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Deciphering the Cultural Heritage and Function of the Ella Strong Denison Library Complex

Sara E. Zúñiga

*Scripps College*

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DECIPHERING THE CULTURAL HERITAGE AND FUNCTION OF
THE ELLA STRONG DENISON LIBRARY COMPLEX

by

SARA E. ZÚÑIGA

SUBMITTED TO SCRIPPS COLLEGE IN PARTIAL FULFILLMENT
OF THE DEGREE OF BACHELOR OF ARTS

PROFESSOR COATS
PROFESSOR GORSE

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Preface

This senior thesis arose out of my personal experience at Scripps College. I matriculated in Spring 2009, in part due to the large number of students that accepted admittance for the fall 2008 term, and have been fortunate enough to enjoy many tremendous resources and opportunities at Scripps thanks to my entrance through the spring admission program. Additionally, I have enjoyed living in single rooms on campus and have been lucky enough to find quiet places to study. During my junior year, however, the last bastion of study space, the Drake Wing of the Ella Strong Denison Library, was shuttered by the College for economic reasons. As a result, study space was substantially reduced for not only the campus community, but also the wider consortium.¹

Following the closure of the Drake wing, President Bettison-Varga appointed student, faculty and staff members of the community to a Programming and Design Committee; charged with reviewing the recommendations of the Faculty Executive Committee following a presentation by Katlin Drisko, Principal of Drisko Studios, on an architectural study that explained physical possibilities and limitations for the Wing.² A three page memorandum to the President dated 29 March 2010 summarized the committee’s recommendations after meeting three times in four weeks: the Drake Wing space should be developed for various academic uses, including offices for faculty, support staff, visiting scholars, and post-doctoral fellows; one or two classroom; and a

¹ In 1970 Denison Library joined with the Honnold Library, with the subsequent addition of Sprague and Mudd Science Libraries, as part of the central Library system, formerly called The Libraries of the Claremont Colleges. These four libraries served the students of the five Claremont Colleges plus Claremont Graduate University and the Keck Graduate Institute of Applied Life Sciences—approximately 7,390 students in 2010. During the economic downturn, the consortium’s Council of Presidents authorized the Claremont University Consortium to withdraw funding for staff and collections at the science libraries and deferred the closing of Denison until June 2010. However, they would support library services centralized at the Honnold/Mudd Library.

² This report was made available to me and is known as the Denison Rehabilitation Project report.
reception/lounge area. Regrettably, the committee did not suggest retaining study space or address the imposition, even against the backdrop of prominent issues like the consortium-wide scarcity of advantageous study space and the on-campus student housing shortage at Scripps.

My interest in the building rests in the intent and influence of the building and how the building has changed, but mostly the future use of the complex in light of proposals under consideration that threaten to impact in a significant way the space and those who rely on it. As previously noted, the Drake Wing of the Denison Library was highlighted as an ‘Opportunity Site’ for future development in the 2008 Master Plan. In August 2010, the Drake Wing was the last of the affiliated libraries of the Claremont Colleges to shut down as part of a drive to consolidate in order to reduce costs, something agreed to by the President’s Council of the Claremont Consortium in response to unexpected budgetary pressures imposed by the unforeseen economic downturn of 2008. Meanwhile, the Consortium was forced to halt plans for a permanent storage facility capable of holding up to 40% of the collection that would prevent any drastic measures of discarding books, opting instead to proceed with plans to “expand user space”—a strategy that led to the makeover of the first floor periodical shelves in the central Honnold Library into the present café. Simultaneously, Scripps College afforded space for a Student Union—community space in which students would be able to freely congregate. While these examples of recently added, collective study space might have alleviated concern over the loss of specially designated study space in purposeful

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proximity to Denison’s arsenal of Scripps College academic resources, these additions do not provide the type of study space known to facilitate the level of concentration sufficient for engaging in serious scholarly work.\textsuperscript{4} The maintenance and future use of the Denison Library was listed as a discussion point under “Major Projects in Planning Stages” of the Goals and Objectives 2011-2012 for the Buildings and Grounds Committee of the Board of Trustees. However, during my experience as a student representative on the Buildings and Grounds Committee for the 2011-2012 academic year, the Committee barely spoke of much besides the schematic design of a new residence hall, and rightfully so—according to Dean Lee, a residence hall containing at minimum 75 beds would alleviate the number of students living in Scripps sponsored housing at Pomona College and independent apartments and also resolve the tripling of the freshman wings of Toll and Clark residence halls. In fact, the very same issues undergirding the pressing need to increase on-campus student housing inform the sense of urgency felt by those concerned about the losses students have and will continue to sustain in light of the Drake Wing’s closure. Nevertheless, and in the midst of ongoing building projects and executive decisions of significant impact, the College promises to eventually complete a master plan during which such concerns would be addressed.

The future of the Denison Library complex as we know it hangs in the balance; maintenance costs long deferred and the spatial imposition of an expanded Scripps College student body has forced administrators, board members and buildings and grounds personnel to look for ways to resolve the expensive structural issues of the Denison complex buildings. Moreover, the estimated rehabilitation costs run in the low

millions of dollars, so why not seize the opportunity to reassess how the space is used in light of the ongoing pressure to adapt to unfulfilled student and institutional needs. After all, the price tag of merely preserving the status quo is significant enough to seriously consider ways in which the space could meet some of those needs. However, understanding the criteria by which college leaders use to evaluate alternative fates for Denison is only one part of the picture—as colleges around the country adapt to increased student populations, smaller budgets, and rapidly changing student needs in an increasingly global context, school administrators, students, and alumni are actively involved in honoring institutional traditions and remaining true to ideals while also expanding access to opportunities for future generations of students. The choices that face the Scripps College community with regard to the fate of Denison Library present an ideal vehicle by which to explore not only how students use the facility, but also how the facility shapes student usage and its historic, architectural and symbolic importance in the context of the campus community. Also important is the need to temper pragmatic inclinations and quick-fix solutions of the moment in favor of careful consideration of all issues at hand, which includes privileging a happy medium between perceived institutional need or constraints and the space’s meaning to and function within the community. Ultimately, the way in which students, alumnae, and school officials effectively dialogue and implement a transparent, honest, and constructive action-plan for a highly charged campus space such as Denison will indelibly shape an integral piece of Scripps College’s heritage and define how future students engage their curricular work and symbolically potent college resources.

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Introduction

In 2008, Scripps College, an all-women’s liberal arts college near Los Angeles, California, created an internal “master plan” identifying potential sites for future building development.\(^6\) This preliminary study is the first of many prospective plans for the college’s long-term physical remodeling. Among the most pressing reasons for the intended renovations is the expanding student body and its ever-increasing demand for on-campus dormitories. However, as a direct result of the proposed physical redevelopment, the future of the stucco, red-roofed Romanesque-Gothic inspired Ella Strong Denison Library complex, is now in jeopardy (figures 1 and 2).\(^7\) The Romanesque-Gothic inspired library and cultural heritage site donated by Mrs. Ella Strong Denison was constructed in 1931, five years after the College’s founding, and was dedicated to the “Greater Wisdom of Women.” (Figure 3) This dedication is especially important in light of the patriarchal education and social principles of the time. Thirty-five years later, the Drake Wing was built not only to serve as a critical expansion of the college library, but also to accommodate the imminent increase in student enrollment that took place from 1966-1970.\(^8\) (Figure 4) Moreover, the Drake Wing, completed in 1966, symbolically implies the optimistic view that educational equality for women had progressed in the thirty-five years since the Denison library was erected. Together, these

\(^6\) This document identifies zones of activity within the campus: residential, administrative-academic and athletic. It describes existing campus plans and proposes new buildings. Using maps it shows future buildings opportunity sites as well as proposed building projects.

\(^7\) The original building, completed in 1931 and designed by architect Gordon Kaufmann, is recognized by the National Historic Registry and is not in jeopardy; the addition of the Drake Wing is. The deferred maintenance and future use of the Denison Library was on the list of Goals and Objectives for the 2011-2012 Buildings and Grounds Committee, but was never discussed as many issues arose with regard to the site location and schematic design of the new residence hall. The new residence hall is of the utmost urgency as it will alleviate the number of students living in Scripps Sponsored housing and would solve the College’s ‘tripling’ housing problem.

\(^8\) The growth in enrollment was agreed upon by the Claremont Colleges in an effort to reduce the total running costs of individual institutions as well as the consortium.
two buildings make up the Ella Strong Denison Library Complex (figure 5). In light of the recent growth in enrollment and closure of the branch libraries of the Affiliated Libraries of the Claremont Colleges, unsettling is the fact that Scripps’ administrators and Board of Trustees would consider repurposing or even demolishing the Drake Wing, the northern addition of the iconic and beloved library. In addition to potentially losing an historic building, the College would also forfeit 3% of its current space that traditionally has been used for study and storage space for the College’s treasured special collections and rare books. Although the National Registry of Historic Places (which in 1984 named the Ella Strong Denison Library as a cultural heritage site) did not consider the Drake Wing as a part of Denison Library, in light of their shared aesthetics and history, the Wing should be recognized as significant and inseparable from the library complex and Scripps College writ large. The Drake Wing should be spared major alterations that would impact library storage or student study space and, ultimately, the distortion or destruction of one of the College’s most beloved and iconic spaces. Of particular concern is the fact that linkages between cultural heritage, economic, and social concerns, although clearly established, are ill defined as they relate to a building long cherished by many.

At some point during the master planning process, the College will need to assess and complete a historical report of the campus, including the Ella Strong Denison Library  

9 The opportunity sites map in the 2008 Master Plan highlights the Drake Wing of the Ella Strong Denison Library as a site for future development. One of the rehabilitation options described in the 2010 Denison Rehabilitation Report prepared by Kaitlin Drisko, Principal of Drisko Studio Architects is to repurpose the Drake Wing. Another option is to construct a new north wing.  

10 The Arthur Litsky “Space Utilization Report,” shared at the December 2011 Buildings and Grounds meeting, revealed that 4% of the campus was dedicated to study facilities; 3% of the campus space, the Drake Wing, was vacant. A member of the administration shrugged this off by suggesting, “Students can just go to Honold.” I will address the inaccuracy of this assumption in Chapter 2. Furthermore, several collections, including the western Americana and Browning Collections were taken off the shelves and are currently cataloged and stored in boxes.
complex, which may or may not delve into and realize the rich facets of the cultural heritage. And assuming such a report is commissioned, how deep will it go? Will the report understand and appreciate the full spectrum of meaning in and sanctity of the buildings and spaces within or merely focus on the mechanics of the complex?

My thesis utilizes both Turner’s and Horowitz’s methodologies in examining the relationship between institutional ideals and campus architecture and planning. Foundational to this framework is the male centric campus model steeped in models of religious institutional learning in Western Europe, and this is reflected in the “academical village,” the typical American collegiate open campus plan when contrasted against the women’s colleges developing in America. Scripps College diverged from the preferred style of women’s educational institutions of the time. This is exemplified by the history of the Ella Strong Denson Library Complex and shows how educational progress for Scripps women is coded and thereby substantively embedded in the architectural language of the Campus. However, this thesis will neither provide a detailed account of the curricular and social changes at Scripps, nor a detailed account of the history of the Claremont Colleges, as these topics are large and important enough to merit dedicated studies. Curricular, social changes, consortium changes, and the library system that evolved out of the 1931 Scripps-Pomona Library Agreement (that developed into the Libraries of the Claremont Colleges, dissolved, and is now the Claremont Colleges Library), will nevertheless serve as reference points anchoring key issues and illuminating critical background throughout the text. Moreover, this thesis will examine the history and function of the Ella Strong Denison Library complex within the Scripps
Campus landscape in an attempt to capture and convey the tremendous cultural heritage of and within the Ella Strong Denison Library Complex.

Chapter One, A Space of Her Own: The Historical Precedents of the Ella Strong Denison Library, Scripps College, will present arguments by architectural historian Paul V. Turner and American cultural historian and gender studies professor Helen Lefkowitz Horowitz in order to establish the historical and methodological framework for an analysis of the architecture of the Ella Strong Denison Library Complex, particular attention paid to its role as a marker of social ideals concerning women within the wider Scripps Campus. Chapter Two, A History of Scripps College: Ideas and Principles Behind the Ella Strong Denison Library, will delve into the foundations of the College both figuratively and literally; an examination of the founding ideals in conjunction with the physical foundation of the landscape provides a basis for the analysis of ideals manifest visually in the Ella Strong Denison Library Complex. Additionally, this chapter will examine the building’s history in conjunction with the needs of the College with the hope of contributing to an understanding of the growth that took place at Scripps during the 1960's and continues into present—an expansion of the student body and thus the physical plant. Chapter Three, Balancing Quality and Quantity in Assessing Study Space Real and Imagined: Institutional Growth, Future Development, and Other Factor Affecting the Future Landscape of the Denison Library Complex, will raise present major concerns that jeopardize the future integrity of the completed Ella Strong Denison Library complex. Together, these chapters present a complete history and visual analysis of the Library complex within the landscape of the College and thereby assess,
substantiate and comment on the value of the library complex within the current campus plan.
The landscape and accompanying buildings of any given location can be seen as cultural artifacts that provide vital information about the purpose and social circumstances that lead to their construction.\textsuperscript{11} Scripps College is one of the most beautiful American college campuses, whose beauty and cultural heritage have been recognized nationally and internationally by the likes of the National Registry of Historic Places and Forbes Magazine.\textsuperscript{12} The \textit{Scripps College Landscape and Architectural Blueprint} completed in April 2004 explains that the National Register nomination provides only a brief statement of the College’s historic significance as a liberal arts college for women. It notes the campus was planned “to provide a specific environment conducive to the study of the arts and humanities.”\textsuperscript{13} As the authors of the document noted, more than thirty years have passed since the inception of this nomination and historic scholarship relating to the history of women’s college campuses in the United States, in turn informing a better appreciation of Scripps’ significance in this area over the past few decades.

In the preface to his book \textit{Campus: An American Planning Tradition}, Paul Turner argues that the term “campus” represents not only the physical qualities of the typical American university, but also its function as a self-contained communal entity—in effect,

\textsuperscript{11} Judson Emerick, Professor of Classical and Medieval Art History, emphasized that the built environment consisting of buildings and landscapes can be “read” like texts for meaning.
\textsuperscript{12} The major portion of the Scripps campus was listed as an historic district in the National Historic Register of Places in 1982 and was named 4\textsuperscript{th} most beautiful campus in the world by Forbes Magazine in 2011.
\textsuperscript{13} Blueprint Committee with Historic Resources Group. “Scripps College Landscape & Architectural Blueprint.” Scripps College, Claremont, CA, April 2004.
they are cities in microcosm. According to Jefferson, the academical village is an idea of a residential college, a community of learning where the library is the focus. Jefferson’s initial plan was inspired by his own experience being invited to his professor’s house as a student at William and Mary, but was also rooted in the typical American village green “an expansive space surrounded by modest private houses.” The plan did not include a prominent central Rotunda, but it was considerably larger with a much wider tree-filled space bordered by faculty houses that are noticeably smaller than the residences eventually built on the University of Virginia. Jefferson’s final plan for the University of Virginia campus plan is centered on a lawn surrounded on two sides by housing for students and professors, and connected by covered walkways that lead to the domed library (figure 6). Within this enclosed community, architecture and campus planning express the educational and social ideals of the institution as a whole.

Turner further explains that the historical changes in campus architecture and planning reflect not only evolutions in these practices but also, and more importantly, changing educational and social principles. The crux of Turner’s analysis rests in his examination of the relationship between ideas and their expression in the physical environments of American university campuses. Helen Lefkowitz Horowitz analyzed women’s college campuses and their cultural meaning, in her book, *Alma Mater: Design*

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14 Turner, Paul Venable. *Campus: An American Planning Tradition*. New York: Architectural History Foundation; Cambridge, MA: MIT Press, 1984. 4. After traveling extensively in the United States during the 1930s, Le Corbusier observed that “each college or university is an urban unit in itself, a small or large city…the American university is a world in itself.”

15 Turner, *Campus*, 80.

16 Turner, *Campus*, 79. Jefferson preferred individual houses for the school and lodging of professors… “Large houses are always ugly, inconvenient, exposed to the accident of fire, and bad in cases of infection.”
and Experience in the Women’s Colleges from their Nineteenth Century Beginnings to the 1930s. Here, Horowitz argues that the landscape and buildings of women’s colleges:

provide a rich field of data about the way American women were perceived by men and the way they came to perceive themselves…No meanings intrinsically inhere in the associational schemes or in buildings. A culture invests both with significance.\(^{17}\)

In her study of women’s colleges in America, Horowitz presented the architecture of individual campuses as relevant markers of social ideals concerning women. As an American cultural historian as well as a women’s historian, she attempted to understand the relation between material objects and their contexts while exploring the cultural implications of gender.\(^{18}\)

Horowitz examined the origins of the earliest women’s colleges and compared and contrasted them with some of the later women’s colleges. Beginning with Mount Holyoke, founded in 1837 as a seminary for women, she traced the rise of the Seven Sister colleges.\(^{19}\) The Seven Sisters—Mount Holyoke, Vassar, Wellesley, Smith, Radcliffe, Bryn Mawr, and Barnard—were all prestigious women’s colleges that functioned to educate daughters of upper-class families.\(^{20}\) These women’s colleges spawned from similar motivations:

As each courageously offered to women the highest standard of education available to men, it knew of its predecessors’ successes and failures, and these informed its initial design.\(^{21}\)


\(^{18}\) Ibid., xv.

\(^{19}\) Ibid., 11. The seminary was distinguished by teachers’ emphasis not only on comprehension, but on questioning and analysis and prepared women for motherhood; historian Helen Horowitz writes that students there were encouraged to examine texts with a critical eye and question the authors’ views.

\(^{20}\) Ibid.,

\(^{21}\) Ibid., 3.
The various architects of these women’s educational institutions designed large seminary buildings to house all academic, administrative, and living space for the students. For example, an engraving by John W. Barber from the Mount Holyoke Library Archives displays the momentous Mount Holyoke Seminary (figure 7). Horowitz viewed these colleges’ architectural structures as indicative of a larger social climate. As a former member of Scripps College’s faculty in the 1980’s, she analyzed the origins of Scripps College within the domestic reality of women in the 1920’s. She argued that Scripps, founded in 1926, formed its educational and physical structures in accordance with the social pressures to prepare women for their roles as housewives and mothers. The architectural style of this campus designated as an historic district in the National Register of Historic Places reflects the domestic values that were increasingly important in the 1920s and early 1930s. Dormitories, as well as academic and administrative buildings, were constructed in a residential scale evocative of luxurious homes in the surrounding areas of San Marino and Pasadena (figure 8). The very landscape of the college evoked notions of domesticity and femininity. The physical structures of the College served to remind women that their place would be in the home. Horowitz argued that Scripps was a conservative alternative to the Seven Sisters—the earliest women’s colleges. Visually, however, the insulated campus design breaks with the traditional style for women’s educational institutions of the time and is arguably more in line with Thomas Jefferson’s notion of the “academical village.”

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22 Ibid., 341.
23 Ibid., 346.
24 In an interview with the Oral History Program at Claremont Graduate School in 1966, Dr. Jaqua, affirmed that at the time he felt that existing women’s colleges were essentially stereotypes of the existing male colleges of the same caliber; Scripps was not intended to be a radical departure, but more finely in tune with what he thought women were more adept and interested in the Humanities
In 1926, Ellen Browning Scripps dedicated her wealth and personal support to establish Scripps College for Women, in many ways a manifestation of it’s founders vision for a special place of learning that is ideally situated to educate women in Claremont, California. The *Scripps College Landscape and Architectural Blueprint* explains that Scripps was developed in the context of social change and experimentation; while many women were denied access to education, a greater number of Americans were attending college than ever before and educational intuitions were forced to change.\(^{25}\) The College itself is composed of lush gardens and homely red-tiled-roof Mediterranean architecture. From its humble beginnings occupying a mere four rooms in Balch Hall, the on-campus library became the Ella Strong Denison Library. This chapel-like building was to echo and enhance the campus’ Spanish Mission Revival architecture. The stucco façade, stone-mullioned medieval lancet windows, and basilica floor plan of the Ella Strong Denison Library blend with the Mediterranean red-tiled-roof and courtyards to create sense of harmonious interaction with other buildings on campus. Since it’s founding, the library has undergone several evolutions. In its first phase, the library was designed Gordon Kaufmann and was completed in 1931. The Scripps Press (now the Ellen Browning Scripps Reading Room) was quietly added to the library during the summer of 1965.\(^{26}\) The addition to the Drake Wing, designed by Criley and McDowell, initiated its second phase and was completed in 1965. The complete library occupies 8.4 percent of the campus’ net assignable square feet and accommodates students by providing a unique place that facilitates a scholarly community in a quiet

\(^{25}\) *Scripps College Landscape and Architectural Blueprint* p. 72

\(^{26}\) Conversation with the Librarian, Judy Harvey Sahak. The Scripps Press was added to the library, just south of the Holbein Room, during summer 1965. It served as the College’s Press until 2000 when the Press was moved to its current location in the Lang Art Studio. The room is now known as the Ella Browning Scripps Reading Room.
place that fosters the kind of concentration necessary for completing serious scholarly work.27

As a repository of history, knowledge, and books, the Ella Denison Library was not only designed as a building to assist the educational goals of the College, but also to accommodate study space for Scripps women. The alcoves, originally created as a chapel for prayer and meditation, are translated into quiet reading spaces for students (figure 9).28 While college life has changed over the last eighty-six years, the necessity of quality study space in which students are able to carefully and contemplatively engage academic pursuits in close proximity to key scholarly resources has remained largely the same. Despite the evolution of the current affiliated library system and changes to the greater campus plan and student study habits, the library is a physical structure that has quite literally evolved and continued to aid in the pursuit of knowledge and is dedicated to the greater wisdom of women. Today, the Denison Library represents the symbolic beginning, as well as the completion, of students’ education at Scripps through two events that traditionally begin at its doors: matriculation, when students enter through the east doors to sign their names in the book of signatures and to shake the presidents hand; and commencement, when the graduating class is kept within the library before the doors fling open, the class is presented to the President, Dean of Faculty and others waiting to

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27 Gayton, 60, 64. This figure was calculated using numbers provided in the Dober Litsky Mathey 2011 Space Utilization Study. The net assignable square feet of Denison is 21,754, and the net assignable square feet of the campus totals 257,130. The gross square feet of the Denison Library totals 22,700; the Kaufmann wing totals 9,900 gsf; the Ellen Browning Scripps Reading Room totals 500 gsf; the Drake Wing totals 11,300 gsf.

28 Unofficial campus architect Gordon Kaufmann designed the library in two phases: the main library and additional wing, to be constructed at a later date. Construction on the main Kaufmann wing began in 1930. The initial building was completed in 1931, with the addition of the north transept in 1936. The Drake Wing was completed in 1966 to accommodate the need for study space accompanying the growth the student body.
receive them as members of a new community, and students then pass Balch Hall before they turn to proceed down the corridor of Elm Tree Lawn.\textsuperscript{29}

\textsuperscript{29} This tradition was created by President Nancy Beckevak
Chapter 2. A History of Scripps College: Ideas and Principles Behind the Ella Strong Denison Library

From its very founding, original design, and execution of the campus plan, Scripps College fits the notion of the “academical village.” Moreover, Scripps has been committed to encouraging and advancing learning the education of women. Moreover, this commitment can be seen visually in campus architecture. Scripps College was founded in 1926, named in honor of benefactress Ellen Browning Scripps, journalist and the first travel correspondent, newspaper owner, and humanitarian, as the second liberal arts undergraduate college of the associated institutions in Claremont, California.30

Scripps College was founded under unusual circumstances in that it was designed to be a member of a group of institutions rather than wholly self-sufficient. Pomona College and the Claremont Colleges (now known as the Claremont University Consortium) had already come into existence as members of this group.31 Founded in 1887, Pomona College was the oldest of the associated institutions and was devoted to providing an education of the highest value unique to a small college atmosphere for both men and

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30 Harvey-Sahak, Judy. “Presentation by Librarian, Judy Harvey Sahak to Class, Global Tourism and Historic Preservation (ARCN-120) About Ellen Browning Scripps and Her Travel Writings.” October 26, 2011. Ellen Browning Scripps was one of the first female graduates of Knox College. She earned her fortune by investing her savings in the Detroit Evening News when her brother, James E. founded the paper in 1873. She began to travel when her brother Edward fell sick and was advised by his doctors to travel abroad. She wrote letters about their travels and thus became the first foreign correspondent.

31 “History of the Claremont Colleges.” Claremont University Consortium, September 8, 2010. http://www.cuc.claremont.edu/aboutcuc/history.asp. The History of the Claremont Colleges recounts, “The Claremont University Consortium started in 1925 as "The Claremont Colleges." In 1944, the "s" was dropped, and it became Claremont College. In 1961, the name was changed to Claremont University College; two years later, to Claremont Graduate School and University Center. Then in 1967, it was given the current name, Claremont University Center, in an effort to describe more adequately the organization’s scope and purpose. July 1, 2000, Claremont University Consortium was founded as a freestanding educational support institution of The Claremont Colleges. It carries the same duties and responsibilities as were formerly assigned to the Central Programs & Services of Claremont University Center, along with the charge to assist with group planning, the founding of new colleges and to hold lands for future expansion of the group.”
women.\textsuperscript{32} The \textit{Scripps College Landscape and Architectural Blueprint} explains that Scripps was developed in the context of social change and experimentation; while many women were denied access to education, a greater number of Americans were attending college than ever before and educational intuitions were forced to change.\textsuperscript{33}

American Cultural historian Helen Horowitz attributes the founding of Scripps College as a response to the rising number of female applicants to Pomona College.\textsuperscript{34} In the first quarter of the Twentieth Century, an unprecedented growth in population and an expanding public high school system created a need in Southern California for a more extensive system for higher education.\textsuperscript{35} Pomona experienced this growth through an increasing flood of qualified applicants for admission, especially women applicants. College policy at the time was to offer admission to 100 female and 125 male applicants each year in order to guarantee that men outnumbered women, a decision reportedly based on the widely-held, discriminatory belief that a college that admitted more men would suffer in reputation.\textsuperscript{36} Rather than compromise the founding ideals of a small college environment by swelling in size, Pomona, guided by President James A. Blaisdell, resolved to accommodate the needs of an expanding college community. “My own deep hope,” professed Blaisdell:

\begin{center}

is that instead of one undifferentiated university, we might have a group of institutions divided into small colleges somewhat on the Oxford type…In this way I should hope to preserve the inestimable personal values of the small college while securing the facilities of a great university.\textsuperscript{37}
\end{center}

\begin{footnotesize}
\begin{itemize}
\item[33] \textit{Scripps College Landscape and Architectural Blueprint} p. 72
\item[34] Horowitz, \textit{Alma Mater}, 339
\item[37] “Scripps College Location and History” \textit{Scripps College Bulletin}, 52 August 1977.
\end{itemize}
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And so the Claremont College group plan emerged. Perhaps as a result of the pressure to admit more women students, the first of the new affiliated colleges surrounding Pomona was to be a women’s college.

Claremont Colleges was incorporated in 1925 to conserve and promote the mutual interests of the associated college system and graduate school and to conduct graduate studies. The main idea was that in Claremont there should grow an educational center that might eventually form a university in character analogous to the old-world institutions that form a cluster or assemblage of units rather than a single, continually enlarging structure. Each college of the cluster was to be independent, each was to contribute its own distinctive gift to the whole community, and yet, all were to be affiliated in one central educational enterprise. This plan coordinated similar services that Claremont University Consortium provides today—a central business office, and until 1971, a reference library, as well as an infirmary that served a common health service with physicians and trained assistants.

**A Departure From the Preferred Style for Women’s Education Institutions**

It was determined that Scripps should be a women’s college, partially due to the interest of the founder and because at the time the need for facilities for additional women students in Claremont was distinctly felt. It was, however, not intended that it should be a women’s college of a type merely duplicating the opportunities offered at Pomona College, or any men’s college, for that matter.\(^{38}\) From the start, Scripps Women’s College was established as an experimental pioneer in women’s education; the focus for Scripps was placed on subjects in the humanities thought to be especially

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appropriate for women: art, literature, music, and the social sciences. The initial board of trustees was comprised of talented women, composing one-half of the board, joined by male Southern California civic leaders. This Board was tasked with building a new college for women based on the educational philosophy of its benefactress, Ellen Browning Scripps:

I am thinking of a college campus whose simplicity and beauty will unobtrusively seep into the student’s consciousness and quietly develop a standard of taste and judgment…I should choose a curriculum fashioned with the objective of developing mental equipment rather than amassing information. In other words, I believe the paramount obligation of a college to its students is to train them to develop the ability to think clearly and independently, which ability will enable them to live confidently, courageously, and hopefully.

A committee of the Scripps College Board of Trustees was appointed to request names of architects, review the work of candidates, and choose the most experienced designer for the purpose of building Scripps College and giving aesthetic form to the educational vision of the new women’s college. After thorough deliberation, the committee awarded the Scripps commission to Gordon Kaufmann, recognized for his residential architecture. Kaufmann was then tasked with three objectives: to embark on a trip to the East Coast to study the top campus designs in the country, to determine a functional and beautiful campus plan, and finally, to design the first residence hall.

In the essay, “Gordon B. Kaufmann, Edward Huntsman-Troutt and the Design of the Scripps College Campus,” Stephanos Polyzoides, modern consulting architect on the

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39 Ibid., 3-4.
40 “Scripps College Location and History” Scripps College Bulletin, 52 August 1977.
41 List of finalist architects in Los Angeles being considered for the Scripps College Commission, President Jaqua’s Office Files, Board of Trustees Executive Committee File 1926, October. Scripps College Archives. This list indicates that the committee was aware Gordon B. Kaufmann, unlike his contenders, had no experience designing a campus but he was recognized for his residential architecture. Other notable architects considered were: Julia Morgan, Sumner Spaulding, Allison and Allison, and Witmer and Watson.
Campus plan, argues that it is clear that Kaufmann’s decision to adopt the collegiate quadrangle as a formal plan was influenced by this trip.\textsuperscript{43} I must agree with this assertion as Kaufmann visited a number of campuses that could have contributed to Thomas Jefferson’s ideas for the University of Virginia. Paul Turner explains that Jefferson was familiar with the campus plans of Harvard and Yale:

Harvard’s pattern of buildings around three sides of a courtyard was a kind of miniature prototype around Jefferson’s plan…and the Yale Row, designed by Jefferson’s friend John Trumbull, was similar to the University of Virginia plan…in its linear alternation of classroom buildings and dormitory facilities.\textsuperscript{44} It is entirely possible that Kaufmann had the same stroke of genius when visually comparing the vast open space with the expansive buildings often found on women’s college campuses, thus leading him to follow in Jefferson’s radical footsteps.

On this trip, Kaufmann visited the renowned campuses of Harvard and Yale, but also several women’s colleges, including Radcliffe, Wellesley, Vassar, Smith, and the oldest of them all, Mount Holyoke. He was to compare and contrast the distinctive environs created for men and women.\textsuperscript{45} These colleges were founded and their respective physical plans fashioned for women. The architecture contained implicit messages about the way American society perceived women; the limits placed on their aspirations; and the expectations about their relationships to men, to professors and staff, and to one another. The education these schools provided was usually very different from that of men’s colleges. Helen Horowitz explains the contrasting habitats created for study in “Part One: Foundings” of her book, \textit{Alma Mater} and argues that the campuses of men’s colleges such as Harvard or Amherst “consist of a growing number of separate buildings

\textsuperscript{43} Ibid.
\textsuperscript{44} Turner, \textit{Campus}. 80
\textsuperscript{45} Polyzoides, “Design of the Scripps College Campus,” 87.
for different purposes grouped together on a common,” thus creating an “academical village;”\textsuperscript{46} whereas the women’s college campus, “patterned after Mount Holyoke Female Seminary, Vassar, and Wellesley rose as single gigantic buildings that not only housed and fed all faculty and students but [also] gave them spaces for classrooms, laboratories, chapel, library, and museums… coming out of the seminary tradition.”\textsuperscript{47} (Figure 10) These buildings were often combined with the “homelike” character of the institution to create an intimate and domestic atmosphere. For example, buildings at Wellesley contained small private “parlors.”\textsuperscript{48} (Figure 11) Furthermore, women were secluded and enclosed in single structures where they could be supervised and protected, whereas men “lived with long formal lists of rules [and] did so with little oversight in the relative freedom of dispersed surroundings.”\textsuperscript{49} The architecture of many East Coast Women’s college campuses distinguished the woman’s experience in college because women were treated differently both before and after women’s suffrage. Inherent in the architecture back East was the idea that women needed to be looked after, especially as many people still questioned the advisability and propriety of women leaving home and going to college in the first place.

\textsuperscript{46} While designing the University of Virginia, Thomas Jefferson described his goal as the creation of an “academical village” where shared learning infused daily life. He developed plans for ten pavilions—stately faculty homes with living quarters upstairs and classrooms downstairs—attached to two rows of student rooms and connected by an inward-facing colonnade. Each pavilion was identified with a subject to be studied and inhabited by the professor who taught that subject. At the head of the shared lawn would stand the library (not a chapel, as in most other colleges and universities of the time), its dome shape inspired by Rome's Pantheon and symbolic of the enlightened human mind. (Turner, \textit{Campus}, 76-87).
\textsuperscript{47} Horowitz, \textit{Alma Mater}, 3.
\textsuperscript{48} Turner, \textit{Campus}, 140.
\textsuperscript{49} Horowitz, \textit{Alma Mater}, 4.
Shortly after his return from the East Coast, Kaufmann presented the board with Scripps College Campus Plan I (figure 12)\(^50\), an early drawing of the campus dated November 1926 as well as the plans for Toll Hall (figures 13 a-c).\(^51\) The preliminary campus plan bears faint resemblance to the plan Kaufmann and landscape architect Edward Huntsman-Trout would later execute and contains indications that Kaufmann emulated aspects of East Coast campuses in order to fashion an “academical village” for the new post-war women of the age.\(^52\) In the initial plan, the campus is centered on an open space suggestive of Oxbridge, but gives a slight hint as to the gender of students. Buildings are displayed in a continuous design, perhaps a translation of the East Coast colossal building. East Coast buildings were intended to house the entire student body as well as provide spaces for classrooms, laboratories, chapel, library, and museums. Kauffman’s initial plan building and campus plans break with this monolithic design. Mr. Harper, representing Ellen Browning Scripps, states that the architect had recommended the campus be enclosed by a wall connecting all buildings with buildings facing inwards.\(^53\) Polyzoides concluded that the plan which Kaufmann submitted within six weeks following his East Coast survey shows “a tendency to make the campus an

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\(^50\) The campus plan can be found in "Gordon B. Kaufman, Edward Huntsman-Trout, and the Design of the Scripps College Campus," *Johnson Kaufmann Coate: Partners in the California Style*. Unfortunately, I was unable to find the larger drawing in the Scripps College Archives, and the buildings in this drawing are not clearly labeled. Despite the lack of sufficient of labeling on the campus plan, the plan for Toll Hall contains a reading room, a space for students to study.

\(^51\) Polyzoides, “Design of the Scripps College Campus," 88. I chose to display the final plan for the second floor, which presents the browsing room. Eleanor Joy Toll Residence Hall was completed July 1927.

\(^52\) Women proved themselves in a male dominated society during World War I (1914-1918) by entering the enlisting and getting work as clerical workers, nurses, and even as translators. Also, women became enfranchised to vote in 1920.

\(^53\) Minutes of the Executive Committee, Scripps Board of Trustees. July 2, 1926. While it is probable Kaufmann was attempting to emulate the enclosed feeling of the East Coast women’s college campuses, it is also possible the decision to construct the walls was prompted by the seasonal flood that often occurred due to the snowmelt from Mount Baldly. In fact, in 1938, an epic flood rushed down the San Gabriel Mountains, flooding the campus.
academical village, with buildings of asymmetrical, informal footprints that have hard edges on the exterior of the block and gardens and patios opening to the inner greens.” The main entry set on a diagonal axis, to the northeast, related Scripps to the outside world, but was never realized.  

As a residential architect, Kauffmann was able to imbue a residential feeling within the academic institution in the tradition of an East Coast women’s college. In a letter from President Jaqua to Bernhard Hoffmann, a member of the Board of Trustees, President Jaqua wrote, “It seems to me that we ought to work toward an ideal that the architect ought to share with us.”  

Polyzoides’ article indicates that while the design committee discussed the advantages of Italian or Spanish architecture, “the committee prefer[ed] to leave Mr. Kaufmann free to…submit his own views.” Kaufmann employed the Spanish-Mediterranean style appropriate for California’s mild environment to the style he developed for the College after visiting the East Coast, and used the red tile style to complement the mission style architecture of his “academical village.” Eventually, the founders chose a style that would convey a message of domesticity through its very architecture.

In 1933, Jens Fredrick Larson and Archie MacInnes Palmer praised the College’s Mediterranean style in their book, *Architectural Planning of the American College*, a guide to and critique of college campuses around the nation. They felt it was quite appropriate for a women’s college since Mediterranean architecture:

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54 This feature is later employed in the southwest corner of campus as the main entrance to the campus between April and September 1928, as displayed by the discrepancy in Campus Plan III completed in early 1928 and Campus Plan IV, completed September 1928. This change orients Scripps away from Route 66 and toward Pomona College.

55 Polyzoides, “Design of the Scripps College Campus,” 88; Letter from Jaqua to Hoffmann. 27 May 1926 in the Scripps College Archives.

lends a gracious “living-house” atmosphere. Devoid of any suggestion of the barracks, the monastery, or the monumental edifice—all of which are either masculine or formally academic—it affords a setting at once conducive to the life of the mind and suggestive of the beauty at home.57

It seems as though the founders had the same thoughts with respect to the architecture:

Our aim should be to make the dormitory a beautiful and comfortable place to live, where fellowship and work and idealism are encouraged. The units should be small enough to give the aspect of a well-ordered and well-kept home and yet large enough to meet the demands for economy in administration.58

It was thus decided to separate students; the initial residence hall, and the three subsequent residence halls built over the next three years, was intended to house fifty incoming students each year. This was a dramatic change from the monolithic housing characteristic of East Coast women’s colleges.

Kaufmann’s plan for the first dormitory, Eleanor Joy Toll Hall, is similar to East Coast women’s college campus facilities in that it is a large building combined with a homelike feeling (figure 14). Unlike the all-inclusive one-roof-buildings of the East Coast women’s campuses, however, Toll Hall resembles a large home as it contains a dining room, a living room, and a browsing room, separating the residence halls from academic spaces.59 Mrs. Allan C. Balch donated $50,000 to build and furnish the residence hall browsing room in Toll but also to supply the books; more importantly it was due to her urging that each dormitory have its own private library (figure 15).60 In “The Founding and Development of Scripps College,” Dr. Jaqua explains that architect Gordon Kaufmann “put a Gothic window into an entirely different conception of architecture” and attributes the lavish nature of the room, especially the Gothic window

59 Such rooms are also referred to as reading rooms. Traditionally, men are not allowed inside the browsing rooms at Scripps.
60 Jaqua, “The Founding and Development of Scripps College” p. 44. Scripps College Archives.
and the “well-known rug”, for inspiring Mrs. Denison’s donation of a library two years later.

During the College’s first year, classes were held in one of three small pre-existing cottages and a library was housed in another. The library, like Scripps College itself, was founded and designed to be a member of a group of institutions rather than a self-sufficient institution. In a letter dated August 30, 1926, Mr. Willis Kerr, then librarian at Pomona, wrote that he thought that the facilities at Pomona College were not sufficient for both Pomona and Scripps students. A part of the Claremont Colleges plan, Scripps students and faculty have had access to all the other member college facilities, as well as their own. As outlined in “The Aims and Educational Policy of Scripps College for Women,” until a library could be built, members of the Education Committee of the Scripps Board of Trustees felt that a for the most part the Scripps students were to use the Pomona Library until the Trustees of the Claremont Colleges could provide a new and larger library; in the meantime a small collection of books for daily collateral reading was available for the student. Initially, the curriculum was restricted and necessitated only a small collection of books for daily reading. Within two years, the library outgrew the cottage. In the fall of 1929, the library moved into four of the rooms of the newly dedicated Balch Hall. Within the library space, the books were restricted to the use of the women of Scripps College as well as Pomona College, it was requested, however,

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61 *The Guide to the Scripps Campus*, 2, explains nine cottages originally occupied the site of the Campus. One was used for classes; one for a library; and one a practice house, tool house, and wildlife repository for biology students.


63 Ibid.
that men not read in the library; arrangements were made for male students to use reserve books in Room 14 of Balch Academic Hall.  

Campus Plans II and III (figures 16 and 17) of March and April 1928, respectively, bear greater resemblance to the present Campus; however, there are still many differences, some glaring, some subtle. Within this plan, one can identify the development of an “academical village” intended for women. With Campus Plan III, Kaufmann begins the practice of labeling the function of buildings and decides the library will be on the west side of campus, just south of Eleventh Street. In both sets of plans, a garden entrance buffers the abrupt end of Tenth Street and is flanked by administrative and educational buildings to the north and south, respectively. In this community of buildings, Gordon Kaufmann and landscape architect Edward Huntsman-Trout thoughtfully included garden rooms and visual axes to relate buildings, classrooms, and dorm complexes; buildings and voids create interlocking interior spaces. The future library, as disclosed by Campus Plan III, creates a link between residential and educational facilities on the west side of the campus, north of the educational building and south of Toll and Clark residence halls, suggesting the library is the heart and center of learning. The campus is organized around two open spaces aligned on a north-south axis, again suggestive of Oxbridge, but gives less of a hint as to the femininity of students. The eastern part of the campus contains more dormitories in the northeast, and to the south was a site for a chapel with garden, a social hall, and gymnasium, as well as tennis courts.

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64 “The Library Information”, undated [after 1929]. Scripps College Archive.

65 Professor Bruce Coats and Librarian/Historian Judy Harvey Sahak in The Guide to the Scripps Campus, as well as Stefanos Polyzoides in “Gordon B. Kaufman, Edward Huntsman-Trout, and the Design of the Scripps College Campus,” dated the creation of Campus Plan III to 1928.
Campus Plan IV and V (figures 18 and 19), of September 1928 and March 1929 respectively, depict the administrative and academic facilities in what is now considered the historic sector of the campus. By campus plan IV, the planned library building has been separated from Balch Hall, but continues to create a link between the residence halls and the educational building.

Janet Jacks Balch Hall (figure 20) was the gift of Mr. and Mrs. Allan C. Balch of Los Angeles completed in the fall of 1929. As a large three-story building intended to house multiple functions of the institution—administration and the library on the ground floor with classrooms and faculty offices on the upper floors—Balch Hall is reminiscent of East Coast women’s college facilities. However, in the residential style of the campus this academic hall was fashioned as a residence in San Marino or Pasadena, with courtyards and colonnades that create outdoor rooms designed to take advantage of the California weather. Upon completion, Mrs. Balch described the academic hall, “like the living houses of Scripps…[it] embodies the feeling of the mind being ‘at home’ and has avoided every suggestion of ‘chill academism’… thus reflecting woman’s ideal.” In other words, as an academic hall on the Scripps Women’s College campus, Balch Hall reflected woman’s ideal in that it provides her an environment in which she can be trained for a career that combined work with marriage and children. This building therefore reflects the evolution of American educational and social principles as they relate to women.

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66 At the request of the donors, Mr. and Mrs. Allan C. Balch, architect Sumner Hunt of Los Angeles designed the building with input from unofficial campus architect Gordon Kaufmann.

67 Polyzoides, “Design of the Scripps College Campus,” 112-113. This quote was found in note 39 of the aforementioned article.
This three-story building continues to serve as an education and administrative center for Scripps College. Balch Auditorium is an important gathering place for the community for musical events, lectures, community meetings and convocation. Upon completion of the building project, the Common Room and adjoining room were intended to house the Scripps Library.⁶⁸ Within a week of the opening of the library in Balch Hall, Willis H. Kerr, Director of the Libraries of the Claremont Colleges and Librarian of Pomona College, presented to a group of trustees, administrators, and faculty members of the newly formed consortium a memorandum with regard to the educational plans and policies for the developing association of libraries.⁶⁹ With this memorandum, “Libraries of an Associated College,” Kerr set out to answer the question, “What sort of libraries should we have [collectively]?”⁷⁰ His purpose was to present a point of departure for library planning. It read in part as follows:

To me, the attraction of a group of college libraries, well resources and serviced for undergraduate college work, plus a central library to with instructors and all… serious students, of whatever college, look for a generous provision of all the great things n print that may be used in common—I say, the attraction of such a group of libraries in collegiate comradeship is irresistible…⁷¹

Thus, the original concept seems to have developed as a unified library service, assuming that each library would have its own strength. This idea is furthered in this 1929

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⁷⁰ Kerr, Wills H. “Libraries for a Group of Associated Colleges”, September 19, 1929. Scripps College Archive. This document lets on that all is not well in paradise, “Our ideas of the educational plans and policies of he Claremont institutions still vary with individuals. These plans and policies are developing [Kerr’s emphasis added]…Pomona surely ‘counts not itself to have apprehended but presses toward the mark.’ ” At this point in time, and for the next 30 years, especially during the presidency of Frederick Hard, the fourth president of Scripps College (1944-64) one can sense the tension between the institutions as the respective administrations attempt to figure out institutional policy as separate entities but also as collegiate comrades. At another point within the memo, Kerr also addresses the limitation of the Scripps library to men.
⁷¹ Ibid.
memorandum, where Kerr notes Scripps’ book stock was roughly 2,000 volumes and contained an unusually fine general reference collection with carefully selected resources for the first three years of a student’s education, while the Andrew Carnegie Library at Pomona contained about 65,000 volumes, composing a fairly strong library, along with departmental collections. Kerr went on to make a prophetic comment describing evident needs of Scripps by asserting that the quarters the library occupies in Balch, in seating accommodation and in book shelving, would only be adequate for two years. Claremont College had a similar number of volumes as Scripps and had an evident building need, as it was borrowing shelving space from Pomona. Kerr surmised that if a central Claremont Colleges library were to be added, a book stock of 40,000 to 50,000 volumes would suffice. Shortly after Balch Hall was completed, Mrs. Ella Strong Denison’s gift of a library building freed these rooms for other uses.

Dedicated to the “Greater Wisdom of Women”: The Ella Strong Denison Library

The Ella Strong Denison Library (figure 21) is the oldest remaining library of the Claremont Colleges and arguably the most beautiful of them all. It is truly by chance that Mrs. Denison bestowed such a gift upon Scripps College, let alone within two years of Mr. Kerr’s prediction with regard to the imminently needed library space. The gift of a library came out of Mrs. Denison’s wish to have a stained glass window. Mrs. Denison,

72 Ibid.
73 Ibid.
74 Ibid. No tangible progress was made toward its fulfillment until 1946 when Pomona joined the library project in the development of a central library.
76 Had Mrs. Harrison G. Sloane not called upon Dr. Jaqua to remind him of his promise to visit Mrs. Denison in Point Loma, Scripps might have not have its own library.
77 Letter from Mrs. Ella Strong Denison to Miss Dorothy Drake, March 13, 1939. Scripps College Archives. In this letter, Mrs. Denison recounts and qualifies the story of how she happened to build the library at Scripps College as amusing. Miss Denison’s desire to have a stained glass window is rooted in her French education, and her exposure to Chartres Cathedral in France, as well as other cathedrals in
about to build her home in San Diego, heard about the “lovely architecture of the
dormitories at Scripps College [and] wanted to see them for possible suggestions.”

One day in late 1929 or early 1930 Mrs. Denison visited the campus with her friend and
former student of Pomona College, Mrs. Harrison G. Sloane of San Diego to tour the
Scripps campus. The Gothic window in the browsing room in Toll Hall impressed Mrs.
Denison and she knew that “[she] had found the right [setting] for [her] stained glass
window,” but where?

President Jaqua showed Mrs. Denison the tentative plans and site for the expected
library when, “instantly the thought came to [her] mind ‘A place for my stained glass
window if they will let the building be in the form of a chapel as an appropriate
setting.’” President Jaqua visited Mrs. Denison in San Diego about a month later. It
was during this visit that Mrs. Denison offered funds to build a new library for the
College. Mrs. Denison revealed an interest in providing Scripps with a library, and
when informed of the cost, at least $100,000, she replied, “Well, if it doesn’t cost more
than that I will give it.” But, Mrs. Denison set three additional conditions for her gift -
first, the library must look like a chapel; second, in addition the building, Mrs. Denison
wanted to give a stained glass window to “be dedicated to the greater learning of

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Ibid.  
78 Ibid. 
79 Untitled no date [Dr. Jaqua’s writing on the gift of the library] Denison Library Gifts, Ella Strong
Denison. Scripps College Archives.  
80 Letter from Mrs. Ella Strong Denison to Miss Dorothy Drake, March 13, 1939. Scripps College
Archives.  
81 Ibid.  
82 Untitled no date [Dr. Jaqua’s writing on the gift of the library] Denison Library Gifts, Ella Strong
Denison. Scripps College Archives. In this document Jaqua recalls the conversation in which Mrs.
Denison expressed interest in providing Scripps with a library.  
83 Ibid.
women”; and finally, the College would secure the plans for the project.\(^8^4\) In "The Founding and Development of Scripps College," Dr. Jaqua recalled Mrs. Denison’s response to his inquiry as to:

why she wanted it to look like a chapel, ‘Well…because I want to put a window in it and I want it to look like the nave of a chapel and a good one.’ In a sense, just exactly a duplication of the Balch window in Toll Hall.\(^8^5\)

At first, Dr. Jaqua and Gordon Kaufmann thought such a building impractical but soon came to accept the terms and conditions, although it was a bit harder for Mr. Kaufmann.\(^8^6\)

After weeks of negotiation Mr. Kaufmann was convinced that the building could have the form of a beautiful chapel.\(^8^7\) A chapel had been considered for the campus; however, it was never realized as the trustees decided not to associate Scripps with religion. Perhaps it was not realized due to Mrs. Denison’s desire to have a library constructed as a chapel; the final plan resembles a one story Gothic-Mediterranean style cathedral with one basement level (figure 22). The façade of Denison Library is a cream colored stucco, in keeping with the style of the Campus. The red tile roof and medieval lancet windows blend well with the ivy planting to create a collegiate atmosphere for women. The east entrance is no longer in use, but is used today to hold and present the graduating class during the commencement ceremony. The name of the library, “Ella Strong Denison

\(^8^4\) Ibid.
\(^8^5\) Jaqua, Earnest J. “The Founding and Development of Scripps College.” 54.
\(^8^6\) Ibid. Dr. Jaqua recalled that Mr. Kaufmann responded, “That is all foolishness. We can’t make it.” And also that, just the week before he and Kaufmann had been to the “little Redlands’ library…it was just my idea for Scripps exactly, and his too.” Moreover, in a letter to Mr. Harper regarding the question of payment, Kauffman attempted to persuade Mr. Harper that payment for the amount of work done was appropriate. He explains that “the faculty had a great many varying opinions as to what was proper for the Library and the other [was] that Mrs. Denison injected a great many personal thoughts which were unusually difficult to embody.” In a later letter, Jaqua agrees with Kauffman’s justification for payment. Letter from Mr. Gordon Kaufmann to Mr. Harper, 23 April 1930. Scripps College Archives. Architect and Construction Files.

\(^8^7\) Ibid. “Finally, he [made the design look like a chapel], it pleased Mrs. Denison and it pleased the board.” Moreover, it should be noted that the completed building was awarded “Most Perfect Example Erected in California” by the State Board of Architects in 1931. Scripps College Archives. Architect and Construction Files.
Library” is engraved in the stone of the large carved archway. Below the name is a book with a torch imposed on it, symbolizing knowledge and enlightenment through books (figure 23). Denizens of the library could enter either from the south loggia that connects Balch Hall or through Valencia Court (figure 24 and 25). Valencia Court was originally a walled garden formed by the loggia and a wall, located where the north façade of the Drake wing is today. The court was furnished with wooden chairs and tables that made for a quiet atmosphere for reading (figure 26). Along the loggia are columns with Corinthian capitals and a groin-vaulted ceiling. Above the entrance to the library is the inscription, “Knowledge Comes But Wisdom Lingers” from Alfred Lloyd Tennyson’s *Locksley Hall* (figure 27). The theme of wisdom, so deeply associated with the library, is once again emphasized here.

An article in the Scripps College Archives titled, “Dedicate New Libe [sic] at Scripps” contends that Mrs. Denison felt that the influence of the church has been superseded to a great extent by secular education and therefore wanted the library to show this transition, while at the same time offering a beautiful reminder that the church was and is a dominant factor in the growth of culture.\(^88\) The first phase of the library, initially completed in February 1931, took the form of a crucifix, after the medieval church, with the main reading room made to resemble the cathedral nave (figure 28).\(^89\) Historically, the nave was a terrestrial zone; it served as a sort of community center to discuss parish affairs or hold markets. Denison’s nave is the main reading room, which serves as an academic gathering place for studying. The large reference room is 25 feet wide and 100 feet long with arched ceiling carrying out the cathedral motif. This room


\(^89\) In 1936, Mrs. Denison gave another $50,000 to add the North reading room, thus completing the first phase of the library. The North reading room is known today as the Rare Book Room.
has high walnut paneling, stone mullioned windows, and a high vaulted ceiling. Walnut
bookcases form nine semi-private alcoves at intervals of seven feet down the length of
the room, each designed to accommodate four students.\textsuperscript{90} These chapel alcoves, intended
in a chapel for prayer and meditation, are translated into quiet reading spaces designed to
accommodate 36 students.\textsuperscript{91} Each alcove is lined on three sides with books to a height of
seven feet. Where the nave and the transept meet is the main circulation desk placed
where the altar would be in a church (figure 29). Immediately behind the desk and
underneath the Gutenberg window is a small wood paneled room separated from the
main room by a walnut partition. This room is almost like the Priest’s quarters behind
the altar.\textsuperscript{92}

The iconography of the stained glass \textit{Gutenberg Window} not only celebrates the
development of learning through the written word, but also pays homage to the notion of
uniform knowledge in Europe that was realized with the invention of Gutenberg’s
printing press (figure 30). It visually embodies the media of legend, the written alphabet,
and the art of printing. Artist Nicola D’Ascenzo, of Philadelphia, was guided by Mrs.
Denison’s decision that the theme of the window should be “The Evolution of the
Book.”\textsuperscript{93} In a brief outline describing his creation, he said:

\begin{谢注}
\textsuperscript{90} Obviously, this design did not account for such technological inventions as the laptop, [an amazing
contraption that allows students to type essays and perform research through access to an infinite amount of
information on the Internet] that is often used by students in conjunction with books. Such usage can
dramatically reduce the amount of surface space on the table, thus accommodating for two students per table.
More often, however, the case is that a single student is working at a table. Of course, tables fill up quickly
and so people continue looking for an open table, only to find none. I have seen many students walking
around looking for tables only to leave the library in search of another suitable study location.
\textsuperscript{91} The study tables are really only adequate for two students actively engaged in research work if they are
using notebook computers, which is highly likely as the use is becoming increasingly common in today’s
libraries.
\textsuperscript{92} Since the closing of the Drake Wing, this room serves as the office for the Director of the Library. Need
to further discuss history of this room with Judy.
\textsuperscript{93} Letter from Mrs. Ella Strong Denison to Miss Dorothy Drake, March 13, 1939.
\end{谢注}
“…the principal medallions of the window were chosen to illustrate the progress and conservation of learning through the mediums of legend, the written alphabet, and the arts of printing and illustration. The large figure of Gutenberg is [appropriately] the dominant figure of the window, which symbolically carries out the theme of the evolution of the book, as he is the man who ushered in the era of printing [in Europe and the West]. In the medallion below Gutenberg is the many sided Benjamin Franklin, suggested here not only as a printer, but also as the founder of a great University [the University of Pennsylvania] as well.

D’Ascenzo created a visual hierarchy of scale that in essence displays the importance of literary figures over time, thus asserting that the ability to disseminate knowledge is the most prominent. The medallion depicting Greece and the Homeric legend is the only original female human figure part of the architecture. Despite the fact the stained glass window includes only one woman figure in the portrayed history of the progress and conservation of knowledge, the very location of the window ‘dedicated to the greater wisdom of women’ on the Scripps Women’s College campus associates women with the progress and conservation of knowledge by simply and prominently displaying this wider history of writing, knowledge, and learning within the library. Moreover, this window captures women’s efforts to achieve knowledge in a patriarchal society and visually challenges this opinion. Throughout the window, authentic details have been used to provide inspiration to women who understand the iconography of the window. In the lower right, the sentence ‘Learning is Light’ is rendered in Hebrew characters, and ‘He

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94 The four minor medallions flanking the window suggest Egypt and the hieroglyphs, Greece and the Homeric legends, the Phoenician traders spreading their written language into Western Europe, and the medieval illuminator or transcriber, the latter suggesting those who conserved the literature of the medieval church.
95 See footnote 105.
97 This idea is further explored in the north transept in 1939 with the addition of 21 stained glass windows that bear different marks of early printers, and again, when the message becomes the most apparent in 1966 when this room was converted into the Rare Book Room.
98 The replica of the Bust of Nefertiti was procured by the College from the estate of Mrs. Allen C. Balch in 1943.
99 Perhaps the connections run deeper, given Ellen Browning Scripps’ own connections to publishing. Miss Scripps helped her brother James start The Detroit News and pioneered the concept of the feature article with her travel writings. Moreover, her half-brother, E.W., founded the powerful chain of Scripps Newspapers.
who searches knowledge must burn the midnight oil’ in Arabic. At the very top, is the owl of wisdom, representing Athena—who also happens to be the College’s mascot. Beneath her to the left, an Egyptian scarab symbolizes Immortality. The window itself creates an atmosphere of a worthy depository, designed to expressly house the kinds of books collected there for students and faculty.

To the south of the circulation desk is the entrance to the South Reading Room, a cozy space furnished with comfortable chairs and sofas (figure 31)\(^\text{100}\). When first entering the room, one stands on a low mezzanine surrounded on three sides by seven-foot bookshelves. The fourth side is the railing and four steps leading down to the focal point of the room, the fireplace, is a reminder of the home. This feeling of being in one’s own den has been reinforced by the furnishings that include a sofa, easy chairs, and ample lighting provided by several floor lamps. In addition, there are three large tables that accommodate eighteen students. The grey stone fireplace is located in the center of the west wall and is decorated with a frieze that is a combination of Romanesque and Renaissance designs honoring great thinkers, philosophers, and writers such as Aristotle, Euclid, Homer, Pythagoras and Socrates. Perhaps the iconography and restrictions were a special attempt to associate formerly disenfranchised women with the great thinkers, philosophers and writers.

West of the Holbein Room is a room forty feet by twelve-and-one half feet that still functions as the staff office and workspace. The lower level contained the south reading room, which housed periodicals, as well as a typing room for students and a large storage area. To the north of the south reading room lay the north reading room, which

\(^{100}\) This was originally the Reserve Book Room and is today known as the Holbein Room, as 9 Holbein prints hang on the walls. It should be noted that until 1948 library policy restricted men, including professors, from entering the library, but especially this room.
had study carrels. Also housed in the original library building’s lower level were the Archives, a student typing room, and a large storage area.

The north transept originally functioned as a rectangular stack room but was later transformed into a medieval room with a balcony and stained glass windows. In 1936, a balcony was added and the room was transformed into a beautiful medieval reading room that housed the literature collection. Mr. E Garret Anderson of Pasadena executed all of the woodcarving in the room to sufficiently accommodate the display and use of the treasures housed there. Three years later, twenty-one stained glass windows were installed. Designed by D’Ascenzo, each features the mark of one of the early printers. The sheer number of design marks of various printers combined with the iconography of the Gutenberg Window emphasizes the importance of preserving knowledge and disseminating it in trust for future generations.

Despite the storage and study space generated by the erection of the main building, the Denison Library complex remained incomplete in 1931. Although the library was equipped to house some 30,000 volumes, its original design called for an additional wing that would increase its capacity to 100,000 volumes. The lack of representation of women in the iconography of the building visually claims that knowledge is masculine; women can become leaders but only as it relates to the domestic

\[101\] Interview with Judy Harvey-Sahak, Director of the Ella Strong Denison Library at Scripps, 30 March 2012.
\[103\] The undated article, “Dedicate New Libe [sic] at Scripps” notes “when the building is ultimately finished, the stack room will continue around the north and make a patio effect which will be used for an outdoor reading room.”
sphere. This message is in keeping with visual language of the early residential campus.\textsuperscript{104}

The dedication ceremony on February 13, 1931 can only be understood as another attempt to tie Denison Library, and thus Scripps College, to the wider history of academic libraries and systemized collections of knowledge. President Jaqua asked President Charles K. Edmunds of Pomona College to be the ‘pinch hitter’ and deliver the main address, which Edmunds appropriately titled “The Library In College and In Life.” As the President and representative of the oldest of the Claremont institutions, but also as the former president of Canton Christian College in China, Edmunds’ speech linked Scripps to the history of the associated institutions in Claremont and also the wider history of scholarship.\textsuperscript{105} On this occasion, the message was of more than temporal and local interest as Edmunds made a general statement of policy for the acquisition, development, and housing of a college library; “choice materials well administered in a fitting hall are the essentials.” With the addition of the Denison Library, Scripps College began to fulfill the unwritten law that an institution of learning provide the means by which its students have access to master minds of the past—in the formal array of a library—but perpetuates the notion of ‘the mind at home,’ with the intimacy of well-placed browsing rooms within the library.\textsuperscript{106}

\textsuperscript{104} It is not until 1966, with the erection of the Drake Wing that the complex is complete and the message made clear.
\textsuperscript{105} Charles K. Edmunds had been the President of Canton Christian College in China from 1908-1924, and so “by reason of many years of residence among them,” Edmunds also represents “the people of China—the oldest and largest of existing nations and the ‘Land of the Scholar,’ wherein paper [C.E. 105] and print and book making [C.E. 868] first developed.”
\textsuperscript{106} The notion of the mind at home will continue in the architecture of the campus well into Scripps history. A browsing room is included in Gabrielle Jungles Winkler dormitory, completed in 2004, and two are planned for the new dormitory.
In hindsight, Edmunds’ closing remark, “We plant the great hereafter in the now,”
could not be truer. The dedication of the library in 1931 indicates that the goal of
developing a learning space conducive for modern women had once again been realized.
The College contributed to the progress of education and social principles with regard to
women in America. The generous gift of a library given by Ella Strong Denison allowed
Scripps College to provide formerly socially disenfranchised women with an academic
space that was believed to be reflective of their intellectual potential. Some believed that
a collection of 30,000 books would suffice for the women’s college. However, the
original design of the library called for an additional wing to the north, and a capacity of
at least 100,000 volumes—three times that of the original building. In 1938, (about the
same time that Dorothy Drake became librarian), the Library Committee amended its
original objective of limiting its collections to the College’s curriculum. A motion was
formulated and passed that “in addition to its function of serving the regular needs of
students and faculty, the Library of Scripps College should become a repository of rare
books, first editions, and special collections.”107

As a member of the Claremont Colleges plan, Scripps was in the ideal position of not needing a large general collection; the
associated library agreement allowed institutions to share library books. Therefore,
Scripps was free to seek its goal of becoming a repository of books not usually found in
general libraries.

Moreover, sometime during 1945, Mr. William L. Honnold informed Dr. Lyon
and Robert J. Bernard that he and Mrs. Honnold had made plans to give Claremont
College $1,000,000 for the purpose of a central library to provide “a stimulus to

107 Dunn, Waldo Hilary. “Address of Dedication of the New Library Wing,” May 26, 1966, Scripps
College Archives.
sacnlarship and a unifying force in the group enterprise,” but the promise could not be revealed until the spring of 1946. 108 This fortuitous promise allowed Scripps to continue its commitment to augment the growth of certain special collections.

Accommodating Growth Through the Heart of the Colleges

The Claremont College joint committee selected a central location across the street from the Pomona men’s campus, between Eighth and Ninth Streets and Dartmouth and Columbia. The central Honnold Library of the Claremont Colleges, designed by Gordon Kaufmann, was dedicated on 23 October 1952 (figure 32). An unmarked memo in Dorothy Drake’s staff file explains that when the Honnold Library was built in 1952, the Scripps trustees decided that the Denison Library be retained for the primary use of Scripps students because the building was legally presented to the College as a library by its donor. 109 Moreover, the book collection, approximately 40,000 “represent[ed]…a good working library for the Scripps Humanities Program, and provide[d] key references for students.”110 Additionally, since Scripps required its students reside on campus, it seemed advisable to provide a campus library. Though continuing to develop the Denison Library, immediate access to a major library center was very important for Scripps students and faculty.

Although not listed as a reason supporting the independent use of the library, it is plausible that the movers and shakers of the College advocated for sovereignty out of a desire to keep study space for Scripps students. It is plausible the administration was aware of the book Planning the University Library Building published in 1949 by the

109 Drake, Dorothy. Denison: Staff Files, Scripps College Archives.
110 Ibid.
Princeton University Press, in conjunction with the Cooperative Committee on Library Building Plans, which stated:

the number of seats in the central library depends much less on the number of books in relation to the number of students on the campus than it does on the total number of study and recreation spaces on the campus.  

At the time, study spaces were limited to the existing library, browsing rooms, and bedrooms. Moreover, in the twenty years of President Hard’s leadership, the student body had increased from 233 to 325 students.  

As the College added and expanded its special collections, it became apparent that the physical facilities of the library would not suffice in light of continued growth. Up-to-date facilities were needed to house the treasures and to provide study areas for the ever-increasing number of students using the library. Mrs. Drake contacted Mr. Kaufmann several times about plans for the proposed addition that would aid her, inducing Kaufmann to prepare an artists sketch of the completed library (figure 33).  

Although the Honnold Library was recently completed, Scripps College eventually realized that it would need to provide more space for its students: by 1965, three more colleges had been added to the landscape: a college for Men had been authorized in 1944 and was realized in 1946 as Claremont Men’s College; Harvey Mudd College, a college of science and engineering in 1955; and Pitzer College in 1963, was founded as a liberal arts college for women, with an emphasis in the social and behavioral sciences.  

Furthermore, the Board of Trustees policy that banned men from the library was lifted in 1948, consequently affording all students of the affiliated

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113 Dunn, Waldo Hilary. “Address of Dedication of the New Library Wing.”
Colleges study space. In addition to the increase in the total number of students on the affiliated campuses, when Harvey Mudd College began admitting women in 1957, they did not live on the Harvey Mudd Campus—they lived at Scripps (and continued to do so until the 1980s), thereby increasing the proportion of students in relation to study space on campus (even though the Mary Kimberly Residence Hall, funded in part by gifts from friends and by the trustees of Harvey Mudd College, opened in the fall of 1960).\footnote{Guide to the Scripps Campus and interview with Librarian, Judy Harvey Sahak, 28 March 2012.}

In 1960 Scripps College “Alumnae Newsletter,” President Frederick Hard wrote of the new residence hall:

> The challenge of relating this contemporary living area with other hall which contain for many of us the essence of the Scripps tradition is an exciting and exacting task. To retain the philosophical and psychological atmosphere of the original hall, so that there is no break in continuity, yet to recognize the fact that contemporary life has brought many changes is the goal of the new building.\footnote{“The New Residence Hall.” Scripps College Bulletin 39 (1959-60): 5.}

Mary Kimberly residence hall was a modern variation of the original halls; it was built two stories in height and in keeping with the Mediterranean style (figure 34). The hall was constructed with many of the qualities of a large home, yet its organization was much more independent than its predecessors. A large reception area at the entrance of the dorm, with a receiving desk at the front, a living room to the right, a dining hall to the rear, and dormitory rooms beyond a secure crash-door, lent the dorm to a more collegiate atmosphere. Moreover, students were still housed in single bedrooms, but an adjoining bathroom connected rooms to one another. The move to communal suite-living would be more fully realized in the later residence halls of Frankel and Routt.

Meanwhile, President Frederick Hard retired in 1964 and was succeeded in 1965 by President Mark Curtis. While access to a central library was important, the 1963
Scripps Bulletin describes the Denison Library and conveys an attitude about the larger purposes of the space:

   Every young woman who studies in this library is touched by the living mystery of ideas and by the urgency of crystallizing thought and imagination into action. Here she develops a sense of awareness of herself and of her cultural relationship with others.\textsuperscript{117}

The Denison Library space is an emblem of intellectual life, of the history of written works and of a communal space for a community of learners. Moreover, in December of 1964, after reaching a consensus with the Claremont Colleges to increase enrollments, President Curtis wrote to alumnae of the plan to initiate a Capital Campaign to strengthen the endowment and build essential buildings, but also for Scripps to expand its enrollments from 300 students to 500 students by 1969 in order to diminish overhead cost per student—it was the perfect time to complete the library.\textsuperscript{118}

President Mark Curtis first wrote of anticipated change in the size of the College’s future and the future size of the Claremont Colleges in the same letter to alumnae dated December 1964:

   Change has not been considered because anyone has lost faith in the ideal of the Claremont group plan but because experience has shown that overhead costs per student must be reduced to the lowest possible point in order to husband financial resources to keep up the high quality of the facilities and to maintain the excellence of the academic programs...The Claremont Colleges have agreed that they will as a group allow Pomona to enroll 1,300 students and each of the other undergraduate colleges to enroll 800 students, provided always that their individual Board of Trustees may set lower maxima for their institutions...[Scripps'] decided...in the next five years [Scripps] must increase its enrollment to a maximum of 500.\textsuperscript{119}

\textsuperscript{117} “The Ella Strong Denison Library.” \textit{Scripps College Bulletin}, 38 (1963-64)
\textsuperscript{118} Curtis, Mark “Letter from President Curtis.” \textit{Scripps College Bulletin}. December 1964.
\textsuperscript{119} Ibid.
Rather than simply increase tuition, the Claremont Colleges felt it was best to increase the total number of students in order to lower total running costs. In order to do that, however, the overall physical plant needed to grow, meaning each college needed to grow. At this point, the Scripps Board of Trustees knew such a measure was in the College’s best interests, and those of future students, to expand. Architect Theodore Criley of Criley and McDowell had prepared feasibility studies to show how the campus might be further developed without impairing its beauty or unique amenities, but at this point there were no definite plans for the future residence halls. In fact, President Curtis did not write about building residence halls until 1965. In order to allow for the future growth without major problems, President Curtis informed alumnae that construction was to proceed as soon as possible with the long planned addition to the Denison Library, “the addition will provide badly needed book stacks and many new study spaces.”

An ecological perspective helps to raise questions with regard to the past situation and present future of Scripps, as principles of population ecology can help to explain the implications of growth in communities. Population ecology is the study of the dynamics of species populations and how these populations interact with the environment. One of the main principles of population ecology is Thomas Malthus’ exponential law of population growth: a population will grow or decline exponentially as long as the environment experienced by all the individuals is constant. Thus, as populations grow the assumption is that they will continue to do so until inevitably outstripping their resources—in this case, space. The necessary population is the certain number of

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120 Ibid. Also at this time, the Claremont Colleges approved the agreement between Scripps, Pitzer, and Claremont Men’s College to establish a joint science group of chemists, physicists, and biologists to teach courses specially designed for non-scientists.

organisms required for the maintenance of an ecosystem; the sustainable population is the number of individuals that can be sustained at a given level of a constructed niche.\textsuperscript{122}

In this situation, the necessary population can be seen as the required number of full time enrolled students to cover a portion of operating costs, aside from other revenue such as endowment payout, private and anonymous gifts. The sustainable population, in this case, is the number of individuals that can be sustained at a given level of a constructed niche, in other words, students that can be housed within the physical plant of the College.

The relationship between the necessary and sustainable populations define a clear dynamic for the population and its niche; if the necessary and sustainable populations are equivalent, the institution is working at efficiency equilibrium; if the sustainable population is below the necessary population to maintain the niche, the niche level must decline. In this type of a situation, a school would be in big trouble and would most likely be forced to cut campus services, maintenance, and shudder buildings—all of which could be a downward spiral in terms of maintaining future enrollment. If the sustainable population and necessary is reversed, the dynamic reverses itself and this allows for great opportunity to develop a campus life and academic environment that may fuel further positive growth. In other words, with more resources, the institution can support more than the necessary population and allows planners the leisure to contemplate optimal future planning. The dynamic of necessary and sustainable population has been critical to Scripps throughout its history and there have been times in which the college has strayed to the part of the equilibrium that is undesirable—historically, resulting in a lack of space for books but also study space. At times, the

College has made benefited from the good fortune of benevolent external forces, such as Mrs. Denison.

The value of necessary and sustainable population theory in the framework of campus ecology is that it helps to prioritize competing imperatives for the College. In 1966, the College deemed the creation and maintenance of quality study space an especially important priority.

In February 1966, President Mark Curtis again wrote of significant and exciting changes on Campus in the first edition of *The Scripps College Report*, a newsletter published and sent quarterly to alumnae, parents of current students, recent graduates and friends interested in the College:

Three years from now we will have 500 students on campus. To accommodate these additional students, we are building a new residence hall complex with two residence units and dining halls. We are [also] building an addition to the Denison Library to provide study space for the additional students and shelving space for books improperly housed in the old building as well as for future acquisitions. Within the past year we…have partially renovated the classrooms in Balch.\(^{123}\)

With this, President Curtis explicitly expressed the purpose of the Drake Wing. The New Wing of the Library was the first building to be completed with the funds from Capital Campaign and was dedicated June 3, 1966 (figure 35).\(^ {124}\) The new residence halls, Frankel and Routt Halls, were finished later in the summer, in time for the beginning of the 1966-67 Academic Year (figure 36). At the dedication ceremony, President Curtis explicitly reaffirmed the notion of the residential college as an ideal means of broadening the educational experience of students and announced his intentions of making the residential college a place where:

\(^{123}\) “From the President’s Desk.” *Scripps College Bulletin* 40 February (1966-67).

The process of learning goes on outside as well as inside the classroom...students sharpen their insights by criticizing one another; students stretch their imaginations by challenging one another.\textsuperscript{125}

These new dormitories maintained the spirit of the Mediterranean architecture of the general campus but far from resembled the older dormitories; President Curtis commented that contractors did a “fast but careful job,” indicating the new dorms were in no way the main focus of the campus as the original domestic dormitories of the late 1920’s, with their attention to detail. The halls are three stories in height and were designed to create a community atmosphere conducive to educating young women for a changing society in which they would be active participants and equals. Suite living fostered the educational ideals delineated by President Curtis.

The Denison library has never been solely a book warehouse—the Library Committee’s 1938 amendment allowed the Denison Library to become a repository of rare books, first editions, and special collections to be used by the students. The Wing, designated the Dorothy Drake Wing, is aptly named after the woman who worked tirelessly to enhance the library’s holdings and visually embodies her belief that “A library is not merely a depository of learning but a society for the promotion of knowledge.”\textsuperscript{126} With the increase in volumes, students, and the physical plant of the affiliated colleges, it becomes easier understand why “the number of seats in a library depends much less on the number of books in relation to the number of students on the campus than it does on the total number of study spaces on the campus.”\textsuperscript{127}

\textsuperscript{126} Dunn, Waldo Hillary. “Address of Dedication of the New Library Wing.”
Seely W. Mudd Library, in 1970 to increase the stacks and study space (figure 37). At the time, study space for Scripps students was limited to the existing libraries, browsing rooms, and bedrooms.

The College moved further along in realizing its educational mission and responsibility to its students as a residential college by adding more study space and other space to store volumes of history and knowledge. The addition to the original structure opened its doors in 1966 and was named the Dorothy M. Drake Wing in 1969. Its iconography and existence modifies the visual claim of the library complex within the landscape of the College and is a testament to Scripps continued commitment to the progress of education for women.

Originally, denizens could enter the library from the outside through both the south door that leads to Sicilian Court and north door that leads to Valencia Court, and as of 1966, the Drake Wing. Today, the only outside entrance to the library is from the south loggia that connects Balch Hall; the garden gate entrance through Valencia Court is now locked for security reasons and is not in the original location. The courtyard between the original building and the new wing creates an outdoor room where students and faculty can simply sit and talk or drink coffee or tea (figure 38). A cloistered loggia leads from the courtyard to either wing of the library (figure 39). The Dorothy M. Drake wing, designed by the Criley and McDowell architect firm, provided much needed space required by the increasing number of volumes and increase in student access to study space—as the wing was designed to accommodate reading carrels and study tables—but also to provide miscellaneous administrative spaces within the first two floors of the

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129 The original gate was located in the location of the southwest alcove in the Drake Wing.
building (it is a two-story structure with two basement levels). In 1969, the wing was
named in honor of Miss Dorothy Drake, the Scripps Librarian from 1937-1970, whose
efforts made the wing a reality.

Growing out of the Italian Gothic design of the main building, the wing seems to
complete the original structure. The first floor of the structure adjoins the original
Kaufmann wing to the north and is connected by the loggia that extends across Valencia
court; the continued red tile roof and lancet windows allow the building to blend
uniformly with the landscape and creates a harmony with the Kaufmann wing and the rest
of the Campus (figure 40). The architects continued the semi-private alcove system; the
oak tables and chairs were carved specifically to furnish the Wing. The second floor
level can be accessed by one of two sets of stairs, to the northeast and northwest,
respectively (figure 41). The east stair is an open staircase leading to the balcony and the
wrought iron and brass railing, given by the Parents Council (figure 42). The second
level also continued the semi-private alcove system, but held the added feature of 47
study carrels available to seniors on a first-come first-serve basis and also available to all
Claremont students. The Wing added approximately one hundred study spaces to the
library, which originally totaled roughly sixty.

**A New Visual Claim**

The theme of knowledge and wisdom was continued in the architecture of the
new wing but in a more abstract manner than in the original Kaufmann wing; the
tripartite *Alphabet Window* stained glass window in this new building is made up of

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130 *Scripps College Alumnae News*, 41 October 1966
slender lancet windows that display images based on alphabet forms from the earliest modern rope and notched stick, to the modern alphabet in stained glass (figure 43). Several clear glass panes that permit campus views are combined with amber, gold, and smoky grey in an abstract design that almost takes the form of a cross. The window rises to the height of two floors and depicts the history of the alphabet, the gift of the Graduating Classes of ’64 and ’65.\textsuperscript{132} This window was designed and executed by Douglas McClellan of the Scripps Art Department. From the outside looking in, one can see the very heart of Scripps—the books, shelf after shelf—in trust for every generation of Scripps women.

Without depicting human figures, the Alphabet Window reflects an evolved philosophy concerning women’s education and comments on attaining knowledge, more generally. Historically, women’s education had trained women to fit expected roles as housewives, teachers, and care-givers, but new ideas of feminism reclaimed education as a means to enable women to make informed choices about the direction of their lives. Similarly, when standing and looking through the window at the books or at the campus, the implied message of the human figure-less window portraying the development of the written word, in conjunction with the residential landscape of the campus and the wider history of restricted access to education by women, is that Scripps is a community atmosphere conducive to educating young women for a changing society in which they would be active and equal participants.

\textsuperscript{132} Ibid.

The present situation of the library complex at Scripps is complicated by the College’s physical location as well as the prevailing circumstances and developments within the Consortium. Moreover, the list of Campus building priorities is long and projects tend to move slowly through design phases and the Buildings and Grounds Committee of the Scripps Board of Trustees. Of most concern is that linkages between cultural heritage and economic and social concerns have been identified and defined as they relate to Denison’s original building—through the Scripps College Landscape and Architectural Blueprint—but are ill defined with regard to the complex as a whole. Regrettably, discussions about the library have been put on hold for another year as other projects have emerged as priorities over the already deferred maintenance and closure of the Drake Wing. In 2005, Jingfeng Xia of the School of Information Resources and Library Science at the University of Arizona in Tucson, Arizona, studied how students make use of study space in a central academic library with several branch libraries, striking was the authors experimental use of GIS technology to map and analyze student behavior; but most importantly, undergirding Xia’s motivations in conducting the experiment is the centrality Xia places on the efficacy of an academic library as a function of study space offered to students. As such, while “study space has become one of the key criteria for measuring the performance of academic libraries,” Xia explicitly acknowledges that “...the more space a library provides to its users for studying, the

133 The 2011-2012 Buildings and Grounds Committee did not discuss the deferred maintenance and future use of the library complex.
better service it has.\textsuperscript{134} In fact, Xia explains that a driving force behind the experiment was the goal of maximizing the efficacy of academic library study space precisely because it is so precious where academic libraries are counted on by “…student[s] [and even faculty] in a university environment, where libraries are used as a place for studying.”\textsuperscript{135} Therefore, an academic library lacking sufficient study space is diminished in value as a crucial student resource among a sea of potential distractions in other campus environments like dorm rooms and public spaces.

In the article, "Academic Libraries: ‘Social’ or ‘Communal?’ The Nature and Future of Academic Libraries" published in the January 2007 edition of\textit{The Journal of Academic Librarianship} Jeffrey T. Gayton, Building Manager at the Memorial Library of the University of Wisconsin, Madison, emphasizes that younger scholars (students and faculty among them) value the academic library as a “place for research and scholarship… ‘because the library…facilitates the kind of concentration necessary for doing serious scholarly work’.”\textsuperscript{136} As an institution, Scripps needs to be aware of the distinction between the communal study environment and a social one, as will be discussed later in the chapter. Moreover, Committees of the Board of Trustees must return to discussing the library so that students are afforded more adequate study space.

The world is always in a state of transformation, and so too are American Colleges; greater issues that stem from economics and world population growth, oft referenced as forces of ‘globalization,’ can be seen and felt in microcosm within the


\textsuperscript{135} ibid.

consortium, but most especially on the Scripps Campus. Issues stemming from Scripps’ drying reservoirs of available campus space are further complicated by the College’s physical location within the Consortium. Over the past eighty-six years, Scripps College, centrally located within the Consortium, has become land-locked by the physical development of the other institutions of the Claremont Consortium. While the Consortium as a whole has experienced tremendous growth in student population, coordinated with the institutional enrollment allotments as agreed by the Consortium in the year 2000, the Claremont Colleges have also lost a significant amount of quiet spaces known to facilitate the kind of concentration and contemplation necessary for engaging in serious scholarly work. As early as 2007, the Consortium had been considering closing branch libraries due to falling gate counts in conjunction with the plan to move 40% of the volumes off-site, as the plan to move volumes off-site would alleviate drastic measures when de-accessioning books, according to Robert Walton, Chief Executive Officer of the Claremont University Consortium. As stated in “On the Denison Library Reorganization,” published on the College’s website, closing a library meant the Claremont University Consortium would “withdraw funding for staff and collections and would support library services centralized at the Honnold/Mudd library.” As stipulated by the 1971 Working Library Agreement:

137 For the purposes of this paper globalization is defined as the constellation of forces, technological innovation, the nature of international commerce and the many and diverse interactions that characterize the sweeping global interdependence and consciousness.
The member institutions have agreed through this central library system to provide and maintain library facilities and services capable of supporting instructional and research programs such as are found in universities of comparable size and scope... The collection of books and other library materials in the system includes collections provided in the past by the several colleges and housed in these buildings and such collections as may be added in the future.\textsuperscript{140}

In other words, in the event of a library closure, each institution would retain their books and facilities. Meanwhile, in 2008, the College completed an internal “master plan” identifying potential sites for future building development. This preliminary study is the first of many prospective plans for the college’s long-term physical remodeling. Among the most pressing reasons for the intended renovations is the expanding student body and its ever-increasing demand for on-campus dormitories. However, as a direct result of the proposed physical redevelopment, the future of the Drake Wing has is in jeopardy.

Subsequent to the closure of the Drake wing in 2010, President Bettison-Varga appointed student, faculty and staff members of the community to a Programming and Design Committee to review the recommendations of the Faculty Executive Committee after engaging Katlin Drisko, principal, Drisko Studio Architects Inc, to provide information with regard to the physical possibilities and limitations for programming within the Drake Wing. At this time, Ms. Drisko presented her observations on the infrastructure of the building to the Faculty Executive Committee and concluded that the present Drake Wing configuration could be maintained in the rehabilitation or renovation of the northern addition.\textsuperscript{141} However, there were a few limiting constraints; as explained in the final report, the pre-stressed concrete roof was an economic solution at the time for the high loads of the book storage areas, but limits the design options in making openings

\textsuperscript{140} Agreement Regarding Honnold Library for the Claremont Colleges. March 1971.
\textsuperscript{141} Drisko, Kaitlin. “Denison Rehabilitation.” Santa Monica, Drisko Studio Architects, 2010. An architectural study that explores the possibilities and limitations with regard to the Denison Library Complex rehabilitation discussed by the Faculty Executive Committee.
at floor and roof levels for infrastructure, services and/or increased headroom.\textsuperscript{142} Moreover, the cast-in-place wall construction and architectural character of the existing windows also limit the design options for increasing the size and location of windows to accommodate other functions.\textsuperscript{143} Ms. Drisko ends her observations by noting that opportunities exist to reuse or renovate the existing building or, because of the constraints of the existing building, the College may determine that the program and budget allow for demolition and reconstruction of a new wing on this site.

A three page memorandum to the President dated 29 March 2010 summarized the committee’s recommendations after meeting three times in four weeks: the Drake Wing space should be developed for various academic uses, including an academic institute such as The Center for Women’s Leadership and Research, as discussed in the Strategic Plan; offices for faculty, support staff, visiting scholars, and post-doctoral fellows; a reception/lounge area; and remaining space on the second floor could handle a small department and one or two “smart” classrooms.\textsuperscript{144} Regrettably, especially in light of the recently constructed Student Union, the committee did not suggest retaining so much as a minimal amount of study space in light of the well-known, wider Consortium constriction of study space and housing crunch.\textsuperscript{145}

In August 2010, Architect Kaitlin Drisko submitted “Denison Rehabilitation,” an architectural study that explores the possibilities and limitations with regard to the Denison Library Complex rehabilitation under review by the Faculty Executive Committee. Three programmatic concept designs were established by this project:

\textsuperscript{142} Ibid.
\textsuperscript{143} Ibid.
\textsuperscript{144} Lamkin, Michael. 29 March 2010.
\textsuperscript{145} This reasoning would be most unfortunate and illogical as the Student Union was conceived as a space to foster greater community among students in a central location on campus.
maintain the Kaufmann and Drake wings; maintain the Kaufmann Wing and repurpose the existing Drake wing; or renovate the Kaufmann wing and construct a new north wing. Maintaining the Complex as it stands today assumes maintenance projects for existing buildings with limited architectural modification for an estimated project budget of $4.1 million. The scope of the architectural rehabilitation of both buildings would include maintenance improvements such as lighting, flooring, painting, and exterior maintenance as required. The first and second floors of the Wing would remain open with partial height partitions for workstations as needed (figure 44). The Rare Book storage would be relocated to the upper and lower basements accessed by a new elevator in the Drake Wing with the office and administration at the first floor level. The Kaufmann Wing would remain largely the same, adding a lift for access in the Holbein Room, and improving basement rooms for storage or workrooms. Renovating the existing Kaufmann Wing and repurposing the Drake Wing assumes the renovation of the existing Kaufmann wing and the renovation and repurposing of the existing Drake wing for an estimated budget of $7.1 million (figure 45). This would allow for the Rare Books, Archives, and Special Collections to be housed in renovated and climate-controlled space at the first and second basement levels. Access to the Rare Books could be provided from a new atrium lobby containing an opening in the first floor level for visibility and stair access. The first floor could be home to an institute or department that includes a seminar room, administrative offices, faculty/visiting scholar offices, and an open office

147 Ibid.
148 Ibid.
149 Ibid.
150 Ibid.
area with workstations.\textsuperscript{151} The final option presented, renovate the Kaufmann Wing and Construct a New North Wing, assumes the renovation of the Kaufmann wing, the demolition of the Drake wing, and the reconstruction of a new building over the existing two basements on an enlarged footprint. The estimated project budget is $10.4 million (figure 46).\textsuperscript{152}

At present, the Scripps community is experiencing pressures for redevelopment in areas of campus planning as the reported number of students living on campus has grown by 56 students since the last resident hall, Gabrielle Jungles Winkler Hall, was built on Campus in 2000. During the greater part of the last fifteen years, Scripps has encouraged growth in enrollment in an effort to reach the maximum enrollment of 1000 students that was agreed to by the Consortium in 2000 and approved by the Board of Trustees. In the Fall of 1998, the number of full-time-enrolled Scripps students attending classes at the Consortium totaled 729, in the Fall of 2005, the number of full-time-enrolled Scripps students totaled 826 and enrollment has since grown to 882 as of the fall of 2011.\textsuperscript{153} In 2000, the College was able to compensate for an growing student body by opening another residence hall, the Gabrielle Jungles Winkler Residence Hall. Around the same time as the coordinated decision to expand in 2000, and perhaps as a result of this decision, the College decided to move from residential dining halls to a centralized Malott Commons Dining Hall. This allowed the spaces that had formerly been used as

\textsuperscript{151} Ibid.
\textsuperscript{152} Ibid.
kitchens to be revamped as residential space, thereby affording the College a greater amount of student housing. In 2001, to honor the founder of the College, the Scripps Press was repurposed as the Ellen Browning Scripps Reading Room and houses her collection of Ms. Scripps’ published writings. This room also afforded the campus four more study tables that can seat up to sixteen individuals.\(^{154}\) In 2010, the Executive Committee of the Board of Trustees amended the enrollment maximum to a total of 950 in order to maintain the intimate atmosphere among faculty and students that has traditionally pervaded at the College.\(^{155}\) The decision may have been influenced by the challenge of fulfilling institutional goals during a time of economic uncertainty.

The College experienced an increased matriculation rate in fall of 2010; the percentage of students that accepted admission to the College had increased to 32 percent where it had once lingered at 27 percent.\(^{156}\) While this increase in the matriculation rate is favorable for the College and its reputation, it has created further spatial and budgetary constraints that have led to modest tuition increases.\(^{157}\) At present, the College is overcrowded; the growth of the population of the student body has exceeded the corresponding carrying capacity, which resulted in the ‘tripling’ of many double rooms and ‘doubling’ of many single rooms beginning in the fall of 2006. At that point in time, it became necessary for the College to contract with independent apartment companies for student housing. More recently, in the spring of 2011, the College contracted with neighboring Pomona College to house students returning from study abroad programs.

\(^{154}\) As noted earlier, these study tables can get rather cramped when using notebook computers in addition to other study materials.

\(^{155}\) Unable to locate supporting documents but have had number confirmed by several employees of the College.


\(^{157}\) Ibid.
within the top floor of the Smiley Residence Hall. During the 2011-2012 academic year, Scripps students have continued to occupy vacant rooms, again in the Smiley Residence Hall. In a 2010 *The Student Life Article*, “Scripps Students to Live on Pomona Campus Next Year,” President Oxtoby of Pomona College expressed hope that Pomona and Scripps would bring students back from the College Park apartments during the 2011-2012 academic year.\(^{158}\) To date, this has not happened.\(^{159}\) Meanwhile, the College and the Consortium were adversely affected by the 2008 economic downturn but Scripps did not fare the worst; Scripps’ endowment investment returns dropped 18.7 percent decreasing the endowment from $276 million to $215 million, but Pomona College’s endowment investment returns decreased by 22 percent.\(^{160}\) This decline has been particularly troubling as a portion of the endowment covers the College’s ever-increasing operating budget. However, to the huge relief of the College, an anonymous donation helped to pay for scholarships and allowed the institution to delay dealing with the endowment losses until budgeting for the 2012-2013 academic year.\(^{161}\)

Factors such as student population growth and the 2008 financial crisis, in particular, led to the rapid consortium-wide shortage of academic study space that is conducive to serious scholarly work, resulting in greater repercussions for students within their curricular academic environment. During the 2011-2012 academic year, the Buildings and Grounds Committee of the Board of Trustees barely spoke of much outside of the schematic design for Scripps’ newest residence hall, and rightfully so—according

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\(^{159}\) The author of this thesis currently resides at the College Park apartments through Scripps sponsored housing.


\(^{161}\) Ibid.
to Dean Lee, a residence hall containing at minimum 75 beds would alleviate the number of students living in Scripps sponsored housing at Pomona College and independent apartments, but would also resolve the tripling of the freshman wings of Toll and Clark residence halls. During the 2012-13 academic year, the undergraduate student population will total 950, six less than this year. Of the total number of undergraduate students, 856 students, or 90% of the population have a room assignment sponsored through the College, whether in a single, double, or triple on campus or in a contracted apartment or living space at Pomona. The physical plant of the campus, as configured for the 2012-2013, can house 786 undergraduate students, or 82.7% percent of the undergraduate student body, on campus. Thus, 70 students, or 7.3% of the students will be housed off-campus in College sponsored housing. The College has responded to overcrowding by becoming even more selective with regard to admission rates for the 2012-2013 academic year. Essentially, the College effectively lowered the total number of budgeted projected full time new and returning students in the Fall, as did the rest of the Consortium. However, to accommodate for budget costs, the College was forced to increase tuition in order “to maintain the highest standards of liberal arts education.”

Numerous articles in the archives of student newspapers such as Scripps’ The Voice, Pomona’s The Student Life, and Claremont McKenna’s The Forum detail the ways in which student life has been impacted by the greater influx of students across the

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163 On 20 March 2012 Lori Bettison-Varga announced that the College had become more selective than in previous years with regard to admissions rates for the 2012-2013 academic year; the College accepted 30 percent of applications as opposed to 36 percent in the past.
Consortium. After surveying these publications, I found the most commonly discussed repercussion with regard to the influx of students was the scarcity of study space. In the April 2010 article “Honnold/Mudd Library Struggles to Meet Both Student and Faculty Needs,” Harvey Mudd student Sean Leguna ascribes the present capacity issues to “the inability to properly compromise user space, which students enjoy, and book space, where faculty would like to see their pertinent collections represented.”\textsuperscript{166} Moreover, in an October 2010 article titled “The Horrors of Honnold/Mudd” published on the official Claremont McKenna’s student publication website, \textit{The Forum}, an unnamed librarian disclosed that the library seats just 800-1,000 people at its maximum capacity, which includes 56 reserved study carrels and 10 graduate student study rooms. The article makes the point that considering Honnold/Mudd serves approximately 7,390 students, the amount of study space is inadequate, especially during finals, although the Advisory Board for Library Planning tried to ease this concern with renovations that added roughly 250 additional seats to the facility (Honnold Café).\textsuperscript{167}

Unfortunately, the 2008 financial crisis forced the Claremont University Consortium to halt plans that would have prevented any drastic measures of discarding books while affording more user space. The library had to continue plans to deaccession books; the central Honnold Library of the Claremont Colleges has been taxed for user and book of space for years. With a collection of over 2 million volumes, the Honnold-Mudd Library offers the largest print collection of any liberal arts college library in the country but the library has been aware of capacity issues since 1988, and must


deaccession approximately 20,000-40,000 books per year to get down to capacity to provide space for the more than 10,000-15,000 the library purchases each year, according to library administrator John MacDonald. In an attempt to cope, the Consortium rented an off-site facility in Upland to mitigate capacity issues and consequently continued plans to “expand user space,” a strategy that led to the makeover of the first floor periodical shelves in the Honnold Library into the present Honnold café, which seats approximately 250 (figure 47). This renovation also marks the transformation of the central library from a “communal academic library” to a pseudo “social academic library” that offers a space for gathering and promotes socialization. Nevertheless, the remaining stacks on the west side of the room that contain science books are a constant reminder to patrons of the persisting space issue.

Across the nation, Colleges and their libraries face adjustment to technologically and culturally fueled changes in how students access information along with changes in study habits and tastes. Librarians and other stewards of knowledge remain relevant, and will continue to, in helping students navigate complex systems of information. In “Academic Libraries: ‘Social’ or ‘Communal?’ The Nature and Future of Academic Libraries,” published in the January 2007 edition of The Journal of Academic Librarianship Jeffrey T. Gayton, Building Manager at the Memorial Library of the University of Wisconsin Madison, asserts the demand for change in academic libraries has been driven by three interrelated factors: the increasing use of electronic resources outside the library, the declining circulation of print materials, and falling gate counts

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which has led to calls for a more “social” approach to academic libraries: installing cafes, expanding group study spaces, and developing an “information commons,” similar to what is now seen in the Honnold Café. Gayton’s study compares these social models with the traditional academic library, whose spirit is best understood as “communal.” Gayton argues this communal spirit is unique, and greatly valued by academic library users:

Historically, patrons have come to academic libraries not only for the intellectual resources they offer, but for the spaces in which to seriously engage those resources. The rise of electronic resources may mean that patrons no longer have to come to academic libraries to access the information they need, but many still come anyway. What they come for and value is the “communal” experience of seeing and being seen by others, quietly engaged in the same serious, studious activity.¹⁶⁹

Ironically, efforts aimed at increasing student capacity in the form of a more social academic library, exemplified by the Honnold Café addition, threaten this communal spirit and may do more harm than good. Why then, aren’t students affirming Gayton’s thesis by speaking out about distinction between communal and social space when studying? In fact, Christian Gilbertsen’s article “Dorothy Drake Wing of Denison Library Closed” in The Student Life dated 16 October 2010 speaks to the sentiment of many in the Scripps community: students, faculty and alumna alike have since responded in an effort to prevent the buildings from becoming “an empty shell.”¹⁷⁰ Importantly, a statement in the article from Jessica Burrus ’11, who has worked at the Ella Strong Denison Library since her first year at Scripps, gets at the heart of the issue: “There is a

large proportion of the community that loved the study space even if they weren’t utilizing the books.”

Backpedaling, in April 2009 amidst the aftermath the economic downturn, the Presidents Council of the Claremont University Consortium authorized the closing of three branch libraries of the four Libraries of the Claremont Colleges: Sprague Science Library at Harvey Mudd and Seely G. Mudd Science Library at Pomona College, but deferred the Denison Library until June 2010. This decision thereby closed highly valuable user space that afforded the students of the Claremont Colleges the type of quiet contemplative spaces known to facilitate the kind of concentration necessary for doing serious scholarly work. Although the Honnold renovation expanded user space, the café is a social space and therefore the additional space cannot compensate for the communal study space lost. At the same time, as result of the decisions made in the last four years:

Scripps has received an opportunity to revitalize Denson Library, its roll on campus and its contribution to the Consortium…and allows the College to address significant renovation needs…that have been deferred for decades.

Considering the 1971 library agreement stipulated that the Consortium budget goes toward building maintenance, the conspicuous question is: Why wasn’t the library properly maintained? And, more importantly, where did the funds go? Regardless of these past decisions, President Bettison-Varga has demonstrated her support in realizing the Library’s important role on Campus; in Spring 2011, she approached the Board and requested they add $250,000 to the already approved budget 2011-2012 so that the

171 Ibid.
Denison Library complex and noteworthy collection could remain accessible to students as a non-circulating library. At present, the library is the only true example of an academic library on campus.

Although study space has been added to both Consortium and Scripps landscapes, the space is more ‘social’ than communal and thus not the right kind of study space needed to close the gap between available space and pressing student need. Furthermore, the newly built Student Union is primarily intended as a social space (not a communal one). In 2008-09 Carleton College conducted a yearlong study in which the small liberal arts college’s campus community set out to answer the question: “Are the sources of support that the college provides well suited to the work demanded of students and faculty as they make curricular use of visual materials?” 174 After conducting extensive surveys and methodically exploring where, how and why students use study space, the data at Carleton suggested a couple of powerful conclusions. First, “study spaces available to students must align with the work demanded of them. Briefly put, campus learning space design must align with curriculum.” 175 Second, it is critically important for administrators to incorporate information “about students’ work patterns into learning space design to ensure that precious institutional resources are allocated in ways that attend to student needs.” 176 In other words, a clear-eyed assessment of how to best make use of campus space must included these essential elements as guiding principles, particularly when it comes to the Drake Wing which holds so much historic and symbolic

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175 Ibid.

176 Ibid.
significance and was quite literally constructed under the auspice of addressing the same lack of study space issues Scripps now faces, only 40 years earlier. For this reason, and as the authors of the Carleton study note, “good institutional planning is even more critical in tight budgetary times,” because the imperative of making optimally efficient use of all campus resources, including physical campus space, is often mistaken for an invitation to make draconian cuts in critical student resources in the name of austerity or for other underlying motivations.177 Clearly, the monumental decision to shudder the Drake Wing not only seems misaligned with Scripps’ perceived institutional goals and actual student need, but was made without formally addressing the important issues raised by the Carleton study, let alone commissioning such a study even half as rigorous in nature.

Returning to the earlier discussion that considered the history of the College from an ecological perspective allows for better understanding of the present space and student population predicament. In the article “A Framework for Organizing the Scholarship of Campus Ecology,” authors James H. Banning and Christopher E. Bryner explain that:

Campus ecology is a conceptual framework focused on the dynamic relationship between students and the campus environment. It is a framework that allows the student affairs profession not only to think about its work as encompassing students and their development, but also to develop and change campus environments to foster student learning and development.178 In this way, campus ecology is the dynamic interaction of persons with the physical factors and dimensions of a campus environment. Viewing a campus environment in this way allows for analysis that aims to manage and achieve balance and to improve the

177 Ibid.
ecological community. Consequently, this analysis of Scripps aims to improve, manage, and achieve balance for the community. The Denison Library was built in 1931 to house books and supply study space for a growing college with an expected capacity of 400. Thirty-five years later, the Drake Wing was built not only to serve as a critical expansion of the College library, but also to accommodate an imminent influx of student enrollment required by 1970 of Scripps and the affiliated Claremont Colleges in an effort to reduce the total running cost of individual institutions as well as the Consortium. Since then, College enrollment has increased by 52 percent to total 956 students. Of these full-time-enrolled students, 882 were enrolled in classes in Claremont; the remaining 74 students were abroad during Fall 2011. All year, these 882 students have had to compete with undergraduate and graduate students from the Consortium for study space.

The value of necessary and sustainable population theory, discussed earlier, within the framework of campus ecology is that it helps to prioritize what is necessary for the College. A women’s leadership center is not needed. It would be a good amendment to the campus program as it could fuel positive feedback and growth intellectually, but it is not necessary to the basic support service for study space and academic resource material. The College needs to decide where it is in the equilibrium and presuming it has resources, grow in a way that boosts sustainable population relative to the necessary population. In other words, it is imperative to avoid a situation where the sustainable population is less than the necessary population, as it will have a negative spiraling effect. However, if Scripps were isolated it could be in serious trouble. At present, the necessary population has outgrown the sustainable population; in other words, the College has exceeded the carrying capacity of the Campus. While acknowledging that human

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179 Huttaff, Matt. “Essential Scripps.”
ecosystems are inherently more complex than agroecosystems and so-called natural ecosystems, my intent is not to hide behind complexity as an excuse for ignorance. Indeed the subject of college campus ecology provides an unusual opportunity for creative thought in addressing campus development.

The closure of the Drake Wing greatly reduced the amount of study space on the Scripps Campus. Study carrels that were used in the basement of the Kaufmann wing had to be stored and are currently being used to provide additional storage for stacking the now-boxed western Americana and Browning Collections, due to lost space. However when decision makers return their sites to the Denison question, critical is the need for the community to understand Denison’s history and importance in every way in order for the Scripps community to proceed with a truly informed action plan. In other words, we should fully comprehend what we are losing and changing and why in order to properly weigh the competing imperatives inherent in such a decision making process.

This is not to say that students wouldn’t be open to compromise, that repurposing space throughout campus is a zero sum game, or that the College must intractably preserve historic space in the face of evolving student and institutional needs, but rather the hasty shallow and clumsy elimination of the functionally, architecturally, and symbolically integral Drake Wing—with the only justification being short sided economic concerns—is an egregious mistake.
Conclusion

Fortunately, there is still plenty of time to reverse the misguided course that College decision makers have proposed with regard to the fate of the Denison Library Complex. In fact, there is much reason for optimism: President Bettison-Varga recently took a stand for students when she petitioned the Board of Trustees to increase the 2011-2012 academic budget by a quarter of a million dollars in order to prevent the entire Denison Library Complex from being shuttered. Furthermore, the College has set its sites on developing a master plan in the coming years, adding impetus for holistically evaluating possibilities and constraints as they relate to the physical plant. It is my hope that Board members, administrators, faculty, students and alumna are afforded ample opportunities to dialogue together in an effort to honor and preserve the past while planning for the future on firm ground. After all, the way in which the Scripps community collectively makes critical decisions reflects the educational and social ideals of the institution.

Figure 3. Gordon B. Kaufmann, Ella Strong Denison Library, 1930.

Figure 4. Criley and McDowell, Drake Wing of the Ella Strong Denison Library, 1965.

Figure 5. Drisko, Kaitlin. “Denison Rehabilitation, Existing Site Plan.” Architectural Report. Santa Monica, California: Drisko Studio Architects, July 2010.
Figure 6. University of Virginia, Charlottesville, designed by Thomas Jefferson, 181. Schematic plan, based on the Maverick engraving of 1822.

Figure 7. Mount Holyoke Seminary in 1838; engraving by John W. Barber.

Figure 8. Long-distance view from south of Toll Hall, Grace Scripps Clark Hall, Browning Hall and Dorsey Hall with Mt. Baldy in the background.

Figure 9. Study alcoves, tables, and woodwork designed executed by E.G. Anderson for the Ella Strong Denison Library, Scripps College.

Figure 10. Bird’s-eye view of Mount Holyoke between 1889 and 1896.

Figure 11. Browning Room, College Hall, Wellesley. Undated.

Figure 12. Gordon B. Kaufmann, Scripps College Campus Plan I, November 1926.

Figure 13a. Gordon B. Kaufmann, Architectural drawings of Toll Hall, First Floor. January 3, 1927.

Figure 14. A view from the southeast corner of Toll Hall. Gordon B. Kaufmann and Edward Huntsman-Trout, ca 1927.

Figure 15. Toll Hall, Balch Browsing Room, ca. 1931

Figure 16. Kaufmann and Huntsman-Trout, Campus Plan II, March 1928.

Figure 17. Kaufmann and Huntsman-Trout, Campus Plan III, 1928.

Figure 18. Kaufmann and Huntsman-Trout, Campus Plan IV, September 1928.

Figure 19. Kaufmann and Huntsman-Trout, Campus Plan V, March 1929.

Figure 20. Balch Hall, Sumner Hunt with recommendations from Gordon B, Kaufmann, 1928.

Figure 22. Drisko, Kaitlin. “Denison Rehabilitation, Kaufmann Wing, Existing First Floor.” Architectural Report. Santa Monica, California: Drisko Studio Architects, July 2010.
Figure 23. The main double doors of Denison Library as seen from east. An inscription above the door reads, "The Ella Strong Denison Library." An image of a torch has also been engraved in the marble.

Figure 24. *Loggia and South Entrance to Denison Library*, undated, black and white photograph, 7.00 x 9.17 inches, Scripps College Photo Archives, Ella Strong Denison Library, Claremont, CA. http://ccdl.libraries.claremont.edu/col1/ref/collection/ccp/id/1579. (accessed April 25, 2012)
Figure 25. A view of the entrance to Valencia Court.

Figure 26. *Two Students in Valencia Court*, undated, black and white photo negative, 10.60 x 10.73 inches, Scripps College Photo Archives, Ella Strong Denison Library, Claremont, CA. http://ccdl.libraries.claremont.edu/cdm/ref/collection/ccp/id/1577. (accessed April 25, 2012)
Figure 27. A view of the north entrance to the library from the loggia to Valencia Court with the inscription, “Knowledge Comes But Wisdom Lingers” from Alfred Lloyd Tenneson’s *Locksley Hall*.

*Denison Library Arcade*, undated, black and white negative, Scripps College Photo Archives, Ella Strong Denison Library, Claremont, CA.
Figure 28. Main reading room, Denison Library, ca. 1931.

Figure 29. Circulation Desk, designed by E.G. Anderson, with Gutenberg Window, designed and executed by Nicolas D’Ascenzo, Ella Strong Denison Library, ca. 1930.

Figure 30. Nicolas D’Ascenzo, *Gutenberg Window*, located in the Denison Library, Scripps College ca. 1930.

Figure 31. *Students in Holbein Room of Denison Library*, ca. 1992, black and white photo, 9.7 x 7.63 inches, Scripps College Photo Archives, Ella Strong Denison Library, Claremont, CA. http://ccdl.libraries.claremont.edu/cdm/ref/collection/ccp/id/1562. (accessed April 25, 2012)
Figure 32. North Façade of Honnold Library, designed by Gordon B. Kaufmann. Completed 1952.

_Honnold Library and the Harvey S. Mudd Quadrangle_, undated, black and white photograph, 10 x 8 inches, Honnold Mudd Library Special Collections, Claremont, CA. http://ccdl.libraries.claremont.edu/cdm/ref/collection/ccp/id/7129. (accessed April 25, 2012)
Figure 33. Kaufmann and J.E. Stanton, proposed Denison Library addition, c. 1946.

Figure 34. Architectural Design for Mary Kimberly Residence Hall ca. mid 1950s.
Figure 35. Library Wing is presented to students, represented by Student Body President Carol Crowley, by President Curts.
Figure 36. Frankel and Routt Residence Halls, center and right, with the Senior Routt Apartments in the foreground on the left.

*Frankel and Routt Halls*, 1967, black and white photograph, 6.97 x 4.98 inches, Scripps College Photo Archives, Ella Strong Denison Library, Claremont, CA.

Figure 37. South façade of Honnold-Mudd Library; view of the South Wing of the original Honnold Building on the left as well as the Seely W. Mudd Library and the central pedestrian Bridge, added in 1970.

Figure 38. Susan King and student writing in the background in Valencia Court. 1969.

Figure 39. A view of the loggia connecting the Kaufmann wing to the Drake Wing.

Figure 40. Drake Wing building viewed within the landscape of the Scripps Campus.
Figure 41. A view of one of the semi-private alcoves and West stair leading to the second floor.

Figure 42. Wrought iron and brass railing, the gift of the Parents Council, located in the Drake Wing of the Denison Library, 1965.

Figure 43. Douglas McClellan, *Alphabet Window*, located in the Drake Wing of the Denison Library, 1965.

Figure 47. Sara Zúñiga, *Honnold Café, Honnold-Mudd Library*, 2012, color photograph, 12.61 x 22.22 inches, personal photo.
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