Small college, large canvas

Art at Scripps
Imagination realized

Creative, thoughtful, self-directed people continue to make Scripps College a major player in the world of education. In this issue, we focus on art, an area of historic strength at Scripps, and the imaginative force that gives this small college a broad canvas.

We explore the roots of the College’s art program, the influence of Scripps artists—faculty and students—on the Southern California art movement, and the ongoing vitality and success of the art program today.

In the studio and classroom, professors who are renowned artists themselves teach our students—from combined media with Susan Rankaitis to wheel throwing and hand-building sculpture with Adam Davis; from digital art with Nancy Macko to the art of book making with Kitty Maryatt ’66; from painting with Alan Blizard to video art with T. Kim-Trang Tran and to photography with Ken Gonzales-Day, the art department chair. No wonder art is one of the most popular majors at Scripps.

But art at Scripps happens outside the studio and the classroom. Art at Scripps extends its vibrant life and wide-ranging opportunities for students throughout the greater Los Angeles area and beyond.

Because Scripps art faculty members are significant figures in the art world—both locally and nationally—they help our students gain access to competitive internships at such institutions as The Huntington Library, Art Collections, and Botanical Gardens in San Marino and the Autry Museum in Los Angeles and to one-to-one learning experiences with professional conservators and practicing artists; these opportunities are in addition to several internships at Scripps’ Ruth Chandler Williamson Gallery, including the Wilson internship, the Elizabeth Robbins Turk internship in art conservation, and Getty multicultural internships. A number of our graduates go on to become practicing artists, such as Lisa Adams ’77, whose thought-provoking art is shown on page 39, while other alumnae claim top leadership positions at national art galleries and institutions (see page 23).

This issue also takes a look at the current exhibition at the Ruth Chandler Williamson Gallery, Clay’s Tectonic Shift: John Mason, Ken Price, Peter Voulkos, 1956-1968, part of the grand Getty-led Pacific Standard Time series of exhibitions throughout Southern California this year. We hope you have a chance to see the fascinating sculptures at the gallery, on display through April 8. You may view more images on Scripps Plus, our online magazine.

Clay’s Tectonic Shift is vibrant and imaginative. Just like art at Scripps.

MARY SHIPP BARTLETT
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Scripps Magazine Plus

The enhanced online version of Scripps Magazine can be found at magazine.scrippscollege.edu.

In Scripps Plus, you’ll find additional articles, photographs, and videos that relate to this issue’s features on art at Scripps, including more images from Clay’s Tectonic Shift, at the Ruth Chandler Williamson Gallery through April 8.

Let us know what you think about this expanded version. And enjoy!
Small College, Large Canvas: Art at Scripps

The Giants of Seal Court by Susan Warmbrunn

Millard Sheets and the artists he brought to Scripps created an unparalleled program that laid the groundwork for the dynamic art scene that continues today at the College.

An Individual in the Age of Conformity by Paul Soldner

The renowned ceramicist and professor writes, in 1957, about finding oneself as an individual, then losing oneself in work.

The Impresario From Pomona

We look at the background of the polymath Millard Sheets.

The Imagination Lab by Susan Warmbrunn

The current art program promotes both experimentation and cross-pollination at Scripps, often merging the natural sciences with the creative arts.

Feats of Clay by Susan Warmbrunn

The Ruth Chandler Williamson Gallery’s exhibit Clay’s Tectonic Shift focuses on three sculptors—John Mason, Ken Price, and Peter Voulkos—whose work sent seismic shockwaves through the art world.

The Artful Science by Anne Manicke ’12

Scripps’ art conservation program blends art with science to form a new interdisciplinary major—the only one of its kind on the West Coast.

Explosive History by McKenzie Floyd ’12

Restoring an 1851 Colt revolver brings historical insights to an intern at the Autry National Center of the American West in Los Angeles.
Humanitarian Leader to Give Commencement Address

Zainab Salbi, founder of Women for Women International and its CEO from 1993 to 2011, will be the 2012 Scripps College commencement speaker on Saturday, May 12. Women for Women International is a grassroots humanitarian and development organization helping women survivors of wars rebuild their lives.

Salbi has been honored by former President Bill Clinton for her work in Bosnia and is the recipient of the 2010 David Rockefeller Bridging Leadership Award. She was named one of 22 members of the Clinton Global Initiative Lead program, which brings together a select group of accomplished young leaders to develop innovative solutions to some of the world’s most pressing challenges. In 2011, Newsweek named her as one of the “100 Extraordinary Women Who Shake the World.” She has a master’s degree from the London School of Economics and Political Science and a bachelor’s degree from George Mason University.

Salbi is the author of two books: a national bestseller, Between Two Worlds: Escape from Tyranny: Growing Up in the Shadow of Saddam (with Laurie Becklund), which documents her life under Saddam Hussein’s rule, and The Other Side of War: Women’s Stories of Survival and Hope. She and her work have been featured in major media outlets, including The Oprah Winfrey Show, CNN, The Washington Post, and The New York Times.

Archibald to lead College advancement team

President Lori Bettison-Varga has announced the appointment of Michael P. “Mike” Archibald as vice president for institutional advancement, effective January 15, 2012.

“Mike is experienced leading highly successful university advancement campaigns and now will direct our team’s work as we move forward with our ambitious fundraising goals,” said Bettison-Varga. “His depth of experience leading campaigns and fundraising teams is a tremendous asset to Scripps College.”

Archibald previously served as senior advisor in advancement planning, director of major gifts, and vice president for university advancement at St. Lawrence University, where he completed two campaigns that raised more than $300 million in gifts and pledges. He led efforts to secure more than $100 million in support of new and renovated facilities and was the chief development officer associated with closing the university’s largest gift ever of $20 million in support of a new science center at the university.

He is a frequent presenter at the Council for Advancement and Support of Education (CASE), an international nonprofit which aids educational institutions that raise funds for campus projects and seek guidance about building stronger relationships with alumni and donors.

Archibald has a bachelor of arts degree from Colby College in Waterville, Maine. He has served as the president of the board of trustees for the Canton School District Golden Bear Education Foundation. He and his wife, Kathy, who is originally from Santa Barbara, have three daughters and a son.
Day of Triumph

Scripps College declared a day of triumph on campus on November 15, as the continued recovery of Congresswoman Gabrielle Giffords ‘93 was affirmed by her appearance on ABC’s 20/20 and the national release of Gabby: A Story of Courage and Hope.

A celebration—with mariachi music and joyous remembrances—took place 10 months after a very different campus and community gathering; a Candlelight Circle of Hope followed the assassination attempt on Giffords, which left six dead and seriously injured her.

To a crowd of students, faculty, staff, and members of the Claremont community in Holden Court, Scripps College President Lori Bettison-Varga read a personal letter from Giffords’ husband, astronaut Mark Kelly, who wrote the book with Giffords. In the letter he said, “Gabby attributes her keen sense of curiosity and her ability to lead to those formative years at Scripps College.”

Bettison-Varga was joined at the podium by Kelly Hewitt ’08, director of the Scripps College Academy, who spoke about Giffords as an important role model for young women; Claire Bridge ’82, who relayed the impact of Giffords’ 2009 Scripps College Commencement address on her and her daughter, Meghan Bridge ’09; and Janel Henriksen Hastings ’91, who shared personal recollections of Giffords during her college years.

“Gabby is a role model, not just for our students, but for all women and for all Americans,” said Bettison-Varga. “She did not shy away from her calling to be a leader. With grace and determination, she has become an outstanding and courageous public servant. Gabrielle Giffords’ career shows that she is fiercely independent—framing her positions on issues thoughtfully and humanely, and, in the words of our founder, Ellen Browning Scripps, ‘with confidence, courage and hope.”

The celebration also included an opportunity for guests to write notes to Giffords and a drawing for five copies of Gabby.

Giffords is the College’s first graduate elected to a national office; in 2006, she won the seat for Arizona’s 8th district in the U.S. House of Representatives and became the first woman to represent Arizona in Congress in more than a decade. As a Fulbright scholar after Scripps, Giffords spent a year in Chihuahua, Mexico, researching Old Colony Mennonites.

On January 21, Gifford announced that she was stepping down from her elected position because she could not continue her recovery and still serve as a member of Congress.

Synchronicity in Space

Earth, Jupiter, and the sun rarely move in sync with one another. That is why Scripps College students gathered late at night with others from The Claremont Colleges to witness a rare astronomical phenomenon.

On October 29, 2011, these three celestial bodies were perfectly aligned so that Scripps students peering through telescopes saw Jupiter at its brightest and clearest.

Professors and staff from the W.M. Keck Science Department of Claremont McKenna College, Pitzer College, and Scripps College hosted the event at Robert J. Bernard Biological Field Station, just north of the Colleges. More than 75 people gazed at the Milky Way through high-definition telescopes, placed at three different spots.

Scripps first-year student Devika Agrawal called the evening “magical.”

Photo courtesy of W.M. Keck Science Department
…to Career Planning & Resources. The office’s counselors met with a record 92% of the first-year class in the first three weeks of school (that’s 236 meetings!). These were get-acquainted sessions, with no pressure on our students to know exact career plans—that’s their parents’ job.

…to the CMS Athenas cross country team, the 2011 SCIAC and West Region Women’s champions. In NCAA Division III finals, held November 19, 2011, in Winneconne, Wisconsin, CMS took fourth place, the best finish in school history. Breanna Deutsch ’12 led her team and earned All-American honors with a personal best of 21:36.7. Who says brains and brawn don’t mix?

…to CMS Athenas’ basketball coach Jodie Burton, who became the 15th coach in Division III history to win 500 games, as Claremont-Mudd-Scripps defeated Caltech 51-36, on January 7.

…to the European Union Center of California, at Scripps, which hosts the 10th annual meeting of the Claremont-UC Undergraduate Research Conference on the European Union, April 12-13. “It’s the oldest and largest such conference in the nation,” reports the EU Center’s director, David Andrews, the Gabrielle Marie-Louise Jungels-Winkler Professor of Contemporary European Studies, “and it’s held here at Scripps.”

…to Patricia F. Goldsmith for her years of service as vice president and dean of admission and financial aid from 1995-2009; as vice president of enrollment, marketing, and communication in 2009; and as the vice president of institutional advancement in 2010. She became vice president of admission at St. Mary’s College of Maryland in January 2012.

…to Scripps College Academy, one of five winners of the recent National Center for Women & Information Technology Academic Alliance Seed Fund award, which provides U.S. academic institutions with start-up funds to develop and implement initiatives that recruit and retain women in computing and technology fields of study.

…to Emerita Professor of Art Samella Lewis, named a “Local Hero” by public television station KCET and Union Bank in February in celebration of Black History Month.

…to Ken Gonzales-Day, professor of art and chair of the art department, who received a 2012 Creative Capital grant in Visual Arts, one of 46 awarded to “adventurous and risk-taking” projects representing 56 artists and selected from more than 3,200 entries nationwide.

…to Hao Huang, professor of music, who was recently featured in the solution-oriented research and policy magazine Miller-McCune. According to the article, Huang “sees a sublime convergence between Western classical music and Confucian philosophy.” In his own article published October 11, 2011, in the International Journal of Music Education, Huang points out that while the Chinese government’s attitude toward Western music has swung back and forth wildly over the decades, the underlying values spelled out by Confucius—who was himself a musician—have continued to guide cultural attitudes and behaviors.

…to Marc Katz, associate professor of German, whose essay “Declining in Style” on the work of 19th-century French novelist J.-K. Huysmans was published in the September 2011 issue of The Believer. His essay was covered by the Utne Reader in their October blog (see www.utne.com/literature/Wasted-in-the-1880s-TheDecadent-Movement.aspx).

…to Juliet Koss, associate professor of art history and chair of the art history department, who lectured this fall at the University of Chicago, Princeton University, and the Institut National de l’Histoire de l’Art in Paris; in addition, she was the 2011 Rudolf Arnheim Visiting Professor at the Institute for Art and Visual History at Humboldt University in Berlin.

…to Dalton Krauss, professor of French, who is co-editor (with Steven Unger of the University of Iowa and Lynn Higgins of Dartmouth College) of the fall 2011 issue of L’Esprit Créateur: “The Powers of Cinema.” He also contributed an article: “Can Comedy Change the World? Jean Yanne and French Comic Cinema of the 1970s.”

…to Julia Liss, professor of history and chair of the department, who was invited to participate in the opening roundtable of the conference, “Indigenous Visions:
Rediscovering the World of Franz Boas,” at Yale University, in September 2011, and is the prolific writer of several published reviews, including “The Trashing of Margaret Mead: Anatomy of an Anthropological Controversy” in American Ethnologist, Volume 38, by Paul Shankman, August 2011.

…to Sabrina Ovan, assistant professor of Italian, whose article “The Space of Exception: paranoid city in 1970s giallo film” appeared in NeMLA Italian Studies (NIS), volume XXXIII (2010-2011). She was also invited to give two lectures at the University of Torino and Cornell University, on “Dystopian Turin: FLAT as City-Factory in Nanni Balestrini’s Vogliamo Tutto.”

…to Michael Spezio, assistant professor of psychology, co-editor of the just-released Routledge Companion to Religion and Science, in which he has a chapter on the cognitive science of religion. The tome, a major undertaking by Spezio over the past four years, is the first such volume to include perspectives from most of the world’s major religions and to include solidly scientific chapters from recognized scientists in the fields of physics, astronomy, biology, evolution, and artificial intelligence.

…to Rivka Weinberg, associate professor of philosophy, whose paper “Is Having Children Always Wrong?” was accepted for publication in the South African Journal of Philosophy, special issue on antinatalism. She was also invited to present the paper at an antinatalism conference at The University of Johannesburg, South Africa.

…to Stacey Wood, associate professor of psychology, who was invited by the State Attorney General’s Office to teach at a two-day statewide training on elder abuse issues for all the DA’s in the state of California who work in this area, held in Monterey in December 2011. Her forthcoming book is Elder Abuse and Neglect: Forensic Evaluation and Testimony.

…to new tenure-track faculty for fall 2011: Paul Buchholz, German studies; Damien Schnyder, Africana studies; Bryan Thines, cell biology; and Branwen Williams, climate biology.

…to the 5C Cheer squad, for bringing spirit to events for both the CMS Stags and the Pomona-Pitzer Sagehens. Nine athletes comprise the squad, five from Scripps College. Back row, from left: Leah Donnell (PO ’13), Kristen Marie Warren (HM ’12), Eileen Lopez (PZ ’15), Sacha Langer ’15, and Devyn Parks ’15; front row, from left: Becky Shin ’15, Sarah Chung ’15, ShaKayla Rouse (PO ’15), and Jackie Yamanaka ’13.

Family Secret Wins Cook-off
Sara Estevez Cores ’13 crowns MK Othogile ’14 and Team Botswana as Cuisine du Monde’s “Chefs of the Year” at the first international cook-off at Scripps, as Katya Shackelford ’12 and Shengwei Sun ’12 look on. Organized by Estevez Cores, Scripps International Students, Residential Life (SARLO), and Dean of Students office, the competition was held in the living room of Grace Scripps Clark Hall. Team Botswana, composed of Othogile, Shane Zackery ’14, and Dominique Smith ’14, prepared and submitted a dish of beef stew and steamed bread, both made from scratch. The recipe is a heavily guarded family secret that Othogile is tight-lipped about sharing. “It’s not so much about what’s in it, but how it’s cooked,” said Zackery. The team competed against worthy adversaries representing Canada, France, China, and other countries.

Toll Hall Surprise
Judith Toll Wedel ’53 of Bakersfield, Calif., chats with Toll Hall president Christina Kang ’14 in front of a photo of Wedel’s grandmother, Eleanor Joy Toll, one of the College’s early trustees. Wedel spent a day on campus this fall as part of a surprise 80th birthday gift from her daughter. Wedel revisited her former room in Toll, had lunch in Malott Commons, and reminisced on activities of the ’50s. She told how she and other classmates once played a competitive game of football on Jaqua Quad against the women of Pomona; the winning play was made by Elizabeth Hubert (Malott), who sped across the grass and made a diving catch of the ball.
Core I: What does it mean to be human?

By Devika Agrawal ’15

I enrolled at Scripps College not knowing much about the Core curriculum beyond that it is an interdisciplinary sequence of three courses that challenges you to think without the context of your pre-conditioned assumptions. This was enough for me to know Scripps was the right choice for me.

I can now say that there is a lot more to Core than any website description or information session can reveal.

Core I is the study of basic concepts such as “being” and “living,” the individual and the society, I and us. Things we take for granted and make assumptions or definitions for throughout our lives suddenly take the form of conceptual challenges that even the brightest philosophers had a hard time sorting out.

Core I excites your brain to think about yourself in a different light. We study human rights issues from various perspectives and regions, followed by human nature and identity. Now, I find myself questioning the terms I use to describe myself and the people around me. What does it mean to be human? Is it different from what it means to be alive? Do humans and animals have the same earthly obligations? Does having a refined consciousness change anything about our significance to the planet?

In and out of class, I am frequently questioning my actions and thoughts. Associate Professor of History Andrew Aisenberg opens up debates in my Core section that address all of these ideas, and more, and causes us to think about the texts we study in the context of oneself. His conversational teaching style makes the discussion topics seem personal and relevant and unites the class in brainstorming and expressing ideas. I use my Core knowledge in all my other classes, too, because the ideas we touch on have relevance to almost every subject I study.

Time to write my final paper for Core I, pick a Core II class for spring, and move on. I can only hope that my next semester is as inspiring and exciting as this one has been.
Core III
The Arts: Visions of Humanity
by Shane Zackery ’14

This fall, I was giving a visitors tour for the admission office. Our standard procedure is to stop at Garrison Theater to talk about Core. We explain that Core is a “three-semester interdisciplinary humanities track essential to the education of students at Scripps.” We talk about how professors from any and all fields—from biology to history to philosophy—teach Core and how that makes the experience all the more enriching. Later, we pass by Vita Nova Hall. Around the court are offices and a dance studio. On this particular day, however, I focus on Vita Nova 100.

“This is actually where I take Core,” I said. “My Core is taught by Professor Gail Abrams, and she’s amazing. She’s … .” I was cut off just as the very same professor turned the corner, walking briskly towards the dance studio.

“Hey, Shane!” she said. “I would love to stay and introduce myself, but I’ve got to run.” And just like that, she disappeared.

I turned back to the visitors: “That was Professor Abrams! She’s a professor of dance, and her Core class is hands down one of best classes I’ve ever taken at Scripps or anywhere else.” With all I had told my guests about Core, I thought they would think that a dance professor teaching the subject was a little strange. Instead, they impressed me by looking absolutely impressed. As they began inquiring about my experiences, I reflected on fall semester with Professor Abrams.

My Core III section was titled “The Arts: Visions of Humanity.” Through this class, Professor Abrams managed to combine every discussion I’ve ever had about the human cultural condition in terms of art, activism, and history, and structured it into a well-organized, thought-provoking, passion-filled Core III. We started the course with a singular, nuclear question: “What is art?” We read articles that discussed art therapy, art as a product of trauma (9/11, the Holocaust), lost art histories of indigenous people, and the appropriation of certain art forms such as mural painting, religious iconography, and graffiti to serve a greater agenda.

Then, Professor Abrams ensured that this Core class would answer some of the questions I’ve had about the Core sequence as a whole. She allowed me to finally see myself reflected in Core, and find that Core was reflected in many of the courses I had taken since that first Core I seminar. She gave us a list of subjects, told us to rank the three most interesting to us, paired us according to our preferences, and we went to work. Some groups presented on dance through the ages, on dance during war, dancing for peace, and dancing for personal healing and meditation. Another did music as activism through an examination of Pete Seeger, folk music, music of the civil rights movement, and jazz. My partner and I discussed religious iconography in the Latina/Chicana culture. We then wrote research papers about artists we hadn’t covered in the class and presented them. Some spoke with their words; others showed their work through sand, sculpture, their bodies, paint—Climbing Poe’Tee, Llana Yahav, Jean Basquiat. None of the research presentations were completed without someone having learned something new about art, expression, activism, or creativity.

But the real test came at the end. My final Core experience was packaged into two simple words: “Create something,” Professor Abrams said.

She knew, and we knew, that most of us were not artists. Yet, I learned that, in some way, we are all artists. With our creative projects, we each commented on something personal to our cultures and our histories. Some painted pictures of their mothers. Some did a deep analysis and overhaul of Barbie. Others voiced personal struggles with depression, divorce, and adolescence. Although my roommate, a computer science major, did not own a single paintbrush, sketchpad, or tutu, we created an amazing project using the skills we did have.

We made a video. Many people overlook the utilization of technology as an art medium, but the two overlap more than we may think. While Scripps does not have a computer science major [Scripps students can take computer science classes at other colleges in the consortium], art majors are encouraged to take classes on digital imaging, video production, and graphic arts. This intersectional crossroad is exactly what Core hopes to reveal.

I understand now why Core is so important. Core does not promise you will have learned something at its end, but it is the possibility of growth that makes it all worthwhile.

I’m still not 100% sold on the idea that Core will serve to be the core, if you will, of my academic career, but I believe that, in time, I will come to fully appreciate it. Growth doesn’t end with the completion of Core. It spans further than the duration of a 5C education. The fruits of our labor will hopefully span an entire lifetime, and I have no grievance with that.
Scripps College will receive nine pieces of fine Japanese cloisonné enamel from the Anthony and Patricia Ghosn Collection, the promised gift of R. Scott and Lannette Turicchi, in coordination with the Worldbridge Foundation. As part of the Scripps art collection, stewarded by the Ruth Chandler Williamson Gallery, the pieces will enhance teaching and research at the College.

Bruce Coats, professor of art history and humanities at Scripps, said: “These remarkable Japanese creations join a fine collection at Scripps College of Chinese cloisonné from the 16-20th centuries, so students now can compare the aesthetic and technical qualities of two competing centers of production. Students will also be able to combine these nine Japanese cloisonné pieces in exhibitions with paintings, prints textiles, and ceramics to demonstrate how design elements transcend materials and create a visual vocabulary that speaks of love, longing, and the passage of time.”

Students in Coats’ art history seminar about The Tale of Genji organized an exhibition fall semester in the Clark Humanities Museum linking poems from the 11th century novel to objects selected from the Scripps College collections and promised gifts. They chose the following verse from Chapter 24, “Butterflies/Kacho,” in which Lady Murasaki writes to the empress:

Will you look askance,  
O pine cricket in the grass  
longing for autumn,  
even at these butterflies  
from my own flower garden?

Cloisonné bowl decorated with butterflies and moths  
Japanese, c. 1895-1900  
Attributed to the Kyoto studios of Inaba Kinunken  
Promised gift of R. Scott and Lannette Turicchi,  
from the Anthony and Patricia Ghosn Collection

The brief appearance of butterflies in late summer is depicted here with intricate silver-wire outlines and multicolor enamel infill against a deep blue background. The design is attributed to Hayashi Kodenji (1831-1915), one of Japan’s greatest cloisonné artists.
Birds Duet

How can humans learn to get along? Maybe the answer comes from the simple wren, who might not be as bird-brained as we thought.

Biology professor Melissa J. Coleman became fascinated with the plain-tailed wren, found in the bamboo thickets in the Andes. Especially when she found that the female of the species, known for singing duets, takes the lead when she warbles with a male.

Further study of the bird’s brain waves showed Coleman that the birds actually like to cooperate with one another, especially when singing.

Coleman, who is in the W.M. Keck Science Department of Claremont McKenna, Pitzer, and Scripps Colleges in Claremont, Calif., has shared her research in “Neural mechanisms for the coordination of duet singing in wrens,” published in Science this November with co-authors Eric Fortune, David Li, and Greg Ball of Johns Hopkins University and Carlos Rodriguez of Pontificia Universidad Católica del Ecuador.

Coleman and her colleagues first recorded the wrens singing in the wild. They assumed the wrens were using “duetting” to defend their territory or as a form of bonding. The researchers found that female birds sing by themselves more frequently than males, suggesting that females lead the duet. They then monitored the neurons in the bird’s brains while the wrens listened to recordings of their duets.

“We had thought the neural systems would respond most strongly to the bird’s own part, which would be consistent with all other songbirds that had been studied,” says Coleman.

Their findings showed otherwise. Both the male and female plain-tailed wrens’ brains liked duets best, and both brains preferred the female’s own part, which, says Coleman, suggests that both behaviorally and physiologically the female leads the duet.

“You can compare our research on songbirds to how the brain encodes the tango,” says Coleman. “What one dancer does depends on what the partner is doing. If you pluck out one dancer, the other’s behavior would change. The brain has evolved to account for the critical feedback. When humans are involved in cooperative behavior, our brains have evolved to care about it.”

Does this mean that more women leaders in the world can result in more peace and cooperation?

It doesn’t take much more than a bird brain to answer that positively.
Phil Dike meets with students in Seal Court, circa 1960s, when the area was the center of the vibrant arts scene at Scripps College; art studios and offices were relocated in the mid-'90s to the Millard Sheets Art Center on the northwest side of campus.

THE GIANTS OF SEAL COURT

BY SUSAN WARMBRUNN

Photos courtesy of Scripps College Archives
LAST SUMMER, CAROLYN DITTE WAGNER ’72
began compiling a list of artists connected to Scripps College who were to be
featured in at least one of the Pacific Standard Time shows slated for that fall. She
tallied up people who had trained or taught at Scripps: Millard Sheets, William
Manker, Jean Ames, Albert Stewart, Marion “Hoppy” Stewart, Richard “Rick”
Petterson, Betty Davenport Ford ’46, Susan Lautmann Hertel ’52, Phil Dike, Paul
Darrow, Paul Soldner, Samella Lewis. The names read like a roster of all-stars.

As a member of Scripps’ board of trustees and a
consultant for the Getty-sponsored Pacific Standard
Time initiative, Wagner was familiar with most of
the players. She was still stunned by the number of
Scripps artists who were being shown at venues
ranging from the Huntington to the Hammer.
“It’s very impressive to me that such a small
college had such a big impact on the art world of
Southern California and beyond,” Wagner said.
“Pacific Standard Time really highlights Scripps’
enormous historic and ongoing contributions to
the arts.”

the Getty’s collaboration with more than 60 cultural
institutions in Southern California, has been called
by The New York Times “a cacophonous, synergistic,
sometimes bizarre colossus of exhibitions.” Scripps’
own Pacific Standard Time show, Clay’s Tectonic Shift:
John Mason, Ken Price, and Peter Voulkos, 1956-1968,
opened at the Ruth Chandler Williamson Gallery on
January 21 and runs through April 8. But the College
showed up as a major player as soon as the project
kicked off its six-month celebration of Southern
California art.

One of the first Pacific Standard Time shows
to open last fall was The House That Sam Built:
Sam Maloof and Art in the Pomona Valley, 1945-
1985, at the Huntington Library, Art Collections,
and Botanical Gardens. Hal Nelson, the curator of
the show and of American decorative arts at the
Huntington, spent hours in the basement of Denison
Library when he began doing research for the exhibit.

“In large part, our exhibition is about the
community and the relationships between the artists
who lived and worked in the Pomona Valley,” Nelson
said. “Central to all of that is Scripps College and
Claremont Graduate School, and central to all that is
Millard Sheets, who began to build an art department
with a great vision for Scripps and for Southern
California in general.”

Two of the pieces in the Huntington show are
by Betty Davenport Ford ’46. She finished Running
Boar, a terra-cotta creature with a huge torso and tiny
leaping legs, a year after she graduated. At Scripps,
she took classes with the now fabled faculty, studying
sculpture with Albert Stewart, ceramics with William
Manker, design with Jean Ames, and painting with
Henry Lee McFee. At the time, the College’s entire
student body numbered less than 300. There were
painting studios in the space now occupied by The
Motley Coffeehouse and a kiln, instead of a restroom,
in the southeast corner of today’s Malott Commons.
Now in her late 80s, Ford vividly remembers her
impression of the artists who taught in the art
department around Seal Court.

“You felt they were giants,” she said.

THE RIPPLE EFFECT
Beginning with the end of WWII and ending with the
beginning of Ronald Reagan’s first term, the Pacific
Standard Time period encompasses more than two
generations of Scripps’ artists and also includes the
present day: Susan Rankaitis, the Fletcher Jones
Professor of Studio Art, was part of a Pacific Standard
Time show in Santa Monica.

But the story of the art department really begins
in 1932, when the first president of Scripps, Ernest J.
Jaqua, hired a very young artist named Millard Sheets
as the College’s only art instructor.
'40s. Dike joined the faculty of Scripps and Claremont Graduate School (CGS) in 1950 after working in various capacities for Walt Disney Studios, where he had a hand in Fantasia and Snow White.

“Sheets created a department that was distinguished from the beginning,” said Mary Davis MacNaughton ’70, associate professor of art history at Scripps and director of the Ruth Chandler Williamson Gallery.

The Scripps administration also showed amazing foresight and flexibility during that period, said Judy Harvey Sahak ’64, the Sally Preston Swan Librarian at Denison Library.

**“SHEETS’ belief was that the best people to be teaching students were practicing artists…”**

“Hiring people was not as stringent and organized and ‘legal’ as it is now,” Sahak said. “I think Millard Sheets may have heard about somebody and said, ‘Hey, can we bring him here for a year?’”

‘Talent seemed to be Sheets’ main prerequisite for identifying new faculty and students. Graduate students pursuing an MFA at CGS (now Claremont Graduate University) took art classes at Scripps. Sheets became the director of the art program at the graduate school and made sure gifted students like the sculptor Jack Zajac—who was 16 and working in a steel mill when he first contacted Sheets—could take classes even if they hadn’t gone to college.

“We weren’t sticky about the number of units that they might have behind them,” Sheets once said.

Scripps students such as Ford and Hertel worked alongside male graduate students from CGS, a number of whom had served in the military during WWII and had gone back to school on the G.I. Bill. Among their remarkable ranks were ceramicist Harrison McIntosh and painters Paul Darrow, James Strombotne, and Douglas McClellan. Some, including Roger Kuntz, Robert E. Wood, James Hueter, and Rupert Deeese, did graduate work in Claremont after attending Pomona College. Sheets described the excitement of the graduate work that was going on as “so stimulating to the undergraduates as well as to the staff” that it lifted everyone’s artistic performance and production.

During those years, creativity was a kind of caffeine. Both Ford and Darrow made arrangements with the night watchman to work afterhours in the art studios.

(continued on page 17)
Marion “Hoppy” Stewart, the wife of sculptor and professor Albert Stewart, was an instructor in weaving and textile design at Scripps from 1944 to 1971. Her award-winning work was widely exhibited and held in many private collections. Here, she is shown with her teaching assistant in the late ’60s, Penny Schuchman Arntz ’64, now a photographer in Santa Barbara.

Millard Sheets congratulates Betty Davenport Ford ’46 for winning the Purchase Prize in Fine Arts at the 1956 Los Angeles County Fair in Pomona for her ceramic sculpture Goat. Ford’s Running Boar and Ferrets were in the Pacific Standard Time exhibition, The House That Sam Built, at the Huntington last fall through January. Photographer, Harold Ford; courtesy of Betty Davenport Ford Archives.
At right, a drawing class at Scripps in the ’50s, taught by noted artist Phil Dike. The triptych in the background, by Marie-Anne Poniatowski Krugier ’52, now graces the entry of Gabrielle Jungels-Winkler Hall.

Below, Phil Dike in front of one of his paintings.
Paul Darrow oversees art students in his studio off of Seal Court; Darrow taught mixed media and advanced drawing at Scripps and the Claremont Graduate School (now CGU) from the ’50s to the early ’90s. Below, English-born Albert Stewart, who taught humanities and sculpture at Scripps from 1939 to 1964, stands by the bronze fawn that is now in Stewart Court of the Malott Commons. His Man and Nature is in front of the Bette Cree Edwards Humanities Building, and Eternal Primitive (mother and child) is in Margaret Fowler Garden, among other works of his on campus.
“People were there all the time, all hours,” Darrow recalled. “It was a way of life. It was another home to us.”

This second home fostered a mix of formality and informality among the teachers and the students that created a sense of camaraderie from their common calling.

Manker dressed like a banker, Sahak said. “In all of the photographs we have of William Manker, he’s in a suit, for heaven’s sake. How do you make pottery in a suit?” But the well-dressed Manker happily fired the figures Ford sculpted out of the red clay she dug up from empty fields in Claremont.

Darrow said that Jean Ames “scared me to death, but we got to be pals.” Ford remembers inviting Ames and her husband, Arthur, also a prominent artist, to join her for dinner in the dining room. She described the company—and the food—as fabulous.

McFee, who had a beard like Freud and the manners of Emily Post, was a “very sweet, gentle, darling man—everyone adored him,” Ford said. McFee always called Darrow “Doctor.”

“Often in art communities you have one art form, and everyone follows that prevailing style or aesthetic,” he said. “Scripps was a disparate community of people working in widely varied fields. You had abstract painters, enamelists, wood turners, furniture makers, sculptors. That is something to be admired.”

Sheets has been called a visionary and a prodigy, but he was also a brilliant bureaucrat. With the support of an administration headed by Jaqua, he not only amassed talent in his department, he created an organization to support fine arts at Scripps and sketched the original plans for the art building that would be funded by Florence Rand Lang.

The colleges and graduate school drew artists to Claremont, and many stayed. A number of the students from the ’40s and ’50s became the next generation of teachers. Darrow taught painting and mixed media at Scripps for more than three decades. McClellan became the chairman of the College’s art department in the ’60s. Hard-edge painter Karl Benjamin studied at the graduate school in the ’50s and later became a professor of art at Pomona and CGS. The department also attracted outside artists such as the ceramicist Paul Soldner, who taught at
Scripps from the late ’50s to the early ’90s, and sculptor Aldo Casanova, who won the prestigious Rome Prize before teaching at Scripps from 1966-99.

Looking at the list of creative luminaries, it may be surprising that they all ended up in a small college in a town where orange trees seemed to outnumber people. Sheets gets much of the credit, but Sahak, who is often described as Scripps’ unofficial historian, says one shouldn’t discount the appeal of California in general, “particularly as a place for a new beginning, a stepping-off point to the rest of the world.”

MacNaughton characterizes Scripps and Claremont as “an irresistible combo” after the war: the intellectual environment of the colleges, the allure of a town that was petite but not provincial, the sunshine.

“Scripps was for many years such a lively center of creativity,” MacNaughton said. “It really was the choice for people who were looking for grad school experience or just a place to live and work as artists.”

After the war, the G.I. Bill allowed young men to pursue higher education; some veterans welcomed the open spaces and relative optimism of the West, where they could find both freedom and solace in their studios.

“This is a generation that came back from WWII and wanted to affirm life through art,” MacNaughton said. “Art was a tonic to the trauma of war.”

**GORGEOUS YEARS IN THE GOLDEN STATE**

Paul Darrow turned 90 last October, but it’s not hard to imagine him as the young man who stayed up all night painting with McClellan, Kuntz, and Hertel. On a warm day, he’ll still wear a t-shirt and cut-off jean shorts, soaking up the sun at his home in Laguna Beach, taking impish delight in the small wonders of the world. Darrow still paints and makes mixed media collages out of “things I couldn’t quite throw away, things you fiddle with,” like old Polaroids and rain-ruined album covers. He still loves to talk about art and life and his sailboat, Gleam.

He easily recounts how artists hung out at Walter’s Restaurant in Claremont and chased rabbits among the citrus trees around Scripps. A bunch of grad students formed a makeshift band called the Orange Grove Orioles. They didn’t have much money—even at 69 cents a pound, coffee was expensive—but they had their art and bartered their work. He remembers the master woodworker Sam Maloof “making this funny stuff in his garage. He’d say, ‘I’ll trade you that table you like for that painting. Paul.’ I’d say, ‘OK.’

“Those were gorgeous years,” Darrow said. “Everything was there—all the friendships, all the knowledge. The joy was built into the work and the work never seemed like work.”

Maybe that’s why the Huntington’s exhibit felt like a reunion. A watercolor Sheets painted during a trip he and Maloof took to Mexico hung just to the right of a lamp made by Manker. There was a still life by McFee, a tapestry by Hoppy Stewart, bowls by Rick Petterson, and an image of Korean fisherwomen painted by Phil Dike on a stoneware plate. Ford’s *Running Boar* stretched its dachshund-sized legs near a vivid Darrow painting called *Harbor Scene*. Near the exit, visitors encountered Susan Hertel’s *Night Group*, an oil painting with horses facing a dark horizon. The gallery was full of artists who didn’t belong to one school but found a home at one college on the eastern fringe of Los Angeles County during an era when giants taught in the studios around Seal Court.
Susan Lautmann Hertel ’52, shown here in 1989 in her home in Cerrillos, New Mexico, with her dog, Reiki; Hertel’s love of animals is frequently reflected in her work. She studied with Millard Sheets; her work also shows influences of Cézanne, Matisse, Gauguin, and O’Keeffe.

Detail from *Horses grazing*, c. 1965, by Susan Lautmann Hertel; the Aubusson tapestry hangs on the east wall in the Hampton Room of Scripps College Malott Commons.
AN INDIVIDUAL IN THE AGE OF CONFORMITY

Excerpt from an essay by Paul Soldner, written in 1957, when he was assistant professor of ceramics at Scripps College, and prior to the more common use of inclusive language.

There are no magical rules or logic by which ceramic art, or any art, can be explained. Nor is it possible to isolate one set of aesthetic values as being better today than another in the past. Of course, there is change in the appearance of things, but the creative act remains always the same. It is the creative act which is the most important effort a man must make if he is to fulfill himself.

An artist must find himself as an individual, then lose himself in work, dedication, and ideals larger and more enduring than he. This desire to be an individual in an age of conformity is not easily understood by all people, yet the artist-potter has chosen his arduous, simple life because he believes it to be better than that which offers only material comfort and popular approval. He who searches for eternal truths with his hands, humble tools, glass, clay, and fire can but abhor the social pressures which places faith in the latest kitchen gadget, color television, new cars, and Paris creations. He who has the conviction to continue his search for individuality in spite of unpopularity, lack of success, poverty, or perhaps social exile will be content with the satisfaction that comes from mastering his profession and the knowledge that he has created something that is unique and his own. He knows that he has fashioned his tools and built his shop with his own hands. He knows also that he has personally selected the most suitable materials with which to work, and that the product of his wisdom is not subject to faddish change. Above all, he knows that this is good.

“An artist must find himself as an individual, then lose himself in work, dedication, and ideals larger and more enduring than he.”
THE IMPRESARIO FROM POMONA

The American Museum of Ceramic Art (AMOCA) chose Millard Sheets as the “glue” for the museum’s Pacific Standard Time show, Common Ground: Ceramics in Southern California 1945-1975, which runs through the end of March. Common Ground presents the work of more than 50 ceramic artists who had some connection to Sheets.

Last fall, Rody Lopez, a Pomona College graduate and former intern at the Ruth Chandler Williamson Gallery who serves as AMOCA’s curatorial assistant, gave a tour of the museum’s main showroom. Looking around the huge space he said, “Sheets hired, fired, or worked with everyone in here.”

Today, it is almost an understatement to refer to Sheets as a polymath. His multiple interests and mob of talents surfaced early in his life. The man who would be called “an unparalleled phenomenon in the art world of Southern California” was born in Pomona in 1907 and largely raised by his grandparents after his mother died when he was barely two weeks old. He grew up in a rural community among “soil farmers and horse traders,” according to his daughter, Carolyn Sheets Owen-Towle ’57.

As a boy, he sold rabbits, rode horses, and coveted crayons. A neighbor taught him to paint, and when he was 11 he won a blue ribbon at the Los Angeles County Fair for his rendering of an Irish landscape. He was elected into the California Water Color Society while still a teenager, studied at the Chouinard Art Institute (now CalArts), and had his first solo art show at 22.

Sheets mastered a multitude of mediums, painting small canvases and mammoth murals, designing bank buildings and Air Force facilities. He served as an artist-correspondent for Life magazine during World War II and later created his own design company, where he hired former art students such as Paul Darrow and Susan Lautmann Hertel ’52 to work on murals and mosaics. Sheets “could do anything and did,” the sculptor and former Scripps professor Aldo Casanova recalled in an interview with the Huntington Library, Art Collections, and Botanical Gardens.

Sheets believed that “the artist’s purpose is to serve society in the search for reasons to live.” He thought all people, not just museum-going people, should encounter great art in person. Through the exhibitions he organized at the LA County Fair, he introduced thousands of visitors to art they had never seen. Sheets brought Picassos to Pomona.

Since Pacific Standard Time kicked off in 2011, Sheets has been featured in a number of shows and events, including a bus tour of some of the Home Savings and Loan bank buildings he decorated in the San Fernando Valley. Last November, AMOCA opened Common Ground in the museum’s new home, a former bank building with a 77-foot long mural that Sheets designed called “Panorama of Pomona Valley” running along the south wall of the main gallery. On the lower right hand side are two signatures, Millard Sheets and Susan Lautmann, hand-written reminders that Sheets, his colleagues, and his students have left their mark in many unassuming corners of the post–World War II Los Angeles art world.

“The artist’s purpose is to serve society in the search for reasons to live.”
Ceramics professor Adam Davis works with Amy Cannistraro ’15 in his wheel-throwing class; Jennifer Martin ’13 is in the foreground.
In the mid ’90s, the Scripps College Art Department moved into the old science building on the northwest side of campus. It could have seemed like an odd coupling, the Oscar of academia taking over fastidious Felix’s flat. But at Scripps, the natural sciences and the creative arts aren’t seen as polar opposites. The art department advocates a meeting of minds, inviting the left brain and the right brain to see what they can create together.

The art program promotes both experimentation and cross-pollination. Department chair Ken Gonzales-Day estimates that Scripps has between 16-20 studio art majors every year, and the department annually serves about 500 students from The Claremont Colleges. These students are encouraged to explore and combine different mediums, as well as to incorporate academic studies into studio art.

“My fundamentals class is like a laboratory,” said Susan Rankaitis, the Fletcher Jones Professor of Studio Art, who teaches combined media. “I really try to get students to take risks and make projects related to things they’re really interested in.”

That approach is perfect for Asia Morris ’12, who says she loves the alchemy of art.

“One of my favorite things to do is to experiment, to see how materials react to one another and the environment,” said Morris, an art major with a minor in creative nonfiction writing for the visual arts.

Camille Robins ’13 echoed Morris, saying it takes discipline to allow oneself to play and embrace the education of imperfection.

“You have to remind yourself constantly that it’s okay to make a lot of mistakes,” Robins said. “You have to let yourself be a victim of the process.”

Robins studied physics, nutrition, and Spanish literature before choosing to major in art. In the art department, she found she could feed her omnivorous curiosity and express herself not only verbally but visually.

THE IMAGINATION LAB

BY SUSAN WARMBRUNN

“I could still be a critical and analytical thinker, but art allowed me to also approach things creatively,” Robins said.

Many art majors double major or minor in another field, a choice welcomed by the department.

“We believe the more diversity of approaches and ideas and values and goals the better,” said Rankaitis, who worked in a science lab for four years after graduating from college. An exhibition of her work at the Museum of Photographic Arts in San Diego was called Drawn from Science.

Like the art students with their double majors, most art professors wear two hats, according to Gonzales-Day. Nancy Macko, who teaches printmaking and digital art, was the chair of the Gender and Women’s Studies Department until last year. Macko also teaches in the Core Curriculum in Interdisciplinary Humanities (Core), as do Gonzales-Day and T. Kim-Trang Tran, who specializes in video art. Ceramics professor Adam Davis’s Core course addresses representations of the male body in contemporary art and culture. Rankaitis has also taught in Core III since its inception. Kitty Maryatt ’66, who teaches typography and directs the Scripps College Press, offers a Core course on artists’ books.

This kind of intellectual bouillabaisse is part of what makes the Scripps art department unique, Gonzales-Day said. “You’ll find few places where studio art faculty would be so thoroughly engaged in non-studio art programs.”

The art professors also are practicing, established artists who use their professional connections to help students after graduation.

“We try to support them all through their careers, from helping get them into graduate school and beyond,” Gonzales-Day said. “We stay in touch. We email all the time. We’re a community.”

Gonzales-Day readily relays off some of the ways alumnae have translated their multi-faceted arts education into a fascinating arts profession. There’s Mitra Abbaspour ’99, associate curator of photography at the Modern Museum of Art in New York; Jessica Duffett ’06, who helps run the Leo Castelli Gallery in New York; and Han Yuan “Hannie”
Chia ’06, who oversees the education program at the Bronx Museum of the Arts, and artists represented in galleries across the country. (For more details and examples, please see the Alumnae in the Visual Arts page on the Ruth Chandler Williamson Gallery website: www.rcwg.scrippscollege.edu).

“These are very smart women,” Macko said of art department graduates. “How they’ve put it all together and used their creative experience as a foundation is so powerful and inspirational.”

**History of the Present**

In the ’90s, the art department didn’t just pack its offices and move across campus from Malott Commons to the science building; by all accounts, it underwent a sea change.

At that time, the department was teaching mostly the same mediums—painting, drawing, ceramics, sculpture, printmaking, design, fiber art—that were taught in the ’30s, ’40s, and ’50s, when Millard Sheets ran the art department.

In 1954, Sheets left Scripps, and the College attracted another generation of influential artists. Just to name a few: the painter and multimedia artist Paul Darrow, who had studied and worked with Sheets, began teaching at Scripps, as did artist, inventor, and teacher Paul Soldner, whom Davis calls “a patriarch of American ceramics” and who led the ceramics department at Scripps for three decades.

Current professor of painting and drawing Alan Blizzard and the artist James Fuller joined the faculty in the ’60s. Samella Lewis, an artist, art historian, and curator, came to Scripps during that decade, as did the sculptor Aldo Casanova, who joined the Scripps faculty in 1966. Neda Al-Hilali continued the tradition of fiber art established at Scripps by Marion “Hoppy” Stewart.

When Macko began teaching at Scripps in 1986, she said there were “funky dark rooms” in the building that became Malott Commons, but no official professor of photography. Macko had been hired to teach drawing, design, and printmaking, but a couple of years after she joined the faculty, Arthur Stevens, the head of the art
department, asked Macko if she would consider teaching a computer graphics class.

“I said, ‘Well, sure, but I don’t know anything about it.’”

At that point, her “advanced technology” consisted of a typewriter with a backspace corrector and carbon paper. Soon, she secured three little Macintosh computers—and computer graphics at Scripps was born, putting the College at the forefront of a new artistic medium.

“Just like we now have an art conservation major that’s cutting edge, the fact we had digital art was totally unique,” Macko said.

In 1995, Gonzales-Day became the first tenure-track professor of photography. Then, after Casanova retired, the sculptor’s position was filled by Tran, a video artist. Today, Davis offers ceramics classes in hand-building—incorporating clay in sculptural pieces—as well as wheel throwing.

“If the previous generation was the 20th century, I think we’re doing a really good job bringing the department into the 21st century without losing a connection to our history,” Macko said.

Art students make sure the 21st century is well represented. One senior is working on the images of women in video games, while another is making pieces incorporating HTML coding. Many of the very modern mediums reflect the world of students who have been “using computers since they were four,” Rankaitis said.

As the art department incorporates new mediums, it continues to cherish more traditional methods. Scripps is one of the few colleges still running a printmaking program, using an actual press, with messy ink and metal plates. “It’s very analog,” Macko said.

Ceramics also has a long history at Scripps and is in the midst of a kind of renaissance at the College nears its 86th birthday. Last year saw the unveiling of the Joan and David Lincoln Ceramic Art Building. Joan Rechtin Lincoln ‘49 and her husband, David, also endowed a full-time visiting position with the Claremont Graduate University, designed for a ceramics professor who will teach both undergraduate and graduate students, similar to the setup in the ’40s when Joan Lincoln spent hours shaping clay on a whirling wheel.

Davis says, “Mrs. Lincoln’s dream and our own” will rejuvenate ceramics at Scripps, with graduate and undergraduate students working together in a state-of-the-art studio that’s open to students every day, at all hours.

“We believe it’s going to do wonderful things,” he said.

The past can be present even in mediums and methods unimaginable when the College was founded. On a tour of the seniors’ art studio space, Rankaitis stopped to talk with Michelle Plotkin ’12, a double major in art and psychology who mixes photography, painting, and drawing to reveal and reconsider the way women are traditionally represented. Looking at Plotkin’s ornamented images, Rankaitis said, “Millard Sheets would probably say, ‘Go, girl.’”

“It was really important to him in his time that the work the students did was of the present moment,” Rankaitis said. “It doesn’t mean you don’t have a high regard for artists of the past, but rather you try to create the work of your place and time.”

Rankaitis believes by continuing to create the work of today’s place and time, the art department honors its heritage of innovation and experimentation.

“If our department were to try to emulate the actual work of a Paul Soldner or Millard Sheets, we would be going back in time, and I can’t imagine any of those artists would think well of Scripps because of that,” Rankaitis said. “It would seem to me that they would be thrilled that students are exploring these new arenas and are keeping art at Scripps vital.”

When Rankaitis set up her combined media studio on the second floor of the Lang Art Building, she imported second-hand couches and arranged them to face each other. She says she was inspired by Ellen Browning Scripps’ belief that a great learning experience comes not from a lectern, but from sitting around in a circle, talking and debating.

Standing in the middle of this classroom where the walls were once covered by periodic charts and the tables were full of glass beakers, Rankaitis said, “It’s a wonderful, wonderful place to teach.”

Lucy Driscoll ’13 works on a ceramic piece in Adam Davis’s wheel-throwing class.
Wendy Lindsey ’11 and Kirk Delman, collections manager at the Ruth Chandler Williamson Gallery, examine John Mason’s massive Cross Farm, 1962, stoneware with glaze, after it arrives for exhibition at the gallery. The piece previously had been displayed in an outdoor sculpture garden in St. Louis and is on loan from the Art Institute of Chicago. Lindsey assisted conservator Donna Williams in cleaning the piece and constructing a platform for its place in Clay’s Tectonic Shift.
The first ceramic sculpture to arrive for the Ruth Chandler Williamson Gallery’s new exhibit showed up packed in a custom-made crate, corralled with two-by-fours that ran flush against the artwork’s thick body. Standing a little over five feet high, John Mason’s Cross Form is almost as wide as it is tall and tips the scales at 1,640 pounds. In its crate, it looked like a bull crammed into a chute, ready to burst out.

Some of the pieces in Clay’s Tectonic Shift: John Mason, Ken Price, and Peter Voulkos, 1956-1968, through April 8 at the Williamson Gallery, are massive and extremely heavy. Cross Form had to be moved with a pallet jack and set in place with a two-ton gantry, a mechanical lift with a chain hoist more commonly used in a shipyard than an art gallery. Staging this exhibit demanded a combination of curatorial expertise, logistical prowess, and dockworker know-how.

Part of the Getty-orchestrated Pacific Standard Time kaleidoscope of shows, the exhibit focuses on ceramic artists Mason, Price, and Voulkos during a period when the three sent seismic shockwaves through the art world.

“We decided to look at the work of the three artists who turned away from the vessel and dedicated themselves to sculpture,” said Mary Davis MacNaughton ’70, director of the Williamson Gallery and associate professor of art history at Scripps College. “These three crossed the expected boundaries in studio ceramics of scale and mass and color. Voulkos and Mason worked on a large scale; Price worked small, but he created a powerful fusion of form and color. They gave younger artists permission to go beyond the perceived notions about what is possible in clay.”

At a time when many potters were making earth-tone tableware, these artists challenged the rules, confuting the notion that ceramic work should only be a certain size, a certain color, and useful for supper. Mason used the floor as an easel to make walls and doors of clay. Voulkos pulled, piled, scraped, slapped, and harassed clay into abstract shapes. If he made a pot, he put it on rockers and riddled it with holes, creating a vessel perfectly unsuitable for soup. Price used “bright, brilliant saturated colors, evocative of what pop artists were doing,” said MacNaughton, who co-curated this show with Collections Manager Kirk Delman and Frank Lloyd of the Frank Lloyd Gallery in Santa Monica.

All three artists worked together in the ’50s. Voulkos was hired to head the ceramics department at the Otis College of Art and Design (then the Los Angeles County Art Institute) by Millard Sheets, the former chair of the Scripps’ art department who became the director.
of Otis in 1954. Paul Soldner, the innovator and artist who taught ceramics at Scripps for more than three decades, became Voulkos’s first student at Otis. Both Mason and Price ended up working in Voulkos’s studio at the school. As Voulkos and his students began making more experimental, expressionist works instead of shapely, symmetrical stoneware, he and Sheets developed irreconcilable creative differences. Voulkos left Otis in 1959 and shared a studio with Mason in L.A., where they built a cavernous kiln to fire their outsized work. Mason went on to teach at Pomona College in the 1960s.

MacNaughton has described some of Voulkos’s work as mirroring the mountainous landscape of his native Montana, all rough-hewn ravines and unsettled uplift. In the show’s catalog, MacNaughton writes: “Voulkos ramped up the scale and weight of his work to give it a powerful physicality that had not been seen in clay sculpture. Like Jackson Pollock, Voulkos understood that changing the scale meant changing the conversation.”

By changing the conversation, these artists “introduced a new vocabulary in the studio pottery tradition and ceramic art and art history,” Delman said. They also ensured that mounting an exhibit of their work would pose challenges as mammoth—and delicate—as some of the pieces in the show.

Flipping through the show’s catalog, Delman pointed to sculptures, like Mason’s *Vertical Sculpture, Blonde* and Voulkos’s *Sitting Bull*, which stand at least five feet tall, crafted out of burly clay. Photos can’t convey the full impact of this art, Delman said. They demand to be seen in person.

“The scale and mass really change when you’re standing in front of them,” he said.

Size-wise, Price’s works are on the other end of the spectrum. Although his color-saturated orbs might not weigh much, they’re worth a ton and easy to break. Price valued presentation and often built his own pedestals, said Delman, who studied sculpture at the Claremont Graduate School (now Claremont Graduate University) and is an accomplished woodworker. Price posed another challenge for the gallery staff: how to best present fragile fine art in the neighborhood of the San Andreas Fault.

Delman and T Robert, a ceramic artist and installer at the gallery, built the pedestals for the show. For Price’s smaller pieces, they constructed tall stands with wide bases to discourage people from getting too close. They ordered 20 bags filled with 50 pounds of lead shot to stabilize the columns. The pedestals for the sumo-sized pieces were reinforced with steel plates. The gallery also has security measures in place throughout the exhibition.

The intricate installation came after years of intense planning. With support from the Getty Foundation, the gallery staff began plotting and piecing together this show in 2008. Asked about all the strategy and coordination that went into this show, Delman smiled and said, “That’s what galleries do.”

Most of the borrowed artwork arrived by mid-December. Some pieces traveled thousands of miles from museums such as the Smithsonian Institution in Washington, D.C., the Whitney Museum of American Art in New York, and, nearby, from the Los Angeles County Museum of Art.

Rounding up the desired pieces from far-flung lenders demands both diplomatic and pragmatic skills. An art conservator examines each piece to make sure it can travel safely. Some lenders require a courier—a kind of art bodyguard—to travel with valuable work. Crates are often custom-built, sometimes costing thousands of dollars to construct. Condition reports are written up to ensure the artwork comes home in the same state it left in—much like a rental car agreement for a very valuable vehicle.

As part of the agreement for borrowing Mason’s *Cross Form*, which was outside at the Laumeier Sculpture Park in St. Louis for years, the gallery staff offered to conserve it, enlisting the help of those involved in Scripps’ unique art conservation program. Professional art conservator Donna Williams is overseeing the project, working with Wendy Lindsey ’11, a former Wilson intern at the gallery. Delman said they would start cleaning the 1,640-pound piece with homemade Q-tips dipped in deionized water, which sounds a little like giving a Brahman bull a sponge bath with cotton swabs.

Ultimately, seeing all the pieces gathered in the gallery reveals much about the artists who made them. Mason and Voulkos worked big. Price worked bright, and all three lived that way as well—throwing themselves into their art, making the most of the time they had, scraping as many hours out of the day as possible. They worked with relish, spontaneity, and sometimes abandon.

“‘Passion’ is an overused word these days, but they really did have this intensity,” MacNaughton said. “There was nothing tentative about them.”
In Eric Doehne’s fall semester Global Tourism and Preservation Technology class, students made creative and innovative use of archival materials—99 travel letters written by Ellen Browning Scripps during 1881-1883 while she was on a trip to Europe and North Africa. The letters, with their acute observations of people and places, appeared as columns in the Detroit News, making Miss Scripps one of the first female foreign correspondents. In reading these 19th century accounts of travel and tourism, students paid particular attention to insights on how architectural sites were regarded in the 19th century. For a final class presentation, each student compared an account by Miss Scripps, along with images of the site in that era, to contemporary images of the same site.

Art conservation students Wendy Lindsey ’11 and Robin Dubin ’12 help restore St. Michael, a 15th century wooden statue from Perugia, Italy, on loan to the College for preservation work; it has since been returned to the owner.
When Robin Dubin, now a senior at Scripps College, first got wind of the art conservation program, she was planning on majoring in psychology. In fact, she had never even heard of art conservation. But once she did, she switched to the new program.

“I love the thought of being able to work with objects, to preserve them for future generations, and to become a part of their histories,” says Dubin. She was smitten with “conservation’s unique interdisciplinary scope,” which allows her to bring together different areas of study she feels passionately about, integrating them in ways she had never thought possible.

Scripps College has long been renowned for its strengths in the arts and humanities, as well as its interdisciplinary approach to education. So, with an increasing interest in the sciences among Scripps women, it was almost inevitable that these two fields, art and science, would merge into a new, interdisciplinary major—the only one of its kind at an undergraduate institution on the West Coast.

Although in its infancy, Scripps’ art conservation major already offers students various courses taught by a conservation professional. Visiting lecturer Eric Doehne, until recently a conservation scientist at the J. Paul Getty Museum for 22 years, has taught three art conservation classes at Scripps. Doehne enjoys watching his students, a number of whom come from scientific backgrounds, apply their knowledge about microscopes and other laboratory tools to art. Doehne covers a wide range of current topics affecting the field of art conservation, including tourism, climate change, new technologies, and scientific advancements.

Indeed, art conservation is a good example of an interdisciplinary major at The Claremont Colleges. The major requires courses in art, art history, chemistry, anthropology, and archaeology, as well as actual art conservation courses.

Because she discovered conservation near the end of her sophomore year, senior Dinah Parker feared she would not have enough time to fulfill so many requirements before graduation. However, with a closer look, she discovered that many of the courses she had already taken for a pre-med major counted and she can graduate on time.

Parker notes the importance of getting “valuable hands-on experience” in art conservation outside of the classroom. Last semester, she had an internship at the prestigious Huntington Library in San Marino to learn about paper conservation. Mary Davis MacNaughton ’70, associate professor of art history and director of the Ruth Chandler Williamson Gallery, has secured internships at the Huntington for Parker, Dubin, and Jess Rosenthal ’13, despite the museum’s general policy to take only graduate students.

Rosenthal is currently in the middle of her internship at the Huntington with a restorer who is repairing the Japanese Wisteria Arbor, a collection of sculpture trees from the 1920s made of reinforced concrete. Her work involves documenting the work’s progress, explaining the process to visitors, and some sculpting. Rosenthal’s main area of interest within the field has been archaeology conservation, and she plans to attend a graduate program in this area. In the nearer future, however, she plans to work at a field school in Israel this summer.

Because of its diversity as a subject, a great number of career paths are possible within art conservation. Further good news is that there is presently a need for specialized art conservationists within all areas of the field. Doehne explains that although the conservation of relics, monuments, paintings, and other works dates back to ancient times, it is particularly relevant in the present, as external forces such as climate change, urban expansion, and increased tourism pose a growing threat to the art, architecture, and archaeology of cultures across the globe. Fortunately, the precision and effectiveness of the tools used in conservation are growing simultaneously. Doehne describes the scientific equipment and technology available to his students as “amazing.”

Spring semester of 2011 welcomed the first art conservation course, an introduction to the variety of disciplines and approaches it encompasses. Last fall, Doehne taught two new courses; one focused on the study of matter and materials used in art conservation, and the other examined the relationship between global tourism and preservation technology.

These courses are designed to work with the rest of the interdisciplinary requirements to best prepare students to pursue specific graduate work in their chosen area, and to go on to preserve artworks, architecture, and archaeology, both old and new, during this critical time in art conservation.
EXPLOSIVE HISTORY

BY MCKENZIE FLOYD ’12

WITH AN 1851 COLT REVOLVER IN HER HAND, AN ART CONSERVATION MAJOR STUDIES HISTORY

The first thing I learned when I started as a conservation intern at the Autry National Center last summer was how to disassemble and reassemble a gun. This was certainly an unexpected turn for my liberal arts undergraduate career to take.

To someone who had never held or even been near a firearm, learning how to open up and take apart an 1851 Colt revolver as part of a summer internship was a strange and enlightening experience. I felt the weight of the pistol in my palm. I was struck by the intricacy and elegance of the inner mechanism. Above all, I noticed that after the initial discomfort of holding such a foreign object, it seemed like any other metal gadget with interlocking, interdependent parts. It did not seem dangerous; it simply seemed like another piece of history.

As L.A.’s museum of the American West, the Autry has an extensive collection of weapons used for survival, protection, and aggression throughout U.S. history. I entered the Autry’s conservation lab with impeccable timing, because nearly two months after my first day, the new Greg Martin Colt Gallery was to be installed. Alongside my supervisor, Richard Moll, chief conservator at the Autry, I was to be involved in the cleaning and repairing of firearms for that exhibition.
Cleaning a gun is very similar to conserving any other historical artifact or artwork. It requires great patience and awareness, and it is a very physical undertaking. I could work on a firearm for hours, removing layer after layer of grime and rust, with no visible progress. Finally, just when I thought I would never get rid of all the corrosive material, I would discover a dull reflection off the metal patina. The rust would begin to fade away more quickly, revealing a stunningly decorated surface carved with old sailing ships or stamped with intricate floral designs. In this way, cleaning a firearm is akin to removing a yellowed varnish from the surface of a Renaissance painting to reveal the brightness beneath.

The Autry firearms also provided me with a challenge I had not encountered in my previous conservation work: in order to repair them, I had to think mechanically. I learned which parts were most prone to breakage or wear, and I became familiar with the obstacles the history of technology presented. Guns are one of the best benchmarks of our country's industrial advancement in the 1800s and beyond. Fifty years prior to the founding of Ford Motor Company, the Colt factory was turning out thousands of firearms per year from an assembly line. The 19th century was a time of great competition among gun manufacturers, and there were always new improvements being made on the guns themselves as well as their production.

At the Autry, there were times when I had to grind down old parts to make them fit a slightly different model than the one for which they were originally made. I was constantly looking up old schematics only to learn that the model I had was a slightly different version from those drawn. I found that every firearm is just another link in the constant evolution of the 19th-century gun manufacturing business.

The first gun I worked on was the 1851 Colt revolver. This was the type of gun for which Samuel Colt acquired his first patent, before ammunition and propellant could be contained in a single shell. One had to load the chamber with a powder propellant (gunpowder), followed by the ammunition. My next project was an 1881 Colt Single Action Army revolver, otherwise known as “the Peacemaker.” Designed for the U.S. military in 1873, this gun used cartridges incorporating ammunition and propellant. For decades, it was the most popular gun in America.

These guns gave me a personal tour through history. I learned much about the owners, famous and otherwise, of the objects I worked on. Looking at an historical firearm, it is not hard to decipher how often it was used and what type of person used it. Sometimes I could even determine whether that person was right- or left-handed by how the grip is worn.

My last restoration project for the Autry’s Colt exhibition was a gun owned by Pat Garrett, the lawman known for killing Billy the Kid. His story is known by millions, and not only am I now familiar with the tale, I am part of its continuing narrative.

Other guns recall haunting moments in U.S. history: there is a presentation pistol intended as a gift from the Colt Company to JFK, the engraving of which was halted on the day of his assassination. Now it sits, unfinished, in the Autry’s new Greg Martin Colt gallery.

Though much of my summer internship was dedicated to working with other types of objects, including paintings, posters, and textiles, it was conserving the Autry’s firearm collection that most fascinated me. Perhaps it was because of my complete lack of experience in handling guns or even thinking about using them. Perhaps it was the unique insight they give into our country’s history.

For my thesis this year, I have chosen to focus on firearms. I am analyzing the types of surface treatments commonly used by 19th-century arms manufacturers, specifically Colt. I decided to do so, not just because of my interest in metals and their surfaces, but also because of the need for conservation research in this area. Though I understand the negative view toward guns and have some personal reservations, I still believe that they are significant artifacts representing important events in our country’s history.

In 1914, Marcel Duchamp transformed a bottle rack into art by distancing it from its everyday use. The same thing can be done with firearms; they do not all have to be dangerous weapons. Beautifully conserved and behind museum glass, guns are transformed into artistic and historically informative objects.

This is what I have learned since I first held a pistol in my hand.
FROM THE PRESIDENT

The leaves have dropped off the plum tree in my backyard, which means winter is here. The fall season has gone by quickly, and, as the saying goes, “Time flies when you’re having fun!” It’s been a full calendar of Scripps alumnae events these past few months.

Happy Birthday, dear Ellen…

In October, alumnae celebrated the anniversary of the 175th birthday of Ellen Browning Scripps during Scripps College “On the Road” events in Boston, Chicago, Los Angeles, New York City, Orange County, San Diego, San Francisco Bay Area (South Bay, East Bay, and Marin), Seattle, and Washington, D.C. Events included a faculty art exhibition tour; a talk on the life of EBS; high tea; and potluck gatherings in alumnae homes. Each event was hosted and organized by Regional Associate volunteers (see photos at right from a few of the gatherings). More “On the Road” events will be held this spring.

Reach out to someone…

5C Networking Breakfasts began just over a year ago as casual get-togethers once a month in Los Angeles, Pasadena, the Inland Empire, San Francisco, and Portland. Alumnae of varied class years and employment backgrounds attend, which promotes interesting conversation and enables the goal of making professional connections.

Another new networking group is the Sisters-in-Law, Scripps alumnae who have JDs or are currently pursuing a JD. This idea was conceptualized by Rachel Wilkes Barchie ’02, and currently there are groups in Los Angeles and Orange County. If any of you would like to start similar groups in your area, just let us know! In January, we held an ALC (Alumnae Leadership Council) Connect webinar with Valinda Lee from Scripps’ Career Planning & Resources and Melinda White ’91 from LinkedIn giving tips on how to use social networking tools as part of the job search process. If you missed this session, you can listen to it online at www.MyBrowsingRoom.com.

As you can see, we have many opportunities throughout the year for all of us to connect with each other and with Scripps. As always, I welcome your feedback and suggestions.

Elizabeth Cundiff ’84
President, Alumnae Association
elcundiff@alumna.scrippscollege.edu
Wanted: Your Caption Here

Taking our cue from The New Yorker’s cartoon-caption contest, we are introducing a new feature: a contest for the best caption for a Scripps archival photo. Submit your favorite caption for the photo at right, which shows the late Millard Sheets with Claremont art students. We encourage creative humor and imagination. The magazine’s editorial board will decide the winner, who will receive an item of memorabilia from the Scripps Store. The winning caption will be revealed in the next issue of the magazine, along with a new archival photo.

Send submissions to editor@scrippscolloge.edu, or to Scripps Magazine, Office of Communication and Marketing, Scripps College, 1030 Columbia Ave, Claremont, CA 91711.

Deadline is March 31, 2012.

On the Campaign Trail at Scripps

The 2012 national election promises to be hard fought and fascinating. What can we expect from the candidates and their campaigns? How will they communicate their messages? Anna Ekindjian Edwards ’98 comes to Scripps College for a week in February as the 2012 Lois Langland Alumna-in-Residence to give us the inside story.

Lois Langland Alumna-in-Residence (LLAiR) week is February 10-17. During those days, Anna will launch a mock political campaign at Scripps College so that students, faculty, staff, and alumnae will have an opportunity to get a behind-the-scenes view of what drives a successful political campaign. The simulated political campaign will include workshops on such wide-ranging topics as the importance of campaign messaging to the need to mobilize get-out-the-vote grassroots movements.

Anna currently works as an international consultant for the National Democratic Institute for International Affairs (NDI). She brings a wealth of experience in effectively managing national and international political campaigns and elections. She specializes in political fundraising, campaign management, and strategic communications. She has spent time in the Middle East, where she organized training workshops for female candidates, campaign staff, and political volunteers in Manama, Bahrain.

Established in 1999, LLAiR is an annual program that honors Professor Emerita of Psychology Lois Langland. The program aims to enrich the campus by hosting creative alumnae who return to Scripps to offer thought-provoking workshops and discussions. The distinguished graduate returns as an “alumna-in-residence” so that she can share her personal and professional experiences with the Scripps community.
**‘40** Jane Freidenrich Flaxman (Tigard, OR) For the past 20 years, I have volunteered at our local library. I continue to play golf and bridge. **June Lowery Lamson** (Mercer Island, WA) On April 20, 2011, my husband, Bob, passed away peacefully at home, as he had wished. We had just celebrated our 70th wedding anniversary. It will be a different life now, so I am thankful for my five children and our big family: **Deborah Bassett Wakeman** (Newport Beach, CA) I now have six grandchildren.

**‘41** Betty Blurock Hohwiesner (Laguna Woods, CA) I am celebrating my 92nd birthday, I passed my driver’s test. I am “burning the candle at both ends.” I live alone, love to entertain, and play bridge. I belong to two book clubs, take an emeritus class in art history, and hold season tickets for opera, symphony, and theater. I plan to leave life totally worn out, chocolate in one hand, martini in the other, yelling, “Wahoo, what a ride!”

**‘44** Kathyrn Mather Dalley (Laguna Woods, CA) Still going like a tiger—I’ll probably live to be 100. My cousin, Babs Chapin Williams ’41, is still active, too. I guess we have good genes. I do some editing for people, even some that’s not asked for! **Louise Bennett Francis** (Laurinburg, NC) We are leaving the Great American West, our lifetime home in California, and last 25 years in Sedona, Arizona. Still kicking at age 88, but time for a continuing-care retirement community in North Carolina with husband, Bob, who is a proud 90 and shooting for 100.

**‘45** Nancy McClellan Chalmers (Naples, FL) After 30 years in Potomac, Maryland, we decided to go to Naples. We are very happy here; it is a beautiful place. My daughter, Constance Chalmers Binst, has been with me since December 1. She has been visiting from Paris, her home. My late husband, James Ferguson Chalmers, in addition to Caltech, is a graduate of Harvard Business School. He helped design the Titan 3 Missile when he was a member of the technical staff of Aerospace Corporation. I have one daughter in Paris and another in London.

**‘47** Marian MacEachron Boggs (Asheville, NC) Recommended book: *Unbroken*. Three grandchildren are now college grads. One granddaughter is in the army: her decision. She’s halfway through basic training. She thinks some of the girls are so immature—this from a 19-year-old.

**‘49** Judi Grant Lecks (Wynnewood, PA) My husband, Leonard Lecks, MD, passed away five years ago. I sold our large home in one day and moved within eight months. I have been doing archival work at the Reform Temple in Wynnewood for several years. **Kate Schambger Shapiro** (Tucson, AZ) Still spend winters in Tucson with two of my children. Plan to move to a smaller, less-care, house. I sadly miss my 15-year-old granddaughter who died.

**‘50** Class Scribe

Helen McNaughton Chancellor
helenmcn@gmail.com

**Clara Galloway Bradfute** (Simpsonville, SC) In June, I sold my house and left Las Vegas for South Carolina, where I had purchased a home 3.5 miles from my son, John, and his wife. Life is different here, but I am enjoying the change and being near family. I am finding time to enjoy two book groups, water aerobics three times a week at the Y, as well as church and Sunday school activities. I am anticipating a visit from daughter Peggy and her husband in November and also will attend granddaughter Emily’s wedding in Miami. **Beverly La Fromboise Carlson** (Portland, OR) This was a lovely summer since I lost my companion of the last seven years, Gordon Johnson, on May 1, 2011. My first granddaughter was born February 10, 2011, and it has been very exciting to watch her progress. **Sonja Navall Thiene** (The Sea Ranch, CA) I’m having another happy second life living on the Northern California coast.

**‘53** Susan Beville Fish (Aptos, CA) I continue to write plays and paint. At present, I’m finishing a papier-mâché sculpture of a seven-foot bear holding a California state flag. This piece is meant to attract attention in gang neighborhoods in Salinas. We hand out “Way to Happiness” booklets—a common-sense guide to better living. The police say that earlier handouts have reduced crime.

**‘55** Shirley von Kleinsmid Novo (Haverford, PA) Hildreth Green von Kleinsmid ‘33 celebrated her 100th birthday in her backyard with some 50 friends and relatives, including me and my daughter, Laurie Novo ‘81. She said, “I should do this more often.”

**‘56** Patricia Belcher Larson (New Fairfield, CT) We must be crazy. At age 76, we got a yellow lab puppy, strong willed like “Marley”—chairs torn, wallpaper ripped, etc. So, we got a trainer and a walker. We love her, but we are exhausted. Raising six children and helping out with eight grandchildren is easier.

**‘59** Susan Hansen Asiante (Holden, MA) I have a new puppy, two cats, and a 50-year-old son who lives with me. I’m active in church, DAR, genealogy research, and have two grandchildren who are in college. I miss my time at Scripps very much.

**‘60** Katie Erickson McLeod (Amarillo, TX) In March, I took possession of our winter home in Green Valley, Arizona. I still have a place on Swan Lake, Montana, and spent three weeks enjoying family there. Here in the Texas Panhandle we’ve had three inches of rain this year, worst drought in a long time. I still enjoy living in Lake Tanglewood.

**‘62** Sherna Kopple Svensson (South Lake Tahoe, CA) I volunteer and am involved in the community—especially the public library and American Association of University Women... I love the four seasons and traveling to see family and enlightening locales in the U.S. and abroad.

**‘63** Gail Wagenseil Gelles (Carpinteria, CA) It is so much fun having Barbara Thompson Hadley ’64 living in Santa Barbara.

**‘64** Diane Granholm Armstrong (Santa Barbara, CA) My beloved husband of 45 years, Bruce Armstrong (CMC ’64), died on August 13 after a remarkable five-year battle with prostate cancer. I miss him more than words can say. **Karen Diehl Merris** (Hayward, CA) We became first-time grandparents in May. **Judy Davis Willott**
Sarah Smilkstein ’11 Dreams Big

Before graduating from Scripps College, Sarah Smilkstein envisioned opening a community education center in an impoverished neighborhood in Mali.

“Poverty, desperation, and, above all, ignorance fuel the hate and destruction of groups like Al Qaeda and pull at the fissures of Malian society,” wrote Sarah, 22, in her proposal for a $10,000 Davis Projects for Peace grant, which she was awarded last year.

“Education has the power to combat these evils.”

Sarah’s determination has paid off. She wrote in a recent blog entry that the library she worked tirelessly to bring to fruition in the Niamako neighborhood of Bamako, Mali, has opened its doors. Men, women, and children eagerly visited the library to read the books in French, Mali’s official language, lining the center’s shelves.

“Possibly my favorite moment of the week came in the afternoon when one little girl, Aminata, who is clearly the ring leader of the class, showed up at the library door with 20 more first-graders behind her and declared, ‘An na na liburu kalan,’ which translates to, ‘We have come to read the books,” said Sarah. “The kids love the library. We have to push them out the door so that they go back to class or home for lunch.”

A Scripps College summa cum laude graduate, Sarah majored in politics/international relations and French. During fall semester of her junior year at Scripps, she first came to Mali for a study abroad program. This time, she’s in Mali for six months.

Sarah originally considered going to Madagascar, but after researching how women are treated in Mali, decided to go there instead. Newsweek magazine recently rated Mali as the fifth worst country in the world to be a woman.

Sarah credits Scripps with giving her the confidence to tackle problems such as sexism, age hierarchy, and cultural misunderstandings. “The ability to see that a problem is infinitely complex, fraught with issues of gender, race, politics, and class—without losing sight of the fact that it is a problem worth working on—is something I developed at Scripps,” she said. “Equally important is the value of constantly reevaluating and being courageous enough to admit you were wrong and start off in a new direction.”

“It is hard to be a woman in Mali. Coming from my upbringing and Scripps education, the fact that it was relatively acceptable for a man to grab my arm and not let go until I agreed to consider his marriage proposal was very hard to get used to;” said Sarah.

A native of Portland, Oregon, Sarah plans to work in Baltimore as an elementary school teacher through Teach For America when she returns from Mali.
and Italy with my daughter (her Italian was much better than my French), going to Camp Scripps with Carole Cochran, Sue Talbot ’69, and Liebe Gray ’69. Now I’m working on our 45th reunion with a great committee—in four time zones! There will be several new events this time, and our Friday night dinner at Sally Melczer Monastiere’s home is also scheduled, with our traditional guest of honor, Professor Brad Blaine. Pamela Martinson Cocks (Piedmont, CA) My children make my heart sing, my adorable dog is cheerful and loves me unconditionally, and I am relieved to be receiving Medicare and Social Security. My kids seem to be improving from their Lyme disease illness, but have far to go before reclaiming a productive life. I am the managing editor of The Lyme Times, the quarterly journal of LymeDisease.org, the only national print publication devoted to Lyme disease and related tick-borne disease. I love doing the writing and editing, the medicine and science is fascinating, and the controversy is challenging. This uses my “skill set” as yearbook editor in high school, newspaper editor in college (with Anne Lambert Hanssen), research librarian, health care planner, and hospital board member. I sure hope Sharon Donnelly Sabib ’67 and Terry Fowler Fiumi show up for the reunion. Long time no see! Eileen Schock Laspa (San Francisco, CA) Since Jude and I are now in retired mode, we have been doing a lot of traveling. Last year, we had an exciting cruise in the Mediterranean seeing Avignon, Granada, and Seville, among other places. We also visit our seven grandchildren. I am looking forward to seeing classmates in April at our 45th reunion. Carol Crowley Lunkenheimer (Wilmette, IL) I’m enjoying retirement. Most of my travels this past year have involved going between Chicago and Ft. Collins, Colorado, where my one and only grandchild, Finn, lives. He’s 17 months old now and adorable. Also busy with some consulting work, on the board for Meals At Home and on my condo board, taking a class in art and architecture in Paris and another on the Civil War, and knitting baby sweaters. Plus, exercising the dog. I’m planning on spending the winter again in Sedona. Elizabeth Neblett (Alexandria, VA) After nearly 40 years of work for the federal government, I have spent the last six years wandering the earth. If I haven’t seen it, it is still on my to-do list. I visited Peru and Ecuador last spring, headed to Antarctica for Christmas, and next year I will visit Tibet and Nepal. I enjoyed an Oregon mini reunion in May with Anne Lambert Hanssen, Barby Dow Eppinger, Carol Crowley Lunkenheimer, Diana Davidson MacDonald, and Pamela Martinson Cocks. The one before that, October at Lake Geneva, included Connie Wagner. Her death left us with quite a hole in our hearts. I am already looking forward to seeing lots more folks at our 45th next April. Marty Himdaahl Slavin (Danville, CA) 45 years in 144 characters? A tweet of my life: wife, mother, sister, teacher, ex-ex-pat, writer, artist: letterpress and book arts and watercolor, community volunteer, gardener, seeker. The 60s are the best and worst times of life. We know we are getting close to the end, but we’ve lived long enough to find wisdom and acceptance. Holly Smith-Jones (Solan Beach, CA) I am retired after a 27-year career in the risk management and nonprofit industries. I sit on many boards, and as every retiree says, I am now busier than ever as a community volunteer—especially with the North Coast Repertory Theatre, Classics4Kids, and Gold Diggers. I have two happily married daughters and five spectacular grandchildren ranging in age from 4 to 18. The eldest is in her freshman year at Vanderbilt, the youngest is in K4 at UMS-Wright in Mobile, Alabama. I have lived in St. Louis, New York City, on Capitol Hill in DC, in Tulsa, Los Angeles, and now happily about 20 minutes north of San Diego.

66
Karen Pedersen Conroy (Morden, Surrey, UK) I am retiring in September. I had a wonderful trip to Nepal in March 2011. A visit home to Seattle planned in August and going to China, I hope, in October. I got a ticket for dressage in Olympics 2012. Elizabeth Finkbein Crumpacker (Portland, OR) In May 2011, I received an MFA in applied craft and design, a joint program of the Pacific Northwest College of Art and the Oregon College of Art and Craft. Bamboo is the medium with which I work. Twenty years ago, in Tokyo, I stepped into a freshly cut, monumental bamboo installation created by Hiroshi Teshigahara. In that moment, I experienced a palpable elevation, the sense of deep order and connection present in a sanctuary or sacred place. Since then, bamboo has enchanted me, as it has artists and artisans for thousands of years. My work combines scales and proportions—thin, medium, and thick crosscut bamboo sections, the interplay of light and shadow—to create living topographies. My long immersion in Japanese aesthetics guides me as I work.
intuitively, following a path of discovery. In developing the crosscut bamboo technique, I am contributing a new approach to the venerable material. Deconstructing bamboo in crosscut slices reveals its cellular makeup and illuminates its natural beauty and strength. Assembling the pieces allows patterns and rhythms to emerge that reflect the interconnection of forces in nature, from microscopic life to wave movement. Interconnectedness is the source, the revelation, and the energy I seek to express in all my work.

‘69

Class Scribe
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Leslie Lasher Monsour (Los Angeles, CA) My new poetry collection, The House Sitter, which won the Finishing Line Press Chapbook Competition, is now available. Barbara Ryan (San Diego, CA) Since 1999, I have been president of the Silver Gate Group, a small women-owned company in San Diego. We engage in editorial, research, and meeting planning for the U.S. Department of Education, Centers for Disease Control and Prevention, Substance Abuse and Mental Health Services Administration, White House Office of National Drug Control Policy, and for non-governmental organizations, such as the American Medical Association. We published and I edited, from 1986 until 2009, the quarterly magazine Prevention File: Alcohol, Tobacco and Other Drugs, which received an award from Project Censored, a nationwide media-criticism program. My husband, Frank, whom I married in 1969 in Margaret Fowler Garden to the Rolling Stones’ Between the Buttons album—played loud, is a physicist at the Naval Research Laboratory at Point Loma.

‘70

Class Scribe
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Merrilee Stewart Howard (Tillamook, OR) The Getty-sponsored Pacific Standard Time exhibits in Southern California are among the local events that Evie Nelson Senior and I attended in October, including “Claremont Modern: Postwar California Dreaming” Claremont Heritage Home Tour; Tuesday Academy’s LACMA lecture about the collaborative conservation of a Korean Buddhist painting; Paul Soldner’s retrospective exhibit “Serendipity” in the Williamson Gallery; the PST exhibit “It

Seconds to go, 2010; oil and spray paint on panel, by Lisa Adams.

Whimsy, with a dose of reality

Expect the unexpected when you view Lisa Adams’ art. Lisa Adams ’77 has emerged as a highly successful Los Angeles artist. Her work has been displayed both nationally and internationally, and she has traveled worldwide to work as an artist-in-residence in Costa Rica, Finland, Holland, Japan, and Slovenia. She holds a BA in painting from Scripps College and an MFA from Claremont Graduate University.

Lisa’s artwork contains profound themes and symbolism, especially through recurring images of growth and decay. Floral and bird imagery are strewn throughout her pieces, along with delicately spiraling vines entwined among the bold shapes and vivid colors she paints. There is interplay between the organic and the urban; harsh geometric shapes are formed from branches, strings and wires are carefully knotted/tied to plants and flowers, and strands of glowing lights hang haphazardly from trees. The strong sense of whimsy mixed with reality is one of the most provocative aspects of her paintings. Lisa’s artwork conveys a dreamlike sense, depicting idealized images paired with harsher aspects of life. For instance, tree stumps carved with initials or vandalized with spray paint are a recurring subject she includes in her paintings. Natural atmospheres are thus contrasted with urban elements of decay and human impact, the outcome of which the viewer is left to interpret.

In her recent exhibition, Paradise Notwithstanding at CB, Gallery in Los Angeles, Lisa’s work focuses on her representation of paradise derived from a mix of unexpected subjects. In these paintings, she experiments with a unique combination of oil paints accented with spray paint, evoking an urban sense in pieces that largely depict natural elements such as birds and trees.

“My paradise is broken, melancholic maybe, but beautiful nevertheless. It’s a place that makes me feel comfortable,” Lisa says. She describes the paradise in her work as a “vision of imperfection’s guiding light.” James Scarborough, a Los Angeles art critic, compliments Lisa’s work, as it captures a “lovely pause of a moment that is not here or there but somewhere in-between.”

Lisa Adams creates a memorable and thought-provoking world of chaos intertwined with natural/organic growth and emerging life.

Lisa has received numerous awards, including a Fulbright Professional Scholar Award, a Brody Arts Fund Fellowship, and a Durfee ARC Grant. Vicissitude of Circumstance, the first book of Lisa’s artwork, was published in autumn 2011. In addition to her studio practice, Lisa is a blogger for the Huffington Post, where she writes about the Los Angeles art scene.

—Skye Olson ’13
Top Water Polo Player Honored
Anna Hewston Phelps ’98 was recently inducted into the CMS (Claremont-Mudd-Scripps) Hall of Fame—the first Athenas water polo player to receive this honor. One of Athens’ most accomplished athletes, Anna reached the pinnacle of achievement at the conference, regional, and national levels while serving as captain of two CMS water polo teams. In both 1995 and 1996, she was named most valuable player in the Collegiate III level; she was an All American in 1996 and 1997 and SCIAC Player of the Year in 1997. At the awards ceremony, Anna was recognized as the premier athlete of her era who inspired and elevated the play of her teammates. She is shown here with her two coaches, Suzanne Shrinier (CMC ’89), left, and Pam Tanase (CMC ’88).

Happened at Pomona” at the Pomona College Museum of Art; The Huntington Library’s PST exhibit “The House That Sam Built” (this was a field trip with other members of Creative Caucus, Camp Scripps planning committee); the Fine Arts Foundation hosted “Seal Pond Mosaic Murals Restoration Project” program and reception in Seal Court featuring speakers Catherine McIntosh ’76, Martha Underwood ’56, Mary Davis MacNaughton, Jennifer Minasian Troutoux ’92, and I. What impressed us the most is how intertwined Scripps College is with the post-World War II art scene that flourished in Southern California. The College has contributed generously from its private collection to many of the PST exhibitions. The recognition of the unique contributions of the original Claremont artist colony—and its evolution over the years—is impressive. We look forward to visiting more PST exhibitions in the coming months. Joan Flaxman Racki (Urbandale, IA) completed her term as president of the Society for College and University Planning (SCUP) in July 2011. The society, which was established in 1965 and has approximately 5,000 members, is a community of senior, higher education leaders who are responsible for, or are involved in, the integration of planning on their campuses and for the professionals who support them. SCUP is an affiliate of the University of Michigan’s School of Education. Joan is serving one more year on the board as immediate past president.

Barbara Roenshek Faye (Torrance, CA) For this city dweller, there is nothing like a trip to Alaska to bring things into perspective. The awe I felt circling Denali in a plane for the first time and watching glacial ice hundreds of years old calve into the bay was a welcome change from the feelings of frustration I get when I read the news. Add to that the wonder and delight at the birth of a new grandchild (our eighth) and I am filled with enough hope and inspiration to carry on a little longer. May the renewed spirit of friendship that I felt at our reunion continue on to the next one. Joan Isaacs (Beverly Hills, CA) I just took my daughter, Alexandra, to the University of Oregon to begin her freshman year. I am now officially an empty nester. Hannah-Beth Jackson (Santa Barbara, CA) I decided I can’t ignore the chaos in California politics and stay on the sidelines watching my beloved state disintegrate, so I’m throwing my hat in the ring for the State Senate. The new district is a charm for my view of the world, and I’m up and running already for the 2012 election. If anyone wants to send a check for my campaign...or simply condolences for this decision, please feel free to contact me at coughdrops@cox.net. Tempe Johnson Javitz (Menlo Park, CA) My youngest, Jacob, was just accepted into a biological informatics master’s program at UC Davis. We are really excited for him. Martha Hatch Reich (Los Gatos, CA) Our daughter, Jennifer, put on a 40th anniversary party for us in September at her home in Santa Barbara. In October, my two sisters and I were selected to be grand marshals of the Twentynine Palms Pioneer Days Parade! Caroline Schomp (Denver, CO) Despite the bad economy, or perhaps because of the bad economy, I went out on my own 18 months ago as a freelance writer. My business is building slowly—but it is building (all requests for proposals welcome). My husband, Todd Engdahl (PO ’71), blogs, tweets, and Facebooks on behalf of www. EdNewsColorado.org. Son Anders works in I.A., and second son, Mats, is a senior at Emory University (all job possibilities considered). Chutatip V. Umavijani (Bangkok, Thailand) Many may wonder what happened to me during the bad floods in Thailand. So far, I am still dry, as I live in a condo at the inner side of Bangkok, but my university, Thammasat Rangsit, which is the other campus around the north of Bangkok, is now flooded. Many of my relatives and friends have stored food, water, and prepared for the floods. This is a time for Thais not to fall into a state of panic, but to help one another. Many of my students helped those flooded who moved into the university (about 3,000-4,000 people), but now they have to move somewhere else. My son, Plue, who is studying at King’s College, London, called several times to request donations for the flooded, and my daughter, Ploi, brought clothes, other necessary items, and 300 boxes of rice and salted pork to Thammasat Ta Prachan to distribute to those flooded and the soldiers helping them. This is the worst flood our country has faced in 60 years. Hope all is well with everyone. Be happy to stay dry and enjoy life as ever.

Christie Whitaker McMenomy (Bellevue, WA) Scholars Online, our online school, has been recommended by its review committee at the Northwest Accreditation Commission for full accreditation. My husband and I founded the school in 2005, while our original online venture split into two organizations. Together with a dozen other teachers, we’re able to provide a complete high school education, including Latin and Greek (bless Drs. Palmer and Howe!) and even AP sciences, with real time chat sessions where students meet together in lively discussion—i.e., I can hear echoes of Scripps humanities seminars. It’s been exciting watching students grow through four to six years of courses and to form their own friendships that stretch from the U.S. and Canada to fellow students in Mozambique, Ammon, Singapore, Japan, and Australia.
’74 Sandra Adams Lewis (Tallahassee, FL) It has been a banner year for me professionally. In July 2010, I was honored to receive an award for outstanding contributions to the education of children with visual impairments. My promotion to professor was official in August, and I was elected president of the Faculty Senate at Florida State University. Susan Rifkin (Beverly Hills, CA) Rita De Boer and I enjoyed an exciting vacation together in London this summer.

’77 Class Scribe
Mary Conroy Coman
acephalous@earthlink.net

Ainsley Smeeht Lafferty (Versailles, KY) I’ve been working as a licensed vet tech since March ’78. My three lovely grown daughters have brought me five grandchildren, four boys and one girl. I grew up in a rural setting. Kathy Ogren (Redlands, CA) I will be serving as interim dean of the College of Arts and Sciences at the University of Redlands for the next three years. And I’m a grandmother! Winslow Eliot (Alford, MA) My fourth novel, Pursued, was published this fall—if you’d like to curl up with a riveting romantic suspense novel, this is the one. A Perfect Gem, Heaven Falls, and Bright Face of Danger are also available on Amazon. I also have a “WriteSpa, an Oasis for Writers” business: coaching and mentoring workshops to rejuvenate writers. My first book in the WriteSpa series will be published in spring 2012. Besides writing like mad, I teach at a local high school, dance and sing, study the Tarot, and I’m still with my husband. We met in 1979. My son is a junior at college; my daughter is in grad school; both are in Southern California, which is a long way from western Massachusetts, but gives me plenty of opportunity to visit.

’78 Deborah Patton Partain (Los Altos, CA) This year we had the delight of watching our daughter Reny ’11 walk down Elm Tree Lawn in her cap and gown...another Scripps graduate!

’80 Margaret Hawthorne Kean (Pasadena, CA) Hard to believe my oldest, Annie, is a sophomore at University of Washington, and Lauren is 16 and a junior in high school. I’ve gotten back into running and feeling very blessed with my family, great job, and friends. Thanks to Scripps, again, for being such a transformative place for me. Elizabeth Santillanez Robson (San Diego, CA) I continue to live in beautiful San Diego and have an active professional and personal life. I am a manager of an SDSU and UC San Diego Cancer Partnership program. My son, Ryan, is now 12. He is a true joy and very bright.

’81 Caroline Kanis Daifotis (New Canaan, CT) Our New York area book group continues to thrive and is a highlight of my month. I look forward to more visits to Claremont, as my oldest daughter started at Pomona in the fall.

’82 Patricia Jackson (Northampton, MA) I hope to see many of you at our 30th reunion this April.

’83 Jane Crawford Berger (Orinda, CA) I reside in Orinda with my husband, Don, and our three children: Nina, a freshman at Willamette University; Janey, a freshman in high school; and Graham, a sixth grader. I currently work for the Orinda Unified School District as a literacy specialist in phonemic awareness and reading fluency and comprehension. Athens Mitchell Garfield (Henderson, NV) My son, James, turned 21 last March and graduated from SDSU in May. I am so thankful for my great job as director of sales and marketing at the JW in Las Vegas. Pat Pickett (Los Angeles, CA) A high point this summer: attending and presenting my work as an artist for the third time to the International Scientific Conference on wind effects on trees. Living the interdisciplinary life.

’86 Ursula Griese (Oceanside, CA) I am closing in on year seven of my fight against breast cancer. I am once again undergoing chemotherapy for brain metastases and swelling. I have some severe headaches (daily) and get drugs to fight the pain. Besides the cancer, I suffered the equivalent of a stroke in 2010 affecting my right side. I am no longer able to care for myself and have moved into a nursing home. Projects include participating in a creative writing group, visits with my family, reading, listening to music, working on the computer/internet and genealogy. Regular visits to the doctors round out my weeks. My mindset is to continually wish for the best.

Scripps and MIT grad accepts policy analysis position

After Allison Thompkins ’01 received her PhD in economics from MIT in summer 2011, she had several teaching offers. She chose to take a position with Mathematica Policy Research in Cambridge, Massachusetts, undertaking policy analysis.

Allison was awarded a Harry S. Truman Scholarship in 2003 based on criteria of both potential and demonstrated leadership and commitment to public service, intellectual ability, and the likelihood of “making a difference.” Allison’s winning proposal, “Using Financial Accounting Statements to Improve Incentives for Hiring Disabled People,” aims to change the rules of financial reporting to better reflect employer investments in training and other expenses to enable physically disabled persons to enter the workplace and succeed.

Born with cerebral palsy, Allison is a published and longtime advocate for the disabled. She argues that changing the rules of financial reporting can create a relatively cost-free and politically acceptable incentive to increase employment rates among this under-employed segment of society.

As an undergraduate at Scripps, Allison was one of several students who was selected to meet with Supreme Court Justice Sandra Day O’Connor in 1998, when O’Connor was on campus to accept the Ellen Browning Scripps Medal. Allison, who had thought at the time of becoming an attorney, asked the justice what she was doing to aid the disabled. O’Connor encouraged Thompkins to come see her and apply for a position as one of her law clerks after earning a JD.

While that idea didn’t come to fruition, Allison is well on her way to making history in other areas.
She’s In Control
At Vandenberg Air Force Base in California, the Air Force space program was spawned more than 50 years ago. Today, Air Force 2nd Lt. Sarah M. Goyen ’06 contributes to the space mission as a flight control officer.

“Our jobs ensure critical satellites make it to space to support the war fighters,” Sarah said. “We also make sure other satellites that are commercial in nature, such as those that support Google Earth, make it there as well.”

Officers such as Sarah support space missions for the Department of Defense, along with cooperative support to private companies and other U.S. governmental agencies. Sarah said the Vandenberg program will leave a lasting impression on her.

“Launches are exhilarating and stressful—but all the hard work pays off knowing that we protect the public here and fellow airmen abroad,” she said.

—from the Las Vegas Review Journal, November 2, 2011

‘89 Molly McQueen (Jacksonville Beach, FL) In April, I moved to Jacksonville to take a position with the legal department of the FDIC, helping to resolve the banking receivabilities in the Southeast.


Stacia Deutsch (Irvine, CA) I love writing books for kids and am enjoying every minute. I started an MFA program in creative writing to push myself to the next level.

‘91 Jennifer Altman (Seattle, WA) I’ve been teaching for 18 years. I also just got into a technical Japanese program at the University of Washington.

‘96

Julia Rosdahl (Chapel Hill, NC) We are enjoying the North Carolina sunshine. I have two children: Brian, 6, and Katie, 3. I am an ophthalmologist at the Duke eye center in Durham. I just completed my fellowship.

‘99 Amy Drayer (Greenwood Village, CO) Erin, Dalton (our pup), and I are happy in Denver. We’re both fundraisers now, so that keeps the household fun sometimes, but we love our home and particularly our yard. We celebrated our fourth wedding anniversary in Palm Springs this September. We spend as much time as we can at our condo in Estes Park in the winter and try our best to stay cool in the Denver summers.

‘90

Catherine Myman-Kaplan (Santa Monica, CA) I was delighted to be recently elected to the Alumna Leadership Council as co-vice president of the Regional Associates, and communication, along with Marga Rose Hancock ’69. I know it’s going to be a wonderful experience working with such terrific alums. Additionally, I’m serving my second term on the Family Board of my temple, and writing for SantaMonicaPatch.

com. And, of course, raising my darling daughter Lucy—Scripps Class of 2025.

Rachel Ban Tefft (Brunswick, ME) I am working full time at home, raising my two daughters, ages 1 and 3. I spent six weeks in Washington this summer with my family. Still running most days. Also, I am looking for a part-time job outside the home.

‘02

Rachel Wilkes Barchie (Los Angeles, CA) I married Gregory Barchie on July 23, 2011, at the California Yacht Club in Marina del Rey. It was a wonderful day surrounded by family and friends, including some of my dear Scripps women. Greg and I live in a 99-year old Craftsman house in Los Angeles, which we bought last year, and I’ve been practicing business and employment litigation for six years at Greenberg Glusker in Century City.

Briana Miller Loewinsohn (Oakland, CA) I am currently starting my sixth year teaching high school art. Steve and I got married in July of 2010 in the Berkeley Rose Garden. Palo Alto, CA! I’m so excited to reunite with everyone at our 10-year reunion.

‘03

Christy Vega Perez (Ontario, CA) For the last four years, I’ve been teaching science at Chaffey High School. This is also my tenth year teaching. I’m looking forward to going back to Scripps in April and hearing about all the neat things everyone has been up to since our last reunion.

‘04

Carly Crouch (Nottingham, UK) This spring, I accepted a lectureship (the equivalent of an associate professorship in the U.S.) with the Department of Theology and Religious Studies at the University of Nottingham (UK). Although sad to leave Cambridge, I am looking forward to beginning my teaching duties in the autumn semester and continuing research for my second book. Katherine Brass (St. Paul, MN) I never sent a picture to the magazine, but I got married two years ago. My husband is Brian Shephard, a graduate of USD (University of South Dakota) and a middle school KIPP teacher of non-fiction.
in San Francisco on the merchant team for fragrances. **Ann Harvey Rossum** (Irvine, CA) On September 24, 2011, Ann married Pierce Rossum (CMC ’08) at Founders Chapel on the University of San Diego campus. The wedding party included Noel Simkin, Megan Sirras, Max Richardson (CMC ’08), Brent Rossum (CMC ’01), Valay Shah (CMC ’08), Kurt Sheline (CMC ’08), and Chad Thompson (CMC ’08). In addition to getting married, Ann recently graduated from the University of San Diego School of Law and began her legal career at the international law firm Jones Day in Irvine, California. **Cat Taschner** (Honolulu, HI) Cat just got sworn in to the Hawaii State Bar in November and now is licensed to practice as an attorney in the Hawaii State Courts and the U.S. District Court for the State of Hawaii. She graduated from the William S. Richardson School of Law in May and took the Hawaii bar exam in July. **Caroline Timmer** (Chicago, IL) Caroline is still rocking the improv world in Chicago and just started classes at the Second City Conservatory. **Samantha Weisman** (Los Angeles, CA) Samantha just graduated married to Zach Lupei (HMC ’08) at what was a fantastic, full-of-life kind of celebration.

**Camille Butts** (Ontario, CA) After graduating from CGU this summer, Camille began teaching U.S. and world history at Colton High School in October. So far, it is a welcome challenge. Camille was able to play volleyball against the varsity girls with fellow teachers, and they won! She is very thankful to finally have her own classroom where she can become a fixture and not just a visitor at a school. **Mary Rose Go** (Alhambra, CA) Mary Rose is in her first year of a master of music in voice program at UC Santa Barbara. This fall she will be performing in UCSB’s Opera Workshop Scenes Program with roles including Aurelia from *Captain Jinks of the Horse Marines*, Adina in *L’elisir d’amore* and Cunegonde in *Candide*. In the spring she will perform as Amor and Damigella in *L’incoronazione di Poppea*. **Julia Kramer** (Cambridge, MA) After Scripps, Julia moved to Boston and got her master’s in teaching at Boston University. Julia worked as a 5th grade teacher, but decided to shift into the role as a nanny for triplet girls and is loving it. She and Chris Pong (HMC ’08) are having a blast exploring New England and raising their mini goldendoodle dog, Einstein. **Erin Okamoto** (Pleasanton, CA) Erin is living in the SF Bay Area with Chente Lopez (CMC ’07) and working at the corporate offices for Sephora safety and risk. I am now continuing on at Clark to acquire my doctorate in psychology. **Nicolle Guillen** (Alhambra, CA) My roommate and I, Mary Alison Weintraub, hosted mini Scripps reunions every few months for the ’09 Scrippies in the LA area. This month we hosted an ice cream social (see photo on p. 45). **Kate Horton** (Littleton, CO) I’m in my second year at Vanderbilt Law School. I just finished a summer internship with the Institute for the Advancement of the American Legal System, and I am a member of the Jessup International Moot Court team. **Sarah Moos** (Berkeley, CA) Sarah Moos is a graduate student at UC Berkeley, studying for a dual master’s degree in landscape architecture and city and regional planning with a focus in urban design. This past summer, she received the 2011 Piero N. Patric Fellowship through SPUR: San Francisco Planning + Urban Research Association, in which Sarah researched and designed a proposal to transform San Francisco’s underutilized rights-of-way into an open space network connecting the city and its communities to the Blue Greenway, to existing open space, and to each other. Sarah is developing the project further in her dual master’s thesis at UC Berkeley in the upcoming year. Sarah has also been researching at UC Berkeley with Professor Peter Bosselmann to understand the transformation and density of large metropolitan areas. **Nikki Morin** (New York City, NY) I’m currently working for Smile Train, an international children’s charity focusing on cleft lip and palate surgery. I am applying to graduate schools for my master’s degree in public administration for fall 2012. **Nancy Rojas-Hill** (Los Angeles, CA) In August, I started on my way to a JD at UCI School of Law. Though I’ve been drowning in book study thus far, I am excited to do my first pro-bono work preparing permanency applications for victims of crime and abuse in their home countries. I am also looking forward to participating in the Sisters-in-Law networking group available to Scripps alumnae who have gone into the legal field. Despite all these commitments, I’ve been able to make it to campus twice recently and continue to be inspired by the wonderful women who make up the Scripps student body.

*(Class Notes continues on page 46)*
remembrances WINTER 2012

The College has learned of the deaths of the following alumnae:

1940 Harriett Corbett Irwin, of Stowe, Vermont, on October 15, 2011, at age 93. Harriett was born in Changsha, Hunan Province, China, where her father worked for the Standard Oil Company. A year after graduating from Scripps, Harriett met and married Pierson (Peter) Clement Irwin, Jr. During the war, Harriett worked as a secretary at Occidental College and Caltech, and Peter in defense. In 1946, the couple moved to Bronxville, N.Y., and Peter joined the family tea importing firm. After their sons were older, Harriett worked at Lawrence College in Bronxville and then as assistant to the provost of Bank Street College of Education in New York City. After retiring, Harriett volunteered with AWARE, a local organization dealing with domestic abuse. Harriett is survived by two sons, a grandson, and two great-grandchildren.

1944 Beverley Old Robie, of Lake Bluff, Illinois, on November 8, 2011, at age 89. Beverley was the granddaughter of Henry Smith, a physician and founding father of Seattle. The daughter in a career navy family, she lived in many locations throughout her life. Beverley attended Scripps and finished her college career at Randolph-Macon Woman’s College, after which, she worked for the U.S. Embassy in Paris as a visa clerk. Beverley’s interests included drawing, the stage, theatre, and dance; in her school years and young adulthood, Beverley starred in more than two dozen plays. In Illinois, Beverley was a social worker for Lake Bluff/Chicago Homes for Children for 20 years. She was preceded in death by her husband, William A. Robie, and is survived by four children, four stepchildren, 16 grandchildren, and one great-grandson.

1945 Maydelle George Jefford, of Anchorage, Alaska, on November 7, 2011, at age 88. A native Alaskan, May moved back to Anchorage after graduating from Scripps and worked as a paralegal. In 1968, May purchased two gift shops; over the years, her company, now known as Westco, operated various businesses in Alaska. When her company acquired two jewelry shops, May decided to study with the Gemological Institute of America and became a certified gemologist. A forward-thinker, May led her company to be one of the first in Alaska to computerize. May also was known for buying locally and supporting Alaskan industry. May continued to work 40-plus hour weeks and lead Westco until she was in her eighties.

1947 Barbara Wallace Todd, of Ventura, Calif., on October 31, 2011, at age 85. Barbara was an elementary school teacher for 34 years for the Ventura and Port Hueneme school districts. She received her teaching credential from UCLA and went on to earn her master’s degree in early childhood education from Cal State Northridge. Barbara enjoyed doing needlepoint, bricklaying, and refinishing furniture. She was a former member of the Ventura County Assistance League. Barbara is survived by her three daughters, her sister, and six grandchildren.


1948 Marilyn Goetz Carmean, of Edmonds, Washington, on October 9, 2011, at age 85. Marilyn is remembered as an accomplished artist and the family matriarch for many years. She was preceded by her husband, Curtis Carmean. She remained close to Scripps as a member of the Ellen Browning Scripps Society at the La Semeuse level.

1949 Virginia Jamgochian Spencer, of Palos Verdes Estates, Calif., on August 29, 2011, at age 84. Virginia was born in Glendale, Calif. After graduating from Scripps, she earned her teaching credential from Occidental College and was an elementary school teacher for more than 20 years. Virginia loved traveling the world; on her most unusual and enjoyable trip, she boarded a 100-year-old barge for a trip through the wine country in France. Virginia was a voracious reader, a lifetime French student, and enjoyed cooking and hosting holiday events. Virginia was happiest when surrounded by family, friends, and her greatest joy, her grandchildren. She always had time to get on the floor with a grandchild and do puzzles or read. She is survived by her husband of 51 years, Stanley Spencer, their five children, and nine grandchildren. Giving consecutively to Scripps College for 27 years, Virginia was a member of the Scripps College Rose Garden Society.

1960 Charlotte Logan Brown Perry, of Midland, Virginia, on July 10, 2011, at age 72. Charlotte was an active member of her church, Grace Episcopal, and the Great Pyrenees Club of America, as well as many other area dog clubs. Charlotte most recently worked as the before-and-after-school director at St. John’s Catholic School in Warrenton, Virginia, after retiring as the director of St. Stephen’s Church in Catlett, Virginia. She is survived by her husband of 49 years, John Perry; two daughters; six grandchildren; her father; and two brothers.

1964 Jan Horwitz Delovage, of Leawood, Kansas, on June 10, 2011, at age 68. Jan was involved with the Lyric Opera of Kansas City and her local animal shelter. She is survived by her husband, Dale O’Brien; her mother, Mary Lou Geller; two sons; and a sister.

1975 Erica Voogd-Phillips, of Burbank, Calif., on November 20, 2011, from cancer, at age 57. Erica was known by family and friends as a professional woman who always wore a smile. Erica graduated from Scripps in three years with a degree in fine arts. She went on to receive a master’s degree in fine arts at Pratt Institute in Brooklyn. She became a specialist in Asian art at Sotheby’s and also worked at Butterfield auctioneers of San Francisco. She returned to Sotheby’s in 1982 when they opened their Southern California Office and was appointed an Asian art expert. In 1979, she married Harry George Phillips. They made their home in Burbank and raised four sons: Harrison, Tony, and twins Eric and Alexander. Erica did major Asian art appraisals for LACMA, the Pacific-Asia Museum, and the Santa Barbara Museum of Art and was seen often on the U.S. version of Antiques Road Show. Her husband, Harry, died in 2006. Erica was a lifelong student of fine arts. She left her legacy in the field of Asian art, a passion that was evident in her work at Sotheby’s and her professional relationships with fellow art dealers and collectors. Erica was known for her warm personality and her ability to make connections with people from all walks of life. She was a true friend and mentor to many, and her presence will be missed by all who knew her.
will be missed by her sons and her brother and sister, as well as her father and many friends and relatives. Two four-year scholarships have been established at Scripps College by the family in her name.

1982 Rhonda L. (Popejoy) Bye, of Potomac Falls, Virginia, on May 23, 2011, at age 51, after an extended illness. Rhonda studied abroad at the University of Madrid in Spain before graduating with Sigma Xi, Phi Beta Kappa, Sigma Delta Psi, and Dean’s List honors from Scripps in physiological psychology; she served as the recent graduate trustee on the Scripps board from 1982-1984. After graduating from college, she held a series of ever more responsible computer and telecommunications team leadership positions at Harvey Mudd College, Xerox Corporation, Computer Associates, Electronic Data Systems, the Automobile Club of Southern California, and MCI-Worldcom before retiring as a group manager at Verizon Business in Ashburn, Virginia. She was an accomplished artist, an avid photographer and scrap-booker, served on the Board of Directors of the Gay Men’s Chorus of Los Angeles, and volunteered at the animal shelter in Loudoun County, Virginia. Rhonda is survived by her husband of nearly 20 years, Paul Popejoy; her mother and step-mother; a sister and step-sister; and many other friends and relatives.

2003 Jessica Cecilia LeFils-Shaw, of Denver, Colorado, on November 2, 2011, at age 32. Jessica passed away peacefully in her sleep in her home. After earning her degree in psychology from Scripps, she studied pediatric neuropsychology at the graduate level when she moved back to Colorado in 2005. Following college, Jessica was an insurance broker and eventually became vice-president of Parker-Douglas Insurance Agency, managing five offices in the metro Denver area. Jessica’s courage in the face of medical challenges throughout her life was an inspiration to those who knew her. Her spirit of joy and unique humor were contagious and a precious gift to family and friends. Jessica was the cherished daughter of Janaki LeFils of Boulder and Kenneth Shaw of Portland, Oregon; and beloved sister to Erynn Montgomery and her three half-brothers Sidney, Jody, and Douglas Shaw.

Jessica Lanan ’06 has illustrated her first book, Good Fortune in a Wrapping Cloth, published by Shen’s books in September 2011. An Amazon.com review notes: “Joan Schoettler’s warm text brings the landscape and culture of ancient Korea to life. Together with illustrator Jessica Lanan’s breathtaking depictions of Korea through the seasons, Ji-su’s story of longing and determination will capture the hearts of readers of all ages.” Jessica was also awarded a Portfolio Mentorship Award at the Society of Children’s Book Writers and Illustrators 2011 conference.

Class of ’09 mini-reunion

Nicole Guillen and Mary Alison Weintraub hosted an ice-cream mini-reunion for the Class of ’09 last fall. From left, top row: Laura Loesch, Genevieve Peaslee, Lara Colvin, and Laura Schreiner; third row: Jake Wexler (PO ’09), Nancy Rojas-Hill, Jennifer Loesch, Neena Laufer, Melissa Lewis, and Mary Alison; second row: Jessica Hurley, Kate Jones, Emma Lowry, and Liz López; front row: Nicole and Vincent Selhorst-Jones (PO ‘09).
Doing the Math

Robin Dobashi ’09 has been selected as a 2011 Math for America San Diego Noyce Fellow.

Supported through a $1.5 million grant from the National Science Foundation (NSF), the five-year fellowship provides financial and professional support to promising mathematics teachers. Fellows receive a full-tuition scholarship for credential coursework at a partner university, a $15,000 annual stipend, individualized support from a mentor teacher, and extensive professional development opportunities.

After graduating from Scripps with a degree in mathematics, Robin worked with the non-profit organization Project SEED, where she taught mathematics to sixth graders in the Compton Unified School District. Before acceptance into her teaching credential program, Dobashi worked as a math tutor for K-12 students at Mathnasium in Rancho Penasquitos, Calif.

’10

Class Scribe
Lauren Dominguez
laurendominguez@gmail.com

Beth Olesen (Devens, MA) I am loving my first year of teaching ninth and tenth grade arts and humanities at Parker Charter School. Laura Williams (Philadelphia, PA) Laura is just finishing her first year of graduate studies at University of Pennsylvania School of Medicine. She is working on a PhD (on a fellowship) in biochemistry and molecular biophysics. Submitted by her mother, Susan Williams ’70.

’11

Class Scribe
Emilie Docter
emilie.docter@gmail.com

Erin Coleman (Winnetka, IL) I got a full-time job from an internship I’ve had on and off since high school. I am managing a small record label called Carrot Top Records and am the art coordinator and an event coordinator (in store concerts, workshops, and screenings) at the affiliated record store saki in Chicago. The job is a great balance of creative control, is social, and provides me with a position to assert myself as a young woman in the music industry, a position that, unfortunately, is still unique. Emilie Docter (Seattle, WA) Since graduation, I have relocated to the Midwest and am attending graduate school at Washington University in St. Louis for my master’s in social work. I am going to be starting a practicum/internship at a community health care center working with mothers and infants. I love St. Louis, but miss the Claremont weather. Alle Hsu

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 15, 2012. Regular Decision and Early Decision II applications are due January 1, 2013.

SCRIPPS COLLEGE APPLICATION FEE WAIVER

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

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with a public art collaborative called Tuesday Night Project as well as with KIWA, the Koreatown Immigrant Worker’s Alliance.

**Vicki Molina-Estolano** (San Francisco, CA) After graduating, I moved up to San Francisco and am living in the Mission District with my best friend and fellow graduate, Mariam Tejeda. I’m working at Facebook as a user operations analyst dealing with the Latin American market. I love my job and this city!

**Asumi Ohgushi** (Portland, OR) I worked for ANDOE International Home Stays for the summer, and now I am traveling around the United States, and finally I am going to India and Thailand this winter and spring.

**Hannah Peter** (Mountain View, CA) I am currently teaching Pre-K in East Palo Alto through Teach For America. I am living in Mountain View and enjoy exploring all the Bay Area has to offer. I am also serving as the Scripps recent graduate trustee and love staying connected to the Scripps community.

**Adelina Solis** (Houston, TX) I’m living in Vietnam as a Fulbright ETA. By the time the reunion rolls around, I’ll be almost done with my 10 months here and headed towards the next step, whatever that might be.

**Alexandra Tyson** (Pleasant Valley, CT) Since graduation, I have been working at a Montessori school, teaching yoga, and waitressing. I miss Scripps so much, and I am really looking forward to seeing everyone at our one-year reunion.

**Charla Wilson** (Chula Vista, CA) I am attending Claremont Graduate University (CGU) in the Teacher Education Program pursuing a master’s in education and a teaching credential in social science. I am currently student teaching at Claremont High School, teaching U.S. history and economics.

Jessica Heaton ’01, on her wedding day, July 31, 2011, surrounded by many Claremont College friends, including, from left: Tracy Winters ’03, Lee Albert (CMC, CGU ’02), Hillary Bergmann (visiting student from 1998-1999), Jessica, Bryan Quevedo (CMC ’01), Chavienne Gruber ’00 (who served as officiate), Sarah Nelson ’99, and Matthew Douglass (PO ’99). Jessica writes: “This summer, I married an incredible man, Justin Gilmore (his only fault: not graduating from one of the SCs”).

Rachel Wilkes ’02 celebrates with Class of 2002 alumnae at the California Yacht Club in Marina del Rey on her wedding day, July 23, 2011, to Gregory Barchie. From left: Katie Auerbach, Eva Chao, Charley Medigovich, Rachel, Sarah Toole Pemberton, and Rennie Lum.
Counting Success, Vote by Vote

BY LESLIE MARTES ’02

I spend a lot of time thinking about how to get someone to open a piece of snail mail and respond. I think about the aesthetic, the design, and convenience. I put together experiments to figure out ways to increase response rates. It is ironic that what I am trying to get others to do is something I did one month before my 18th birthday with ease and excitement: I registered to vote.

After traveling and working across the country in places like Des Moines, Iowa; Raleigh, North Carolina; and a brief 10 days in Tulsa, Oklahoma, I recently moved to Washington, DC, to take a position with a non-profit called the Voter Participation Center, formerly Women’s Voices, Women Vote. We focus on what we call the Rising American Electorate: unmarried women, people of color, and youth. This group is responsible for the majority of the growth in our population, but they don’t make up their fair share of the electorate. It boils down to this: If their voices aren’t represented by their elected officials, the Rising American Electorate won’t have their needs and interests reflected in their government. Our mission is for members of this group to register to vote, and to also turn out to vote in 2012. This isn’t an easy task, so I spent a good amount of time contemplating how to persuade people to recognize the power their vote can have.

Last year, I was asked to meet with some members of the Turkish Parliament. These four men wanted to learn about political campaigns in the United States. Though we communicated through an interpreter, I could see on their faces their astonishment and confusion about how few people vote in our country. They spoke passionately about the huge voter turnout in elections in Turkey and the relative ease with which their citizens vote. They couldn’t understand why, in a country as advanced as ours, people didn’t want to have a say in how our government operates. Lately, I have reflected upon that meeting—why people feel like their vote doesn’t matter, and what I can do to change that perception.

I am excited about the work I do to get people to register to vote and the work I will continue to do for the upcoming election to encourage these voters to go to the polls in the fall. It can be overwhelming to know I am focusing on a group in this country that is made up of more than 46 million unregistered citizens. To say that 2012’s election season seems daunting is a wild understatement. But it helps to think of my former self, the young student on the cusp of college and adulthood, filling out the form that would make me a voter. I won’t be able to register 46 million people by 2012, but every additional registrant means something, and every opened envelope is a small success.

Prior to moving to Washington, DC, in 2010, Leslie Martes served for four years as director of the North Carolina House Democratic Caucus. Her Scripps College classmates chose her to represent them as senior speaker at the 2002 commencement.
When Corey Jay stepped on the campus, she recognized immediately that Scripps is a close-knit community that would offer her many opportunities. Her passion is costume design, and she immediately availed herself of the great special collections at Denison Library to conduct her research. Her senior project is designing and producing the costumes for the April 2012 production of Othello.

Had Corey’s financial aid package not included a grant from the Class of ’37 Endowed Scholarship Fund, she would not have been able to attend Scripps.

Through astute estate planning, many Scripps College donors, like those from the Class of ’37, were able to benefit from planned gifts that paid them during their lifetime and now benefit students such as Corey.

If you would like to know more about how your planned gift can provide for both you and for Scripps, please contact Fritz Weis, Director of Planned Giving, at 909.607.1876 or visit our website at www.scrippscollege.edu/plannedgiving

“I can’t tell you how grateful we are that the Class of ’37 established an endowed scholarship fund that has provided my peers and me opportunities to pursue our passions, develop our talents, and have life-changing experiences.”

Corey Jay ’12
Theater design major and Hispanic studies minor
Delicate Move: Huge ceramic art pieces arrive safely at Scripps College for Clay's Tectonic Shift: John Mason, Ken Price, and Peter Voulkos, 1956-1968, through April 8 at the Ruth Chandler Williamson Gallery. The precious art comes from near and far, on loan from the Smithsonian Institution in D.C., the Whitney Museum of American Art in New York, the Chicago Museum of Art, and the Los Angeles County Museum of Art (LACMA), among other collections. Kirk Delman, RCW Gallery collections manager and co-curator, and ceramic artist and installer T Robert oversee the project, top right and bottom left. LACMA objects conservator John Hirx (top photos, in blue shirt) is on hand for the delicate unloading and positioning of Mason’s massive and dramatic Red X (see the unveiled piece on page 28). Bryan Cooke, owner of Cooke’s Crating and Shipping, is in the green cap. Bottom, far right: detail of the mechanical lift used to hoist the heavier pieces.