Reading for Fun

Remember the first book you ever read—the one you chose for yourself? Mine was *Freddy the Detective*, one of the enchanting Freddy the Pig stories, written by Walter Brooks from 1927 to 1958. I soon checked out as many as I could find from the local library. The witty language and superb character development introduced me to a world of playful imagination I could explore any time of the day. That these books were also educational and built vocabulary was lost on me at the time.

My taste in reading has expanded since then (one might hope) and so too my idea of what makes a fun read. Usually it is a piece of writing that takes me away from everyday life and either educates me or makes me laugh—and often both. Then, there’s the other kind of writing, the kind that insults your intelligence. We’ve all read books that we want to throw across the room in disgust, and sometimes we do. It feels good to give the offender a heave, especially when you think of all the good books out there you could have been reading instead.

While I was obsessed with Freddy, my sister the English teacher, the most avid reader I know, was truly bereft as a child to think that she might one day have read all the books in the world and be left with nothing to entrance her. This seems unlikely to happen, but when she tells me she rereads *Pride and Prejudice* and *Anna Karenina* every year, and Stegner’s *Angle of Repose* every two or three, I start to worry. Maybe she’s getting close to reading everything.

Scripps College has, from its beginning, emphasized good writing as important to whatever role an alumna chooses in life. No wonder we have so many successful writers in a wide range of fields. We will continue to showcase our outstanding writers in this magazine in the months ahead and have a seemingly unlimited supply to choose from. My sister shouldn’t be concerned.

Happy reading.

Mary Shipp Bartlett
editor@scrippscollege.edu

I welcome your comments on any subject in the magazine and suggestions for future articles and features.

Scripps Magazine *Plus*

With this issue of *Scripps*, we introduce an enhanced online version, with links to extra features such as videos and photographs that relate to our articles. To view the inaugural *Plus* issue, go to magazine.scrippscollege.edu.

And don’t worry — we have no intention of closing shop on our printed version. We’re just giving you choices, something Scripps College prides itself in doing whenever and wherever possible.

Let us know what you think of your expanded, enhanced online magazine. For future issues, we’ll be offering more features based on what you tell us you’d like to see.

Send comments to editor@scrippscollege.edu. Enjoy!
Features

The Writing Life

The Queen of Dangerous Research by Mary Shipp Bartlett
Malibu native and best-selling author Katie Anawalt Arnoldi ’80 pushes herself to experience what her characters feel before giving them life on paper.

Writing Wrongs by Susan Warmbrunn
Acclaimed feminist theologian Rosemary Radford Ruether ’58 delves into the thickets of complex and controversial issues.

Treasures of the Imagination by Susan Warmbrunn
Novelist Michelle Huneven ’73 spins stories that encourage us to ask “Do we really know what’s best for us?” “Do we really know what path to take?”

Why Writing Matters by Kristina Brooks
How does Scripps College continue to produce outstanding writers? Kristina Brooks looks at the Writing Program and the Scripps College curriculum and how it helps transform good writing to great writing.

The Creative Voice by Ann Mayhew ’13
With intensive and demanding academic writing assignments, how do Scripps students find and showcase their creative talent? Ann Mayhew, the former student co-editor of [in]Visible magazine, explores the rich literary opportunities at the College.
F

inals over, theses completed, and residence halls nearly emptied, 212 exuberant and slightly damp Scripps College seniors exited the front doors of Denison Library to begin the traditional march down Elm Tree Lawn to receive their diplomas on Sunday, May 16; five students graduated in absentia. As the music swelled, the rain stopped, as if on cue. It was another glorious Scripps College Commencement under the elms.

Sculptor and MacArthur "Genius" winner for 2010 Elizabeth Robbins Turk ’83 and senior Joss Greene addressed graduates and family members; President Lori Bettison-Varga delivered the charge to the Class of 2011. Here are excerpts:

Elizabeth Robbins Turk ’83
"The arts and humanities are important. They build the context into which we place facts, the events of our lives. They help us interpret nuance and negate fear. In this, we must be vigilant and encourage thoughtful interpretation. When public dialog is reduced to ranting, there is little space for the complexity of life to be acknowledged."

Joss Greene ’11
"Audre Lorde’s poem Portrait has guided me through several big decisions, and whenever I read it, one line stands out: ‘I must always be building nests in a windy place.’ I used to read that as a call to courageously leap into situations where you will not always feel safe or protected. Now I wonder.

‘Rather than finding happiness in an ongoing series of adrenaline rushes from fighting the wind in any form, I think I am starting to know myself and am getting better at building my nest—building a sustainable, happy life in my own eyes.’

President Lori Bettison-Varga
"Shakespeare said, ‘We know what we are, but not what we may be.’ Your life will continue to be a journey of self-discovery. Have the confidence and courage to be yourself—to be authentic—and to rely on your values as you make choices now and in the future. Let your inner compass guide you, and I know that you will find your path to your definition of success."
Welcome Home, Class of 2015

When Antoinette Myers ’12, Scripps Associated Students president, finished addressing the brand-new Class of 2015 at Opening Convocation, August 25, there was an explosion of cheers and clapping. Her moving words are excerpted here:

“One thing that I must ask of you is this: remember that it is not up to you to fit an idealized notion of a Scripps student, but instead to claim that identity for yourself. For our vision statement says that ‘we should begin to approach a time when the perceived stereotype of a “Scrippsie” will be so complex, so layered, so invigorating, that it dissolves under even cursory inspection.’ Your very presence signifies a new beginning for the College, a new addition to our community, and an added layer to the identity of our collective student body. Step into this new place with confidence about the future that lies ahead of you and feel inspired to design your own path. Dare to explore, dare to dream, and dare to discover. Welcome home.”

Fun Facts about the 257 members of the Class of 2015:

Most popular names:

Alexandra
Emily
Sarah

(eight each)

10 have a mother, sister, grandmother, great aunt, or aunt who attended Scripps.

2 share a birthday, March 26, with President Lori Bettison-Varga.

They come from California (127), Washington (20), Oregon (12), Illinois (10), Hawaii and Massachusetts (8 each), Minnesota and New York (6 each), and many other states as well.

Internationally, they’re from Thailand, China, Switzerland, Malaysia, Mauritius, Korea, Taiwan, and Canada.

They speak 32 different languages; 23 speak three languages, and six speak four.

They love to write: one student has written nine books, one is a winner of the Arthur Ashe Essay Contest, and another took first place in the National History Day Essay Contest.

41 were editors of their high school newspaper, yearbook, or literary magazine.
Three Scripps College vice presidents meet in Sycamore Court. From left, Rebecca Lee, Marylou Ferry, and Joanne Coville.

Kristie Hernandez ’13 and Adriana Esquivel ’12 are the first recipients of the newly funded Gabrielle Giffords Internship in Public Service and Ellen Revelle “Nellie” Scholar Award, respectively.

Brava to our alumna Gabrielle “Gabby” Giffords ’93 for her courage and determination as she continues her amazing recovery. All of us watching on television or reading the newspapers cheered Gabby’s return to the Capitol on August 1 to cast her vote for the national debt ceiling increase. Many alumnae and friends posted supportive comments on Scripps’ Facebook page and Twitter account, calling Gabby an inspiration and a Scripps woman through and through. Scripps College now has more than 2,900 followers on Facebook and more than 600 on Twitter. To read postings and to join the discussion, go to www.scrippscollege.edu and find the Facebook and Twitter icons, bottom right.

For 2011, our students’ average cumulative debt load after four years is $9,235, well below the national average of around $24,000. No wonder Scripps College is near the top of the list in many national rankings for “Best Value” and “Best Buy” in colleges.

Students, faculty, staff, and visitor use of Denison Library—the historic Kaufmann Wing and the Rare Book Room with its exquisite treasures—has almost doubled since the College took over total operations from the Claremont University Consortium last year, reports Judy Harvey Sahak ’64, the Sally Preston Swan Librarian at Denison. Faculty visit with their classes to view and experience hands-on use of the library’s unique and original objects, and students and visitors continue to come to the Kaufmann Wing for quiet study and contemplation. The College is exploring various ways the Dorothy Drake Wing, now empty, can be used to fulfill academic purposes.

Scripps welcomed two new vice presidents to campus this summer: Joanne M. Coville, vice president for business affairs and treasurer of the College, replacing James Manifold, and Marylou J. Ferry, to the newly created position of vice president for communication and marketing. Coville comes to Scripps from Cal State University-Channel Islands, where as vice president for finance and administration she oversaw all the construction of its new campus, along with the development and implementation of the university’s finance, human resources, public safety, and information technology systems. In addition, she has served at Mills College, Stanford University, and the Oregon Graduate Institute of Science and Technology. Ferry, who heads the Office of Communication and Marketing, is an experienced communication strategist and practitioner, with extensive experience in media relations, marketing, crisis communication, and organizational leadership. She has operated her own public relations and marketing company and developed several successful and innovative strategies for higher education clients. Her media background includes serving as communication director and press secretary to Washington State Governor Gary Locke; she also has background in corporate communications and marketing with national and international companies.

Rebecca (Bekki) Lee, who has served as interim dean of students since July 2010, was appointed vice president for student affairs/Dean of Students, effective August 15, 2011. For 23 years, Lee has been committed to enriching the lives of college students in such places as Amherst College, Oberlin College, UC Davis, the University of Pennsylvania, and now Scripps. President Lori Bettison-Varga said, “I know Bekki will continue to move forward on strengthening our student affairs program to meet the needs of today’s Scripps student.”

Hannah Peter ’11 has been elected by the Class of 2011 as the recent graduate trustee to the Scripps board. As a student, Hannah was a member of the CMS swim and water polo teams, a tour guide for the Office of Admission, and was involved with Challah for Hunger. Hannah joined Teach For America this summer and will teach pre-kindergarten in the Bay Area this fall.

Barbara Bruner ’76 is a newly appointed alumna trustee. (See Alumnae News, p. 33) for full write-up.
Barbara Talbott, founder and CEO of GlenLarkin Advisors, LLC, joined the Scripps board in July. Barbara provides strategic counsel to senior management in industries, including hospitality, health and wellness, retail, finance, and professional services, and is a mentor to business leaders. Barbara previously served as the chief marketing officer of the Four Seasons Hotels and Resorts, where for 20 years she led successful efforts to position the Four Seasons as one of the world’s most valuable consumer brands. She lives in Miami and San Francisco.

The Humanities Institute welcomes its new director for fall 2011, Professor of Music Cándida Jácquez, who has planned a semester of lectures and films around the theme “Performing the Body Politic: Transgressions, Interventions, and Expressive Culture.”

Two Scripps professors were recently appointed to endowed chairs: David Andrews, professor of international relations and director of the European Union Center of California, to the Gabrielle Marie-Louise Jungels-Winkler Chair in Contemporary European Studies; and Nancy Neiman Auerbach, professor of international political economy, to the Mary W. Johnson Professorship in Teaching.

From recent publications to near-cryogenic acquisitions, here’s a brief roundup of what some Scripps science professors have been doing:

B. Scott Williams, associate professor of chemistry, draws intriguing parallels between the printing press and the Internet as information sharing technologies, in a recently published book chapter in the American Chemical Society book, Enhancing Learning with Online Resources, Social Networking, and Digital Libraries. “I argue science and science teaching are heading for an era of much lower reliance on traditional organizations and hierarchies,” he says, “with much higher reliance on informal and fluid communication networks [like the Internet].”

Emily Wiley, associate professor of biology, led a group of biologists in the purchase of an ultra-low temperature (-80°C) freezer, which dramatically expands storage capacity for biological samples generated by students. Why such a low temperature? The freezing cold maintains the integrity of protein, DNA/RNA samples, and the activity of enzymes and other reagents used in research. The freezer was purchased with funds awarded by the Ellen Browning Scripps Foundation.

Zhaohua Irene Tang, associate professor of biology, has been invited to serve as a lead editor and member of the editorial board for Nature Education. Articles are written by scientists for scientists; unlike normal textbooks, each piece emphasizes what’s known, how it’s known, and further steps for investigation. Tang has contributed two articles for the cell cycle/cell division part of the publication. “I am happy to be part of the effort to spread the values of science education,” says Tang.
Scripps College Shines in L.A. Art Scene

Scripps College is a significant player in the largest collaborative art exhibition and performance project ever undertaken in Southern California—“Pacific Standard Time: Art in L.A. 1945-1980,” beginning in fall 2011 through spring 2012. The Getty initiative celebrates the vivid post-World War II art scene in Los Angeles and involves more than 60 cultural institutions across Southern California. Each institution will make its own contribution to this grand-scale story of artistic innovation and social change, told through a multitude of simultaneous exhibitions and programs.

For its part, the Ruth Chandler Williamson Gallery of Scripps College will focus attention on three of the era’s most innovative and dynamic artists, whose work forever changed the way ceramics would be regarded. The exhibition “Clay’s Tectonic Shift: John Mason, Ken Price, and Peter Voulkos, 1956-1968” runs from January 21 to April 8, 2012, at the Williamson as the College’s 68th consecutive Ceramic Annual.

Besides this exhibition at the Williamson Gallery, the work of other artists closely associated with Scripps College will be prominently featured during Pacific Standard Time at such venues as the Huntington Art Gallery and Museum, the Hammer, the Getty, AMOCA, and the Pasadena Museum of California Art. Artists include Arthur and Jean Ames, Phil Dike, Susan Hertel ’52, Samella Lewis, Sam Maloof, William Manker, Douglas McClellan, Henry Lee McFee, Betye Saar, Millard Sheets, Paul Soldner, Albert and Hoppy Stewart, among many others.

Paul Soldner: Artist and Provocateur

In honor of Paul Soldner (1921–2011), emeritus professor of ceramics at Scripps College for more than three decades, the Ruth Chandler Williamson Gallery presents Serendipity: Paul Soldner, Artist and Provocateur, August 27 through December 11, 2011. The exhibition is part of the gallery’s yearlong celebration of ceramics and the instrumental role Scripps College has played in its development.

Serendipity illuminates Soldner’s creative life as an artist, featuring many works he made at Scripps, where he developed his distinctive approaches to raku and salt-fired ceramics. In addition to vessels, the exhibition explores other aspects of his work, including wall pieces and monoprints, which demonstrate Soldner’s lesser-known but lively commentary on popular culture. Videos showing different perspectives of Soldner are also on view. Workshops devoted to Soldner’s special areas of expertise—raku, bonsai, and brush making—accompany the exhibition.

Soldner’s refusal to place limitations on clay transformed him into a pioneer, leading him to champion American raku, a low-fire fast-fire process based on Japanese raku. Soldner’s take on raku embodies his lifelong ambition to challenge the conventional.

“In the spirit of raku,” Soldner said, “there is the necessity to embrace the element of surprise. There can be no fear of losing what was once planned, and there must be an urge to grow along with the discovery of the unknown. Make no demands, expect nothing, follow no absolute plan, be secure in change, learn to accept another solution and, finally, prefer to gamble on your own intuition.”

“Serendipity” evokes a sense of the multifaceted Paul Soldner. His work in ceramics is world-renowned, yet less is known of Soldner’s interests and work in monoprints. The exhibition showcases both ceramics and monoprints and provides visitors with different sides of Soldner rarely seen in order to give them a more complete vision of who Paul Soldner was and how his interests and work often came together.
To Matt Delmont, assistant professor of American studies, selected by students as their 2010-2011 Professor of the Year. Students, faculty, staff, and alumnae crowded into the Motley coffeehouse in May to surprise and honor him.

To the CMS Athenas from Claremont McKenna, Harvey Mudd, and Scripps Colleges, who won SCIAC (Southern California Intercollegiate Athletic Conference) titles in cross country, basketball, swimming and diving, lacrosse, softball, tennis, and track and field for the 2010-2011 academic year.

To Jennifer Tavé ’12, named Athlete of the Year by the Scripps College Alumnae Association, who finished 8th in the 10,000-meter event at the NCAA Division III National Track and Field Championships held in late May in Delaware, Ohio, earning All-American honors.

To students, especially organizer Jocelyn Price ’11, who created “Puppies and Popsicles”—a cool and comforting way for students to relax and forget about finals for a few minutes this spring at Tiernan Field House. More than 250 students participated, making it one of the year’s most popular student events on campus.

To students who ran an online contest to pick artwork from the Scripps College collection to be shown at an exhibition at the Ruth Chandler Williamson Gallery last spring. This was the first time social networking was used to choose content for an art exhibition, according to the gallery. The result was Streetview: A Spectrum in Black and White.

To our amazing 9 Fulbright Scholars—a record number for Scripps and one of the highest among liberal arts colleges—who are off to all corners of the world to teach English or do research. They are, from the Class of 2011: Anna Fiastro, Alayna Fisher, Allison Kupsco, Melissa Munoz, Emilia Sawada, Katherine Sklar, Adelina Solis, and Kate Wiley; and Maya Higgins ’10.

To Sarah Smilkstein ’11, one of only 106 students nationwide who received a 2011 Davis Peace Grant, for her proposal on education reform in Mali. Smilkstein is in Mali between September and February to hire and train teachers in collaboration with a Malian law student and the citizens of Niamakoro.

To the Class of 2011 for 100% senior gift participation, winning bragging rights among the Claremont Colleges and possession of the Ellen the Pig trophy. The class raised more than $20,000 for an undergraduate scholarship. Senior Class Gift chairs were Mariam Tejeda, Lauren Frederick, and Alexandra Tyson.

To Roswitha Burwick, for 40 years of outstanding teaching and commitment to Scripps College and its students. Burwick retired this year, but will reprise her popular Core II course on literary and psychological approaches to the fairy tale in spring 2012, team-teaching with psychology professor Judith LeMaster.

Williamson Gallery interns at the opening reception for the Streetview exhibition, March 24, from left: Julia Berryman ’12, Tara Contractor ’13, Catherine Sweatt ’12, Alicia Hendrix ’12, Alexa Zilberfarb ’14, and Sara Zuniga ’12.
The Trees of Scripps

Since its founding, Scripps College has celebrated the role landscape plays in a liberal arts education at a residential college. Architect Gordon Kaufmann and landscape architect Edward Huntsman-Trout paid attention to Ellen Browning Scripps’ early wish for the College when she wrote, “I am thinking of a college campus whose simplicity and beauty would unobtrusively seep into the students’ consciousness and quietly develop a standard of taste and judgment.”

The trees of Scripps are essential to the College landscape and sense of place, helping make Scripps College one of the “most beautiful campuses” in national surveys and in the hearts and minds of all who live, work, or visit here.

There are 76 species represented on the College’s scenic and historic 30 acres. All have been carefully chosen for aesthetic balance with the architecture and are native or adapt well to the Southern California climate. They provide shade where needed and beauty always.

The trees require careful handling and close attention. Fortunately, Lola Trafecanty, director of grounds and an expert on oaks, has another tree expert on staff: landscape architect Fred Carlson, the associate director of grounds since 1996. The duo ensures the trees of Scripps thrive, and they employ sustainability measures in all areas, including water conservation, judicial and careful pruning, and recycling of clippings.

We feature here some of the most popular trees on campus and a little of their history.

Wait, there’s more…

To view the inaugural issue of Scripps Magazine Plus, and for more information on this and other articles, go to:

www.scrippscollege.edu
Lemon-scented Gum (*Eucalyptus Citriodora*)
**Origin:** Eastern Australia

These slender and towering trees in Douglas Court add character and beauty to the Grace Clark Hall skyline. There are many other species of eucalyptus in Claremont, but few as graceful as these.
1 Crape Myrtle (*Lagerstroemia indica*)
Origin: China
This deciduous tree species displays a profusion of blooms during the summer—from pink to fuschia to white—and produces splendid autumn foliage.

2 Carob Tree (*Ceratonia siliqua*)
Origin: East Mediterranean
The majestic carob tree in the center of campus is one of the few trees on campus that predate the College. In the early years of the College ('40s-'60s), Professor Beatrice Richardson held dance performances under the tree's enormous canopy.

3 Princeton Elm
(*Ulmus americana* cultivar "Princeton")
Origin: Eastern United States
Selected by the College to replace the dying original American elms of Elm Tree Lawn, Princeton elms have a resistance to Dutch elm disease, as well as aesthetic merit; they also form the classic "V" or vase shape when mature. The College planted them in summer 2008; each year since, the elms have provided increasing amounts of shade for Scripps events, including Commencement. The cultivar was also chosen to replace diseased elms along Pennsylvania Avenue in front of the White House.

4 Coast Live Oak (*Quercus agrifolia*)
Origin: Southern California
Native Americans who populated the area used acorns from this oak as a food staple; in the 18th and 19th centuries, shipbuilders sought out the odd angular branches from this species of oak to make special joints. Coast live oaks may live up to 250 years.

5 Common Olive (*Olea europaea*)
Origin: Mediterranean
These olive trees inspired a campus protest in the 1960s when students were concerned that their beloved olives would disappear with the construction of the Humanities Building. Subsequently, the trees were boxed in crates for a year during construction and reintroduced by a crane to their current locations. There are more than 80 olive trees campus-wide. In early December, students, in coordination with the campus Sustainability Committee and Professor Nancy Neiman Auerbach, plan to harvest the olives and have the oil processed and bottled; look for further news in the next issue of *Scripps Magazine*.

6 Orange (*Citrus x sinensis 'Valencia*)
Origin: Southern California
One of the favorite memories of Scripps alumnae is the intense and lovely fragrance of orange blossoms on Jaqua Quad in late fall and early winter. The campus is on the site of former citrus groves, which comprised most of the area in the early 20th century. Other citrus varieties, including Seville and Navel oranges, Oro Blanca grapefruit, and kumquat, also bear fruit on campus.

7 Hong Kong Orchid Tree
(*Bauhinia blakeana*)
Origin: China
The Hong Kong orchid tree has large thick leaves and striking purplish-red flowers with a lovely fragrance. Located on the east and south sides of Dorsey Hall, the trees bloom from early November to the end of March. In 1965, Hong Kong adopted the flower as its floral emblem and depicts it (in white) on its coat of arms, flag, and coins.

8 California Sycamore (*Platanus racemosa*)
Origin: Southern California
Leaning and out-reaching in structure, these sycamores are prime examples of what mature specimens look like and provide year-round beauty to Sycamore Court. They were brought through the archway of Balch Hall and planted under the supervision of Huntsman-Trout in the late 1920s.

---

**Senegal Date Palm**
(*Phoenix reclinata*)
Origin: Africa

This striking palm creates an interesting silhouette with its multiple, gracefully curved, slender trunks and crowns of feathery leaf fronds. Removed in the early 2000s from the Alumnae Field area, it has thrived in its new home between Balch Auditorium and the Malott Commons.
THE QUEEN OF DANGEROUS RESEARCH

KATIE ANAWALT ARNOLDI ’80

by Mary Shipp Bartlett

Katie Arnoldi, on the beach below her house in Point Dume, with a lightweight surfboard made especially for her by Robbie Dick. She says it is very maneuverable for someone of her petite stature and is “fast as hell.”
Katie Arnoldi has eluded drug lords in the California foothills, explored the world of migrant workers in Tijuana and Ensenada, infiltrated an isolated polygamous compound in Arizona, and shot testosterone into the buttocks of 300-pound bodybuilders.

Katie Arnoldi likes to be challenged—and that often means putting herself at risk.

The novelist pushes herself to experience what her characters feel before giving them life on paper.

“I am the queen of dangerous research,” she says.

In her most recent novel, Point Dume, Katie draws on her background as a Malibu native to tell the story of the death of surf culture, illegal pot farms on public lands, environmental devastation, human trafficking, and obsessive love.

While each subject could be grist for an entire novel, Katie weaves the themes together through strong characterization, authentic dialogue, fast-paced action, and—just as important—her own personal experience and first-hand research.

Sometimes such research is dicey. For Point Dume, she snuck into active cartel-run marijuana grow-sites in the Sierras to get a sense of the fear one of her characters would feel in such a place. Armed growers were hiding in the mountains she explored with a civilian team. “Things could have gone seriously wrong had we stumbled upon one of them,” she says.

She wasn’t scared at the time. She was looking at the world through migrant worker Felix Duarte’s eyes and trying to live the experience from his point of view. “It was only when I got home that I realized how dangerous the whole thing could have been,” she says.

To help develop one of her female characters in Point Dume, Katie traveled to Tijuana to talk to women whose lives had been affected by savage brutality at the hands of drug lords. Again, she entered territory where, had the perpetrators discovered her intentions to write about their human exploitation, she might have been in serious trouble.

While they may be risky, her efforts pay off in creating realism. “I find that through research I am able to leave Katie Arnoldi behind and enter the mind of my characters,” she says.
Point Dume follows two previous Arnoldi novels. The first, Chemical Pink, a national best-seller in 2001, explored the world of competitive bodybuilding. Vanity Fair called it “A modern gothic comedy of obsession.” She followed, in 2008, with The Wentworths, a witty and mocking portrait of an over-privileged Southern California family that David Mamet called “too funny, too sad, too true, and too short.” It was a best-seller in Los Angeles.

To create an authentic character in The Wentworths, Katie infiltrated a polygamous compound in Colorado City/Hildale, on the border of Arizona and Utah. She wanted to get a sense of what her character, 15-year-old Honey Belmont, had to overcome in order to escape from a polygamous enclave and a forced marriage to her step-father. Katie had just read Jon Krakauer’s revealing book Under the Banner of Heaven; this was in the early 2000s, before the media focused so much on the Colorado City/Hildale compound.

At the time, she says, everything was pretty wide open and there weren’t many fences around the houses. The community had recently closed all the schools, choosing to home-school their children. The only form of play for the kids she saw was trampolines.

“Yard after yard, I saw little children dressed in prairie dresses or slacks and button-down shirts bouncing on the trampolines—five, ten, 15 of them at a time. It was surreal.”

The young women seemed curious about Katie, but they were guarded and wouldn’t talk to her. Plus, there were no coffee shops or restaurants where she could make small talk with the locals. As she drove up and down the streets, she realized she was being followed.

Over the course of two years, she revisited the compound six times. But once the media focused on the story, fences went up and the community hid from view. In retrospect, she says, “That was the most evil place I’ve ever seen.”

Once Katie has immersed herself in place and knows who her characters are, she lets them take over. “All my work is character-driven,” she says. “It’s the people who inhabit this world I’m interested in. I want to know why people do what they do.”

She writes without a plot or an outline, which she says stops the action. The story drives itself, with the characters in the lead. Sometimes they take her to crazy places.

“When I was writing Chemical Pink, I remember walking around the gym looking at women bodybuilders from the point of view of that most perverted of my characters, Charles Worthington. He is one weird individual, and I was a little shocked how easily I was able to enter his head. The same is true of Norman Wentworth (The Wentworths). He’s a gay man and a little insane. That was a surprisingly easy place for me to go.”

One character whose mind she inhabits is Felix, the migrant worker in Point Dume. “I love that guy and I respect him. Everything that happened in Felix’s life was so damn unfair, which was the point, but I did find myself walking around in a state of outrage: I still feel it.”

“On the other hand,” she says, “killing [one of the Wentworths] was a delightful experience because he’s a horrible human being.” (When Katie talks about her characters, she uses the present tense; even when fictionally dead, they are alive in her mind.)

Yslexic as a child and considered a slow learner, Katie developed a coping mechanism in high school for her learning disorder and discovered a passion for reading. She learned to process information more efficiently during these years and doesn’t remember struggling too much with the work load in college.

She came to Scripps as a dance major in 1976. However, in her sophomore year, she broke her foot in a sailing accident on her brother’s boat. “That pretty much put an end to my dance ambition,” she says. She ended up graduating with a joint degree in dance and art history.

She did not take any creative writing at Scripps, but wrote what she calls “strange little short stories—wonder little slice of life things that were heavily influenced by the Surrealists.” She showed them to no one.

She continued writing as a young woman, quietly, with no self-confidence. “I wrote terrible stories about a woman trying to find her way. They were awful.”

Married at 23 to artist Charles Arnoldi (a painter she studied while at Scripps), she was dismayed to be an unpublished writer among so many successful, creative people in Los Angeles. She attempted a novel set in a community similar to Point Dume, but put it aside.

Along with surfing, three days a week Katie goes to Gold’s Gym, where she has trained since the early eighties, although no longer as a bodybuilder. She also hikes in the Santa Monica Mountains and finds she gets a lot of her writing work done in her mind during this time. “I may wake up with a question of what happens next, and by the time I finish my hike, I’ve got the solution.”
While continuing to write short stories, she worked out at the local YMCA each day and later started training at Gold’s Gym. “My stories weren’t very good, but my body kept getting stronger and better.”

Then, at 29, she had her first child. A year or so later, she was confined to three months’ bed rest with her second. Flat on her back, concerned about her flagging writing career and her unexercised body, she made a bold decision: After giving birth, she would regain control of her body as a competitive bodybuilder and empower her life—perhaps her writing as well.

She trained hard—without the use of steroids, she is quick to inform. Even so, Katie eventually earned the title of Southern California Bodybuilding Champion in 1992. Small-boned and lean to begin with, Katie said she was one step away from “the worst anorexia.” She quit when she realized that to go any further in the sport meant taking drugs. “It just wasn’t worth it to me.”

She turned to competitive surfing for a couple of years and finally felt ready to start writing again.

After a UCLA writing workshop, Katie sat down and wrote _Chemical Pink_ straight through. What she had seen and experienced first-hand gave her enough material to work with—including administering steroid injections to other women in their quest for a perfect bodybuilding form. Although she says the main character is not her, nor is it based on how she would react to situations, the book is about what she saw: the chemical use rampant in the world of women’s bodybuilding and the excruciating excesses, as well as deprivations, the women endure.

“The book got a lot of media attention because I blew the lid off of steroid abuse in the world of female bodybuilding,” says Katie. “Deep voices, facial hair, elongated clitorises are but a few of the irreversible secondary male characteristics that women suffer when abusing physique-enhancing drugs.” The novel is also graphically sexual and often wickedly funny.

Katie’s daughter, now 21, once asked her, “Aren’t you afraid of what people will think of you when you write these crazy scenes?”

“No,” she said. “If you’re afraid of what people are going to think, you shouldn’t be a writer.”

Katie is as disciplined in her writing as she is in most aspects of her life—from being what she calls “an excellent wife and mother” to a committed athlete who surfs, hikes, and also goes to the gym three times a week. She has an unwavering writing routine, inspired by the example her husband sets as an artist. “I learned my work skills from him,” she says. “Waiting for the muse to hit is total b.s. A lot of writing is about showing up—time in the chair. Once I start a novel, I’m working on it all the time. I wrestle with it constantly even when I’m not sitting down at the desk.”

Each day when she is in town, Katie heads to The Office, a shared workspace in Santa Monica that she calls “excellent adult daycare, where I can drop myself off every morning and pick myself up at the end of the day.”

Rules at The Office are strictly enforced, as Katie explains in her blog, www.katiearnoldi.com: “Sign in and out, note the exact times. Take your seat and please don’t talk to your neighbor—people are trying to work! Don’t hit the space key on your computer with too much anger, it distracts. Put your cell phone on vibrate and keep the volume down on that video you’re watching because we can hear it, even through the noise reduction headphones….Every day knuckle crackers, door slammers, toe tappers, smelly food eaters, chronic snifflers, and persistent phone call receivers all come together in one 1,300 square-foot room and channel their collective energies towards WORK.”

Katie has written her last two novels at The Office and is now working on another. “I’ve also planned a bunch of vacations, read a hell of a lot of books, and written over 10,000 emails. All in just five short years.”

Katie still lives in Malibu, in a dramatically modern yet unpretentious house she and her husband built. With a stunning view, it sits on an acre of oceanfront property inherited from her father, who bought three acres on Point Dume in 1959 for $39,000—a figure to bring tears to the eyes of anyone currently eyeballing property in the area. Her two brothers each have homes on the remaining two acres. Katie and her husband have two children, a son and a daughter. Their son graduated this May from Pomona College with degrees in economics and psychology; her daughter is a senior at Stanford studying marine biology, with a special interest in sharks.

A surfer most of her life, Katie goes into the water as often as possible on one of her many boards. She likes big surf—likes the challenge of putting herself in “controlled scary” situations. The spot she calls “hers” in Malibu is the outer reef, the area known as Mystos. “It can get a little dangerous,” she says, but she knows it well, knows where the bottom of the ocean is, and how the water reacts.

The waves at Mystos rarely get above “double overhead.” In Hawaii, she has surfed triple overheads and admits to being scared to death once on Sunset Beach in Oahu when the waves turned treacherous in a matter of seconds. With adrenalin flowing and heart pounding, she caught a monster wave and rode it to shore, crying on the beach afterward. She was proud of herself.

Writing provides another type of challenge for Katie—one she describes as a “different kind of scary,” more an awareness of one’s own vulnerability.

“The rewards are so great when characters are speaking for themselves and you get to follow them—it makes it all worthwhile.”

The novel Katie is currently working on picks up the story of Violeta, the woman Felix Duarte left behind in Tijuana, in _Point Dume_. Stay tuned for where Violeta leads Katie. It will be someplace dangerous.
WRITING WRONGS

by Susan Warmbrunn

Rosemary Radford Ruether, in her living room in Pilgrim Place, Claremont, in front of a painting depicting one of her ancestors.
Before Rosemary Radford Ruether ’58 was a groundbreaking theologian and the author of more than 40 books, she was a first-year student at Scripps planning to be a painter.

Ruether says her style wasn’t in keeping with the popularity of abstract art at the time. “I liked to do things pretty much the way they looked,” Ruether says.

By the end of her sophomore year at Scripps, however, Ruether had become less drawn to portraying the world as it appeared and more interested in peeling back the surface of things, revealing the underpinnings of accepted orthodoxies and inherited truths. She began favoring her pen over her paintbrush.

“I found I could express myself much more originally in academic writing than in painting,” Ruether says.

She has been expressing herself originally ever since, writing so many books and articles that a complete bibliography of her publications runs to more than 45 pages. She shifted away from painting tree-lined courtyards and headed into the thickets of complex and controversial issues, tackling topics ranging from sexism and anti-Semitism in Christianity to the Israeli/Palestinian conflict and the fallibility of the Vatican.

While some of Ruether’s writings may be seen as provocative, she doesn’t consider herself a provocateur. “I’m not trying to do something that’s going to be annoying to someone else,” she says. “I’m doing what I think is important and meaningful. I’m interested in finding out the truth.”

Daring Dogma

Ruether’s coffee table is often covered with a smorgasbord of magazines and books: The New Yorker, the Economist, the Christian Science Monitor, Foreign Policy, Journal of Palestine Studies, Three Cups of Tea. Like Ruether’s writings, her reading material may have some common themes, but can’t be defined by a single subject.

Much of her work seems inspired by the desire to expose inequity, question dogma, and defend the underdog. In her book Sexism and God-Talk: Toward a Feminist Theology, she writes, “Any principle of religion or society that marginalizes one group of persons as less than fully human diminishes us all.” In person, she just says, “I hate injustice.”

She is best known as a feminist theologian who contends that traditional Christian theology is shaped by a male perspective that often demeans and excludes women. She’s a leading figure in the field of ecofeminism, which explores the parallels between the oppression of women and the subjugation of nature in Western culture. She is a grandmother who’s willing to take on the Vatican and a peace activist whose great-grandfather, Edward Cresap Ord, a major general with the Union Army during the Civil War, helped orchestrate General Robert E. Lee’s surrender at Appomattox.

She’s also a Catholic who has criticized the church hierarchy without renouncing her faith. Ruether’s ecumenical family included her Catholic mother, her Episcopalian father, and a Jewish uncle who taught her to paint. She adopted her mother’s flexible form of Catholicism, allowing a kind of à la carte approach to religion in which “anything that didn’t make sense was just superstition, and you could brush it aside.”

Ruether’s father died in 1948 when she was 12 and her family had been living in Athens, Greece, where her father was working as a head engineer with the American Mission for Aid to Greece. After her father’s death, Ruether returned to the States with her mother and two sisters, eventually settling in La Jolla, California.

For the remainder of her childhood, Ruether was raised by her mother and a close circle of her mother’s female friends in what Ruether calls a “matricentric enclave” of women who had become accustomed to “running things on their own because men were either dead or away at war.”

During high school she edited the school paper for two years and won a scholarship to Scripps. She describes Scripps as “a place where I flourished” and that shaped much of her adult life. She found the
comprehensive humanities program so influential, she often says her subsequent writings are “all footnotes to Humanities 1.” During her junior year, she met Herman Ruether in the kitchen of a mutual friend. They have been married for more than half a century and have three children.

Ruether earned her PhD in classics and patristics, the study of the work of early Christian Church fathers, at the Claremont Graduate School in 1965. That summer, Ruether joined a group of chaplains from Claremont and headed to the south to volunteer with a civil rights organization in Mississippi.

The underlying principles of the civil rights movement profoundly affected Ruether’s philosophy. In an interview with Conscience magazine, Ruether said, “The feminism that I got involved in was rooted in social justice…not the Betty Friedan kind of feminism.”

Since the 1960s, Ruether has taught at a number of institutions, including the Howard University School of Religion in Washington, DC, for 10 years and the Garrett-Evangelical Theological Seminary in Evanston, Illinois, for 27 years. In 2002, she and her husband returned to Claremont, where she has a joint teaching appointment with the Claremont School of Theology and the Claremont Graduate University (CGU).

Gina Messina-Dysert, a former student who studied with Ruether at CGU, calls Ruether a great teacher, “a walking encyclopedia,” and a legend—but a humble and generous legend who helps students proof papers and get published in academic journals.

The books Ruether wrote during her teaching career became benchmarks in her field. GraceYia-Hei Kao, an associate professor of ethics at Claremont School of Theology and associate professor of religion at CGU, has assigned excerpts from Ruether’s writings on ecological issues to students in her introductory course on Christian ethics.

“I can’t think of a better known ecofeminist theologian,” Kao says. “I can’t think of another who is better regarded. She’s absolutely a trailblazer.”

The Prose Process

Ruether’s first book, The Church Against Itself, was published in 1967. Since then, she’s averaged about a book a year. Her straight-forward approach to writing could confound anyone who has tortured a sentence for the better part of an afternoon.

“Writing is easy for me,” she says. “I think about what I want to say and sit down and write it out, and it doesn’t change a lot.”

When she’s working on a manuscript, Ruether doesn’t dawdle. She starts writing by eight a.m. and, unlike many writers, isn’t distracted by the sudden, irresistible urge to grout the tub or clean out the fridge. She usually submits her work...
months ahead of deadline and may be one of the few college students to have ever turned in a senior thesis early.

“I don’t cram,” Ruether says. “I make a lot of time for writing. I always do it before housework.”

In her prose, Ruether avoids academic jargon and “writes in a very accessible manner,” says Professor Kao. “And she’s not discussing easy things.”

Messina-Dysert found Ruether’s writing so powerful and persuasive it inspired her to sell her SUV and move out West. As a graduate student in Ohio, Messina-Dysert read Ruether’s book Gaia and God: An Ecofeminist Theology of Earth Healing and concluded that she wasn’t helping heal the earth by driving a Jeep Cherokee. She ditched the Cherokee and decided to get her PhD at CGU so she could study with Ruether.

“We talk about her being the founding mother of the field of feminist theology,” says Messina-Dysert, now a visiting professor at Loyola Marymount University’s theological studies department. “We’re going to look back and say, ‘Wow, her work really changed the way we think not only in the field of religion but in society in general.’”

Ruether’s most recent book was a departure from some of her academic writing. Many Forms of Madness: A Family’s Struggle with Mental Illness and the Mental Health System tells the story of her son David’s long history with schizophrenia. Now in his 50s, David began having mental health problems in his teens. The book begins with a personal account of David’s experience and the Ruethers’ efforts to find him the best care, and then expands into an examination of the mental health system as a whole.

After Many Forms of Madness was published last year, Ruether said she had written the major books she wanted to write. By early June of this year, Ruether mentioned that she might have one more book in her—an intellectual autobiography tracing the evolution of her thought and work. Two weeks after that, she had cleared her mornings and had already finished her second chapter.

Ruether says she doesn’t “do optimism or pessimism”; for her, writing may be something in between, a way to examine and sometimes revise the world with an artist’s eye, a scholar’s curiosity, and a major general’s determination.

“I think you need to commit yourself to struggling on behalf of what you think is right, whether or not it appears to be winning,” she says.
Michelle Huneven, in her 10-by-12-foot writing hut, in Altadena, where she writes surrounded by books. Huneven has always been fascinated by the printed page. As a child, she would stare at pages in books and wonder, “How do they fill them up?”

by Susan Warmbrunn

Michelle Huneven, in her 10-by-12-foot writing hut, in Altadena, where she writes surrounded by books. Huneven has always been fascinated by the printed page. As a child, she would stare at pages in books and wonder, “How do they fill them up?”
When Michelle Huneven ’73 sits down to write, she drops her body into a black Aeron chair in front of her computer, pulls her yoga-limber knees up to her chest, and circles her arms around her legs to reach the keyboard. She looks like the kid she once was who “wanted to read because I could see that books held these treasures,” who couldn’t wait to find out what lay on the next page, believing anything could happen there.

“One of the best things about writing is privileging the imagination, coaxing it into giving up its gifts,” Huneven says. “It’s like a dream when you think, where did that come from, from what weird archive in my unconscious, what drawer got pulled open?”

In that weird archive, Huneven has found the alcoholics, the academics, the nuns and sons of citrus farmers who variously populate her novels Round Rock, Jamesland, and Blame, which was a finalist for a 2009 National Book Critics Circle Award.

Huneven describes some false starts and false summits along the road she took to becoming a novelist whose prose the New Yorker called “flawless.” She won a national writing award while in her early thirties, but it took her two decades to finish her first novel. She spent about 15 years penning food columns for the Los Angeles Times and won the James Beard Award for feature writing. At one point, she gave up fiction writing altogether to become a Unitarian Universalist minister. But ultimately, her imagination wouldn’t let her leave some stories untold.

When she begins writing a novel, she usually starts with an idea or a scene, “something I’m thinking about.” Blame began with some questions: “Do we really know what’s best for us? Do we really know enough to redeem ourselves? Do we really know what path to take?” she says. “We construct our lives out of the narratives that we tell ourselves about who we are. And what if we got the facts wrong?”

She spins her stories out from that initial nugget of a notion, preferring to mine her imagination, rather than her life, for material. The novel she’s working on now—basically the story of a disillusioned economist in her late twenties who falls in love during the economic bubble of the Reagan era—started off more autobiographical than her previous works. This proved problematic.

“The book didn’t get interesting until I started to invent,” she says.

While she believes in making stuff up, she insists on getting the facts right. Huneven calls fiction writers “gobblers of content”; for Blame, she had to learn about life in prison, fire fighting, and plea bargaining. For her fourth novel, she’s becoming an armchair economist.

When she started working on the draft of her new novel, she tried to turn out about five pages a day working in a 10-by-12-foot “hut” that she and her husband built in the backyard of their Altadena home. Surrounded by a drought-tolerant Eden of fruit trees and native plants, the hut has a day bed “because you’re either writing or napping” and a wall lined from floor to ceiling with books. Her pets are literary too: Piper, her “mutt-terrier,” was named after William James’ spirit medium, and Mr. Pancks, a short-haired black cat, got his moniker from “a little steam engine of a man” in Dickens’ Little Dorrit.

Growing up not far from where she now lives, Huneven skipped two grades and started Scripps a month after turning sixteen. At Scripps, she took an independent study class in creative writing.

Huneven eventually transferred to Grinnell College in Iowa after finding the 30 miles between Altadena and Claremont too little distance to separate her childhood world from her college life.

She went on to get her MFA from the Iowa Writers’ Workshop, then waitressed for a while before moving to her family’s cabin in her late twenties, what she calls “such a vulnerable, dilated time” in a woman’s life. Living in the mountains, she says she drank too much and got mixed up with the wrong men, but kept writing.

After winning the General Electric Foundation Award for Younger Writers following the publication of a short story called “The Foot,” she began getting assignments from newspapers and magazines. Ruth Reichl, the renowned food critic and editor, recruited her to the Los Angeles Times. Huneven also reviewed restaurants for the LA Weekly, where she referred to herself as “the other food writer” working in tandem with Pulitzer Prize winner Jonathan Gold.

Although she went into journalism largely to support her creative writing, she found one medium informed the other. “I was such a perfectionist and such a literary writer—so dense and slow and turgid in my prose,” Huneven says. “Journalism helps you develop a voice and learn not to be so precious about your writing.”
She kept churning out weekly food columns, but her novel sputtered. After working on it for 17 years, Huneven began to wonder if maybe she got the facts of her life wrong and she wasn’t really supposed to be a novelist.

“I got so discouraged with fiction writing, it was taking me so long to write a novel, that I quit. I just said, it’s too hard, there’s too much psychic pain.”

She decided to go to the Claremont School of Theology to become a minister instead. She was attracted to the pulpit in part because she had a minister who was “literate, erudite, spiritual, funny” and in part because she thought, “Maybe I can’t write novels or short stories, but I bet I can write sermons. They’re a beautiful little form, like an essay.”

But some drawer in her imagination refused to shut. About two years later, she figured out how to rework her novel. She left the seminary. When she finally sent a 735-page draft of Round Rock to a literary agent, she got a quick response back: “I can’t read this, it’s too long.”

Huneven cut the manuscript almost in half and sent it back, not knowing the agent thought she had roundly rejected the draft and would never hear from Huneven again.

One Sunday Huneven came home to a message from the agent: “It’s marvelous. Call me.”

She now teaches creative writing at UCLA and was an instructor at the Iowa Writers’ Workshop this past spring semester—“It should really be called barren, frozen tundra semester,” she comments.

An enthusiastic teacher, she is also a ruthless editor. “I can kill my babies and I can kill your babies,” she says, using the writing world’s shorthand for cutting favorite phrases and precious passages.

She’s living the life of a successful writer near the hills of Altadena, where she hikes, does yoga, and eats extremely locally from her own garden. But she warns against idealizing the honorific “published author” too much.

“When you’re a young writer, you think it’s going to change your life to publish a book. I thought it would validate me as a human being.” Looking out from behind sexy-librarian glasses, she smiles. “But you’re really just stuck with who you are and what you do.”

When her next book comes out, Huneven will probably rethink her profession again. “Every time I get published, I think I don’t want to be a novelist any more. I hate the weirdness, getting reviewed, having to promote your book.”

But then she sits back down in her chair, pulls her knees up to her chest, and, with a view of her backyard, begins to write, never knowing exactly what she’ll learn, where she’ll go, and who she’ll meet.

---

In a 2009 interview with the blog Hometown Pasadena, Michelle Huneven called her three novels “a trio of books dealing with alcoholism, recovery, and the perennial spiritual dilemma, How do people live in this world?” The books also share California as their setting. The New Yorker described Round Rock, Huneven’s first novel, as “very California” and later praised Blame for its “arresting descriptions of the Southern California landscape.” Round Rock and Jamesland were named New York Times Notable Books of the Year. Blame was a finalist for the National Books Critics Circle Award.

In the beginning of Part II of Blame, Patsy MacLemoore wakes up in jail after a night of epic drinking. She’s accused of hitting and killing two Jehovah’s Witnesses, a mother and a daughter, with her car in her driveway. In the following passage, she hears a detailed description of their injuries.

“The words flew at her like bats, but before she made any sense of them, and before everything else that was to follow—arraignment, indictment, preliminary hearing, sentencing—and even as guilt stood poised to swallow her in a towering black wave, she took one swift, light-washed sweep through her Pomelo Street home: the red Formica kitchen table and gleaming toaster in the breakfast nook, a blue vase stuffed with homegrown daisies on the baby grand, the front yard’s white-limbed sycamore and deep grass, all of it simmering, soaking in the thick yellow sunlight of late afternoon.

That life, she thought, that beautiful life is over.”

Wait, there’s more…

To view the inaugural issue of Scripps Magazine Plus, and for more information on this and other articles, go to: www.scrippscollege.edu
Why Writing Matters
By Kristina Brooks

True ease in writing comes from art, not chance,
As those move easiest who have learnt to dance.

Alexander Pope, Essay on Criticism (1688-1744)

Good writing—no, truly great writing—can tantalize our senses, tease our intellect, surprise our conception of ourselves, and ultimately delight us.

We all practiced the fundamentals in school, but it’s a long way from “subject + predicate” to the artistry of Jane Austen or Toni Morrison. How do good writers become great? And is writing still a significant skill in an era of tweets?

“Writing is a powerful source of discovery and knowledge in its own right,” says Julie Liss, professor of history, who has been teaching and reading student writing at Scripps College for 22 years. “I always tell students, especially when working on a longer project like the senior thesis, that if they knew everything they were going to say before they even started, something would be wrong. Writing and thinking are deeply connected, which is probably why it is both so difficult and so rewarding.”

Indeed, the acts of rewriting and editing are attempts to clarify and refine our thoughts, to arrange our words so that the distance between the writer and reader is bridged. Creating meaning)—whether through music, movement, paint, or words—is a powerful process. No wonder students struggle to craft a thesis statement, to hit the required page count, and to escape the instructor’s red pen.
Writing is hard work

Writing has always been central to the Scripps curriculum. However, theories about writing pedagogy and modes of writing have evolved since 1927, when Professor Hartley Burr Alexander and the Board of Trustees developed a two-year core humanities program focusing on the history of Western Civilization. Today, all first-year students take reading- and writing-intensive Core I as well as a section of Writing 50: Critical Analysis, designed to develop skills in general academic writing through outlining, drafting, writing, rewriting, and proofreading. Students also learn how to develop an original central argument, expand their research skills, and assess their audience and its expectations.

“My goal for a first-year composition class is to transition students from high school to college writing,” says Glenn Simshaw, visiting assistant professor of writing. “Coming to Scripps, students have developed skills in composing formulaic, narrow essays that serve them well on standardized tests. My course exposes them to a messier, wider range of arguments, and asks them to construct discursive prose that promotes meaningful disagreement by confronting conflicting perspectives.”

The intense focus on writing in their first semester is often unsettling for new students. Ariel Bloomer ’12, a self-designed creative writing: fiction major, had never written a research paper before.

“That was the biggest growth I had as a writer,” she says. “I was able to write about things I was interested in and cared about for the first time, and I was pushed to do better.”

Ariel identifies a key class that pushed her in a crucial way:

“Gayle Greene’s memoir class was challenging because the content of the writing was so personal. It made sharing my work out loud even harder, because it was not only a piece of writing, but a piece of my life. Even though my major’s concentration is in fiction, memoir writing was one of the most helpful courses I took and is really the heart of the statement, ‘write what you know.’”

As both professors and students note, writing is hard work. Powers of observation must be honed and the challenge to expose one’s “warts and all” on paper must be met. Too, one must be willing to delete a favorite expression or restructure what seemed like a perfect edifice of words. As Ernest Hemingway said, “There is nothing to writing. All you do is sit down at a typewriter and bleed.”

“This hard labor continues long after their first semester of college,” says Simshaw. “I’m preparing them to think of writing as a lifelong endeavor and not just a 15-week program of study.”

For Kendra Atleework ’11, who designed a major in creative writing for contemporary media, this message has struck home. Writing has become her life’s focus.

“I’ve seen huge changes in my writing since my first year at Scripps,” she says. “The difference is that now I more fully understand and know how to carry out and experiment with the craft.”

Writing can—literally—pay off. After taking a course on grant writing, Kendra was able to parlay her writing skills into a successful grant application to benefit an Inglewood non-profit that provides after-school tutoring and other activities for children. Kendra has written for alternative news outlets and sees her future goal as “combining activism, music, and writing. The guidance I’ve gotten at Scripps has allowed me to actually realize that goal.”

Writing changes us

As Liss points out, the process of writing is thinking writ large.

“Writing contributes to growth in that it clarifies our thinking and allows us to communicate ourselves—who we are, what our passions are, our strengths, our fears, how we shape our ideas and see the world,” says Rosann Simeroth, who has taught in the writing program at Scripps for the past decade. “We are constantly interpreting the world around us, whether this is on a conscious level or not. Writing helps us take a look at our own interpretive grid. This brings about transformation.”

Although not always respected as an academic major, much less a lifelong pursuit, writing well is both difficult and rewarding. At Scripps and the other Claremont Colleges, students interested in focusing on writing must design their own majors. This process brings about growth.

“Scripps has made me a more powerful woman in many ways,” says Annie Dreshfield ’13, “but I truly believe that designing my own major [in creative
writing for contemporary media] has contributed to that more than anything else. Instead of being handed a list of classes to complete in order to graduate with a bachelor’s degree in four years, I designed everything with the help of Professor Kimberly Drake, my advisor, and presented it to the Committee on Academic Review. What better way to make a stronger woman than to have her fight for what she loves?”

Recently named the director of the Writing Program, Kimberly Drake has taught at Scripps since 2005 and had served as interim director of the program for several years. Since her arrival, she has been instrumental in increasing the number of writing majors, from two in 2005 to about 15 who are in the process of completing a major or minor today. She is an enthusiastic proponent of writing as a practical major. “We have courses covering all genres,” says Drake. “After taking our grant writing course, for instance, students can get jobs immediately. Our students can really sell their writing skills.”

Lindsey Galloway ’07, an English and women’s studies dual major who has forged a career in journalism, recalls the immersion in writing she experienced at Scripps. From the moment she had the brainwave to become an English major (while sitting in Cheryl Walker’s American literature class her first year), Lindsey experienced many moments of inspiration related to her development as a thinker and writer.

“I was that rare beast who managed to take at least one class from each of the 5-Cs,” says Lindsey. “I think the expectation for a high level of thought was there at all of them, but the nuts and bolts of writing were definitely focused on more at Scripps.

“One really random writing assignment I remember was in Nathalie Rachlin’s French 44 class. We had to write a five-page fiction story in French. It stretched my creative mind and my foreign language mind to work with metaphor, dual meanings, and back to the basics of grammar and sentence structure. Perhaps surprisingly, writing in French eventually helped my English grammar and language skills.”

After internships at Denver’s city magazine, 5280, and at U.S. News and World Report, Lindsey secured jobs at Alternative Medicine/Natural Solutions magazine and Examiner.com. Currently working on a website for a new start-up and regularly freelancing for BBC Travel (bbc.com/travel), Lindsey feels “the whole process and art of writing has definitely evolved with technology over the last few years, and I think it’s pushing new and creative work. One thing I love about Twitter is the fact that you have to be clever and creative in 140 characters—kind of like writing a headline or cover line for a magazine.”

Does writing still matter?

While Lindsey expresses optimism about the future of writing, many have wrung the death knell for literary skills in a modern age.

Professor Drake, though, feels digital media has positively influenced young writers. “You get more immediate feedback about your writing. I think these writers realize they have to be clear, funny, and/or interesting. Even if someone reading your work can’t write that well, they will still recognize good writing.”

Faculty voted in revisions to the writing requirement in spring 2010; a steering committee is working this year to implement and pilot those revisions. The goal is to offer students greater flexibility, support, and options as they hone their writing skills.

While the sentiment may be quaintly put—“Of all those arts in which the wise excel, Nature’s chief masterpiece is writing well”—the Duke of Buckinghamshire Sheffield (1649–1720) was on to something in his Essay on Poetry. Writing still matters, and great writing cannot be easily wrung from the pen or keyboard. The phenomenal recent success of Groupon, an email marketer worth billions, should give young writers plenty of hope about the value of their craft. Employing more than 400 young creative people to write its incredibly witty and original pitches, Groupon demonstrates that, although language and form might change, the art of writing is far from dead.

“Creative writing is my passion,” says Anissa Joonas ’13. “‘Do what you love, and let your passions drive you’ is what my parents repeatedly say. And I am doing just that.”
How does a Scripps student develop her own creative voice? While some class work can indeed be highly creative, some Scripps students find they can best foster their writing talent through extra-curricular student publications. These publications let students pursue special interests, share opinions, and showcase their talent. The result is often energetic writing that helps inform and entertain the community.

Take Becca Marion ’12 and Laura Passarelli ’12, who were looking for a way to counter negative body-image messages they perceived in the Scripps College community. When they couldn’t find a way, they created one.

“Since magazines often promote one-dimensional interactions of people, such as surfaces and appearances,” Becca says, “we wanted to use the medium to work in another direction.”

In 2008, the two formed [in]Visible magazine around a shared vision of encouraging Scripps students like themselves to discuss body image openly. They did it with no prior print or publishing experience.

Now in its fifth semester, [in]Visible has grown to include the works of writers, editors, designers, and artists. The student staff publishes once a semester and features a variety of features on topics ranging from eating disorders to weightlifting to autism. The magazine continues to gain a strong student fan base as a result.

Victoria Davis ’14, editor-in-chief for the 2011-2012 school year, has been excited about [in]Visible from the moment she stepped foot on campus. “[in]Visible gives students an avenue to channel their passions in a way that transcends the pages and touches its readers,” she says. “It reports on Scripps-specific issues, enlightens people about global issues, and gives students a voice to challenge societal standards.”

Similarly, the student-run newspaper voice seeks to open dialog on campus. Voice publishes bi-monthly and is one of two student newspapers within The Claremont Consortium.

“I think voice is good for Scripps,” says Vritti Goel ‘12, last year’s co-editor-in-chief, with Tori Mirsadjadi ’12. “Whether it’s a news story, a review, or a rant, voice contributes to Scripps’ personality and sense of community.”

Tori agrees: “I love getting reactions to the latest issue, even if they’re negative, because I feel like getting any response means people have been inspired to think. Controversy is healthy.” Voice has gotten backlash from controversial articles on subjects ranging from the Motley’s wobbly tables to topless tanning to criticism of the Core program.

Voice encourages outside participation; indeed, many of its articles are penned by guest writers. “My favorite part of working for voice is seeing other students get involved,” Vritti says. “If it wasn’t for voice, I wouldn’t know these other students, faculty, and staff quite as well. I am much more informed as a result.”

[in]Visible and voice not only allow for a richer community at Scripps, but also give students a way of expressing themselves. And as more and more generations of Scripps students add their own voices to the dialog, we can look forward to more thought-provoking publications in the future.

Another student publication, Scripps College Journal, with its intriguing subtitle, “A Journal of Interdisciplinary Imaginative Writing,” is edited by students under the guidance of Professor Kimberly Drake, director of the Writing Program.
The annual *Journal* began in 1999 and consisted of academic essays from Scripps students, including the winners of the Sands Essay Award, given to the two best Writing 50 essays. According to Drake, the purpose was “undoubtedly to showcase excellent student writing [in volume one, essays came from writing, Core, and classics courses], but also to let everyone read the essays that won the Sands Essay Award each year, which is important for any such award.” In the early years, the coordinator of the Writing Program was the sole editor and staff member.

After Scripps College created a tenure-track faculty director of the Writing Program, first filled by Frank Cioffi (at Scripps from 2004-2007), the *Journal* evolved. It now includes creative pieces and the imaginative subtitle. It has continued to be edited entirely by a group of students: Lindsay Adams ’10 was editor-in-chief for two years, 2009 and 2010. Then, in 2011, Alexandra Talleur ’12 became editor-in-chief, with Natalie Cannon ’12 assistant editor; content editors were Anne Dreshfield ’13, Lauren (LM) Ellzey ’13, Lindsay Gutierrez ’13, and Mary Callahan ’13. Talleur will continue at the helm for the 2012 issue.

The stylish publication now boasts color pages and student art and photography, as well as poems. It accepts submissions from all students in The Claremont Colleges, but only if they are taking a Scripps writing course. Still, the editors work hard to ensure that the majority of submissions are from Scripps students, through advertising and word-of-mouth.

Drake uses the *Scripps Journal* as a teaching tool, as it “provides models of what we expect from academic student writing on the level of both form and argument.” She particularly likes the *Scripps Journal* for its inclusion of a wide range of cross-disciplinary written and visual representations, which reflect both the interdisciplinary focus of the College, and also the “writing studies” focus of the Writing Program.

LM Ellzey, a creative writing major and contributor to *Scripps Journal*, will oversee the fiction section for the spring 2012 edition. “I want to surround myself with creative writing both during and after college,” she said.

“On the 5-C campuses, especially at Scripps, there is a disconnect between creative writing and academic writing,” says Ellzey. “The *Journal* really helps represent those that do writing, as well as show others that creative writing is possible, and it can be printed…. It’s just fun to have your writing in print.”

Ellzey has immersed herself in writing since she was in fourth grade and wrote her first novel, a murder. “It was really weird—at one point I decided I liked the bad guy better than the hero!”

Her writing includes poetry, essays, and fiction. You can read samples in the *Scripps Magazine* online version, at www.scrippscollege.edu along with work by other Scripps students.

Thanks to student initiative and faculty and staff support and encouragement, creative writing thrives on the Scripps College campus.
Bouncing Back

by Alicia Caswell ’93

As a personal coach, I notice trends in both the clients who seek my help and the challenges they face. One current trend is the number of young professionals in their 20s (also called “Gen Ys” or “Millenials”) who seek help because they are “bouncing” from job to job and are losing confidence that the right job is out there for them. Many are going back to school, an environment in which they know how to succeed...and a deferral of the problem.

And that is a problem, because these young people—some of them fellow, amazing Scripps women—are the high-achieving people of their generation who will be our next leaders.

They are award-winning bloggers, social media pros, philanthropists, and strong advocates for what they believe. They seem to have done more, had more, and traveled more by the time they’ve graduated college than most previous generations, and almost all of them volunteer or fundraise for the causes they believe in. They value teamwork, authenticity, transparency, tolerance, and attention.

Some of this is exactly why the previous generations find them so irritating. They do suffer from entitlement, and they have been raised and educated collaboratively, so they are used to having an opinion that is given consideration. They are used to succeeding and expect recognition. They want their lives to be a blend of fun and work. They want to be inspired by their work and, most of all, they want to feel like what they are doing makes a difference.

But they are entering a corporate world that is very different from what they are accustomed to. Corporate America is based on traditionalist values, such as hierarchy, hard work (emphasis on hard), safety, security, conformity, loyalty, and authority.

The Baby Boomers and Gen Xers have spent much of their careers keeping this traditionalist-based corporate structure afloat and, now, they are busy reevaluating and reconfiguring their lives and careers to better align with their own values. They are not interested in retiring anytime soon, and they are internally focused on their own challenges, including how to help their 20-something children.

This leaves the Gen-Ys on their own to figure out why they don’t seem to fit today’s business world and why today’s business world doesn’t seem to fit them. So they keep “bouncing”—trying to change the channel in hopes that the next “station” will be a good one.

Here are a few suggestions for these young women:

• Have support. One of the hardest things to keep afloat when you are facing a challenge or adversity is your own spirit. It’s easy to personalize the issue and lose confidence. Have your go-to cheerleaders who will buoy you through tough times.

• Seek Boomer and Xer mentors. These wise leaders are typically more than willing to help you when they see your respect and your ability to act on their guidance. Select people whom you admire, who have the respect of their peers, and who, if not inside your organization, are at least in your industry.

• Consider a coach. Coaching will help you gain clarity about your goals and then stay on course. Look for someone who is well trained, follows a code of ethics, and has proven experience as a coach (not just in business). See International Coach Federation for more info.

• Improve your self-awareness. Knowing your strengths and the areas you need to develop will help you recognize and capitalize on growth opportunities. Self-awareness brings maturity, humility, compassion, and authentic power, all of which will serve you throughout your life and career. Your mentors and/or coach can help you with this.

• Patience. Leadership, success, recognition all take time to build. Even if you start your own thing and bypass the corporate ladder, getting to success will take patience. This is where your support system and your self-awareness will be important. When you feel like you’ll never get there, break your larger goals into smaller goals to get a sense of your achievements.

I hope these suggestions help you bounce back from any challenges you encounter as you find your way in a world you will help transform.

Alicia Caswell is a Professional Certified Coach (PCC) who specializes in helping people achieve their goals and accelerate their success. For more information, please visit www.impactlifenow.com.
World Building

by Diana Sherman ’00

I nearly didn’t apply for my dream job.

The job posting said something along the lines of: "Writer Wanted at Video Game Company." You know that feeling you get in your stomach when you’re at the top of a rollercoaster? That’s how I felt when I saw the posting. It was late 2008, shortly after I’d given up a stable job teaching at UC Irvine to move 300 miles away, to a city I’d fallen in love with.

I’d always loved video games and spent far too much time playing them, according to my parents. The job asked for a writer with publications, familiarity with science fiction, and dialog writing skills. Considering that most of my publications had been science fiction and that I’d also worked as a playwright, the job was perfect.

Except I worried that I wasn’t perfect. As soon as I saw that description, as soon as I realized this was what I wanted, I immediately started talking myself out of it. I didn’t have enough publications, I’d never worked in the industry before, a billion other people would be applying for the job, the chance of even getting an interview were a thousand to one, and on and on.

Fortunately, my boyfriend got home around that time and asked what I was looking at. “There’s probably no point in applying,” I told him. “I don’t have enough experience.” He narrowed his eyes and looked at me like he wasn’t sure who had replaced his girlfriend, but he’d like the brave one back, please. “Let them decide that. And remember, you’re a good writer. You can do this.”

I find it’s a common problem—among women, among writers, among more people than that. The sense of... illegitimacy. Of never—not ever—being good enough. I’ve seen it hundreds of times in my students and among my peers. And even though I know it isn’t true for them, I believed it was true for me. I sometimes still do. Doubt can strike any of us, no matter how successful or talented we are.

I was afraid of giving my best and being told that it was nowhere near good enough, and thanks awfully for trying. But I am also, thankfully, both deeply stubborn and surrounded by good people. I forced myself to apply for the job, even though I was terrified. And you know what?

I got the interview. And it went well. All of the years I’d put into writing short stories and plays and sending them out—and yes, getting them rejected more times than I got them sold—paid off.

A few agonizing weeks later, I got the job.

I was an entry-level writing job. At first I mostly did back-up work for the head writers on each game. World building. Character backgrounds. Press releases. Stuff that would probably never actually make it into the game, but was nonetheless necessary. I made a habit of getting everything done and being easy to work with. I put in my time.

A year and a half later, the company was working on a new game and needed a writer. The design team asked for me. In fact, the lead designer pulled me into his office, gave me a huge grin, and said, “I’ve bought you. I negotiated for your time, and I want you to be the writer on Neverwinter.”

Remember that rollercoaster I mentioned earlier? This was another one of those moments. This time, though, I didn’t need anyone else to give me a kick in the pants. I just grinned and said, “Awesome.”
In high school, my friend Jon and I tiptoed with our cameras through abandoned houses. We snapped photographs of rocks. In little towns we took candidis of smiling children. For who knows how many hours we huddled over darkroom developer trays, awaiting the emergence of our coveted images. That we would explore photography in college was inevitable.

At Scripps, my eccentric photography professor kept scratching her head when critiquing my work. She said that my sepia-toned images of underwater swimmers and my photo-journal tracking a teenager’s life, though interesting, lacked depth. My junior year abroad, art teachers in England were similarly puzzled by my photos with changing captions and my album of black-and-white prints framed in fountain-penned narrative. Such material, they said, was too personal.

A student less stubborn and more mature might have said thank you and used the feedback to develop her next project. But I cried, stomped my feet, and refused to change. Against my advisors’ suggestions, I recycled my old photos for my senior art show. My shallow thesis earned me a C. After graduation, commercial photographers politely told me my portfolio was too thin to warrant hiring me, and that only experienced, aggressive artists succeeded in the business. Crestfallen, I finally shoved my camera in a closet.

I first worked as a customer service representative in a photo lab, writing up orders for people who lugged around lenses and tripods for a living. Then I became an executive assistant at a consulting firm, a tax processor in an accounting office, and a human resources specialist for a freight company. The rest of my hours were consumed by a marriage, a dog, a house, and a baby; later, a divorce and a chunk of time recalibrating.

Several years into my moderately peaceful single-motherdom, I received an inheritance that allowed me to do something crazy: make images from words. Words had quietly danced through my life since I was seven—the year Mrs. Barra awarded me a certificate for reading 256 books. Ms. Timlin gave me my first journal in fourth grade. Daily I scribbled notes to my pen pal across the street. I labored over sappy poems about cute boys. For decades I’d filled notebooks with my thoughts—initially disguised in cryptic handwriting to deter my snooping sisters. These words even wound up in my photo projects, which often evolved into books.

As an adult, I started taking creative writing classes. I befriended the faculty and always raises her hand. I dove into writing assignments. I volunteered at writing conferences. I hosted writing groups. My fantasy of being gutsy enough to attend a poetry reading turned into my standing before a microphone every month and hosting a community-wide literary event.

Now I spend weekdays in my sunny home office writing stories and editing others’ words. In these cozy quarters, I use up many hours sawing, drilling, and polishing. Sometimes I work for a year hammering a piece together before it sails into a literary journal. Other times I force a smile, demolish pages, and start over.

Through writing, I take greater leaps than I used to. Next summer, I host my first writing workshop at Camp Scripps. I have wise, witty poet friends and writing partners. On breaks, when I open a book, I do more than read; I look for enlightenment.

Paging through my old photo projects now, I notice their technical precision and simplistic themes. How their trying-for-meaningful text reveals my youthful naiveté. Though now I can laugh at my artistic attempts, I can also value my growth.

Scripps College gave me a chance to study what inspired me: people. While my camera allowed me to edge closer to my subjects, writing lets me study my subjects in the greatest detail: from the inside-out.

I’m grateful for all the artists who’ve been frank with me. I’m also oddly relieved that none of my quirky photo projects fit conventional containers. These challenges have strengthened my creative muscles and inspired me to expose my stories to the light.
I’ve always exercised, but without much directed intent to reach a goal. Actually, I had no idea what my goal was or how to reach it. It wasn’t until 2005 after an annual check-up that my life took a turn. On top of being overweight, my cholesterol level was well over 260, and my blood pressure was at stroke level. I was given a choice of one of two options: either exercise and eat more high fiber foods, or simply do nothing but take these little pills, probably for life. Therein was my motive and my goal.

I was 51 and, in my menopausal anguish, decided to challenge myself. I got a personal trainer to help me. I trained as much as my schedule allowed and ate oatmeal for breakfast, sometimes with berries. At the end of 30 days, I had successfully reduced my cholesterol level to 180, and my blood pressure was within the normal range. Astonished, I knew I needed an incentive to continue an exercise regimen. In February 2006, at the urging of my trainer, I attended the LA FITEXPO, where I met Joseph Wheatley, the promoter for Muscle Beach Venice. He was encouraging and supportive. I worked with my trainer on a new goal: to be a body-building figure competitor.

As I continued to work out, gradual and noticeable changes took place. My first competition was on Labor Day 2006 at Muscle Beach, Venice. I took a deep breath, stayed focused, and “just did it.” I won first place! It was such a rush—I was hooked.

Why do I love training and competing? First and foremost, the burst of energy is exhilarating. Exercise is beneficial in general because “things” actually seem to work better. I not only feel stronger, but in control of myself as well. However, I must admit that after following a stringent diet plan, a demanding work-out regimen, and developing a competitive mindset, the most appealing factor really is the physical transformation.

I remember when I first realized that it was possible to completely change my body, especially at my age. Regaining muscle tone—well, muscles period—was very encouraging. Even when I eventually stop competing, I will follow an exercise program for life. Take note, ladies: exercising strengthens all your muscles, even the ones you don’t see.

Although the connection might not be obvious, being a body builder has benefitted my career as an English professor in many ways. I’ve noticed my increased stamina, reduced stress, more patience, and a consistently good mood. My students are aware that I work out frequently and compete on stage. I always discuss the importance of a balanced diet and daily exercise, while also encouraging them to practice healthy living. Many have joined a gym and/or are taking yoga, another activity I practice and encourage. They have told me about the physical changes they’ve noticed and how they feel.

I use myself as an example that it is never too late to make a positive change in your life. I realize that at my age I’ve stepped out of the box, away from the norm or the expected path, and ventured into what I thought was no longer attainable. I have enjoyed this change and hope to inspire others to reach a little further to be and do what they want. That said, I feel like the next half of my life is still unwritten.

Stoneham holds a master’s degree in linguistics with a TESL (Teaching of English as a Second Language) track minor and is currently the ESL chair at Los Angeles Valley College. She has won several bodybuilding competitions, including the 2008 Mr. & Ms. Muscle Beach Bodybuilding and Figure Championship, the 2009 Muscle Beach Championship, and the 2010 Muscle Beach Championship Bodybuilding, Figure and Bikini Competition.
There is no Best Story

Although few girls grow up dreaming of working in alumnae relations, the childhood of Emily Rankin ’97 provides clues to her future vocation as director of alumnae relations.

“I always loved a good birthday party,” she says.

On the other hand, Adrienne Walsh Gibson ’02, associate director of alumnae relations, grew up on the prairie in Wyoming and fantasized about becoming a marine biologist. Instead, she followed her love of the arts into a self-designed arts management major (her thesis was an events planning manual) and grew up to work in development (assistant director of Phonathon and associate director of the Annual Fund) before settling into Alumnae Relations, in 2008.

While both women left Scripps after graduating—Emily to work for an opera company in Orange County and for an artist in New York, and Adrienne to act as an activity director for an all-women’s retirement community in Alhambra, California—they happily returned when positions opened up where they could promote the strength of the Scripps community.

Their duties are wide-ranging and diverse and share a dedication to serving the needs of Scripps alumnae. They plan and execute Reunion Weekend, Camp Scripps, and the Lois Langland Alumna-in-Residence program, administer the Alumnae Student Diversity Committee, and coordinate regional volunteer programming, as well as many other special projects, communications, and events.

“When people come back for Reunion,” Emily says, “they’re here to re-experience what we get to experience every day. It spans the decades and has nothing to do with when we graduated.”

Still, isn’t it difficult to feel like a college graduate when you go to work every day at your alma mater and frequently bump into your former professors?

“Our reverence for the faculty continues,” says Emily. “But I know more about how to promote what they do, so my role has changed in relation to the faculty. And now some faculty are younger than me!”

When she called Eric Haskell “Professor Haskell,” Adrienne says, “he said, ‘For God’s sake, call me Eric. You’re not a student anymore.’ I do feel like I’m on the other side of the podium now. I’m behind the faculty, watching them, rather than in front of them, listening.”

“One of the things I love most about being back at Scripps,” Adrienne says, “is the opportunity to interact with students. That’s what I loved about working with Phonathon. Although Scripps has gotten more selective, it still attracts a certain kind of young woman—that remains the same.”

Both women have learned to cherish and nurture the bond among alumnae across the years. They have found that, while they need to honor each alumna’s individual experience, they also can tap into a common history and shared Scripps traditions that ultimately encourage alumnae to reconnect with each other and with the College.

“Just when you think you’ve heard the best story,” says Adrienne, “another one will come along, and you realize that there is no best story.”
Call for Nominations
This is your opportunity to nominate an alumnae of achievement for the 2012 Distinguished Alumna and Outstanding Recent Alumna awards. Members of the Alumnae Association are invited to submit nominations.

Distinguished Alumna Award Criteria
• Foremost consideration is sustained growth and distinctive achievement in the nominee’s chosen field. The award will recognize exceptional contributions in a professional or volunteer capacity.
• Nominees should be at least 16 years beyond the bachelor’s degree unless special circumstances exist. Graduation from Scripps is not a requirement.
• Neither service to the College nor financial contributions will be factors in the selection.
• Recipient must be able to attend the award ceremony at Reunion Weekend Convocation on Saturday, April 28, 2012.

Outstanding Recent Alumna Award Criteria
• Scripps alumna (15 years or less, not necessarily a graduate)
• Still in the early stages of her life’s work
• Using her Scripps education in quest for personal excellence
• Demonstrated willingness to seek out challenges and take risks
• Maintained loyalty to the Scripps Community
• Recipient must be able to attend the award ceremony at Reunion Weekend Convocation on Saturday, April 28, 2012.

To nominate a candidate or be considered for the 2012 Distinguished Alumna or Outstanding Recent Alumna Award, please submit the following information:
• Your name, class year, and contact information (address, telephone number, and email address)
• Your nominee’s name, class year, contact information, and award for which you are nominating.
• Letter stating why you are nominating this alumna, including any specific accomplishments.
• Any other supporting documentation that you feel would be helpful to the selection committee (résumé, relevant publication and/or exhibition list, references).

Nominations for the 2012 awards are due no later than November 1, 2011. Please submit nominations online (www.mybrowsingroom.com/awards2012) or email them to the Scripps College Office of Alumnae Relations at alumnae@scrippscollege.edu.

Questions? Call (909) 621-8054.
More than 300 alumnae from class years ending in 1 and 6 came back to campus the weekend of April 29-May 1 to reconnect and celebrate. At top right, Virginia Stibbs Anami ’66 receives the Distinguished Alumna Award, with Kathy Hood Pluhar ’66 at left, and President Lori Bettison-Varga. Third row, from left, Class of 1936 alumna Ellen Smedley Smith from Fayetteville, Arkansas, joyfully leads the procession into Balch Auditorium; Lucille Housel Burke ’70; Senior Class Gift officers (from left) Alexandra Tyson, Mariam Tejeda, and Lauren Frederick announce 100% class participation and gifts totaling $30,000 for scholarship assistance. At bottom, members of the Class of 1971 cheer their fundraising success at Convocation.
Scripps Alumnae Association Honors Alumnae for Achievements and Service

Each year, during reunion weekend, Scripps College presents awards to three remarkable alumnae, honoring them for their personal achievements. This year’s Distinguished Alumna Award was presented to Virginia “Ginny” Stibbs Anami ’66, an acclaimed author and teacher and lecturer of Asian history and culture at several universities. She has also been an advisor to the Japan Foundation in Tokyo, the Tourism Bureau in Beijing, and the Japanese Studies Program at Spelman College in Atlanta, Georgia.

The Outstanding Recent Alumna Award honors an alumna still in the early stages of her life’s work, who has “used her Scripps education in the quest for personal excellence; demonstrated a willingness to seek out challenges and take risks; and has maintained loyalty to the Scripps community.” Vanessa Lee ’98, the 2011 recipient, is supervising attorney of the Administrative Law Advocacy Group at Neighborhood Legal Services of Los Angeles County. NLSLA provides free legal services to low-income families and individuals and works to eliminate systemic barriers to justice.

The Volunteer of the Year Award recognizes an alumna for her commitment, dedication, leadership, and exceptional volunteer service on behalf of Scripps College. Valerie Thom Read ’57 received the honor this year for her tireless efforts.

Camp Scripps bills itself as a return to campus for a long weekend at the start of summer with alumnae of all class years—a retreat from the pressures of everyday life to a world where “everything’s possible and nothing’s required.” Campers may choose from workshops and activities as varied as morning meditation, T’ai Chi, silk scarf printing, and burlesque dancing—or simply relax with friends. The photos above show the spirit of fun and camaraderie this year.

At top, at the Tiernan Field House pool area, campers get into the “Tiki Lounge” theme. From left, Amy Drayer ’99, Gina Brownstein ’99, Christiana Henry ’99, Leslie Clark Aguilar ’99, Rebecca Barbee ’91, and Kymberli Ricks Colbourne ’90. Bottom from left, Juanita Nash-Dahlen ’72 is feelin’ groovy, while Sue Talbot and Liebe Gray represent the “Peace and Freedom Class of ’69” at the “Dress as Your Decade” dinner in Margaret Fowler Garden.
visited my daughter’s house in the Cotswolds. My next visit will be in Cambridge, England, where Audrey lives.

’47 Zemula Pierce Fleming (Aliso Viejo, CA) My husband, John, and I recently moved to a retirement community, The Covington, and are very happy. Norma Jean Blair Gilmore (Hampton, MT) On March 16, my 87th birthday, I received my books from the printer. The title of my new book is Get Ready, Set, Go and Read. It is a book/manual for setting up visual-motor programs in schools. These ideas will help improve visual-motor skills for kindergarteners, which, in turn, allows them to learn what the teacher teaches them. It also helps older children who are struggling with reading.

’51 Linda Hardesty Densmore (Solomons, MD) I remain delighted with my husband, a daughter, Sofia Noemi, November 29, 2010; and a granddaughter, Matt Priselac, November 4, 2010.

MARRIAGES AND COMMITMENTS

’74 Elizabeth Weinberg Smith to Richard Cotton, May 14, 2011

’96 Aylin Kuyumcu to Scott Utke, October 2, 2010

’01 Emadch Beck to Andrew D. MacNee, November 29, 2008

’03 Sarah Rich to Bennett Foster, March 19, 2011

’03 Nina Myraya Simon to Matt Maruchek, July 25, 2009

’04 Meghan Powers to Ross Richardson (HMC ’03), September 4, 2010

’06 Nicole Berger to Brad Nguyen, July 11, 2010

’06 Camille Brown to Zack Schenckkan (PO ’06), October 18, 2008

BIRTHS AND ADOPTIONS

’96 Elizabeth Rawlinson and Michael Harris, a daughter, Julia May Harris, February 22, 2010

’01 Mary Alexander and Jimmy Corno (HMC ’01), a son, William Alexander, November 2010

’01 Holly Vetterli McCarthy and Scott, a daughter, Jayne Carol, December 25, 2010

’01 Evan Rick and Dan, a daughter, Mira, December 5, 2010

’02 Fabiola Ceballos-Durham and her husband, a daughter, Sofia Noemi, November 4, 2010

’02 Ashley Moore and Ryan, two daughters, Isla Moon, August 13, 2008, and Lyra Maxine, October 16, 2010

’03 Anya Lazovsky Arthur, twin daughters, Hayden Ainsley and Quinn Madeleine, September 8, 2010

’04 Caroline Johnson and Matt Priselac (CMC ’04), a daughter, Geneva Caroline, June 2010
“Whenever Possible, Choose Adventure”

A pioneer in the field of employment counseling for women, Betsy Collard ‘61 has forged her own path. From positions in the dean of students office at Stanford University to associate director of student affairs at UC Santa Cruz and, finally, to career counselor for the State of California in the emerging electronics industry, Collard found her niche helping people fulfill their potential.

When a group of Stanford alumnae sought to help other women re-enter the workforce, Collard signed on to assist with the women’s resource center, in 1979. Watching companies turn toward outsourcing, Collard coined the phrase “career self-reliance” to describe the shift in responsibility to individuals from corporations, which no longer promised long-term employment.

“When I first started in career development,” Collard says, “want ads read ‘Help wanted: men’ or ‘Help wanted: women.’ The glass ceiling was and is still very real, but we’ve made great strides. The good news is that it is much easier today to build more flexible careers: flex hours, part-time opportunities after you get in, and many more opportunities for self-employment and consulting.”

After 20 years at Stanford, Collard retired when her husband died. But in 1999, Stanford offered her a position as director of alumni-volunteer relations, a position she held until four years ago.

“Retirement gives you the opportunity to think about what it is that’s important to you and where to focus your time,” Collard says. “My motto in retirement is, ‘Whenever possible, choose adventure.’

“The adventure of attending her 50th reunion at Scripps last April was special. “We all left the weekend very impressed with the Scripps of today and very grateful for the education we received.”

Betsy Avery Collard ‘61 raises her arms in triumph upon completing the arduous hike to Machu Picchu during a summer trip to Peru.

Enjoyed my phone conversations with classmates. Patricia Fisher-Smith Welsh (Del Mar, CA) at age 81 I am still writing books and appearing occasionally on television despite replaced knees and shoulders. They work fine! Life is still lots of fun, especially watching five grandchildren out in the world and four great-grandchildren. I enjoy seeing [Scripps trustee] Rosanne Rennie Holliday ‘61 often.

Diana Grupe (Old Greenwich, CT) I’ve retired from the faculty advisory council at Columbia University Teachers College in New York City. I judge in art shows and miss California. Kathleen Niven Lechner (Laguna Woods, CA) My husband, Gary (CMC ’51), died January 19 of lung cancer. There were three or four memorials, but my favorite was a ceremony from outriggers in Hawaii. Jane Routt Rix (La Cañada Flintridge, CA) I have been having a lot of fun traveling here in the U.S. and abroad; sometimes I travel alone, and sometimes I travel with family and friends.

Ann Terry Wade Haven (Seal Beach, CA) Our daughter, Janet, and her husband, Rick, a writer, live in Budapest and have a 4-year-old son, Oscar. Our son, David, is a doctor of psychology and a professor in Portland.

Jeanne Fisher Chandler (Los Altos Hills, CA) Enjoying life. That includes four happy and successful grandchildren, ages 9 to 18.

Judith Richmond (Santa Maria, CA) Now that I am retired from teaching, I am taking a watercolor class, and I’ve also enjoyed several floral design classes.

Diane Divelbess (Langley, WA) I was in South India on an arts/crafts tour last January, my fourth trip to India. I continue to direct the Island County Fair Association, which puts on the greatest four-day family fair in August on Whidbey Island, Washington. I was in a print show at Brackenwood Gallery, Langley, in May. My partner, Grethe, and I were in Norway and Portugal for a short visit. Anne Arthur Gottlieb (White Plains, NY) Two of our grandchildren are graduating from college this spring: one from Bucknell University and one from Harvard University. Another graduates from high school and is going to Syracuse. Alas, no one is at Scripps.

Katherine Erickson McLeod (Amarillo, TX) We went to Green Valley, Arizona, for a month in January. I’m still landscaping our place.
**'61 Rebecca “Becky” Barber Adams**  
(Santa Barbara, CA) I have enjoyed good times with Scripps friends: Carol Williams ’74 and classmates Pamela Moody Powers, Chalan Helmholtz Colby, Katharine Schevill Sparling, Carol Baker McCrary, Rosanne Rennie Holliday, Marilou Martin Mayo, Nancy Parish Grippio, and Priscilla Smith Hudson this past year. 

**Patricia Summer Bidlake** (Manitoba, Canada) I’m enjoying prairie life, horses, and dogs, even if restricted by back surgery. I visit our home in Pennsylvania (devastated by gas drilling) annually.

**'62 Anne-Charlotte Hanes Harvey**  
(Lemon Grove, CA) Due to recovering from open-heart surgery, I could not accompany my husband, Michael (HMC ’61), to his 50th reunion. I am looking forward to my own at Scripps in 2012. I hope Sue Ely Muchnic will repeat her Elgin lecture, which I am sorry to have missed. We so enjoy our friendships from college days, and I am very proud where Scripps is leading (advancing) women’s education. **Meg Chase Stockwell** (Berkeley, CA) Most of us turn 70 this year; happy significant year to all of my classmates! I’ve had [quite a] year: my mother died at 95, my first grandson was born, my art is selling and proceeds are going to Doctors Without Borders, and I traveled to Greece for the first time and remembered freshman humanities. Thank you, Scripps, and Dr. Palmer.

**'63 Margaret Scrogin Chang**  
(Williamstown, MA) We have purchased a home on Bainbridge Island and are moving across country in stages. We expect to finish moving by late summer. **Marianne Guinney Larsen** (Sioux Falls, SD) One would think that my living in South Dakota would interfere with keeping connected to my Scripps friends. Au contraire: Jill Tronvig Quick and I met Martha Storm Dyckes in Denver for a day of museum-hopping, talking and eating. Jill and I then ventured to New Mexico, toured the Alan Houser Sculpture Garden, had dinner with Susan Adams Farrand and Alex, and continued on to Carlsbad Caverns and White Sands at sunset. After a brief stay in Scottsdale with Jill and Brian, I drove to Santa Rosa to see my dad as well as visit Carolyn Prince Batchelor and Frank. Although email keeps us in contact, there’s no substitute for “face time,” and I escaped three weeks of winter! In April, my son, Stephen (PO ’86), who lives in Shanghai, spoke at Scripps as a part of the Humanities Institute lecture series. He emailed me that he felt I was there with him. Scripps will do that to you.

**'65 Elaine Drew** (Monrovia, CA) Last October, I spent four days with Sally Higbie Camp in New York City. She is a generous, enthusiastic host. **Candace Sullivan** (Seattle, WA) I’ve had a bittersweet year. It included an amazing trip to India by way of Paris that included a Farsi wedding, the Lake Palace Hotel, and a wonderful visit with a long-time friend retired in Goa. On November 2, my beloved husband, Jule Sugarman, died of late-diagnosed cancer. While I’m still ambushed by grief attacks, I’m doing relatively well and am grateful for the extraordinary support I’ve received from friends and family.

**'66 Virginia Stibbs Anami** (Tokyo, Japan) Last May, classmates Kim Untiedt Conant, Marilyn McDonough Vinson, Sherry Eckhardt Reed ’65, and I toured Japan on a weeklong car trip seeing historic sites and hot springs. **Frieda Lee Schwartz** (El Paso, TX) I am a wild, succulent woman with seven grandchildren, two dogs, and an incredible life-partner.

**'67 Enid Obee Cocke** (Manhattan, KS) My husband, Lew, and I are enjoying life as we phase out of our careers. I’ll do an English language program accreditation site visit in Hawaii, and we enjoy our summers in Colorado. **Patricia Simon** (Piermont, NY) I have been awarded the State University of New York Chancellor’s award for excellence in teaching.

**'69 Class Scribe, Marga Rose Hancock**  
marga@margaink.com

**Shelley Smith Calabrese** (Vashon, WA) Scripps is part of my soul. Loved David Brooks’ blog comment about it being “filled with an amazing number of fiendishly bright students.” I would add, “and students with heart.” **Regula Feldmann Campbell** (Santa Barbara, CA) My Alumna-in-Residence experience [in 1999]...
Barbara Arnwine ’73 – Promoter of Justice for All
Barbara Arnwine has received a prestigious Gruber International Justice Prize for her excellence in defending and promoting civil rights and gender equity throughout the U.S. She is one of five recipients who will share equally in the $500,000 unrestricted cash award.

For more than 35 years, Arnwine has promoted equal justice for disadvantaged groups both domestically and internationally. As executive director of the Lawyers’ Committee for Civil Rights Under Law since 1989, she led the effort to secure passage of what became the Civil Rights Act of 1991 and played a significant role in securing the 2006 Reauthorization of the Voting Act. Under her leadership, the Committee has become a powerful force for civil rights under law and a model for other NGOs seeking justice.

Scripps College recognized Arnwine as its Distinguished Alumna in 1997 for her many contributions to society. In 2006, she returned to deliver the College’s commencement address.

allowed me to expand my research regarding campus design as an expression of the values and mission of an institution (Scripps College) and how meaningful campus design builds and reinforces community—to those presently inhabiting the campus and across generations of alumnae. The Scripps campus is a beautiful model and has influenced my work. For example, last December my partner and I received the California Green Summit Industry Award for our leadership in sustainable campus design, and we have been asked to present a paper concerning our interpretive architectural and landscape design of the Audubon Center in Debs Park to the Council of Educators in Landscape Architecture next month. I also use the Scripps campus as an example in my teaching at the USC School of Architecture. I remain thankful for my Scripps experience in many ways. Elizabeth Ward Frank (Istanbul, Turkey) We are living in Istanbul until January 2012, when we hope to retire to Pilgrim Place in Claremont. Marga Rose Hancock (Seattle, WA) Just now read in today’s edition of the Seattle Times about the recent recognition of Bonny Bulmer Becker’s ’72’s book. A Bedtime for Bear has won a 2011 Crystal Kite Award. The Crystal Kite Awards are given by the Society of Children’s Book Writers and Illustrators to recognize great books from 15 regions around the world. Along with the SCBWI Golden Kite Awards, the Crystal Kite Awards are chosen by other children’s book writers and illustrators, making them the only peer-given awards in publishing for young readers. Leslie Lasher Monsour (Los Angeles, CA) I was a featured speaker at a bilingual conference in May at Cal State LA on Sor Juana Inés de la Cruz, Spain’s Golden Age, and Colonial Mexico. The title of my talk was “The Baroque Mentality and the Irresistible Challenge of the Sonnets of Sor Juana Inés de la Cruz.” I included readings in Spanish and my translations into English of Sor Juana’s sonnets. My article on Richard Wilbur, who celebrates his 90th birthday this year, is published in the Able Muse Review’s new summer 2011 issue. In June, I spoke at the University of West Chester, Pennsylvania, poetry conference, then headed to NYC for a behind-the-scenes tour of the New York Public Library and visit a with Caroline Rob Zaleski. My new collection, The House Sitter, won first prize in the Finishing Line Press Open Chapbook Competition. It will be released this fall. Susan “Suzy” Stanley Willhoft (Tacoma, WA) After teaching drama (and some English and art) and directing plays for 31 years in four very different middle/high schools in DC and Tacoma, I retired this June. Still married to CMC alumnus Joe Willhoft, with son Spencer (33) married, musical, and living in Bellingham. I plan to keep directing, take some classes, travel, write, and journey on!

Mary Rule Dryden (Los Angeles, CA) My beautiful mother passed away last April at the age of 89. A difficult life lesson, but with both parents gone now, I feel free to relocate to Edinburgh, Scotland, as I always wished to do. Target date is June, 2012. Scots Wha Hae! Molly Hoffstetter Huffman (San Francisco, CA) Brooke ’04 married Alex Courtade in Austin on my birthday, October 2. It was a beautiful setting and a lovely wedding. Alex and Brooke are both attorneys. I moved to San Francisco over the summer and am head of school at Children’s Day School. Barbara Holm Levy Happy Birthday, Miss Ellen! The College will celebrate the 175th birthday of its founder, Ellen Browning Scripps, born in London on October 18, 1836.

There will be a tea at Denison Library as well as online opportunities for the Scripps community and alumnae to be involved. Go to the College website, www.scrippscollege.edu, to send a celebratory message or to vote for the best Miss Ellen quote.

Ellen Browning Scripps was featured on the cover of Time magazine on February 22, 1926, just prior to the founding of Scripps College, which she called her “crown jewel” in a long list of accomplishments. The magazine called her the “most beloved woman in Southern California.”
I have been married to Steve for 32 years and have two adult children. My son is 31, married, and lives in Los Angeles, and my daughter, 29, will be married in August and lives in San Francisco. After Steve retired from his law practice and I retired from Hewlett-Packard as an IT manager, we moved to Sebastopol. We are in the heart of Sonoma County’s wine country and have a small vineyard. I spend most of my time gardening, doing ceramics at a studio nearby, and traveling.

Constance De La Vega (Oakland, CA) I spent a fascinating two weeks in Shanghai teaching international human rights law to graduate students. The U.S. Supreme Court cited my brief and article in a court advisory life without parole sentencing for juveniles. Janet King Russo (Carmichael, CA) I continue to stay in touch with Mona Messenger Paulson and spent a week with her last November at her apartment near Prague, Czech Republic, where she was teaching English in a public school. My daughter, Alexandra, graduated in May from USC, and hopes to follow her father’s footsteps by moving to Washington, DC, and going into politics.

Melinda Moer (Portland, OR) Retirement this year—from the U.S. Forest Service—has left me more time for my family, volunteer work, and travel.

Class Scribe, Mary Conroy Coman acephalous@earthlink.net

Diane Lucia Crisp Connolly (West Linn, OR) My oldest son is in his last year at Georgetown Law; he loves being in DC and will probably remain. My youngest son is a junior at Linfield College, and every time he comes home from his major in health science he tells me something new. Carol Corbus (Bainbridge Island, WA) As of May 2010, there exists a mysterious connection at the northwest corner of two graduating classes on Graffiti Wall. My daughter, Rosalie Edholm, is from the Class of 2010—the Class of 1977 graffiti is “reaching out” to the Class of 2010 [on the wall]. Wow, synchronistic.

Renee Lovato (Yucaipa, CA) I’m happily retired after 32 years at San Bernardino County Library. My last two years were spent as director of Mentone Library and Senior Center. I’m caring for my son, Randy Judd, who’s in the last stages of Becker’s muscular dystrophy.

Dana Patrick Good (Redmond, WA) I would be delighted to connect with other Scripps software engineers. My field is embedded software for medical devices.

Jody Cantrell Garcia (Kensington, CA) I am traveling every week with my job at AT&T. I just returned from trips to India, Colombia, and South America, so my passion for learning about all our world cultures continues. My three sons are now 11, 9, and 7 years old and are all playing soccer and swimming. Mary Alice Morton (Prairie Village, KS) I’m in antiques and estate sales in the Kansas City area. Cynthia Gushue Russell (Greenwich, CT) So excited to carry on a family tradition: My niece, Ariane Gushue, joins Scripps’ Class of 2015. Scripps has aged beautifully since 1983.

Alison Singh Gee (Los Angeles, CA) The Class of 1986 pulled off a major, forward-thinking coup with their class gift of a green bike program. Thanks to all who donated. I had a great time at our 25th reunion exchanging life stories with Suzy Kisch, Karmen Pust, Allison Hodges, Carol Cleek, and Jane Hudson, and wish I could have chatted with all the ‘86ers there. My India-based memoir, The Peacock Sings for Rain, hits shelves in summer 2012. I’d love to see you when I come to your town for a book signing.

Class Scribe, Nancy Matthews nancy.nimconsulting@gmail.com

Heather Sherman (Bellevue, WA) My husband, David Fandel (HMC ’86), and I had a daughter, Lily Alexandra Sherman, born in February. Her big sister, Noelle, is excited and already suggesting we have another baby in another seven years. We’ve told her this is unlikely.

Melissa Casanta Floryance (Milwaukee, WI) I am happy to announce my graduation in May 2010 with an MA degree in theology from Cardinal Stritch University. I completed my fourth, and final, clinical internship. All of the requirements will then be met towards my goal to be a board certified Catholic chaplain. I am grateful for my liberal arts education, which enabled me to have the self-confidence in my middle years to switch careers and become a chaplain.

Estella Bailey Geraghty (Rancho Cordova, CA) I am blissfully married to Colin, and we love to travel during our free time. I serve as a faculty member in Internal Medicine at the University of California, Davis. I earned my MD, MS in medical informatics, and MPH degrees all at UCD. Now, I do clinical work at about 25% time, and research and teaching duties comprise my other 75%. My research uses GIS (geographic information systems) to
Catherine Collinson ’85, Retirement Expert

Listeners heard the familiar voice of Catherine Collinson ’85, an expert on retirement trends and issues, on Los Angeles radio station KNX’s Money Talk 101 on August 1, 2011.

Catherine is president of the Transamerica Center for Retirement Studies, a retirement and market trends champion for Americans who are at risk of not achieving a financially secure retirement.

With more than 15 years of retirement services experience, Catherine has testified before Congress on matters related to employer-sponsored retirement plans among small business, which have featured the need to raise awareness of the Saver’s Credit among those who would benefit most from the important tax credit.


Catherine Collinson ’85, Retirement Expert

I love what I do! Aylin Kuyumcu (New York, NJ) Scott Utke and I were married on October 2, 2010, in Darien, Connecticut. Fellow Scripps classmates who joined the celebration were Tina Sumpf McCabe, Jennifer Sweeny, and Heidi Bloomfield Weaver. Scott and I have settled down for now just across the Hudson River from Manhattan, where I am working in pharmaceutical marketing for Pfizer. Lisa Sergi Ramirez (Santa Ana, CA) I recently merged my immigration law practice with another reputable immigration attorney to form U.S. Immigration Law Group, LLP. We are a full-service U.S. immigration law firm committed to providing quality, comprehensive legal representation to individuals and businesses. Meg Salquist Schecter (West Linn, OR) I started an organization called Sensory Support. We are a group of parents and caregivers whose children all struggle with sensory issues. My eldest son was diagnosed with Sensory Processing Disorder in 2007, and this has been a wonderful experience for me to share what I have learned with others.

’97 Claudette Rodriguez (Tempe, AZ) I am now living in the Phoenix area and loving my life as an ER physician.

’00 Kimberly Marion Suiaseya (Durham, NC) My husband, Samak Suiaseya, and I welcomed our daughter, Sumalee Adriana, to the world on March 25, 2011. I continue to work towards my PhD at Duke University’s Nicholas School of the Environment. In summer of 2011, my field research will take me to Laos, where Sumalee will get to play with Kelley Khamphouxy’s daughter, Nava. We are still remodeling our home in Durham and enjoying this great new adventure of parenthood.

’01 Emadch Beck (Townsville, Australia) I married Andrew D. MacNee on November 29, 2008, and we celebrated the birth of our first child, Coco Bella, on May 11, 2009. We are happily living in sunny Townsville, Queensland. Sage McRae Beecher (North Las Vegas, NV) I continue to work as a wedding planner at the world’s largest resort, Venetian Hotel and Casino in Las Vegas. To complement my full-time job, I assist with high-end events at CLM Weddings, which has taken me to New York City. My husband, James, is a full-time law student hoping to work in death penalty defense cases. Heidi Lubin-Guetz (Stanford, CA) I have missed our last two reunions due to big stuff happening during both. For the first one, I was about to give birth to my son, Levi. For the most recent one, I was out of town for two art exhibits of my work. I will start my MFA program at the California College of the Arts in the fall, and my husband, Adam Guetz (HMC ’01), will graduate from Stanford with his PhD in applied math. Our son, Levi, will be starting kindergarten. Sarah Mihaelec Maloney (North Hollywood, CA) My husband, Ben, and I just bought our first house, so most of our time is being spent at home unpacking boxes, planting flowers, and generally getting used to this whole “no landlord” thing. After 10 years in the film industry, I am now at a company that does beauty and health branding and product development. I returned to Scripps this spring to speak to some of the students about my adventures in film. It was exciting to be back on campus and to be talking to students who will go into the world to do amazing things.

’02 Mackenzie Rowe (Arlington, VA) I am a foreign service officer, on a two-year tour in Benin. I will be covering political and economic issues for the U.S. Department of State.

’03 Mariam Daudi (Fairfield, IA) I was newly hired at Centerpoint Investment Strategies as the director of Operations and Client Services. The company specializes in socially responsible investing.Brittany Enzmann (Mountain View, CA) I am graduating from UCLA this year with a PhD in biology. I specialize in ecology and evolutionary biology. Kathleen Kralovec (Porterville, CA) I graduated from University of California-Santa Cruz’s digital arts and new
Jean Pratt Arnold ’61 Arnold explores the role material objects—primarily precious gems—play in the cultural cohesion of the West. Mined in the far reaches of the empire, diamonds and other gems traversed geographical space and cultural boundaries, representing monetary value and evoking empire, class lineage, class membership, gender relations, and aesthetics. Her close readings of Wilkie Collins, George Eliot, William Makepeace Thackeray, and Anthony Trollope show gendered, aesthetic, economic, fetishistic, colonial, legal, and culturally symbolic interpretations of jewelry as they are enacted through narrative. Arnold is a lecturer in the English department at California State University, San Bernardino.

Nina Rosoff ’65 Social and behavioral scientist Nina Rosoff examines seven leadership paradoxes inherent in running today’s complex and changing organizations that can create a vicious cycle of leadership failure. Her book is an excellent resource for managers, executives, professionals, and future leaders as it explores two main issues that stymie leaders today: the fear of uncertainty and the over-simplification of leadership. Rosoff writes: “Leaders fail. The result is unintended consequences. My goal is to show you that paradoxical forces are at play in organizations. This is no reason to hide or run. To seek solace and direction in the midst of uncertainty, leaders need to wake up and approach leadership and uncertainty with the excitement of Sherlock Holmes telling Watson, ‘The game’s afoot!’ as he runs out the door into the maelstrom.”

Martha Wehmeier Hammer ’66 Martha Hammer’s book features women artists who contributed to a 1964 muralism art project in Mexico. Published by Instituto Nacional de Antropología e Historia, it is available in both English and Spanish versions. Hammer, a Southern California International Women’s Forum (IWf) member, collaborated on the book with IWf Mexico member Nadine Markova. Hammer was chair of the Scripps College Board of Trustees from 1991-1996.

Suzi Weinert ’56, a member of Mystery Writers of America and Sisters-in-Crime, has written the first in her planned series of Garage Sale mysteries. In Garage Sale Stalker, her heroine stumbles into danger lurking in places she thought absolutely safe: local garage and estate sales. Set in affluent McLean, Virginia, the novel is fast-paced with a startling climax.

Pamela Woodward (Rockville, MD) I am in my fourth year of teaching special education in DC public schools. Next year I will be teaching kindergarten at a school in Vietnam.

Courtney Creley (Rancho Cucamonga, CA) In my current position with Coach, I have set a record sales number for the luxury goods company and am finishing the fiscal year at over $1.5 million dollars in sales. I will be honored at the Coach headquarters in NYC later this summer. I will be going back to school to earn a master’s degree in political science with an emphasis on international studies at the University of Central Florida.

Danielle Clark (Bloomington, IN) I just graduated with my MS in higher education and student affairs from Indiana University in Bloomington. I will soon be starting as the first-year experience resident director at Oberlin.
College in Ohio. Keala Cummings (Walnut Creek, CA) I am an ecological lab manager at Harvard Forest working for Harvard University. Elaine Fintel (Besançon, France) I am working as a marketing assistant for a French company that exports dessert mixes (i.e., crème brûlée, crème caramel, quiche, and pie mixes). I am living in Besançon, near the Swiss border. It is beautiful and amazing. Kathryn Frazier (Worcester, MA) I just completed my second year of graduate study at Clark University in Worcester, Massachusetts. I will receive my MA in psychology this fall, after which I will continue on at Clark University to work toward my PhD. Katherine Getts (Los Angeles, CA) After graduation, I spent a second summer interning at the Mono Lake Committee and then worked for a year at a small corporate gift studio in Los Angeles. I recently started a new job coordinating conferences at Pasadena Child Development Associates, a non-profit agency that provides therapeutic services for families and children with developmental disabilities. I live in Silver Lake and enjoy the mostly lovely weather, along with my boyfriend and two adopted kittens. Adrienne Marshall (Cupertino, CA) I just finished hiking the Pacific Crest Trail on November 17. I hiked from Canada through Washington, Oregon, and California, and ended up at the Mexican border. The whole thing took about four months and three weeks. Denise Minton (New York, NY) I started a PhD program in pharmacology at Weill Cornell Graduate School for Medical Sciences in NYC. Ariane Mohr-Felsen (Tucson, AZ) I’m halfway through my Americorps term with the Girl Scouts and love it. As their outdoor and environmental educator, I take girls rock climbing, teach about permaculture and raising chickens, and engage in a whole host of other activities that allow young women to cultivate a sense of personal empowerment and environmental stewardship. Nancy Rojas-Hill (Los Angeles, CA) I’m glad I got to celebrate EBS’s birthday in Portland last October. Thank you again to hosts Carol Otis ’71 and Karyn Gibson for the cupcakes and booklets of Miss Ellen’s travel writing. I found myself in Portland again, this time for New Year’s, to spend a wonderful few days with my fellow grads Sarah Moos, Lauren Sims, Donna Canada-Smith, Kate Horton, and Jasleen Khanna. This summer, I leave my position in admission at Southwestern Law School and begin my law school career at the UC Irvine School of Law. I’m looking forward to meeting a new crowd of Claremont College alums at the Orange County GOLD mixer this fall. Allison Schmidt (Chapel Hill, NC) I am currently pursuing a master’s degree in public health at the University of North Carolina at Chapel Hill. Megan Toyama (Stanford, CA) I graduated from the Stanford Education Program (STEP) with Lauran Spivack. We’ll be getting our masters’ in teaching and California credentials in secondary history/social science. I’m looking forward to teaching ninth grade world studies in the fall in East San Jose.

She’s Got the Look
Veronica Gledhill ’06

Veronica Gledhill, a design associate at Vogue magazine in New York, was named one of the 50 Most Stylish New Yorkers in the blog StyleCaster. In the photo, see why: Gledhill wears a handmade skirt, vintage top, Alexander Wang shoes, vintage Christian Dior belt, vintage necklace and bracelet, and ring from Tokyo.

Katie Abate (Santa Monica, CA) I currently love teaching yoga at Yoga Works, and am moonlighting as the hostess at the Venice Ale House. Leigh Dale (Watertown, MA) Last fall, I was interning at two contemporary art museums in Massachusetts: Mass MoCA and the ICA Boston, which are in opposite corners of the state and about three hours apart. I was basically living in my car and on friends’ sofas! (Only when you’re young, right?) I was in the education department in both museums, which made for a really fabulous comparison. I learned a lot about what makes for strong educational programming, as well as what I do (and don’t!) want out of a job. At Mass MoCA, I put together a program for kids with autism, and from there I’ve turned my attention toward museum accessibility. When these internships ended in December, I moved to the Boston area, where I intern with the MA’s access department putting together tours for the blind. Sadly, my Braille skills leave a lot to be desired. I also took a full-time job as a teaching assistant at Perkins School for the Blind, so I can save up to visit fellow Scrippies in exotic corners of the globe. Lauren Dominguez (Sacramento, CA) I am working in the State Assembly through the Jesse M. Unruh Assembly Fellowship. I have seen a lot of crazy stuff, and I’ve learned along the way that a career in politics just isn’t for me. I will be moving to San Diego in August to begin a JD/MBA program at University of San Diego. I miss Scripps every day and all the women who came with it. Katherine Erickson (Palo Alto, CA) My year in China has been like an entire four years’ worth of growth squeezed into one—exhilarating, painful, and impossible to forget. Instead of measuring my learning in papers and exams, I’ll measure this year’s growth in the faces of students I can’t bear to leave. It’s with a renewed humility about exactly how much I still have left to learn that I prepare to return to the United States to take up the Americorps position I have accepted for next year, helping to eliminate chronic homelessness. Teaching English in China, working for San Jose City as an Americorps volunteer, finishing my second novel, preparing to retake the LSAT and perhaps living abroad again the year after next in Chile—it may seem chaotic, but so do many other complicated systems when viewed from the outside. And when it finally all gels in 10 years and I wind up a multilingual human rights lawyer/published fantasy author, I’ll have all of you to thank for encouraging the madness...I mean...interdisciplinary adventures. Greer Merrill Grenley (Seattle, WA) I’m living in Seattle and just started working at Retail Entertainment Design as the media acquisitions assistant. I listen to music and watch music videos and game and movie trailers and work with the media programmers to find good videos and music for our clients to play in stores—the music videos you see playing in loop at a bar or clothing store, for example, are the kinds of projects we do. Donielle Kaufman (Los Angeles, CA) After interning in Doug Aitken’s studio for several months, I began working at MOCA in Los Angeles as board relations coordinator and assistant to Jeffrey Deitch and David Galian. Marguerite Manela (Queens, NY) After graduating, two old camp friends and I spent the summer
Outstanding Young Women Wanted! If you know an outstanding young woman applying to college, encourage her to investigate Scripps. As an added incentive, present her with the certificate below—a waiver of the $60 application fee. Applications for Early decision I and for scholarship consideration are due November 1, 2011. Regular Decision and Early decision II applications are due January 1, 2012.

SCRIPPS COLLEGE APPLICATION FEE WAIVER

This certificate entitles the applicant named below to a waiver of the $60 application fee.

NAME OF APPLICANT

ALUMNA’S NAME AND CLASS YEAR

ALUMNA’S ADDRESS
The College has learned of the deaths of the following alumnae:

1934 Eleanor Berkley Fairchild, of Greenbrae, Calif., on March 15, 2011, at 98. Eleanor was a member of the Elm Tree Society, having made a planned gift to Scripps College in her lifetime.

1936 Jeanne Levy Marx, of Menlo Park, Calif., on February 23, 2011, at 95. After Scripps, Jeanne attended graduate school at UC Berkeley to study French literature. She remained an active volunteer into her ninth decade in organizations such as Girl Scouts and Boy Scouts of America, the New Hampshire Association for the Blind, the League of Women Voters, Allied Arts Guild, and the Charter Auxiliary to the Lucile Packard Children's Hospital at Stanford. Like many of her Scripps classmates, Jeanne helped underwrite the Class of 1936 Endowed Scholarship with contributions at her 50th and 65th reunions. A lifelong supporter of Scripps and a member of the Elm Tree Society, she was a member of the Rose Garden Loyalty Society, with more than 31 years of consecutive giving. She is survived by her four children, seven grandsons, and five great-grandchildren.

1937 Delora Armstrong Pitman, of Belfast, Maine, on March 13, 2011, at 95. Delora and her twin brother spent their childhood and high school years in Claremont, where their father was a professor of history and head of the history department at Pomona College. After earning her Master of Nursing degree from Yale University in 1939, Delora served as a nurse in the U.S. Navy during World War II and the Korean War, rising to the rank of lieutenant senior nurse. After the death of her companion, Eleanor Alexander, Delora moved from California to Maine in 2003 to be close to family. She is survived by numerous first cousins. Delora was a member of the Rose Garden Loyalty Society at Scripps, having given consecutively for more than 29 years. A member of the Elm Tree Society, she established charitable gift annuities, the residuals from which will fund an endowed scholarship in her parents’ names.

1937 Esther Schmidt Selfridge, of Eureka, Calif., on June 25, 2010, at 94. Esther and her husband raised four children, moving cross-country before settling in California. Esther loved to travel, visiting every state in the U.S., as well as many countries. She was an advocate for women’s education and supported the American Association for University Women, Planned Parenthood, and Humboldt University. Esther is survived by three of her children, eight grandchildren, and nine great-grandchildren.

1938 Constance Rickard White, of El Paso, Texas, on January 29, 2011, at 93. Constance, known as “Connie,” grew up in El Paso and returned there with her husband, Wyndham Kemp White, after his service in World War II. She enthusiastically supported her children’s schools, sports, and musical activities, and also trained and showed horses, played tennis avidly, and swam whenever possible. Connie’s daughter, Anne White Airy, is a graduate of Scripps, class of 1968. Connie was a member of the Elm Tree Society, with proceeds from her gift annuity to be added to the William Kitchener Jordan Chair in History of European Civilization. Connie is survived by her brother, four children, five grandchildren, and three great-grandchildren.

1941 Jane Lueddemann Ehrman, of Portland, Ore., on May 25, 2011. Friends of “Lueddie” as she was affectionately known, described her as “an elegant, stately, savvy, and thoroughly delightful woman.” A devoted supporter of Scripps College, she was a member of the Elm Tree Society, having made several planned gifts to the College during her lifetime; she also was a member of the Rose Garden Loyalty Society, with at least 25 consecutive years of giving. At Scripps, she headed the athletic association and played field hockey, served on student council, and was president of the Honor Society. Toward the end of her senior year, Scripps recommended her to be one of 12 women in the country chosen for a certificate program in personnel administration at Radcliffe College. The program later evolved into the Harvard-Radcliffe Program in Business Administration. For more than 20 years, Lueddie served meals each week at the Loaves & Fishes kitchen in Northwest Portland. She also was a volunteer reader for SMART (Start Making a Reader Today). A lifelong learner, Lueddie began piano lessons at age 80, one of two main goals for her later years. The other was to learn tennis, which she had already done successfully. To honor Lueddie on her 87th birthday, daughter Anne Munro and Anne’s husband, Dave, established a Scripps Endowed Scholarship Fund in Lueddie’s name; the scholarship will be awarded for the first time in 2011-12, a fitting tribute to an unforgettable woman.

1945 Nancy Brown Inman, of Santa Barbara, Calif., on March 17, 2011. Nancy attended Scripps College and transferred to Northwestern University, following the bombing of Pearl Harbor. Nancy worked as a travel agent and was a member of the Junior League, volunteered with Planned Parenthood of Santa Barbara, and traveled throughout the world with her husband. Nancy is survived by her daughter, three grandchildren, and two great-grandchildren.

1945 Mary Seaver Wade, of February 4, 2011, in her adopted home of the last few years, Brooklyn. Mary was born and raised in Los Angeles, attended Marlborough School prior to Scripps, and raised a family in Saratoga, Calif. In 1986, she moved to Carmel, a town she had first visited on her way west.
1947 Faith Pederson Spencer, of Reno, Nev., on July 3, 2011. During the war years, as a student, Faith worked for the Reno Evening Gazette and also assembled bomb crates at the local ordinance depot. Scripps fed her appreciation for literature, and after graduation, Faith completed an Oxford Press publishing course at Radcliffe College; this led to a job with Oxford Press in N.Y. City. Later, she began a long career as a librarian. With her late husband, John, she raised four sons in Reno. She is survived by three of her sons, a brother, and a grandson.

Dubbing her cookbook team 'The Original Spice Girls,' Joan wrote entertaining letters that chronicled the culinary adventures of Rosemary, Basil, and Clemen-thyme.

1948 Joan Steif Freehling, of Highland Park, Ill., on April 16, 2011, at 84. Early in their marriage, Joan and her husband moved to Sweden, where he was studying at the University of Stockholm, beginning the couple's lifelong love of travel and adventure. They also shared a devotion to civic and philanthropic causes, and Joan served on the women's boards of the Goodman Theater, Art Institute of Chicago, The University of Chicago, and Northwestern University. A life trustee of the Ravinia Festival, Joan found great satisfaction in her role as editor of the Ravinia Women's Board cookbook. Dubbing her cookbook team “The Original Spice Girls,” she wrote entertaining letters that chronicled the culinary adventures of Rosemary, Basil, and Clemen-thyme. Noteworthy: A Collection of Recipes from the Ravinia Festival became a classic in the cookbook industry with five editions and sales of well over 100,000 copies. She is survived by her husband, three children, and five grandchildren.

1949 Betty Andrews Wellsman, of San Francisco, Calif., on November 7, 2010. A native San Franciscan, Betty was preceded in death by her son, Bruce. She is survived by three daughters, four grandchildren, and four great-grandchildren.

1951 Constance Carpenter Dunham, of San Mateo, Calif., on February 1, 2011, at 80.

1953 Sydna Fuchs Woodruff, of Lincoln, Neb., on March 31, 2011, at 79. She lived a life full with traveling, nurturing, and as a loving mother and grandmother. A duplicate bridge club member, avid reader, and a member of several book clubs, Sydna was a longtime supporter of the Humane Society. She is survived by her husband, two daughters, five grandchildren, and one great-grandchild.

1956 Clara Alice Bechtel, of San Rafael, Calif., on June 23, 2010, at 76. Clara developed a love of adventure as a youngster, when she and her family traveled extensively in Eastern and Western Europe, Asia, Africa, and the Pacific. Transferring from the University of Colorado at Boulder, Clara majored in anthropology at Scripps. After marrying Robert James Radford, Clara lived in the Netherlands and the Bay Area. She also was involved with Okavango Explorations, in Botswana. In later years, she enjoyed visiting her daughter Mari, who was stationed all over the world as a naval officer. She is survived by her sister, two children, and two grandchildren.

Sondra requested that friends and family extend random acts of kindness towards others in her memory.

1957 Sondra Clift deRoulet, of San Francisco, Calif., on April 27, 2011, at 75. Sondra was an active member of the Metropolitan Club, enjoyed her book group, served on the Board of Managers of The Heritage, and was a docent for the Haas-Lilienthal House. Sondra was also an avid tennis and bridge player, an accomplished pianist, and an enthusiastic antiquer. She co-owned Sixth Avenue Antiques for 22 years and was a volunteer and participant in the San Francisco Fall Antiques Show. Sondra requested that friends and family extend random acts of kindness towards others in her memory. She is survived by her three children and three grandchildren.

1962 Sherrill O'Toole Walker, of Los Altos, Calif., on October 26, 2010, after a brief illness. Sherrill grew up in Riverside, Calif. After Scripps, she earned her master's in education at Stanford. She was active with her parents in founding Friends of the Mission Inn. She spent her summers at her family home on Point Loma, San Diego, a spot near the water that brought her peace and comfort. She is survived by her husband of 38 years, John Walker; her sons, Devan and Quinn; and her grandson, Liam.

1964 Paula Schreiber Dransfield, of Sante Fe, New Mexico, on March 11, 2011. Paula grew up riding horses in the Española Valley of New Mexico, developing a lifelong interest in archaeology and a love for the Southwest. Until 2003, she worked in personnel and security at Los Alamos National Laboratory, where she chaired the 50th anniversary of the Manhattan Project event, which attracted hundreds of attendees from all over the world. She later organized tours and trips in the Southwest for Recursos de Santa Fe. Paula and her husband, Geoffrey Dransfield, enjoyed traveling globally. She is survived by her husband, her sister, her son, three step-children, and two granddaughters.


2013 Djuna Westcott-Lahar, of San Francisco, Calif., on Saturday, July 23, 2011, from acute liver failure. A psychology major, Djuna was an incredibly dedicated and passionate student, working and studying with the faculty in the psychology department under the guidance of her academic adviser, Professor Stacey Wood. Djuna had a remarkable impact on those she interacted with and was a welcome presence for the Steele Hall faculty, who looked forward to seeing her on a daily basis, reading and studying on the couches long before her classes began and long after her classes ended. Djuna's parents, Julie Westcott and David Lahar, have been dedicated and enthusiastic supporters of the Scripps Association of Families. Along with her parents, Djuna is survived by a younger sister, Livia.
Since its founding in 1926, Scripps College has collected art works for teaching purposes in and outside of the classroom. The holdings at Scripps are extensive. After eight decades, they are now the envy of institutions ten times our size. The visual and book arts have always played a crucial role as a complement to the academic program. With their ambitious exhibition schedules, the Ruth Chandler Williamson Gallery and the Clark Humanities Museum feature an annual array of exhibits that use the arts to enrich the ongoing intellectual inquiry on campus.

Most of the College’s art works have been gifts to Scripps from generous donors, including alumnae, parents, and friends, who understand the intrinsic value of using original art works to understand the fabric of material culture, of the creative process, and of history. The College has never had an art acquisition fund, and no tuition monies have ever been spent on art. Unfortunately, this has prevented us from “filling in the blanks” of our collections so that they can better serve their function as complement to our curriculum.

This coming fall, we will launch the Scripps Collectors’ Circle (SCC), which we hope will become a new and lasting tradition at the College. Based on models that have proved to be successful at the Huntington Library, Art Collections & Botanical Gardens, as well as at the Los Angeles County Museum of Art, the SCC will host its first annual event on Saturday, February 11, 2012. Afternoon activities will culminate in an elegant dinner party during which members of the Circle will vote for the acquisition of art for the Scripps Collections until the membership fees have been fully allocated. Former trustee and long-standing friend of the College MaryLou Boone will serve as honorary chair of this much-anticipated event.

The SCC event will begin with a private tour by Professor Mary Davis MacNaughton ’70, director of the Ruth Chandler Williamson Gallery, of “Clay’s Tectonic Shift: John Mason, Ken Price, and Peter Voulkos, 1956-68” —Scripps’ contribution to the Getty’s forthcoming Pacific Standard Time exhibition program. En route to high tea in Margaret Fowler Garden, members will visit the recreation of the Sicilian Court, adjacent to Denison Library, and hear about this project, which is an integral part of the ongoing restoration and conservation of the Scripps College grounds. Following tea, members will convene in the Clark Humanities Museum for student presentations of the art work to be considered for acquisition. That evening, one of the original residence hall living rooms will be the site for a special candlelit dinner, after which the voting will take place.

So that all membership fees will be reserved exclusively for art acquisition, Peggy Phelps, member of the Williamson Gallery Advisory Committee, has offered to underwrite the Margaret Fowler Garden tea, and MaryLou Boone will generously host the dinner. Our hope is to acquire strategic works of art to complement our collections and to have a most memorable evening in the best of Scripps traditions.

Membership in the Scripps Collectors’ Circle is available for $1,000 per person. Potential members are invited to contact Colleen Salomon at 909-607-8090 or go to the following site:

www.scrippscollege.edu/collectorscircle

Eric T. Haskell is professor of French and humanities, director of the Clark Humanities Museum, and a member of the Williamson Gallery Advisory Council; he has been on the Scripps College faculty since 1979.
Remember Us

This year, we asked many of our alumnae to “Remember Us,” and a record number of Scripps alumnae let the College know that Scripps is in their estate plans. Some even completed a Counting My Estate Gift form. Thank you to all.

Why do this?
We want to make sure your wishes can be implemented with the language you have chosen and that they are for a purpose the College can honor.

Letting Scripps know your bequest intentions will bring you recognition in the Honor Roll as a member of the Elm Tree Society (unless, of course, you wish to remain anonymous).

Finally, your bequest will ultimately be recognized in the future, as the College did this year — a year in which bequests alone contributed 22% of the total funds raised toward support of the operations of Scripps College.

Want to learn more?
Contact Fritz Weis, Director of Planned Giving
Phone: 909.607.1876
E-Mail: fweis@scrippscollege.edu
Online: www.scrippscollege.edu/plannedgiving
Melissa Munoz ’11 relaxes atop her class’s Graffiti Wall artwork. As one of 9 Fulbright scholars from Scripps College this year, Munoz is teaching English in Malaysia. Scripps College is among the top colleges in the country in number of Fulbright fellowships awarded in 2011.