all different Latina backgrounds, the name of the organization is meant to reflect this purpose. Ruiz explains: “If you put a little milk in coffee, it’s a little lighter. If you put more in, it becomes even lighter. Women who identify themselves as Latina come from all backgrounds—not just one shade of color and not just one set of issues.”
Whither Elm Tree Lawn?

After years of study and with advice from arborists and plant pathologists, the College has made a difficult decision regarding the dying elm trees that form Scripps’ historic and beloved Elm Tree Lawn. Rather than continue the policy of replacement as needed, which Scripps has followed since late 1999, the College will renew the entire landscape with contract-grown trees in five or six years.

Elm Tree Lawn, an allée of 18 paired American elms, is one of the signature landscapes at Scripps. Annual commencement exercises and other major events at the College take place under this canopy, designed by Edward Huntsman-Trout in 1939. For several years, the College has had concerns with the health of the trees. Elm trees are not native to Southern California; in this climate, they live for only 75-80 years.

Over the past several years, the College has engaged two consulting arborists to study the condition of the elm trees. In December 1999, the Buildings and Grounds Committee of the Board decided to remove and replace trees as they neared the end of their lives or became a safety concern. One tree was removed in 2001 for safety reasons, and three of the weakest trees were removed during the 2004-05 semester break.

In the summer of 2004, Jim Clark, a plant pathologist with a specialty in elm trees, was contacted to examine the trees. His report was received by the Buildings and Grounds Committee in September 2004. Along with the recommendation to renew the entire landscape with contract-grown trees in five or six years, Dr. Clark advised that the College continue to carefully monitor and prune the remaining elms until the replacement trees reach a height of 25 or 30 feet. According to Lola Trafecanty, director of grounds, the replacement trees will be disease-resistant Princeton elms.

Don Johnson, chairman of the Buildings and Grounds Committee, said:

“Contemplating the removal of the trees in Elm Tree Lawn has been one of the more difficult topics we have faced on the Buildings and Grounds Committee over the last several years…The difficulty has been in arriving at an approach which will provide for the safety of all persons on campus and preserve the traditional setting for our graduation ceremonies. Elm Tree Lawn is a special place on campus and is in the heart of each and every alumna. The adopted approach of removing any trees posing a hazard, while contract growing replacement trees, will provide the required safety while minimizing the impact upon the campus.”
Raising Dough

Each week, a group of students from The Claremont Colleges, led by Scripps sophomore Ellie Winkelman, gathers in the kitchen of the Malott Commons to bake challah—the sweet, golden, eggy bread traditionally served on Shabbat—a day of rest and spiritual enrichment—and on Jewish holidays.

The group, Challah for Hunger, sells the bread at lunch time in Seal Court each Friday and donates its profits to the American Jewish World Service’s Emergency Appeal for the Sudan. AJWS provides non-sectarian relief to those who have been displaced as a result of the violence in Darfur. Winkelman estimates that between 15 and 20 students take part in the effort. To date, they have baked their way to more than $1,500 in profits. The group hopes to inspire other students to participate in AJWS’s national movement to end genocide.

TOP: Students make plain, chocolate chip, and cinnamon raisin challah every week. From left, Claire Knezevic ’08, Audrey Shanahan ’07, Annelise Cohon ’07, Ellie Winkelman ’07, and Melinda Koster (Pomona ’06).

BOTTOM: Winkelman stirs the eggs for challah in the Malott Commons kitchen.

SWIM to Success

For 78 years, Scripps has been educating women so that they can achieve their highest personal and professional aspirations. Now, for the first time in its history, the College is launching an innovative executive education program for women, beginning in summer 2005. Scripps Women in Management (SWIM)—in partnership with leading scholars/teachers from the nation’s top business schools—is a two-week residential program on campus available to women in the mid- to upper levels of executive management.

SWIM will be led by prominent scholars in the field of business education, including professors from Dartmouth’s Tuck School of Business, UC Irvine’s Graduate School of Management, and Claremont’s Drucker & Ito School of Business.

In addition, seasoned executives will provide practical business insights. Major business leaders will facilitate interactive discussions with participants. Other executives from the corporations and firms represented by attendees will also be invited to explore important challenges facing women in corporate America.

Women executives who complete SWIM can expect to boost their leadership skills, gain a broader perspective of the 21st century business environment, and know how to effectively analyze issues for short- and long-term planning.

For additional information, please contact Janel Henriksen Hastings ’91, director of planning and research, at (909) 607-3884 or janel.hastings@scrippscollege.edu.
So, You Think You Know Scripps....

1. 
2. 
7. 
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9. 
10.

I ♥ Malott

“It is apropos that the Elizabeth Hubert Malott Commons opened on Valentine’s Day because since then it has become the heart of the campus,” said director of the Commons Suzanne Zetterberg.

The dynamic campus space celebrated its fifth birthday this February, in grand style. A celebration for the community was held in the Nancy Hart Glanville Dining Room, with pastries and other specialty foods, Valentine cookie decorating, and door prizes donated by local merchants.

In the five years since the opening, the Malott Commons has become more than a central dining facility—it is a hub of activity for Scripps students, faculty, and staff. According to Zetterberg, it is “the social and intellectual heartbeat of the campus—a place where community and ideas intersect.”

Professor Jennifer Wood noted, “The dinner with activist Erin Brockovich [in October 2004] and lecture are examples of the events we’ve had that not only bring together students, faculty, and staff, but also interesting women from the surrounding area.”

The Malott Commons involves the community in ways the former residence dining halls couldn’t. According to senior Julia Quail, “The only time that my friends and I can really spend some time with each other is during meals. Having dinner together at one of the big round tables in Malott has become our hanging-out time.”

Professor of Art History Bruce Coats, a member of the Commons Planning Committee, agrees that the Malott Commons has become the community center on campus, “It is the most urbane place in Claremont—filled with people and good noise and smells—and is constantly changing.”

While the Malott Commons hosts three meals a day—with multiple food choices—students, faculty, and staff also come to the Commons for teas, lectures, coffee at the Motley, shopping at the student store, meetings at the Student Activities and Residential Life Office.
Scraps College Press

J. Paul Getty Museum Adds to its Artists’ Book Collection

Two books printed by the Scripps College Press were recently purchased by The J. Paul Getty Museum. The books are *Le Chevallier Tondal*, published in fall 1999 and *Square Squared* from 2003. The Getty bought the books as part of its artists’ book collection and may include them in a future exhibition of artists’ books. The Getty has previously purchased two other books from the College’s press: *Sense of Place* (1990) and *Manifold Tales* (1992).

In addition to the Getty, other institutions as well as individuals purchase Scripps Press books for their collections of finely printed books. Collectors include The Museum of Modern Art in New York, The Huntington Library, the Library of Congress, and Harvard University. The Scripps Press has forty-six standing order patrons, which is unusual for an undergraduate institution. Each semester these patrons buy the latest Scripps Press book sight unseen. Their generous support helps keep the press running.

3. 4. 5. 6.

The Scripps campus is filled with exquisite architectural and artistic detail. Can you place these familiar, yet perhaps elusive, campus elements? One hint: no two chimney pots are alike on the campus. E-mail your answers to editor@scrippscollege.edu, or send them to: Editor, Scripps Magazine, 1030 Columbia Avenue, Claremont, CA 91711.

The first person to correctly identify all photographs will be given a “mystery prize” that will have some historical significance to the Scripps campus.

We regret that those currently employed by the College and their family members are not eligible to win. However, faculty and staff may submit answers for a special “insider’s award.”

Answers will be printed in the next issue of the magazine and on the College website after April 15, 2005, at www.scrippscollege.edu/contest.
Rare Artists’ Books a Shoo-in at Denison

The two great loves of many of us—shoes and reading—come together at last in a unique artists’ book, *Red Shoe Reader*. The book was recently acquired for Denison Library’s Rare Book Room. Created by book artist Gaza Bowen, *Red Shoe Reader* chronicles the female obsession with shoes through illustrations, pictures, and words. The whimsical artists’ book is one of many obtained courtesy of Denison’s Special Art endowed book fund, and through direct book donations to the library’s collection.

According to Judy Harvey Sahak ’64, the Sally Preston Swan Librarian at Denison, “The ongoing acquisition of artists’ books is an outgrowth of the Library’s traditional emphasis on typography and collecting finely printed works.” Artists’ books selected for addition to the Rare Book Room support the Scripps curriculum, are imaginative in design and structure, and are produced with exacting standards by unknown and established book makers and artists.

Sahak also recently located and was able to acquire a very limited edition modern book of hours for Denison, titled *The Cycle of the Day*, by Jim Trissel of Colorado College. Sally (’52) and Phil Swan donated the book to Denison in memory of former Scripps trustee Katharine Howard Miller ’55. Books of hours became popular during the Renaissance and contained prayers, art, scriptures, hymns, and other writings to inspire meditation at various proscribed hours during the day. A copy of Trissel’s modern book of hours was one of the books featured in the fall exhibition at the Clark Humanities Museum of the books produced at the Press at Colorado College, founded and run by Trissel.

“Through the support of alumnae and friends,” explained Sahak, “Scripps continues to acquire beautifully produced artists’ books that echo the fine-printing tradition of the College.”

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**2005 Scripps Ceramic Annual Currently Underway**  
Scripps welcomed back a sixty-one year tradition—The Ceramic Annual—on January 22, 2005, with a reception and lecture by artist and writer James Melchert. Continuing through **APRIL 3, 2005**, at the Ruth Chandler Williamson Gallery, the 61st Scripps Ceramic Annual features works from a diverse group of six artists selected by Tony Marsh, professor of ceramics at California State University, Long Beach, and the guest curator for the exhibition.

Artists include **David Hicks, Nina Jun, Hwa Jin Lee, Kristen Morgin, Vince Palacios, and Sun Koo Yuh**. The ceramic pieces range from mysterious objects evoking organs and bodies to Zen texts on clay shards, massive murals of decals collaged onto tiles, and a life-sized vintage hearse. A full-color catalog of the ceramic pieces featured in the exhibition is available for purchase at [www.scrippscollege.edu/dept/gallery/publications/catalog.html](http://www.scrippscollege.edu/dept/gallery/publications/catalog.html).
IN THE COMMUNITY
Making Language and Culture Elementary

Just after recess, the sixth-graders in Ms. Fulton’s class settle in for their Japanese lesson. A chorus of “Ohayoo gozaimasu!”* greets Cori Hanagami, Jennifer Lee, and Allison Yoneyama, the three Scripps sophomores who have introduced Japanese to these children at Chaparral Elementary School in Claremont.

Japanese, and other foreign languages, are not typically part of the curriculum in California’s public elementary schools. Yet, thanks to a Core III course at Scripps, fourth-, fifth-, and sixth-graders at this local elementary school benefit from a foreign language class taught each year by Scripps students.

When the College was designing its upper-level Core curriculum, Thierry Boucquey, professor of French and convenor of foreign languages, proposed an innovative class: the “Foreign Language and Culture Teaching Clinic.” The clinic is a seminar class designed to foster innovation and collaboration among students and requiring a significant self-designed project. In particular, this class has Scripps students design and teach a course in a foreign language and culture to grade-school students. Typically, the Scripps students are not native speakers of the foreign language; they have achieved proficiency from study of the language and often from time spent abroad.

This year, through the Core class, 18 Scripps students—divided into teams of two or three—taught Chinese, French, Japanese, and Spanish at Chaparral Elementary. The Scripps students use a blend of linguistic and cultural components in their teaching. According to Professor Boucquey, “We don’t teach the children vocabulary or verbs in isolation—that is a formula for failure. The language needs to be taught in a real-life, cultural context.” So, a language class might include sessions about traditional foods, costumes, holidays, art, or ceremonies of a particular country.

The sixth-graders who took Japanese this year were given an introduction to everyday life and customs in Japan. Cori Hanagami explains: “We teach the kids how to function and behave in different situations. Japanese culture is all about mannerisms, so having the kids learn about these mannerisms and cultural subtleties is important in avoiding cross-cultural misunderstandings between Japanese and Americans.”

Jung Fitzpatrick ’01, a graduate of the Core III class says, “Representing culture was a challenge since as language instructors we had the power to portray culture however we decided.” Often, important historical events are introduced to the elementary school audience through the language class. Two years ago, Allison Wither and Elyse Spencer, now seniors, taught German at Chaparral. To teach the fifth graders about the Berlin Wall, they divided the classroom into two halves with blue tape, creating a makeshift East and West Berlin. The students on one side were not allowed to have any interaction with the students on the other side for an entire week. At the end of the week, the tape was removed and the class discussed the idea of separation, segregation, and reunification.

The Core course, praised by children, teachers, and parents alike, has also been credited with an increased interest in foreign languages and cultures and a greater tolerance for diversity among the grade school population. “Certainly, if we are ever going to have world peace, we need to understand and respect each other,” suggests Chaparral teacher Judy Hill, whose fifth graders have benefited from learning about Spanish and German cultures.

The Scripps students who have participated in the Clinic gain from improved language and interpersonal skills, experience in teaching, and increased confidence. And Thierry Boucquey, who has the pleasure of watching his students grow into teachers, confides, “This course remains for me the single most fulfilling pedagogic experience in nearly 20 years of teaching at Scripps.”

—Margaret Nilsson

* Phonetic representation of “Good morning!” in Japanese.
Being careful not to separate the cerebellum, I sliced through the dura mater with my scalpel and peeled it back to reveal the entire brain. From there I made my first sagittal cut and began to identify such structures as the thalamus and fornix. No, this is not a description of a class in medical school, but a sheep brain dissection for a cognitive neuroscience lab at Scripps College.

Now, as I apply to Ph.D. programs in clinical neuropsychology, I can look back to that particular moment in lab to pinpoint the exact moment I decided to become a neuropsychologist. It was exhilarating to know that I was about to explore one of the most mysterious regions of the human body and see firsthand the structures and pathways which are responsible for our every thought, breath, and movement.

Having been lucky enough to have intelligent, inspirational mentors, I was able to gain more research and clinical experiences than most undergraduates do. Not only were there classes such as “Foundations of Neuroscience,” for which students did everything from manipulating single neurons in a crayfish tail to collecting EEG data during different phases of physiological states, but individual professors had interesting research going on at all times. After that first neuroscience class, I joined the lab of Dr. Juliana Baldo and explored how working memory was affected by the disruption of inner speech. From there, I went to the lab of Dr. Richard Lewis and Dr. Nicole Weekes at Pomona, where I was able to use my experience with event-related potentials (ERP methodology) to help investigate the relationships between stress, memory, and their neural correlates. I am currently the lab coordinator for my advisor, Dr. Stacey Wood. In her lab on aging and decision making, I am responsible for recruiting participants, organizing research assistants, and analyzing data.

Along with these experiences in research, I was able to get an internship at a local hospital for rehabilitation through the recommendation of my advisor. During my seven months as a clinical intern at Casa Colina Hospital for Rehabilitation, I was able to see the relationship between brain injury and the resulting behavior. More important, as I observed the difficulties and frustrations of clients struggling to regain their lives and independence, as well as shared in the delight of seeing their hard work pay off, my compassion and empathy grew. I felt fortunate to be able to contribute in so many different ways—from facilitating group therapies and brain injury education seminars to helping with neuropsychological evaluations of clients and report writing. What I encountered at Casa Colina has made me even more eager to work in this field, as well as to use my strong research background to improve the clinical sphere.

Due to this early exposure to in-depth research as well as a clinical environment, I am already successfully involved in the tasks that will be expected of me in graduate school. Coordinating lab groups, working as a teaching assistant, designing and programming experiments, and doing independent research as well as my course work are all part of the challenges I thrive on.

As I go through graduate school and earn my Ph.D., I will always look back fondly to that moment when I first looked
“On my last day on earth I want to have had dessert, and I want to have done some writing.” Anne Lamott, speaking at Balch Auditorium, November 17, on writing and faith.

“Having a child puts your life in perspective. What are you going to regret on your deathbed? Not responding to that office memo or missing your daughter’s last high school volleyball game?” Professor Nathalie Rachlin, at a Tuesday Noon Academy lecture, “Not Your Usual 9-5: Balancing Career and Motherhood,” November 11, Malott Commons.

“People came up to me and said, ‘Oh, you lost weight! You look great!’ and I said, ‘You didn’t congratulate me when I published my book! You didn’t congratulate me when I got tenure!’” Cressida J. Heyes, candidate for the Backstrand Chair in Women’s Studies, after admitting that she did lose weight at Weight Watchers during her research work, November 12.

“This course remains for me the single most fulfilling pedagogic experience in nearly 20 years of teaching at Scripps.” Thierry Boucquey, professor of French, on the Foreign Language and Culture Teaching Clinic, a Core III class. (see story, p. 11)

“One of the questions I am interested in is the amount of grass which we should attempt to place on the campus. I think there should not be too much and on the other hand I believe we ought to have enough so that the feeling of comfort and space which comes from grass is obvious.” Ernest Jaqua, in a 1928 letter to Mr. J.C. Harper, attorney and business manager for Miss Scripps.

“I hope the building can be beautiful, not box-like. So keenly do I feel the influence of beauty in architecture that I cannot bear to think of even a recitation building as being anything but attractive.” Former trustee Susan Dorsey, regarding the design of Balch Hall, in a 1928 letter to President Jaqua.

“My stuff has rarely gotten in the picture magazines, and when it has, I have always felt somewhat uneasy. I like it best when what I have done seems not to have been contrived. It was just there.” Scripps landscape architect Edward Huntsman-Trout, on his design philosophy, circa 1930s.
n our times, landscape architecture is most often relegated to the position of the poor stepsister of architecture. By the time the roof is on, cost overruns on construction have usually decimated landscape budgets and the gardens eventually installed are but a faint shadow of what was initially proposed. Fortunately, this was not the case at Scripps.

In 1926, when the College was on the drawing boards, architect Gordon Kaufmann and landscape architect Edward Huntsman-Trout, inspired by the vision of Ellen Browning Scripps, sought to create a unique environment for learning. Their dynamic collaboration produced an academic Eden whose scale was residential and whose hallmark was elegant simplicity. The unity between buildings and grounds was stressed, and their shared aesthetic vocabulary was from the outset intended to speak the same language.

Seventy-nine years later, this language is still one of the College’s most distinguishing features. It speaks to our students, alumnae, faculty, staff, and trustees, as well as to every visitor who comes onto campus, including prospective students. It is a language understood and revered by all who love Scripps. And for those of us who have been fortunate enough to spend a significant amount of time on campus, it is something that is forever with us as a benchmark of good taste and a model of uncommon beauty.

The 1979-82 refurbishing of the four original residence halls demonstrated that Scripps valued its rich architectural heritage and that the College was on the national forefront of architectural preservation, especially in terms of campus buildings. Since that time, a systematic program has been established to preserve the College’s structures, exemplified by the rehabilitation of Balch Hall in 1991-92 and of Balch Auditorium in 2004.

But what about Scripps’ historic landscape? What about the serene courtyards, the magnificent lawns and the venerable trees that immediately come to mind when we think about the College? How do these players—so imperative in the fabric of Scripps’ sense of place—figure in the scenario of preservation? This is the question that I had long pondered.

I well recall having been entranced by the beauty of the campus upon my very first trip to Claremont more than 40 years ago. I had tagged along that day on a college visit initiated by my father and intended to interest my older stepbrother in what was then Claremont Men’s College. After seeing CMC, my father suggested that we visit his stepsister’s alma mater, located just across Ninth Street to the north. We entered Seal Court, crossed Elm Tree Lawn, and ventured into the Margaret Fowler Garden. I was but a grammar school student at the time, yet I instantaneously knew where I was going to college, even if my stepbrother didn’t have a clue!
Years later, I attended Pomona College, spent an inordinate amount of time at Scripps, was the first man to attend the College’s Year Abroad in Paris, and was elated, upon completion of graduate school, to land a professorship at Scripps in 1979.

In the meantime, there had been changes to the College’s landscape. The Elizabeth Monroe Wood Steps, referred to by our students as the “Miss America Steps,” had at once altered the graceful proportions of the original Oak Tree Terrace and ruptured the once-elegant transition from the upper lawns to the Bowling Green. This 60s modernist manifesto seemed hopelessly at odds with the subtle poetic phrasing of the original. Next to go was the Sicilian Court, between Balch Hall and Denison Library, which was notable for its antique wellhead, shaded by the majestic canopy of an ancient oak. Then, in 1982, came the cumbersome intrusion of the Mount Baldy boulder, which recognized gifts to the residence hall restoration campaign but ultimately defaced the entrance to Toll Hall and detracted from the historic integrity of the College’s residential precinct. Little by little, the physiognomy of the campus was changing, additions were not always in sync with the original aesthetics of Huntsman-Trout, and the defining characteristics that made Scripps so very “Scripps” were being violated. In other words, the “language” of unity between buildings and grounds was increasingly in danger of becoming muddled.

Because garden history is a relatively new discipline, as is the field of historic landscape restoration, almost no thought had been given to the importance of university campus landscapes as barometers of American cultural history. I continued to reflect on possible long-term solutions to this predicament. During this period, the Getty Grant Program began developing a new philanthropic initiative focusing on the unique challenges facing colleges and universities in their preservation efforts. These Campus Heritage grants would enable schools to plan more comprehensively for the care of their important cultural and communal landmarks by funding planning studies that include historical research, structural analysis, and cost estimates to pave the way for conservation and renovation work. Scripps was honored by an invitation to submit a proposal for the first round of grants for this new initiative. Such a grant would assist the College in taking the first steps toward creating a comprehensive “blueprint” for the
future which was intended to preserve the campus’s unique landscape, already listed on the National Register of Historic Places, but sorely in need of a long-range preservation plan.

With the accord of President Bekavac, vice presidents James Manifold and Martha Keates assembled a campus committee composed of faculty and staff to oversee this project. Together, this Blueprint Committee worked during the 2000-01 academic year to formulate and draft a grant request that proposed an in-depth study of the past, present, and future of the Scripps landscape. The first phase required the complex and time-consuming task of identifying a partner for the process of developing project strategies. Historic Resources Group, a Los Angeles-based firm headed by Christy Johnson MacAvoy, was retained. We felt fortunate that her staff included Jennifer Minasian Trotoux, of the class of ’92, and that our consulting arborist was to be none other than the former Scripps director of grounds, Cy Carlberg. Dr. Carolyn Ditte Wagner ’72, then Scripps director of corporations and foundations, wrote the Getty proposal with her special brand of clarity.

In 2002, Scripps College was the proud recipient of a Getty Campus Heritage Initiative grant! With Scripps’ 75th anniversary underway and the Campaign for the Scripps Woman reaching closure, the grant arrived at a fortuitous moment in the history of the College. Over the two-year period that ensued, the Blueprint Committee met regularly, either in closed session or with Historic Resources Group, to produce the Scripps College Landscape and Architectural Blueprint, which was completed in April of 2004. This massive document has far-reaching effects on the ways in which we have thought about the campus in the past and on the ways in which we trust it will be regarded in the future. Based on the rich history of the campus landscape, standards were codified and set in place for thoughtful and appropriate stewardship of the grounds as we move into the new millennium.

Our discussions over the two-year period of the grant covered a vast range of topics associated with Scripps’ “built environment” (art, architecture, landscape architecture) that eventually gave shape to the Blueprint. After an introduction which states the purpose and goals of the document, a considerable segment devoted to site history carefully chronicles changes made to the landscape over time. This exercise facilitated our division of the campus into various precincts: the historic core constructed by the original architect and landscape architect (1927-39), the east campus (1958-71), and the west campus (1990-present). Since the historic precinct was central to our concerns because its aesthetics have had the most profound effect on how we envision Scripps today, we privileged it by paying special attention to Huntsman-Trout’s masterpiece. Although the

Such a grant would assist the College in taking the first steps toward creating “blueprint” for the future which was intended to preserve the campus’ unique landscape…

Recommended Policies

1. Consult the Secretary of the Interior’s Standards for Rehabilitation as guidelines for maintenance, repair, development, and redevelopment within the National Register of Historic Places district.

2. Use the Scripps College Statement of Historic Principles, found in Chapter 3 of the Landscape and Architectural Blueprint, as a guideline for new development. Provide copies of the statement to architects and landscape architect in the pre-development phase on all future projects.

3. Continue and support current programs of building rehabilitation, maintenance, and repair within the central campus (historic district). Review current manuals for conformance to preservation goals; consolidate guidelines and practices, as necessary.

4. Rehabilitate the historic open spaces of the central campus landscape. Jaqua Quadrangle and the Bowling Green are essential elements of the campus design by Gordon Kaufmann and Edward
of the Landscape and Architectural Blueprint

Huntsman-Trout. Remove incompatible additions to the historic landscape such as the rock feature and reconstruct Oak Tree Terrace. Develop a plan for compatible refurnishing of outdoor spaces in the central campus (historic district).

5. Integrate historic research into campus tours and other “interpretation” activities. Develop an interpretation program on Edward Huntsman-Trout and Gordon Kaufmann.

6. Reconstruct Edwards Court to be compatible with the contributing landscape and buildings of the central campus (historic district).

7. Unify the appearance of the campus by linking the central historic area with the east and west campuses through principles of landscape design and choice of plant materials. Construct the Recreational Athletic Building at the east terminus of the East-West Allée. Site new buildings at the street edge, where possible. Develop a linear path system and pedestrian scale. Develop urban design guidelines to promote alignment and to improve campus edges and entrances. Review new projects for consistency and compatibility of materials, lighting standards, benches, and other aspects of historic landscape design.

8. Re-design the service drives such as Amherst Avenue and parking areas to be more compatible with historic district.

9. Maintain an institution-wide focus on the maintenance and stewardship of the historic landscape and bring the necessary resources to ensure implementation of this policy.

10. Adopt a policy to re-plant significant trees, hedges, and plantings when removed or missing. Protect historic trees and vegetation during construction or repair projects. Remove California Pepper trees on the East-West Allée and replace with tree of appropriate verticality.

11. Review placement of artworks around campus for their impact on historic features and spaces.

12. The front lawn and rear garden of Revelle House are important landscapes. As the site is developed, plan the construction around the east garden and the front lawn. Maintain the axial design as it relates to Elm Tree Lawn.

13. Prepare a Cultural Landscape Report for each of the contributing landscapes in the historic district to guide and inform the future rehabilitation and maintenance.

14. Evaluate the impact on the landscape environment and the additional maintenance costs of overuse of the campus during summer events and consider measures that would compensate the College for the additional costs created by such overuse. Reconsider policies and procedures on facilities rentals that are unrelated to the mission of the College.

15. Review the Master Plan in light of the recommendations of the Landscape and Architectural Blueprint.
renowned landscape architect left a rich archive of drawings and blueprints of the campus, there is little written comment concerning his specific work at Scripps, one of the few non-residential projects of his career. Thus, the Blueprint points out the characteristics that define the landscape—the myrtus hedges that serve to frame walks and lawns throughout the campus, for example, or the water features that almost always animate a Scripps courtyard—and then codifies them in order to define the vocabulary of his design, all of which contributes to what we have called the language of the landscape.

The Blueprint continues with an exhaustive site by site inventory of the campus grounds, from such “sacred spaces” as the Margaret Fowler Garden and Elm Tree Lawn to lesser-known places such as Browning Hall’s Turtle Court. The study of each site establishes its historical significance, assesses its present condition, suggests a treatment approach, and outlines action steps for rehabilitation or preservation. Furthermore, each site is rated in terms of its priority in the overall plan for the future treatment of the campus landscape. Some suggestions are relatively minor. For example, the courtyard of Dorsey Hall’s only flaw is that the exterior of its fountain shows signs of deterioration. Restoration, using appropriate concrete and stone guidelines, is the Blueprint’s suggestion. However, the original spaces now occupied by Edwards Courtyard (formerly Sicilian Court) and the “Miss America Steps” (formerly Oak Tree Terrace) are deemed to be such significant contributors to the historic precinct of the campus that major recommendations are prescribed for their restoration to be based on Huntsman-Trout’s blueprints, sketches, surviving physical evidence, or period photographs. Thus, while some of the Blueprint’s suggestions are quick-fix solutions, others are so complex and costly that they will require further elaboration and consideration. The ultimate goal of the document we crafted is to recognize and define the historic integrity of the Scripps landscape so that it will retain its original authenticity.

The learning curve for the on-campus Blueprint Committee was often considerable. What appeared to be simple terminology, such as the difference between “restoration” and “rehabilitation,” oftentimes proved challenging. For example, according to the strict terms of the Secretary of the Interior’s Standards for Rehabilitation, complete restoration of the Margaret Fowler Garden would mean the removal of its four handsome olive trees so that the floral display, an original element of the central court, could receive enough sunlight to once again flourish. Not for a moment did the Committee entertain such a recommendation. Rather, ours was a tempered approach that continuously opted to retain the essential configurations of a particular site’s atmosphere that gave it the quintessential “Scrippsness” we all recognize and admire. Drastic measures were rarely a part of our recommendations. An example of this, following the Standards mentioned above, might even extend to the removal of the Martinez mural, which was not original to the Margaret Fowler Garden. In navigating an often complex terrain, the Committee always attempted to make the wisest decisions for the future of the campus so that its unique character could be at once retained and enhanced.

During our Committee deliberations, many problems were identified. Not all were solved. For example, how the campus extension toward the west (the Performing Arts Center, Baxter Hall, the Williamson Gallery, and Steele Hall) could be more seamlessly incorporated into the campus core proved to be a tough challenge. However, other goals, such as the creation of a historic plant palette appropriate for Scripps and setting standards for such details as hedge replacement were achieved.

Although barely off the press, the Scripps College Landscape and Architectural Blueprint has already impacted Scripps in positive ways. The Getty imprimatur facilitated one of the objectives of the College’s strategic plan: that of further bringing Scripps into the light of national recognition. The gift also helped the recently completed Campaign for the Scripps Woman. It has, in fact, led to a second Getty Grant, from the Los Angeles Archives Project, which is presently being used to organize and preserve archives related to the built environment of the College, housed in Denison Library and the Williamson Gallery. This important need was identified by the Committee early on in its deliberations during the research
HISTORIC PRINCIPLES

The values and priorities of Gordon Kaufmann and Edward Huntsman-Trout are stated in ten basic principles. Following is an abbreviated version, from the Scripps College Landscape and Architectural Blueprint.

- Landscape and architectural design will be integrated.
- The materials used on campus will be durable and of the highest quality.
- Protect historic and scenic views.
- Walkways, paths, and landscaping will be designed with visual interest at a pedestrian-scale to encourage sociability and a leisurely pace.
- Site new buildings at the street edges and the perimeter of campus. With street walls, design with an inward orientation to promote the use of central interior spaces.
- New landscape and architectural features in the historic district will respect axial arrangements.
- New buildings and landscapes will be integrated into the existing campus plan, not designed as stand-alone features.
- Feature specimen trees and landscape materials that flower when the students are in residence.
- Design new buildings and landscapes to promote indoor-outdoor connections. Fountains are suitable ornaments for courtyards, providing visual interest, pleasant sounds, and a cooling effect on the space.
- Design buildings asymmetrically to provide visual texture and alleviate boredom and predictability for the users.
phase of the project. The Committee’s document further allows us to make informed decisions about the landscape that are appropriate to the original aesthetic underpinnings of the campus design, and it articulates our needs with lucidity.

Because the Blueprint offers specific recommendations, it also serves as an invaluable tool for the Development Office by identifying projects that match the interests of prospective donors. The Folger Shakespeare bas-reliefs, so crucial to the aesthetics of Sycamore Court and cited in the Blueprint as high priority, are already in the process of being restored due to the generosity of former trustee Victoria Andrew Williamson ’58. Another alumna has kindly provided an internship in conservation for student Amanda Batarseh ’05, an art history major at Scripps, who is assigned specifically to this project and has already begun to work with sculpture conservator Donna Williams. [See related story, p. 21]. The painstaking care by which the Board of Trustees has so sensitively approached the forthcoming rehabilitation of Elm Tree Lawn is yet another indication of our continued commitment to the integrity of the Scripps grounds. Finally, the recently established Jean Bixby Smith Campus Heritage Fund sets the tone for the long-term preservation task before us with élan and verve.

Perhaps the greatest benefit of the Getty’s Campus Heritage Initiative grant to Scripps is the fact that it has helped further the mission of the College by beginning to educate our entire constituency about the importance of campus preservation. As we approach future problems related to growth and density, the significance of landscape as a frame for structures, the critical role it plays in creating the unity between interiors and exteriors, and the necessity to consider it as an essential component of the College’s built environment are all issues that have been brought to the forefront of our concerns. Similarly, treating the landscape with the same respect and care that have been traditionally lavished on our buildings seems more pressing than ever if we hope to retain the distinctive flair that makes the verdant enclaves of Scripps a Paradise Found.

In 1926, Ellen Browning Scripps related: “I am thinking of a college campus whose simplicity and beauty will unobtrusively seep into a student’s consciousness and quietly develop a standard of taste and judgment.” Dream became reality when the first students inhabited Toll Hall in 1927, and this prophetic musings by the College’s founder had inspired one of the premier campus settings in the world. As I look out my office window to the upper lawns on this cold mid-winter morning three-quarters of a century after the founding of the College, I am ever amazed by the breath-taking beauty of this place. How fortunate we are to be the stewards of such a gorgeous legacy as well as the beneficiaries of the Getty’s Campus Heritage Initiative, which will help guide us on our path to honoring the integrity of the campus and its lasting landscapes.

PROFIE
Olivia “Peter” Huntsman-Trout ’53

There was no question in Edward Huntsman-Trout’s mind that his daughter Peter would attend Scripps. The famed landscape architect took his two daughters to see the campus from time to time when they were growing up. Peter recalls that he didn’t lecture them about the campus that he had designed with architect Gordon Kaufmann; rather, he let them “wander around and just enjoy.”

Peter attended on an alumnae scholarship and studied comparative literature and art, after switching from a pre-med major when she decided she didn’t want to be a doctor. “I was affected, as we all were,” she relates, “by the beauty, peace, and just inspirational quality of the place.”

After graduating from Scripps, Peter did drafting work for her father for several months. They talked a lot. “He told me that when he looked at a place he saw it as fully landscaped, with all the plants grown. He didn’t know when he hadn’t had that ability. He said the biggest mistake people make is over-planting because they don’t realize how big things get eventually. He also gave a lot of thought to what experiences people would have [in a particular environment].”

Peter married, moved to San Francisco, had a son (Max), got divorced, then moved in with her parents in Mandeville Canyon for a few years. She earned a credential and began teaching, first in Watts; then, as she learned Spanish, in Huntington Park and East L.A. In 1988, she was named Los Angeles Teacher of the Year.

While she remained close to her father throughout his life and refers to him as her hero, a special bond grew between the elder Huntsman-Trout and Max. “They were two peas in a pod,” she says. “I came home from school one day and they were working in the front garden. Max, age 4, came...
over and said, ‘Grandfather and I are repositioning a youngish tree.’ Then, he leaned in and cupped his mouth and whispered, ‘We’re moving a plant.’"

Peter spoke of how she has been inspired by her father. “All my life I’ve thought about what he would have done or thought about anything. He wasn’t so much into right or wrong as he was into the quality of life—reading, making music, talking with his friends, and, in the last years, building the house in Mandeville Canyon. He never finished it, and I sold it to the actor Mark Harmon, and he finished it. It’s really quite beautiful, but I don’t know who has it now.”

Now, when Peter visits campus, she admits she just likes to amble from place to place. "I always loved the rose garden and the wall behind it between Browning and Toll,” she says. “My favorite is probably the entrance courtyard with the leaning sycamores and the wall panels [Shakespearean bas-reliefs]. I like all the little spaces with their own design and the courtyard in the old art building with the fish pond [Seal Court].”

Peter offers this final recollection: “We used to sit up in the Browning Tower and smoke and just look around and notice things.”

— Mary Shipp Bartlett

Rescuing Shakespeare
by Mary Shipp Bartlett

Most Scripps alumnae have never known a time when the eight bas-reliefs depicting scenes from Shakespeare haven’t been a part of the College environment. Set into the exterior walls of Sycamore court and Balch Hall, each depicts the important characters in scenes from eight of Shakespeare’s plays: A Midsummer Night’s Dream, Romeo and Juliet, The Merchant of Venice, Macbeth, King Lear, Richard III, Hamlet, and Henry IV.

Now, the compelling scenes, which have become an integral part of the Scripps environment, are greatly in need of repair. Cracks run through them, chips and gouges appear, and features are losing detail because of the numerous coats of paint that have been applied to them over the years. Fortunately, thanks to the work of the Scripps College Landscape and Architectural Blueprint Committee, and the generosity of two Scripps alumnae, there is a plan and an initial means to restore them. The work will not only ensure that the beauty of the bas-reliefs will be enjoyed by many more generations of Scripps women (and friends), but will involve Scripps students in unique hands-on internships in art conservation. And the process has already begun.

The reliefs are the original plaster casts of the sculptured marble panels that were executed by John Gregory for the façade of the Folger Shakespeare Library in Washington, D.C., in the 1930s. They were brought to Scripps, in the 1950s,

continued
The conservation project will begin with treatment of a single relief, “A Midsummer Night’s Dream,” which will serve as a template for further restoration. This initial step has been funded through the generosity of former trustee Victoria Andrew Williamson ’58. The College hopes to raise funds for conservation work on the remaining seven bas-reliefs.

In addition, an anonymous donor from the Class of 1969 has funded The Conservation Internship for Scripps students to work on the project. Amanda Batarseh ’05, who spent her junior year in Florence studying art conservation, has been chosen for this position, said MacNaughton.

The goal of the internship is to give Scripps students an opportunity to learn about conservation as a career and to get practical experience on a conservation project. “In order to get into graduate school in conservation, a student has to already have experience and a portfolio,” MacNaughton explained. “This is very hard to come by.”

Batarseh has already had a training session in conservation research with Valerie Greathouse, reference librarian of the Getty Conservation Institute, and has met with Laura Cogburn ’85, program associate of the Getty Grant Program, to learn about...
career opportunities. This spring, Batarseh will work with Donna Williams, beginning with researching the chemical makeup of the original plaster used by Gregory. Williams will oversee a scientific analysis of the various plasters, resin coatings and paint layers, then establish a baseline mapping of surface areas as well as the interior plaster surface. From this, an appropriate and comprehensive conservation treatment will be outlined and later executed.

As the project progresses, MacNaughton expects many more Scripps students to play a significant part in conserving the bas-reliefs. “This is a wonderful opportunity for them—not available at many other places,” she said. Gallery intern Caitlin Silberman ’06 has already completed a full biographical sketch of sculptor John Gregory, which has been helpful in understanding his methods and his influence. She writes: “Now, 50 years after his death, we may begin to reclaim the joys of Gregory’s harmonious design and artful simplicity. The intellectual purpose and careful planning Gregory used to execute his work exemplify an era of academies like the Ecole des Beaux-Arts and the National Academy of Design. The clash of his style with the tastes of postwar America meant that at the end of his lifetime, Gregory appeared old-fashioned, but at today’s distance one may appreciate his work for its harmony and clarity.”

As one of the first undertakings of the College following the recommendations of the Scripps College Landscape and Architectural Blueprint, the conservation of Gregory’s work will ensure that the Scripps community and its visitors will continue to share in this appreciation.
Wife, mother, author, explorer, Eleanor Edwards Nicholson fills her life with adventure and deep relationships.

“Do you know what my theme song is?” This is one of the first things Eleanor Edwards Nicholson ’32 says to me as we sit in the living room of her Rancho Palos Verdes home. “Don’t be afraid to take a little risk.” I have driven to the Southern California coast to meet this alumna whose extraordinary life has piqued my interest. She has gotten right to the point—it is her fearlessness and spirit of adventure that led her from Scripps to Hollywood to Arabia.

Eleanor lived one third of her life in the Kingdom of Saudi Arabia. Her husband, Russ, worked for ARAMCO (the Arabian-American Oil Company) beginning in 1950. “My friends say, ‘Nell, you got more out of Arabia than anybody else,’” she tells me with a smile, and I have no doubt this is true. She approached Saudi Arabia not as an underdeveloped foreign country but as a place rich in history, culture, and traditions.

Her attitude was informed by the humanities education she received at Scripps under the tutelage of Hartley Burr Alexander, then professor of philosophy and one of the architects of Scripps’ early humanities program. “I saw the scribes, the money lenders, the camel caravans—all these things you read about in Biblical times and I just accepted it all. I didn’t try to bring the twentieth century and ancient times together.”

Russ and Eleanor lived first in Dhahran, headquarters of ARAMCO in Arabia’s Eastern Province, and later in the lovely seaside community of Ras Tanura—another of the oil company’s districts—on the Persian Gulf. Americans were granted the privileged status of guests of King Abdul Aziz, the country’s first monarch. They were housed in fenced-in compounds to minimize the interaction between the western guests and the local population.

The Nicholsons’ two children, Linda (Nicholson Lancaster ’73) and Cynthia (Nicholson Castain ’76) were born and raised in the kingdom. With no professional photographers in the province to capture the childhood years of her daughters, Eleanor took up photography. The Nicholsons were able to purchase a state-of-the-art Hasselblad camera and Eleanor soon found herself the unofficial portrait photographer for all three ARAMCO districts. Since photographic facilities were not available, Russ and Eleanor set up a make-shift darkroom in their home and learned to do their own developing. They purchased film and photographic paper while on trips outside Arabia.

The compound where Linda and Cyndy spent their childhood was small but well equipped—an American school from K through 9, a grocery store stocked with items from throughout the world, a recreation center with snack bar and cafeteria, a library, bowling alley, movie theater, and lounge with jukebox. Then there was the beach just a few houses away as well as a beautiful pool. Some families, like the Nicholsons, enjoyed horseback riding; others spent leisure time sailing.

A typical role for an ARAMCO spouse in those days included joining the women’s club, supervising Girl Scout troops, and playing bridge. In fact, bridge was taken so seriously that the women locked their doors prior to a game so that they wouldn’t be interrupted. Eleanor had something else in mind for her time in Saudi Arabia. “It was not my nature to live behind walls,” she tells me. Fascinated by the world outside the compound, Eleanor sought ways to venture out into the real Arabia.

While Eleanor and her family had the opportunity to visit other countries including the United States every two years, the children always considered Arabia home. “I told them, ‘Where you live [the compound] is not Arabia. We’re going to take you to see it,’” Eleanor recalls. The holy city of Mecca was off limits to non-Muslims. There was no decent
A Life well Lived.

BY MARGARET NILSSON
road to historic Riyadh. Yet they were surrounded by desert and the Nicholsons realized the real Arabia could be found in the desert with the nomadic tribes whose way of life had changed little over the centuries. “Among the Bedouins, we would come close to the family life and traditions that formed the background of modern Saudi Arabia,” Eleanor explains.

On weekends and holidays during the 1960s, then, the four of them took off in their Land Rover on expeditions into the vast Arabian desert. They signed out at the compound’s main gate, providing information about the general direction in which they were heading and their expected return date in the event that a search party had to be sent for them. An ARAMCO friend always accompanied the family in a second vehicle.

These forays into the desert entailed following what was then simply called the Northern Access Road to a place where there was an entrée into the desert. At that point they would leave behind roads, signs, and all civilization and take off into the desert. What would have been unthinkable to some was a marvelous opportunity and adventure to Eleanor. “I had a feeling of security because we knew that somewhere there was a Bedouin on a camel out there who would provide help if needed.” They had researched the eastern nomadic tribes and knew something about their customs and probable whereabouts at different times of the year.

Eleanor felt compelled to photograph the desert landscapes and the faces of the Bedouins she and her family encountered on these excursions. The Nicholsons’ respect for Bedouin history and culture and Russ’s excellent command of classical Arabic broke down any barriers they encountered. Eleanor and her family were able to witness, and in some situations share in, the daily life of the nomadic Arabs. They were treated to Bedouin hospitality which at times meant sharing in what Eleanor describes as “dried goat cheese tickly with black hairs and gritty with sand.” The fact that they entered the desert as a family helped—as Eleanor explains, “The Bedouins accepted us because we were a family and family means everything to the Saudi Arabs.”

While other Americans occasionally ventured into the desert for camping, exploration, or amateur archaeology, as Eleanor’s daughter Cyndy tells me, “I don’t know of anyone else whose sole purpose was to get to know the people. Certainly I’ve not run across anyone who has pictures like Mom does.” Photographer Ansel Adams agreed. When evaluating Eleanor’s extraordinary black and white images of the Bedouins during one of the Nicholsons’ visits to the States, Adams remarked that he had never seen anything like them, and offered to help her get them published.

The photos and the stories behind the desert excursions appear in Eleanor Nicholson’s first book, In the Footsteps of the Camel: A Portrait of The Bedouins of Eastern Saudi Arabia in Mid-Century (1983). In her acknowledgements to the book, Eleanor wrote, “My youthful days at Scripps College, Claremont, California, have a bearing on this book, for there I became initiated into the Humanities that set me on the road to adventure and to understanding of the ancient world.” Her book provides unprecedented historical documentation of the Bedouin lifestyle of the mid-twentieth century. In fact, each of Eleanor’s photos of Bedouin life was literally stamped on the back by the Kingdom’s Ministry of Information, indicating the government’s acceptance of the photos as their history.

The Nicholsons’ success in following in the footsteps of the Bedouins gave Eleanor further encouragement to try to make contact with some of the women of Arabia. Mixing with the local women was nearly impossible at that time because the women typically stayed at home. When they did go out, for instance to the suq (marketplace), it was in the company of a male member of the
family and they were covered from head to toe with veil and abbaya. Often the black-cloaked figures would run from Eleanor, fearful of what they considered a western infidel. Beyond the robes, though, Eleanor believed she would find these women similar to herself. “I always felt that women are women no matter where or how they live,” she explains, “and I suspected their hopes and dreams for their families would be the same as those of women everywhere.”

A chance meeting in the city of Al Hufuf between Linda and Cyndy—then 12 and 10—and members of the governing family of the kingdom’s Eastern Province, marked the beginning of a close relationship between the Nicholsons and the governor’s family. Eleanor and her daughters were invited beyond the imposing Lion Gate into the palace. There they would visit with the extended family—generations of the governing family who were just as excited to meet the Americans as Eleanor was to have finally broken into this closed society.

Eleanor felt an immediate kinship with a young princess, new wife of the governor, whom she thought of as a third daughter. The princess, part Jordanian and part Swedish, was struggling to fit into the Saudi way of life while maintaining her identity. On Eleanor’s frequent visits to the palace, she helped the princess work through issues of acculturation and identity. These weekly visits cemented a relationship that continues to this day. Several times a month when the phone rings in Eleanor’s home, the princess is on the line. It was the princess who, recognizing Eleanor’s respect for Saudi customs and traditions, asked Eleanor to tell American women the real story about Saudi women. Through the Lion Gate, Eleanor’s latest book which was published in 2003, is her answer to the princess’s plea. The book is a fascinating account of the development of the relationship between the Nicholsons and the royal family.

At the age of 94, Eleanor still shares her knowledge of Saudi Arabia through talks and articles. She encourages an understanding of Saudi customs, traditions, and laws, many of which are foreign to us but are rooted in history or Islam. She speaks with passion about current issues in the Middle East including the war in Iraq. “I think what’s going on in the Middle East is not acceptable,” she tells me with a heavy heart. “We had no right to go into Iraq and destroy it. Saddam was a bad character and all that but we didn’t have to kill the country.”

Before the end of our visit, I have the chance to see some of Eleanor’s special mementos—from photo collages of Linda and Cyndy to Eleanor’s Scripps memory book to exquisite embroidered pillows and hand-painted plates, gifts from an adopted Saudi princess. I am grateful to have been invited into the home and the life of this remarkable Scripps woman.

Eleanor Nicholson’s two daughters chose to attend Scripps. Cyndy Nicholson Castain ’76 currently lives with her husband Ralph (HMC ’76) in Los Alamos, NM, where they have worked for years at the Los Alamos National Laboratory. Their two sons are in college. Linda Nicholson Lancaster ’73 was the first woman executive assistant to the director of the Bureau of Prisons and was pursuing a Ph.D in forensic psychology, when her life was tragically ended by a drunk driver in 1989. The Department of Education at the University of Maine, where Linda was pursuing her degree, closed down for three days in mourning. Eleanor’s response to the terrible incident that claimed her eldest daughter’s life was to help educate college students about the dangers of drinking and driving.
from the president

Dear Alumnae:

How do you remain connected with Scripps when you are hundreds of miles away from the campus?

On graduation day and in the years that follow, we carry the formative experience from our Scripps years into adulthood, career, family, and life in general. Yet, despite our best intentions, many of us lose touch with the College in this process. The paths many of us choose lead us to various places throughout the country and the world. When I graduated from Scripps in 1993, I remained in Southern California to pursue work and then law school. I loved Scripps enormously while I was a student, but the relevance of my undergraduate experience seemed to fade as time passed.

Thankfully, Scripps College provides us with many opportunities to bridge this gap. Among events held throughout the year, we can look forward to revisiting the campus at Reunion Weekend 2005, held April 29 through May 1. This year, the weekend will include a special celebration to commemorate the completion of the hugely successful Campaign for the Scripps Woman, in which an impressive 87 percent of Alumnae Association members gave in support of the College.

And, in the midst of chilly winter weather, we can begin to dream of summer again as we plan for Camp Scripps, held June 23 through June 26. This program, designed by alumnae for alumnae, is both diverse and imaginative as it lifts the spirit, challenges the mind, and creates connections among alumnae across generations.

Throughout the rest of the year, the question remains of how to stay connected outside of our visits to campus. In response to this dilemma, there is a growing network of Scripps College Regional Associates—a remarkable group of alumnae volunteers working to build a network of alumnae chapters in cities across the country. Each group is uniquely focused on local alumnae interests, yet is also part of a growing national alumnae network. In recent years, this program has grown exponentially with active chapters in Denver, Honolulu, Los Angeles, Monterey Bay/Carmel, New York City, Orange County, Portland (OR), San Francisco, San Joaquin Valley, Seattle, and Washington, D.C.

In addition, our alumnae have developed a keen interest in organizing book club discussions through the Regional Associates program.

The Seattle chapter holds regularly scheduled book club meetings every other month. Book titles for upcoming discussions include: Founding Brothers: The Revolutionary Generation by Joseph J. Ellis, and The Darling by Russell Banks.

Attendance at book discussions held by the tri-state New York City chapter has tripled in the last two years. This group focuses both on nonfiction (e.g., The Language Instinct by Steven Pinker) as well as fiction (e.g., The Kite Runner by Khaled Hosseini.)

Other book clubs are being formed in Honolulu, Los Angeles, and San Diego. To find out more about upcoming Regional Associate events or about starting a Regional Associate chapter where you live, contact Victoria Nelson ’93, associate director of alumnae relations at (909) 621-8054 or victoria.nelson@scrippscollege.edu.

These programs thrive on the best resource we have to remain connected with Scripps—each other. Through Regional Associates, the experience of years spent at Scripps does not diminish into a shrink-wrapped memory but is expanded into a continually evolving source of personal growth that maximizes the benefits of our Scripps education.

Through Regional Associates, alumnae can tap into the immense depth of wisdom and experience that exists within our Alumnae Association. Through your interest and involvement in this and other programs, I hope you will help us transform our alumnae association into a universal community from which we can all draw support.

Best wishes to you,

BRENDA M. CHING ’93
President, Alumnae Association
FRIDAY, APRIL 29 – SUNDAY, MAY 1
Reunion Weekend 2005

Join your classmates on Friday for a welcome lunch, afternoon workshops, and the traditional wine tasting event in Mary Wig Johnson Court with Harvey Mudd and Pitzer alumni.

On Saturday, April 30, we will celebrate the triumphant success of the Campaign for the Scripps Woman, which raised $101 million with support from 87% of all alumnae. Activities will include guided tours of the new facilities on campus—including the Performing Arts Center, Gabrielle Jungels-Winkler Hall, the new swimming pool and site for the future recreation athletic facility, Elizabeth Hubert Malott Commons, and Mary Wig Johnson Court. Faculty will also offer lectures throughout the day; a lawn supper with a swing band will conclude the day’s festivities.

Additional activities are planned for Sunday, including the ever-popular Mariachi brunch.

Please plan to join us on campus for this very special weekend! For more information, contact the Office of Alumnae Relations at (909) 621-8054.

FRIDAY, APRIL 29 – SUNDAY, MAY 1
Reunion Weekend 2005

New Chairs Lead Scripps Alumnae/Student Diversity Committee

In 2002, the Alumnae Association established the Alumnae/Student Diversity Committee (ASDC) to foster diversity at Scripps. One of the purposes of the committee is to actively involve and challenge both alumnae and students to support the College’s commitment to “…increase diversity in all aspects of academic and campus life among all members of the community.”

Leading this effort for a two-year term are Jessica Castillo ’03, Myeisha Peguero ’02, and Deepika Sandhu ’99. The three chairs championed diversity during their Scripps education and are active leaders for diversity in their careers and community involvements.

The inaugural chairs, Fabiola Ceballos ’02, Brenda Ching ’93, and Sue Talbot ’69, remain actively involved in Scripps and are leaders of various initiatives. Notably, Brenda Ching is currently president of the Alumnae Association.

While the committee is currently developing its strategic plan and goals, focus areas for the committee include the ASDC Mentoring Program, which encourages alumnae participation in college activities and supports Scripps’ diversity planning.

If you are interested in learning more about diversity efforts or would like to become involved, please contact the chairs at asdc@offhours.org or contact the Office of Alumnae Relations at (909) 621-8054 or alumnae@scrippscollege.edu. Your efforts will help to provide an outstanding liberal arts education for all women.

Camp Scripps 2005
JUNE 23 – 26

She gets too lonely for her Camp Scripps classmates,
Loves to stay up talking, it’s never too late,
She’d never bother with vacations she’d hate...

That’s why the lady is at Camp!

More information? Call (909) 621-8054 or visit www.scrippscollege.edu/dept/alumnae/camp/2005
Marriages and Commitments
'64 Tanya Tull to B.J. Markel, December 5, 2004
'93 Nicole Kent to Barbie Baron, February 2004
'99 Gina Brownstein to Rogelio Castro Javana, August 21, 2004
'00 Rachel Ban to Nathan Tefft, August 15, 2004

Births and Adoptions
'85 Naomi Lester and Kevin Thomas, a son, Kyle, July 8, 2004
'92 Kirsten Valder and Michael, a son, Caid, August 25, 2004
'92 Sybil Ackerman and Marc Visnick, a son, Cody Sebastian, April 16, 2004
'92 Gretchen Lee and Gavyn, a son, Justin Michael, June 16, 2004
'93 Meredith Doran and Matthew Jordan, a daughter, Claire Elisabeth, June 29, 2004
'96 Margaret Salquist Schecter and John, a son, Rohan James, November 29, 2004
'97 Jennifer Ackerson and Matthew, a son, Colin Wesley, April 28, 2003
'04 Brittany Henage and Daniel, a son, Alexander Daniel, November 15, 2004

In Memoriam
'39 Katharine Wilson Blackman, September 16, 2004
'40 Barbara Buckbee, July 6, 2004
'41 Mary Stewart Welch, October 29, 2004
'50 Anita Vollmer Chaney, August 27, 2004
'55 Joyce Brown Johnson, December 18, 2004
'59 Louise Ferrey Ewing, January 20, 2005

Laura Innis Moseley (Seattle, WA) Scripps is a year-long blessing. Thank you!

Eugenia Hawthorne (Green Valley, AZ) At this time of my life—approaching 90 years—I find myself recalling my college years at Scripps with amazing clarity. What wonderful memories! Thank you, Scripps College, from “Scottie.”

Elizabeth Molino (Sisters, OR) I enjoyed our time in Ashland. Thank you.

Florence Clifford (Nantucket, MA) I continue to spend eight months of the year in my little cottage by the water in Nantucket; the remainder of the year in Maryland in a comfortable senior community. Having knitted Christmas stockings for the children and grandchildren, I’m now doing them for the great-grads! • Marian Pierson Mast (Claremont, CA) It’s great living in Claremont at age 87, to enjoy the great growth of our college and to attend many of the good programs, especially in the newly redesigned theater with its music and dance classrooms. Any of you still alive from classes ’41, ’42, ’43, give me a call at (909) 626-6534.

Rosemary Hunt (Bellevue, WA) My husband, Bill (of 58 years), is a travel agent, so we travel a lot. When possible, we spend winters in Palm Desert, where we have a condo at The Oasis Country Club. As the only female in my family, I’m outnumbered by my husband, two sons, and three grandsons.

Barbara Brooks Tomblin ’66

Betty McCreery Everall ’36
Betty McCreery Everall, a longtime supporter of the College whose four close relatives also attended Scripps, died October 13, 2004, in Prescott, AZ. Betty was the mother of Eve Everall ’70, sister of the late Honour McCreery Schaps ’33, aunt of Felicia Schaps Tracy ’61, and great aunt of Katie Ballou Calhoun ’88.

As a student of Dr. Hartley Burr Alexander, Betty studied archeology and did field work in Peru. She later earned a master’s degree from the University of Southern California. During WWII, she served in the U.S. Navy and met her future husband, Gerald Everall, while on duty in Portland, OR.

After her marriage in 1946, she moved to the East Coast to raise her family. Upon Jerry’s retirement in 1970, they moved to Prescott, where Betty designed their home. An accomplished horsewoman, she began riding and driving Lipizzaners. She was active in museum work and served as manager of the Smoki Museum gift shop in Prescott. She was president of the local Republican Woman’s Club and accompanied her husband frequently while he was Yavapai County Assemblyman for the State of Arizona. She is survived by her husband, son, daughter, two granddaughters, and her niece and family.
Nancy Brown Inman (Santa Barbara, CA) I am enjoying living at Casa Dorinda, a retirement community. We lost one of our best-known residents this year, Julia Child.

Sue Kerr (Houston, TX) I am still doing portraits of houses in pen and ink watercolor. Spending weekends in Galveston with visits from kids and grandkids—13 of them.

Marlon Ran Belyea (Easton, PA) Bob and I just returned from traveling in Egypt and Jordan, the trip of a lifetime. Egyptian civilization is awesome! The extension to Petra and the Holy land east of Jordan River was extraordinary. The group was small and security was no problem. I recommend going now while the tourist areas are not too crowded.

Nancy Heath (Rolling Hills Estates, CA) We traveled to Italy in October for 14 days—Rome, Sorrento, Florence, and Lake Como. Melissa (5), and Dylan (3) are in Montessori school in Oceanside. Evan (23) graduated from UC Santa Barbara and will go to law school. Christopher (21) is a fireman in Quincy, CA. • Natasha Josefowitz (La Jolla, CA) I’m retired from teaching as a professor of business at SDSU. I have two books coming out this year—numbers 17 and 18. Retirement: Wise and Witty Advice for Making it the Next Great Adventure was released in January 2005.

Beverly Woods (Laguna Niguel, CA) Bill and I are happily retired. My classmate, Duane Carraher, has been especially thoughtful during Bill’s recent illness. Grazziella Outmans is in touch despite her own health problems. I send best wishes to all Tollites and classmates.

Sally Bieler Chamberlin (Los Alamos, NM) Walt and I celebrated our 51st wedding anniversary this year. Twice a month we serve as ordinance workers in the Albuquerque Temple of the Church of Jesus Christ of Latter-Day Saints.

Kathleen Judy (Lake Arrowhead, CA) I am very glad that my class has been meeting once a year with the CMC class of 1951. Our first year was Lake Arrowhead 2002, then Santa Barbara 2003, and Palm Springs 2004. This year is Temecula. I’ve been to all of them except Santa Barbara. At the 2004 mini-reunion, my son Kirk and I did the St. Patrick’s Day entertainment with Irish songs.

Diana Grupe (Old Greenwich, CT) I live near the Robert Frost home. Three grandchildren and daughter Gloria live nearby, on a farm of 110 acres. Enjoy the writers, historians, and artists of the area. I’m in the house we built, before my husband passed on. I write and paint. History of the Lake Champlain area, and the British and American leaders in America’s independence are made real. This is Ethan Allen country! • Kathleen Lechner (Laguna Niguel, CA) My grandson, Payton, is almost three now and comes over two to three times a week as Amy continues at CGU (Claremont). He’s a delight (and sometimes exhausting). I enjoy attending three different religious services—a UCC/DOC, an Episcopal and a Native American Song of the Earth. Painting and reading old diaries are continuing projects and passions. Scripps Camp is always wonderful and the Shakespeare Festival (with Pat Welch ’51 as my kind and charming roommate) was a new alumnae adventure hopefully to be repeated. • Marianne Seward (Aptos, CA) Sue Rosenberg Struck is my neighbor, and Connie Wright and I are in touch. Sad news from La Selva Beach: Our daughter, Pamela, died June 27 after a long courageous struggle with cancer. She was a mentor to many, including her mother, who was diagnosed with cancer before Pamela died. • Rachel McComb (Lansing, MI) I keep busy creating floral designs, entering flower shows, writing papers, and visiting children since I was widowed six years ago.

Audrey Hadow Michie (Charlottesville, VA) I am volunteering as a librarian at St. Paul’s Ivy Episcopal Church.

Jo Greiner (Los Gatos, CA) I continue as the outreach director of St. Luke’s Episcopal Church in Los Gatos, which includes a soup kitchen, medical assistance, and housing assistance. I had a marvelous trip to Greece for the 2004 Olympics. • Marcia Daviddove Baugh (Palo Alto, CA) Between trips, I continue varied volunteer work. Retirement has never been busier. We see Nancy Lubliner Higby ’62 regularly and Sue Alpert Dinwiddie ’60. I’ve attended two week-long “primitive” gatherings—one on Vancouver Island and one in Idaho. Dick has taught basic Stone-Age living skills among other classes. There are great people at these gatherings.

Gaye Garrett Izzard (Tucson, AZ) Everything is going well in Tucson. I am blessed with two granddaughters in California (near Scripps) and am elated. The family all came to Tucson for Christmas! • Nancy Mitchell (South Reading, VT) After all these years—two grandchildren within a year! Kristina to daughter Kim came via Russia—she is three now. Sydney Alexandra Mitchell came by conventional means to son Sean, August 20. What joy! • Patricia Bidlake (Brandon, Manitoba, Canada) I spent some time in late winter and in the fall in Pennsylvania looking for historical or environmental trusts to take over a 175-year-old family property. I visited the West Coast, family, and new granddaughter.
Marianne Larsen (Sioux Falls, SD) Carol Barnum Hill, Jill Tronvig Quick, and I spent several days in July hiking through wildflowers and ghost towns in Colorado. Carol and I also connected with Martha Storm Dyckes at the Denver Botanic Gardens. Our visits are few, but always good.

Tanya Tull (Los Angeles, CA) Life is full of surprises, like being “engaged” at 61 (see Marriages and Commitments).

Jeanne Du Prau (Menlo Park, CA) My children’s book, The City of Ember, made The New York Times Bestsellers’ List! The sequel, The People of Sparks, came out in 2004. • Karen Rollet-Crocker (Fayetteville, AR) I am teaching design studio and graphics in landscape architecture at the University of Kansas. Also designing a public garden with all native plants. I have been working on developing a program in undergraduate research in the department. Daughter Sara is married and lives in Lansing, MI, where she works as an environmental lawyer for the Attorney General’s Office.

Deirdre Johnson (Fair Oaks, CA) Last spring, I accepted the position of director of admissions at Camellia Waldorf School. Andrew, my oldest son, is working on his master’s in engineering and management. But the exciting news is that I am finally remodeling the kitchen. • Joanne McGee (Denver, CO) Diana Ho ’71 just visited me in Denver, and we spent a weekend doing polymer clay beads (and doing local spas!) Any other polymer clay addicts out there? • Merrillie Stewart Howard (Portland, OR) I spent one week in May in Chicago visiting Annie Bartholomew. Daughter Erika Donovan-Howard received her B.A. from Evergreen State College in June 2004. Lucille Housel Burke and Pat Goddard Moore and I had a mini-reunion in September in Ashland. Evelyn Nelson Senior, Mary Davis MacNaughton, Kaley McAnlis Mish and I attended a volunteer leadership conference in July at Scripps. Joanne Odenthal, Linda Yorton, Kaley, Mary, Lucille and I made it to Camp Scripps in June.

Margaret Russell (Claremont, CA) My daughter, Anna, graduated from UC San Diego. My son, Luke, after a summer in India and Peru, is at UCLA Law School. I am very happily living in Claremont, traveling often during the year. • Susan Bowie McCoy (Eugene, OR) My mother and I recently visited Culp Johnson and her mother in Vancouver, B.C. It was special to have both generations of women together. I just finished two years’ work on a USDA grant, where we developed six local food action groups in Lane County. I also organized a Countywide Food Planning Summit for organizations and politicians to strengthen our food system. Son, Spencer, is eleven and well worth waiting for. James continues to design and develop affordable housing communities. As an artist, I am working with sacred movement.

JoAnn Chrisman (Seattle, WA) I’m working at Starbucks Coffee Company in Seattle, where I review the new leases we enter into for our stores in Canada. I enjoy it immensely. During the holiday season, my Scripps roommate, Patty Ruth, and I stay in contact. • Marilyn Okano (Pasadena, CA) I’m busy doing marketing for Yahoo! and raising two teenage daughters. Mika is a sophomore at the Los Angeles County High School for the Arts in the Visual Arts Department. Molly is an eighth grader at the Harvard-Westlake School, where Dad teaches Upper School. To make it even more of a family affair, three of my brother’s chil-
Dana Mayhew (Altadena, CA) My son is flourishing in college, and I am spending time in jewelry design. My partner and I are soon remodeling the house. So I guess we’re sleeping with the pups for six weeks.

Edie Pattou Emery (Columbus, OH) My recent book East, a novel based on the fairy tale East of the Sun and West of the Moon, was named one of the top ten books for young readers by the American Library Association.

Diane Crisp Connolly (West Linn, OR) Jerry (CMC ’79), Ethan, and I headed east to visit family and our older son, Sean. He spent the summer in New York City working at the American Natural History Museum. • Diana Lee Crew (Denver, CO) I am working hard at the Jason Foundation. Must be close to the Million Dollar Club. We are busy with work; the children are almost 16 and 14. Planning Christmas in Costa Rica on the Osa Peninsula.

Kerry Pillmore Fiske (Phoenix, AZ) Much to my surprise, my career has taken a 180-degree turn. After working for 23 years as a graphic designer, I was beginning to feel burned out. I loved designing, but I was tired of the corporate nonsense in the various marketing departments of which I had been a part. In 2003, I took a career development class at the local community college. We were given the Myers-Briggs personality test (I’m an ENFP) and the Strong Interest Inventory. Through much soul-searching (and difficulty giving up the graphic design self-identity I had wrapped myself in), I selected a new path. I’m now in my second semester of grad school at the University of Arizona in Tucson, commuting once a week, and studying to become a librarian. My coursework should be completed just in time for the 2005 reunion.

Megan Marble (Ventura, CA) Megan is now going on her 15th year at Patagonia. She enjoyed having Scripps intern Sonya Dolan ’06 work with her this past summer. Megan is doing great and is busy with her family.

Kathryn Spies Mueller (Santa Ana, CA) Enjoying my job as dean of students at Orange Coast College. Also enjoying my doctoral studies in educational leadership and higher education.

Mona Barnes Collins (Santa Cruz, CA) Sold a quilt that she made!

Shannon McGrady Bane (Fullerton, CA) After 11 years of study, last June I finally achieved my goal of becoming a certified and invested cantor. I never thought it would take so long, but I’m really proud I did it. Looking forward to seeing everyone at the reunion!

Jill Ahere (Portland, OR) I turned 40 this summer and who came as a surprise to my party? Suzanne and Kathy! What a treat! My boys are 10 and 3. I’m still with Chubb, 19 years after college. • Sohee Anderson (Tigard, OR) My husband, Scott, is busy practicing Optometry. My son, Alexander, is now in second grade. My daughter, Nicole, turned one in October!

Ellen Roese (Manhattan Beach, CA) Life is good—a bit crazy with a teenage daughter, Natalie (12). I enjoy a great life with George Roese (CMC ’85) and my other daughter, Emily (10). I also do bereavement work with children. • Vicki Hooites (Portola Hills, CA) I don’t hear from many classmates, but I love reading the class notes in this magazine. Wishing everyone well in the coming new year. Only another two years until our 20th reunion!

Ingrid Nystrom (El Paso, TX) Mark Brown (PO ’88) and I are still living in El Paso. Our lives are full raising Nathan (7) and Alexandra (5) and keeping up with friends and family. • Kerry Lynn Bonner (West Hollywood, CA) I returned to the U.S. after 10 years abroad in Brussels. I liked the wind and rain, but ended up in sunny Southern California—of all places, West Hollywood! I am working for a small medical communications company, a part of McCann Erickson, on Wilshire Blvd. • Lynn Wagner (Falls Church, VA) Life is busy these days—mainly keeping up with the activities and laundry generated by my daughters (4 and 20 months), but also doing some consulting on international environmental policy. It was great seeing Dawn, Carin, Jill, and Stephany this summer. • Pamela Gregg (Altadena, CA) I just climbed Mt. Whitney with four women friends. Such beautiful wilderness! I think I’m hooked on backpacking.

Lisa J. Cook (Ponte Vedra Beach, FL) I am still general manager at London Contemporary Art and I’m loving it. Ryan is two years old, and each day is more fun than the last with him! I am finally getting back into creating “art” again and realize I have really missed it.

Sioux Bally ’76 recently held her first solo art show in the Southern California area, “Art That Sings.” The show featured digital creations and oil pastel paintings inspired by natural scenes from near her home on Mill Creek in Mentone, CA. Sioux is currently working on text and illustrations for a young adult book, The Last Lemon Grove. The story is based on her experience residing on master woodworker Sam Maloof’s property in Rancho Cucamonga before it was moved due to the extension of the 210 Freeway.
Solveig Bassham (Poway, CA) My husband and I bought a new house in Poway. We have plenty of extra room; if anyone is visiting the San Diego area, give us a call!

Jennifer Altman (Seattle, WA) I’ll be making a presentation and publishing an article at the end of 2004 on acculturating learners to English language classrooms.

Sybil Ackerman (Portland, OR) I am so happy to have a high energy little guy in my life (see births and adoptions). For the past ten years I lived in Portland with my husband, Marc Visnick, whom I met while in law school at Lewis and Clark. After law school I went to work for a bunch of fun environmental organizations and I am now about to start a master’s program at the Yale School of Forestry and Environmental Studies. • Angela Dickey (Portland, OR) I’m in my second year of teaching seventh-grade science and I love it! Being a teacher is a great job. I get to laugh every day! I bought a cute house this summer and I’m having fun learning how to use power tools. • Roberta Rinehart ( Bainbridge Island, WA) I am still raising money for non-profits (see rbrfundraising.com). It would be great to hear from any Scripps alumnae in the area or in Alaska.

Dara Henning Sepkoski (Oberlin, OH) I’ve started working at the Museum of Contemporary Art Cleveland doing education programs. Ella is in daycare and learning to cope with the biters and institutional food. She is 1½ and wonderful! • Nicole Kent (Oceanside, CA) I’m now in private practice as a marriage and family therapist and am working on a Ph.D. My brother is coming home from Iraq in March. Barbie and I got married in San Francisco in February and are celebrating our sixth year together.

Davis Nets Top Honors

Maril Davis ’94 was recently inducted into the Claremont-Mudd-Scripps (CMS) Alumni Athletic Hall of Fame for her accomplishments on the women’s soccer team. Davis scored 106 goals and was an All-American three times and Southern California Intercollegiate Athletic Conference (SCIAC) Player of the Year in ’92. Davis also won the CMS Most Valuable Player award four times, and served as the team co-captain in ’92 and ’93. Her many scoring records still stand.

After graduation, Davis left the soccer field and entered the entertainment industry. In 2000, Davis returned to soccer. Davis was invited to try out for the Boston Breakers, but a knee injury ended her professional soccer career.

She returned to the entertainment industry in 2003 and worked on the HBO show Carnivàle. Davis currently works on Sci Fi Channel’s Battlestar Galactica as the executive producer’s assistant.
Thailand Traveler, Alive and Safe

The morning of December 26, Whitney Zeigler ’99 was in a plane on the runway of the Bangkok airport bound for Phuket, a major island in south Thailand devastated only hours earlier by a deadly tsunami. Originally, she had planned to join her friend and English student, Nuannit, at her vacation home in Phuket for Christmas. However, Whitney couldn’t get a flight until the next day. Then, her flight was delayed, and eventually cancelled, because of “adverse conditions.” Whitney e-mailed her thoughts and concerns: “My guardian angels forwent all of the day-after-Christmas sales and looked after me! I feel truly grateful and humbled. I was very worried about Nuannit and managed to get through to her by phone: She spent two days camped out at the Phuket airport, and then safely flew home to Bangkok. I hope you will keep all those affected by the earthquake and tsunamis in your thoughts, too.”

Whitney’s internship with the United Nations Development Fund for Women ended in December; she now serves, on a short-term basis, as an editing and production coordinator for a “community diary,” which will highlight community activists’ efforts in the Philippines, Thailand, and Sri Lanka.

Whitney also reports that Kelley Gary ’00, who earned her master’s in Thailand on a Fulbright and is fluent in Thai, flew from Lao, where she currently lives, to Phuket to translate for foreigners looking for their missing loved ones. We plan to publish a report of Kelley’s remarkable efforts in a future issue of the magazine.

According to Off-Campus Study Director Valerie Eastman, all of Scripps’ study abroad students are accounted for; Scripps does not send students to Indonesia or Malaysia.

Laura (Pivirotto) Thomas, who was one of my bridesmaids, and her husband, Robert (CMC ’99). In June 1984, I graduated with my Master’s of Science degree in nutritional science and completed other requirements needed to receive my Registered Dietitian credentials. Jeff and I have been having a great time and still wonder why people say the first year of marriage is the most difficult! We have settled, for the time being, in Pasadena with our two Jack Russell Terriers, Allie and Rudy.

Elizabeth Beeley (Santa Monica, CA) I have gone back to school full time to get a professional designation in interior design. Before returning to school, I worked in the interior design industry for two years. • Rachel Ban Tefft (Madison, WI) I have just purchased my first home and work as a high school English teacher!

Sarah Paul (Newport Beach CA) I am working toward my doctor of physical therapy degree at Chapman University. I’ll be finished in August if all goes well. • Sarah Stevenson (Albuquerque, NM) After spending two years doing health education and learning Hausa and Fulfudi in Niger, I have become Peace Corps Niger’s HIV/AIDS program coordinator. I will return to the U.S. in mid-2005.

Adrienne Duval (Eugene, OR) I am pursuing my doctorate in literature at the University of Oregon with an emphasis on 18th-century novels. • Laura Drum (Corona, CA) I have just purchased my first home and work as a high school English teacher!

Stephanie Baer (Orange, CA) Since graduation, I have been working as a financial advisor for John Hancock Financial Network in their Orange County office. I love my work and still enjoy living close to friends and family.


Sarah Paul (Newport Beach CA) I am working toward my doctor of physical therapy degree at Chapman University. I’ll be finished in August if all goes well. • Sarah Stevenson (Albuquerque, NM) After spending two years doing health education and learning Hausa and Fulfudi in Niger, I have become Peace Corps Niger’s HIV/AIDS program coordinator. I will return to the U.S. in mid-2005.

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R is for reunion

If your year of graduation has an R beneath it, your class will be having a reunion this year. To find out the dates and get contact information, see page 29.
ON JUNE 12, 1962, RACHEL CARSON delivered the Commencement address to the next generation of Scripps women. Carson was a biologist and author of one of the most influential books of the twentieth century, *Silent Spring*. Only a few days later, sections of the book were published in *The New Yorker*.

In her book, she criticized the overuse and abuse of pesticides, especially DDT, during and after World War II. Carson never called for a ban on all pesticides, but she still faced opposition from chemical companies, government officials, book critics, even the American Medical Association. She was called “hysterical” and “emotional.” But her calm composure in the face of attacks on both her character and her work made her an appealing public figure. She was a shy, courageous, intellectual woman who had majored in biology at Pennsylvania College for Women. Carson’s speech at Scripps was a significant turning point in her personal career and reflected her faith in the power of women to change the world.

Before Rachel Carson wrote *Silent Spring*, she was a well-known nature writer. She was invited to speak at Scripps as early as 1954 by Dr. Frederick Hard, then president of Scripps College. Carson’s busy schedule and diagnosis of breast cancer in 1960 prevented her from making the long journey to California from her home in Maine.

Carson did not want to be attacked for personal bias in *Silent Spring*, so for the next four years she kept her struggle with cancer private. Her diagnosis put her own life into perspective, and by 1961 she knew that there was a substantial possibility she would die in the next few years. She wrote to a friend:

I can see many reasons for a hopeful attitude, but you also know that I have faced all the possibilities. Out of that has come, I think, a deepened awareness of the preciousness of whatever time is left… and a desire to live more affirmatively, making the most of opportunities when they are offered… So when the California invitation was renewed, it seemed to me this was the time to accept.

The commencement speech Carson gave was titled “Of Man and the Stream of Time.” Her words are both poignant and relevant 42 years later. Carson stated:

We now wage war on other organisms, turning against them all the terrible armaments of modern chemistry, and we assume a right to push whole species over the brink of extinction… So nature does indeed need protection from man; but man, too, needs protection from his own acts, for he is part of the living world. His war against nature is inevitably a war against himself. His heedless and destructive acts enter into the vast cycles of the earth, and in time return to him.

This speech is a significant turning point in Carson’s personal development from nature writer to social critic and advocate of ecology. For the next three years, Carson dedicated her life to fighting for the natural world she loved so much.

Rachel Carson’s health continued to deteriorate until she died on April 14, 1964. Her bravery and courage to stand up and break the silence surrounding pesticide misuse inspired others to take action. On April 22, 1970, twenty million Americans participated in Earth Day to push for environmental legislation and the creation of the Environmental Protection Agency. In our technologically dominated society, *Silent Spring* continues to be an inspiration and example of the power of one person to open the eyes of many and create change. Rachel Carson’s revolutionary call for sustainable technology and personal action has continued to thrive in environmental activism around the world. At the end of her speech at Scripps, Carson spoke directly to the Class of 1962 and every subsequent generation of graduates:

*Your generation must come to terms with the environment. Your generation must face realities instead of taking refuge in ignorance and evasion of truth. Yours is a grave and a sobering responsibility, but it is also a shining opportunity. You go out into a world where mankind is challenged, as it has never been challenged before, to prove its maturity and its mastery—not of nature, but of itself. Therein lies our hope and our destiny. In today already walks tomorrow.*

Rachel Carson’s powerful message of hope lives on, as members of the Class of 2005 don caps and gowns this May and walk down Elm Tree Lawn.
**TOP:** Distinguished marine biologist and author Rachel Carson discusses the Commencement program with actor Vincent Price, trustee of Scripps, and Scripps College President Frederick Hard, 1962. **BOTTOM:** Rachel Carson delivers her Commencement address, “Of Man and the Stream of Time,” to the Class of 1962.

Courtesy Scripps College Archives, Denison Library
LOCH ELLEN: More than 13 inches of rain drenched parts of Claremont during the first weeks of January 2005, while students were on Winter Break. This view of Gabrielle Jungels-Winkler Hall, with the San Gabriel Mountains as backdrop, is from the roof of Kimberly Hall. Photographer Darby Carl Sanders created the illusion of a small pond by placing his camera a few inches above a mere puddle.