

MOVEMENT

How to Move a Museum

Westward, P.O.

Getting There

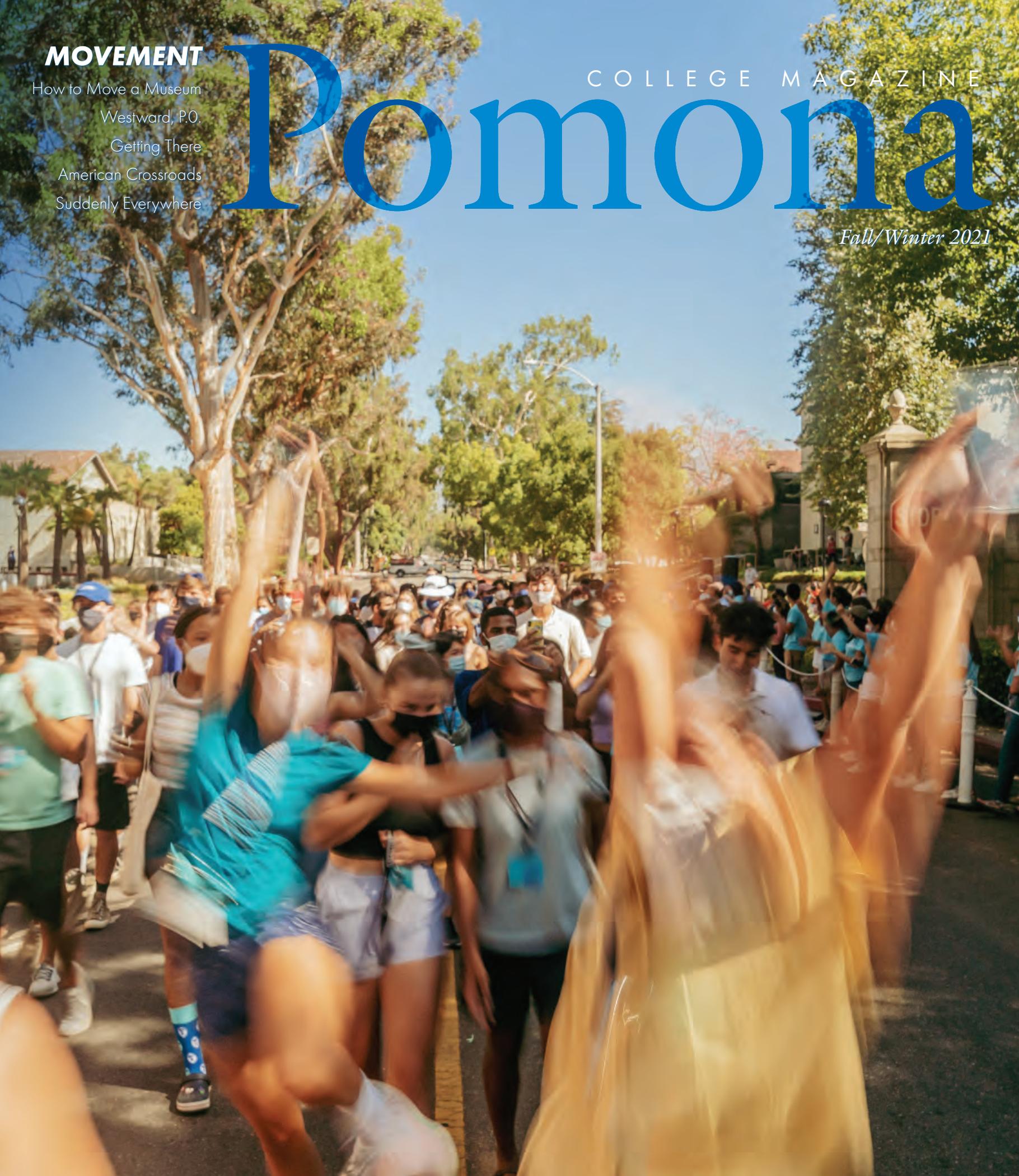
American Crossroads

Suddenly Everywhere

COLLEGE MAGAZINE

Pomona

Fall/Winter 2021



Through the Gates

Never before had two classes made the now-traditional entry through the Pomona College Gates on the same day. Yet in one of the most symbolic images of the return to campus after nearly 18 months, the Class of '24—students who lost their entire first year on campus to the COVID-19 pandemic—joined President G. Gabrielle Starr for the happy procession on the morning of August 28. Shortly afterward, the Class of '25 followed, with both classes joined by other new students beginning their time at Pomona. For more information on Pomona's return to campus and COVID-19 safety, visit pomona.edu/return-to-campus.

—Photo by Carrie Rosema





The Pomona-Pitzer football team resumed practice in August after a lost year of competition for all sports. The Sagehens' 10-game season is scheduled to conclude with the Sixth Street Rivalry on November 13 at Claremont-Mudd-Scripps.

—Photo by Jeff Hing



In another of many firsts, separate class photos for the Classes of '24 and '25 (seen here) were taken on the steps of the Carnegie Building on the same day, with students wearing masks to the steps, briefly doffing them for posterity and then putting them back on.

—Photo by Kristopher Vargas



Pomona has adapted to the pandemic by adding outdoor classrooms throughout the campus, and many can be equipped with audiovisual equipment. Here, Eric Hurley, professor of psychological science and Africana studies, teaches Psychology of the Black Experience in the courtyard of Alexander Hall.

—Photo by Jeff Hing



Photo by Jeff Hing

Pomona is back.

As we go to press, students are once again attending classes in Crookshank and Carnegie, Pearsons and Pendleton, the many Seaver buildings and all the other places you remember.

Alexander Hall no longer feels eerie and silent as it did for so many months after the evacuation, when the admin building's remaining population largely consisted of past presidents depicted in oil paintings on the upstairs walls.

The reality of the return to campus sank in for me in late August on the first day of move-in when I came across the once-ordinary scene of students sitting together in circles on sunny Marston Quad. After more than a year with campus closed, the presence of so many students struck me enough that I pulled out my iPhone and started snapping pictures.

Days later, Opening Convocation arrived not in Little Bridges but on that same outdoor quad as a safety measure, with everyone wearing masks for another layer of defense against the virus. The organ music still swelled, and the speakers offered their invocations and inspirations in the usual order. But the ceremony at once felt diffuse and more festive unfolding on the open lawn instead of in the stately music hall.

More notable differences from your Pomona days: weekly COVID-19 tests for students, quarantine protocols and signs everywhere reminding people to mask up inside. Outdoor classrooms dotting the campus are another distinctive sign of our adaptation. The return of students and greater normalcy come against the backdrop of daily reporting on nationwide deaths and hospitalizations with the Delta variant of COVID-19 still at high levels of transmission. Some colleges and universities in our region and beyond already have had to temporarily switch to online classes in the face of outbreaks, and we are all working to hold them off here.

Accounts of Pomona during World War II, with programs accelerated to year-round and so many aspects of ordinary life turned upside down, once felt distant and surreal all these decades later. Now we are in a different kind of historic struggle, making progress and gaining some ground with the return to campus, but still very much in the thick of it.

I know you are likely in the thick of it as well. Members of our extended global community have suffered the passing of loved ones and have put in endless work hours in hospitals and labs and public health agencies seeking to quell COVID-19. Our hope is that in the ongoing pandemic, this publication we all share connects you to something enduring in your Pomona experience. In that vein, we'd like to hear from you: Write to us at pcm@pomona.edu.

— Mark Kendall

Pomona

COLLEGE MAGAZINE

FALL/WINTER 2021 • VOLUME 57, NO. 2

ISSUE EDITOR
Robyn Norwood (robyn.norwood@pomona.edu)

ART DIRECTOR
Eric Melgosa (eric.melgosa@pomona.edu)

BOOK EDITOR
Sneha Abraham (sneha.abraham@pomona.edu)

CLASS NOTES EDITOR
Catherine Gaugh

CONTRIBUTORS
Brenda Rees ("How to Move a Museum") is a writer based in Los Angeles, California. Her work has appeared in the *Los Angeles Times*, *Westways Magazine*, *Arroyo Monthly* and others. She is editor of *The Griffith Observer* and has editorial duties at ArtCenter College of Design's Designmatters Social Innovation Department.

George Spencer ("Westward, P.O.") is a writer based in Hillsborough, North Carolina. A former executive editor of the *Dartmouth Alumni Magazine*, he writes for numerous alumni magazines including those at Princeton, Brown, Notre Dame, the University of Virginia, Georgia Tech and the University of North Carolina.

Agustin Gurza ("American Crossroads") is a writer who has worked as a columnist and critic for the *Los Angeles Times*. Previously, he covered the Inland Empire, from San Bernardino to Indio, for the *Riverside Press-Enterprise*. Two of his siblings attended Pomona.

CONTRIBUTING STAFF
Lupe Castaneda
Lorraine Wu Harry '97
Jeff Hing, *photographer*
Kristopher Vargas, *photographer*

SUBMISSIONS AND CHANGES
For class notes, address changes, photos and birth or death notices, email pcmnotes@pomona.edu or phone (909) 607-8129. For consideration for book publication notices, email pcmbooks@pomona.edu. For other editorial matters or submissions, email pcm@pomona.edu or mail a letter to *Pomona College Magazine*, 550 N. College Ave., Claremont, CA 91711. Magazine policies are available at pomona.edu/pcm-guidelines.

POMONA COLLEGE MAGAZINE
is published three times a year. Copyright 2021 by Pomona College, 550 North College Ave., Claremont, CA 91711.

POMONA COLLEGE
is an independent liberal arts college located in Claremont, California. Established in 1887, it is the founding member of The Claremont Colleges.

PRESIDENT
G. Gabrielle Starr

CHIEF COMMUNICATIONS OFFICER
Mark Kendall

NON-DISCRIMINATION POLICY
Pomona College complies with all applicable state and federal civil rights laws prohibiting discrimination in education and the workplace. This policy of non-discrimination covers admission, access and service in promotion, compensation, benefits and all other terms and conditions of employment at Pomona College.

FSC MARK



Cover: Students jubilantly enter the College Gates to celebrate their arrival on campus and the beginning of a new academic year. —Photo by Jeff Hing

MOVEMENT

FEATURES

How to Move a Museum 22

After the construction of the new Benton Museum of Art at Pomona College, a mammoth task remained: Most of the collection that now numbers 16,000 objects had to be moved across the street.

Westward, P.O. 28

Historian Cameron Blevins '08 mines data to map how the U.S. used the postal service to expand its power toward the Pacific, and summons 19th-century letter-writers to tell the tale.

Getting There 33

Jarrett Walker '84, an expert on public transportation, talks about what would make people more likely to use trains and buses—and the surprising importance of crosswalks.

American Crossroads 36

Genevieve Carpio '05, whose great-grandparents came to the U.S. from Mexico more than 100 years ago, is a UCLA professor who writes about race and mobility in the Inland Empire.

Suddenly Everywhere 42

Pomona College Art Professor Sandeep Mukherjee's latest installation of public art bursts forth from the corner of a staircase in the new YouTube Theater at SoFi Stadium. His wall-mounted work, *Suddenly Everywhere, 2021*, seems to erupt "like a gathering of the earth and the sky moving everywhere," the artist says.

DEPARTMENTS

Home Page	1
Stray Thoughts	8
Letter Box	10
Pomoniana	11
Milestones	14
Teamwork	16
Booktalk	18
Bookmarks	19
Artifact	21
Notice Board	48
Class Notes	50
In Memoriam	62
Time Out	64



magazine.pomona.edu

Wirtz's Inspiration Lingers

When I picked up the Spring 2021 issue of *PCM*, I was sad to hear that Professor Bill Wirtz had passed away. I took several classes with him while I was at Pomona, and the field trips we took to Pitt Ranch and the Granite Mountains were some of the most memorable experiences of my academic life at Pomona. I really enjoyed Professor Wirtz's classes and appreciated how knowledgeable he was about so many plants and animals.

After Pomona, I went on to study ecology in graduate school and work in corporate environmental management for a decade. Around 2009, when I had three sons ages 5 and under, I stopped the corporate environmental work to focus on my family. At that time, I began taking painting classes and I really enjoy landscape painting. This oil painting is called "Spring Renewal." I painted it from a photo that I took in Spring 1992 on a field trip to Pitt Ranch with Prof. Wirtz's class. While we were there, the hills around the ranch looked beautiful as they were covered with poppies and lupine. I snapped a bunch of photos with my camera during that trip and decided to paint from them 25 years later. It's a nice memory of Pomona.

—Lori Sonnier '94
Austin, Texas



The Boy and the Bobcat

What amazing bobcat images in the recent issue of *PCM* by David Lonardi, your 12-year-old campus neighbor. Taking good stop-action shots of a fast-moving subject with a high-power telephoto lens is not easy, and he got it. We have a budding photographer in our midst.

—Austin Wertheimer, M.D. P '03
Brookline, Massachusetts

Lori Sonnier '94 painted this scene some 25 years after taking a photo during a visit to Pitt Ranch with Professor Bill Wirtz.



Another Look at Ved Mehta

I noted a typo in the obituary for Ved Mehta. He was in the class of 1956, not 1952, the year he would have entered Pomona College. I was in the class of 1957 and knew him, sharing at least one history class where the professor deferred to him and often asked him to comment. Some years ago, during a visit to the Century Association in New York, Ved's club, he said to me, "Andrew, how nice to see you again." I believed I was being seen by him.

—Andrew Hoyem '57
San Francisco

Mark Wood: An Appreciation

Pomona College and so many of us will miss Mark Wood's stellar career at the College producing award-winning, enticing and magnificent issues of *PCM*. I can't imagine a person who could fill his shoes! He brought the publication to high levels never before dreamed of. His national recognition for the publication has not gone unnoticed by any of us in the Pomona community and beyond. I'm deeply grateful for all that he has done to enhance the lives of alumni and current community members as, with each issue, we broaden our understanding of the College, its people and the work that goes on at Pomona.

Bravo!

—Marylyn Pauley '64, P '87, GP '21
Trustee Emerita
Ketchum, Idaho

TIDBITS, TRADITIONS, LORE AND MORE



Sumner's Century

During 1921-1922, Pomona relocated its early administration building, Sumner Hall, from what is now Marston Quad to its current location east of Bridges Hall of Music. Today, Sumner houses the financial aid and admissions offices, drawing thousands of visitors every year from around the world as the starting place for campus tours. After more than a year with Sumner closed in the pandemic (and tours online only), visitors are now returning to campus and Sumner is sure to resume its role as one of the busiest spots at Pomona.

Eager Readers

Sagehens have always been proudly bookish, so it is no surprise the admissions team's decision to send a handpicked tome to each U.S. student admitted in spring went over well, winning raves on social media. "Pomona is amazing," wrote one poster on Reddit. "They keep winning my heart."

"Our goal was to send a personalized mailing that, in a way, assured students we had indeed read their applications, and, most importantly, really *seen* them and their interests," says Paola Reyes Noriega, assistant dean of admissions.

The eight books were recommendations from College staff or were works by guest speakers the College has recently welcomed, such as *There There* author Tommy Orange. Admissions officers picked which one to send based on what they learned about the admitted students in applications, offering the perfect way for soon-to-be Sagehens to open a new chapter at Pomona.



Not Pictured: *Make Your Home Among Strangers* by Jennine Capó Crucet, *Real Life* by Brandon Taylor and *The Vanishing Half* by Britt Bennett

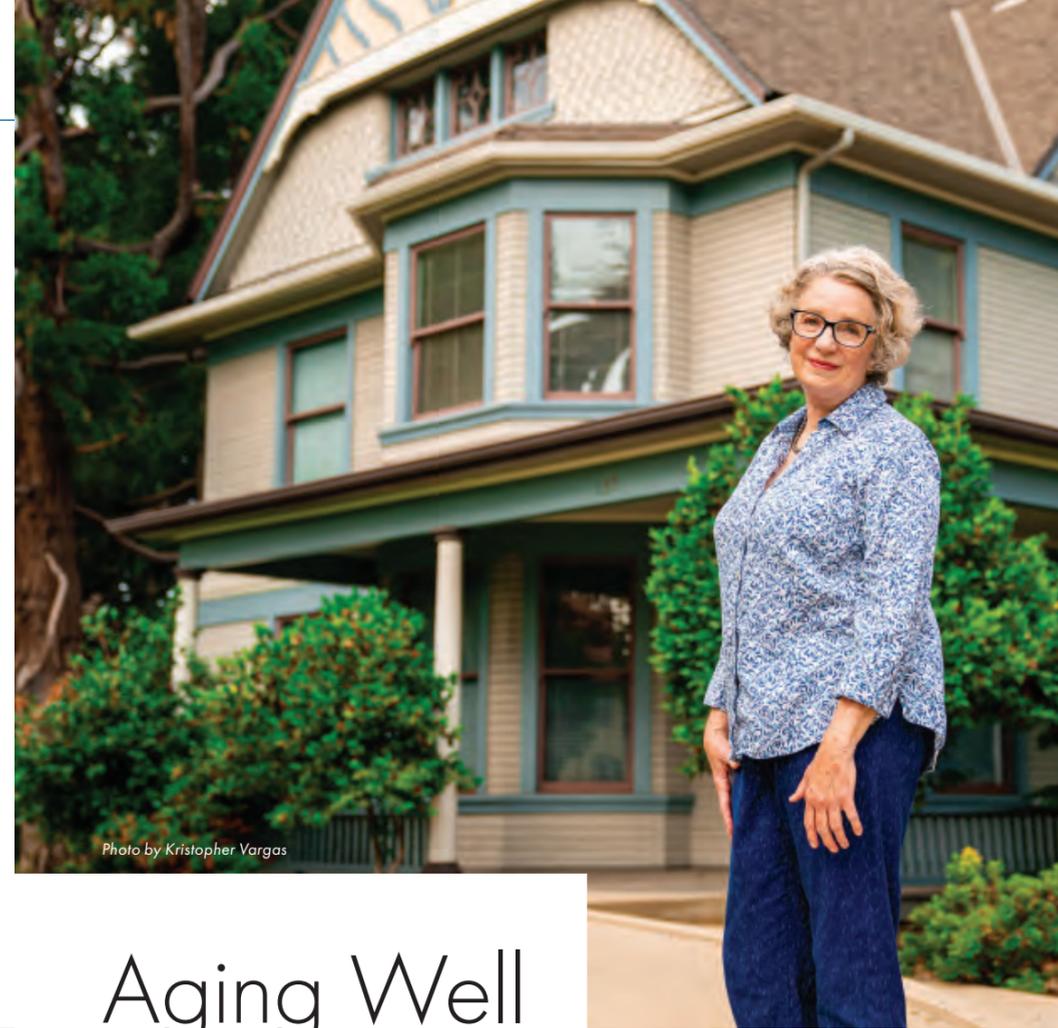
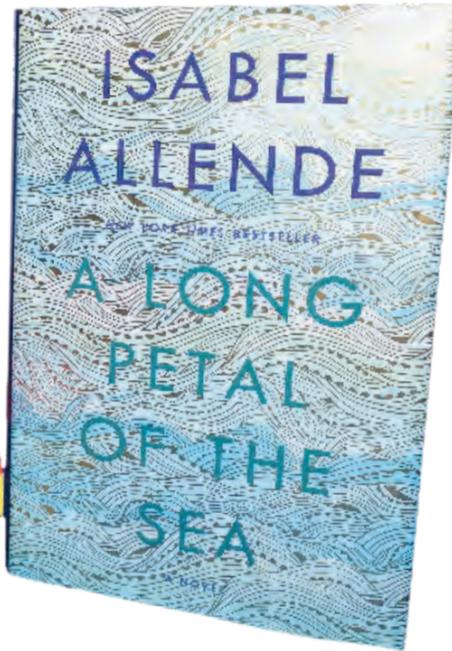


Photo by Kristopher Vargas

Aging Well

Jill Grigsby was a young woman in her late 20s when she began studying the aging process.

In June, she retired as the Richard Steele Professor of Social Sciences and professor of sociology after 38 years at Pomona. The researcher, in a way, has become her own subject, or at least the beneficiary of her own expertise.

For years, Grigsby has lent her knowledge to the City of Claremont as a member of its Committee on Aging. She helped create the Pomona College class auditing program that has spread across The Claremont Colleges, allowing senior citizens to sit in on many courses at no cost with the permission of the professor. She also has organized regular talks by professors for retired groups in the community. Now, she is among them, and turning her gaze inward.

"I have to realize now that the unexpected is really part of the aging process," Grigsby says.

Whether that's something like COVID-19 that affects everyone or something more personal, "there will be some other catastrophe and it's realizing that life is not just going to go on smoothly," she says, noting the many health issues that can arise as we grow older.

Even as she plans to travel for fun, Grigsby intends to continue pursuing her wide-ranging research interests, which include population trends, the high societal value of pets in Japan and suburban walking trails as gathering places for people of different races and ethnicities. With the privilege afforded her in retirement, she has taken a campus office in Baldwin House, built in 1890 and former home to the first College president.

"I know that it's really important to construct a schedule," she says. "So, I'm getting a new office and figuring out what my new schedule is going to be."

Solemn Surprise

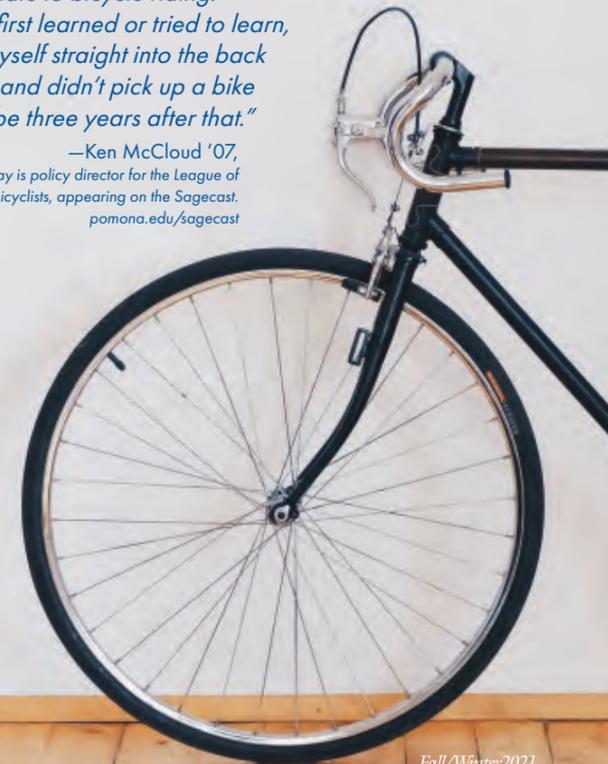
Eric Myers '80 was placing flags on graves for Memorial Day with his daughter's church youth group when he encountered a solemn Pomona connection 3,000 miles from campus. Poughkeepsie Rural Cemetery in New York is the resting place for members of the Smiley family, including Albert K. Smiley, the Pomona trustee of the late 1800s whose name is on one of Pomona's oldest residence halls, where Myers lived his junior year. Today, Myers, who had come across the grave years ago but didn't remember the exact spot, works at SUNY New Paltz, home to Smiley Art Building, named for the family whose philanthropy supported colleges and civic enterprises on both coasts.



QUOTED

"I came late to bicycle riding. When I first learned or tried to learn, I rode myself straight into the back of a car and didn't pick up a bike for maybe three years after that."

—Ken McCloud '07, who today is policy director for the League of American Bicyclists, appearing on the Sagecast. pomona.edu/sagecast



Fall/Winter 2021



Bobby Bradford
lecturer in music
44 years at Pomona



Everett L. "Rett" Bull Jr.
Osler-Loucks Professor in Science and professor of computer science,
42 years at Pomona



N. Ann Davis
McConnell Professor of Human Relations and professor of philosophy
22 years at Pomona



Stephen A. Erickson
E. Wilson Lyon Professor of the Humanities and professor of philosophy
56 years at Pomona



Erica Flapan
Lingurn H. Burkhead Professor of Mathematics
34 years at Pomona



Sherry Linnell
resident designer and professor of theatre
45 years at Pomona



Lynne K. Miyake
professor of Japanese
32 years at Pomona



Helena Wall
Warren Finney Day Professor of History
36 years at Pomona



Jianhsin Wu
adjunct professor of Asian languages and literatures
30 years at Pomona



Richard "Rick" Worthington
professor of politics
30 years at Pomona



Returning to the World

For the first time in its 75-year history, the Fulbright U.S. Student Program last year suspended all research fellowships and teaching assistantships due to the COVID-19 pandemic. Now the program is back in operation, and these are Pomona College recipients for 2021-22:



> **Alexa Bayangos '21**, a math major and Asian American studies minor from Redwood City, California, will teach English in Thailand. As an athlete, Bayangos hopes to foster interest in basketball by organizing a skills camp for youth in her host community. She also intends to provide workshops highlighting social issues within athletics, including gender inequality, body image and mental health stigma.

> **Martha Castro '21**, a molecular biology major from Orinda, California, will go to Sweden with a research award. Her project seeks to identify protein biomarkers, or identifiers, for enterovirus infection-induced damage to pancreatic beta cells, which would provide a non-invasive method for Type 1 diabetes prediction and diagnosis

in asymptomatic patients. Her planned activities in her host country include joining Karolinska Institute Center for Infectious Medicine's Global Friends organization, which works to promote connections between Swedish and international students.

> **Adam Dvorak '21**, a physics major from Santa Rosa, California, will conduct research in Denmark studying the effects of extreme weather events. In his project, he will be searching for patterns and trends using machine learning and determining which combination of variable renewable energy sources and associated storage is needed to have power at all points of the year, creating a system able to withstand extreme weather events. While in Denmark, Dvorak aims to teach violin.

> **Ethan Ong '21**, a math major and Chinese minor from Bellevue, Washington, will teach in Taiwan and hopes to host "food-telling" events where Ong will share a personal story about himself, accompanying the story with food that has an associated emotional connection. These would take the form of regular snack events or potlucks where community members can share their stories with one another.

> **Ethan Kostishak '20**, an anthropology major and French minor from Phoenix, Arizona, declined the Fulbright and will work at New York University Shanghai as a senior global speaking and writing fellow.

The Fulbright U.S. Student Program is sponsored by the U.S. government and designed to increase mutual understanding between the people of the U.S. and the people of other countries.

Nyhavn, Copenhagen, Denmark

New Registrar



Erin Michelle Collins

The College's new registrar, **Erin Michelle Collins**, started in July and comes to Pomona after serving in the same role at California Institute of the Arts. Prior to CalArts, Collins worked in positions of increasing responsibility within admissions and records at the University of La Verne, Victor Valley College and Barstow Community College.

Collins holds a bachelor's degree in social psychology from Park University in Missouri and a master's in psychology from The Chicago School of Professional Psychology. She arrives at Pomona a century after Charles Tabor Fitts became Pomona's first full-time registrar in

1921, at a time when enrollment was just over 700 students and The Claremont Colleges consortium was yet to exist.

Today, Collins says, registrars' work reaches beyond student and academic records management to include running student information systems and providing data that drives policy and improves student success. Most importantly, "a registrar has to be service-oriented, as retention and student success is directly related to how connected a student feels to their institution," says Collins, "As the registrar, I can directly impact this connection."

Wig Awards

Every year, juniors and seniors nominate professors for the Wig Awards, Pomona College's highest honor for excellence in teaching, concern for students, and service to the College and community. During an extraordinary year of remote instruction due to the COVID-19 pandemic, six faculty members were elected by juniors and seniors and confirmed by a committee of trustees, faculty and students. The 2021 recipients are:

- **Eleanor Birrell**, assistant professor of computer science
- **Erica Dobbs**, assistant professor of politics
- **Phyllis Jackson**, associate professor of art history
- **Joanne Nucho**, assistant professor of anthropology
- **Kara Wittman**, assistant professor of English
- **Yuqing Melanie Wu**, professor of computer science

Each of this year's recipients is a first-time winner, except for Jackson, who was previously honored in 2003, 2010 and 2015.



Eleanor Birrell



Erica Dobbs



Phyllis Jackson



Joanne Nucho



Kara Wittman



Yuqing Melanie Wu

On Board: Three distinguished alumni joined the College's Board of Trustees this summer.

> **Susan Gerardo Dunn '84** is a writer, editor, publisher and founder of Indicia Media, which produces the local daily news website Baltimore Fishbowl and publishes an annual print guide to local schools. She serves as general manager, editorial director, director of digital strategy and product manager. She previously founded a local print magazine for women in Baltimore and, prior to that, was a freelance writer and education reporter. Early in her career, she served as communications director at Advocates for Children and Youth, a nonprofit that focuses on children's issues. At Pomona, she was an English major and editor-in-chief of *The Student Life*. She also serves as a board member of the Walters Art Museum, Gilman School, the Thomas Wilson Foundation and the Greater Baltimore Medical Center's Women's Hospital Foundation.

> **David L. Nunes '83** has three decades of experience in the forest products industry. For the past seven years, he has been president and CEO of Rayonier Inc., an international real estate investment trust that owns, leases or manages 2.7 million acres of timberland in the U.S. and New Zealand. He previously served for 12 years as president and CEO of Pope Resources, which owned timberland in the Pacific Northwest and built a private equity timber fund business. Nunes also has worked at the Weyerhaeuser Company and Seattle-Snohomish Mill Company, a sawmill started by his grandfather and great-grandfather. He earned a degree in economics at Pomona and holds a master's in industrial administration from Carnegie Mellon University.

> **MacKenzie Teymouri '09** is a deputy district attorney for Los Angeles County. Currently, she manages a caseload focusing on the prosecution of serious and violent felony offenses. Prior to attending law school at the University of Southern California (USC), she was a clinical research associate at City of Hope National Medical Center, as well as a volunteer counselor advocate for the Los Angeles Rape and Battering Hotline. She is a published author in the *Southern California Law Review*, the *Psycho-Oncology* journal and the *Journal of the National Cancer Institute*. At Pomona, she graduated magna cum laude, with a major in anthropology and a minor in psychology. While captain of the softball team, she earned the Scholar-Athlete of the Year award.

The Road to Basketball Glory



Lately, the road to basketball glory passes through Pomona College. In July, **Coach Mike Budenholzer '92** and his Milwaukee Bucks hoisted the NBA championship trophy after defeating the Phoenix Suns in the NBA Finals. In August, **Coach Gregg Popovich** and Team USA fended off France for Olympic gold in Tokyo. “Coach Bud,” as he’s known throughout the NBA, played for Pomona-Pitzer from 1988-92 after he was briefly recruited by Popovich before the young Sagehens coach left to become an assistant with the San Antonio Spurs in 1988. That glancing acquaintance deepened when Pop—as the longtime San Antonio head coach is known throughout the basketball world—hired Budenholzer as a Spurs video coordinator and then promoted him to assistant coach. They would work together for 19 years, piling up four of Popovich’s five NBA titles with the Spurs. Charmed paths? Not completely. Despite winning NBA Coach of the Year in 2014-15, Budenholzer faced postseason disappointments in his first head job as coach of the Atlanta Hawks, ending with a mutual parting of ways after five years. There was more departure talk as the Bucks fell short of expectations, even falling into 0-2 holes in two of their best-of-seven playoff series on the way to the championship. But Budenholzer’s Bucks left no doubt in the end, when Giannis Antetokounmpo’s astounding 50-point performance in Game 6 of the Finals gave Milwaukee its first NBA title in 50 years.

Popovich, likewise, seemed headed for possible failure as Olympic coach. Without NBA stars LeBron James, Steph Curry and others on the roster, Team USA had early misfires—notably an exhibition loss to Nigeria and a loss to France in the opening game of the Olympic competition. For Pop, five NBA rings meant little when faced with the five-ring Olympic symbol and the duty to uphold American pride. Add to that his memories of being cut from the 1972 Olympic team as a player out of the Air Force Academy—“I was devastated when I didn’t make it, as anybody would be,” he says—and his role as an assistant coach on the 2004 Olympic team that settled for a crushing bronze medal. “You know what *sayonara* means? That’s how I’m feeling right now,” a relieved Popovich said in Tokyo after winning gold. “You know, every championship is special and the group you’re with is special, but I can be honest and say this is the most responsibility I’ve ever felt. Because you’re playing for so many people that are watching for a country and other countries involved. The responsibility was awesome. And I felt that every day for several years now. So, I’m feeling pretty light now.” The next time Popovich and Budenholzer gather for a meal—as they often do when they get an opportunity together or with longtime Pomona-Pitzer Coach Charlie Katsiaficas—expect a toast to Pomona. “I loved playing basketball at Pomona. It was a huge part of my experience,” Budenholzer recalled last spring during an episode of Sagecast, the podcast of Pomona College. “The reason I chose Pomona was I could get the best education while still playing basketball. ... I had a couple other places [he could have played] and really none of them were probably even in the same realm academically as Pomona.”

Popovich, despite an NBA career pointed toward the Basketball Hall of Fame, has never lost his love for his days as a Division III coach at a small liberal arts college. “I just enjoyed the atmosphere where all the players were real student-athletes and they knew that wasn’t going to be their profession or anything, but they sacrificed that time to be on an intercollegiate team,” he recalled as he prepared the U.S. team for Tokyo. “I loved the whole Claremont Colleges set-up down there with the five schools. It was really great for my family. My kids kind of grew up there during that seven or eight years.” “It was great satisfaction, well beyond basketball.” Retirement could be nearing for Popovich, 72. Maybe Katsiaficas could use a volunteer assistant. “Nah,” Popovich said. “I don’t think Charlie’d hire me.”

Patriotic Dissent

Gregg Popovich’s penchant for speaking his mind politically didn’t stop when he became the U.S. Olympic coach.

“A patriot is somebody that respects their country and understands that the best thing about our country is that we have the ability to fix things that have not come to fruition for a lot of people so far. All the promises at the beginning when the country was established were fantastic. Those goals have not been reached yet for a lot of people. So being a critic of those inequalities does not make you a non-patriot. It’s what makes America great, that you can say those things and attack those things to make it better. That’s what a lot of countries don’t have. You lose your freedom when you do that. You don’t lose that freedom here.”

—Gregg Popovich



▲ Head Coach Mike Budenholzer '92 holds the Larry O'Brien Trophy after his Milwaukee Bucks win game six of the 2021 NBA Finals.

▼ The USA Men's National Team present Head Coach Gregg Popovich with the gold medal after winning the Gold Medal Game of the 2020 Tokyo Olympics.



Vivid Quest

Adam Rogers '92 showed his first glimmer of interest in the mysteries of color perception with a middle school science project. He simply colored in a square on a piece of paper, held it up and asked the class, “What color do you see?”

Most students saw red, but one replied, “Pink.” Decades later, the science writer delves deeper into the ways that humans relate to color in his new book, *Full Spectrum: How the Science of Color Made Us Modern*. Here he explains a bit about how the book began, what he learned while writing it and what science journalism is like today.

PCM: Where did the idea for a book about the science of color come from?

Adam Rogers: As a science reporter at *Newsweek* in the '90s, I found out about this pigment, this one molecule, this one chemical called titanium dioxide. It makes the color white.

It's the super-light metal that you make artificial hips and Soviet-era submarines out of. Titanium, you take one atom of that, two atoms of oxygen, you stick those together and you get this stuff with a super-high refractive index, very opaque, very bright. And when you make it into a powder, if you do the right chemistry on it, you can make the color white, and it also becomes a ubiquitous chemical in all of the things around [us]. It's in a lot of different kinds of paints; it's in paper; it's in a lot of plastics; it's in pills and some foods.

I got obsessed with this idea that there was this one thing that was just everywhere—and essentially invisible. Except that it was also a color. I couldn't shake that.

PCM: How long did it take you to write the book, and what are some of the places that it took you?

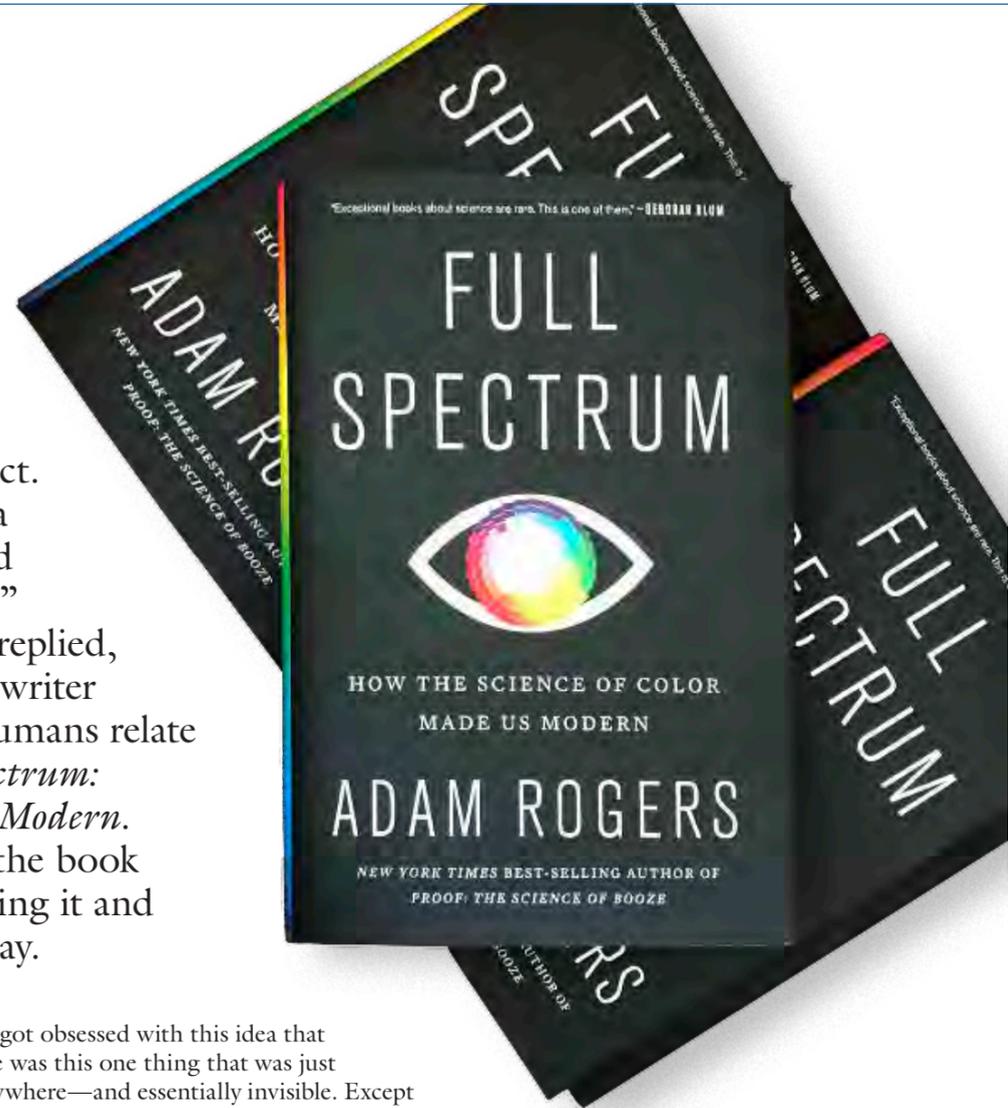
Adam Rogers: From the time I said, “OK, it's going to be a book” to now is, I think, four years. I was late; I ran late on it. I went to the place in Cornwall, in England, where titanium was discovered, where somebody first identified that there was some new element in the dirt in the bed of a creek. I spent some time wandering around museums in Paris trying to see the colors instead of just seeing the art. I went to a professional coding conference in Indianapolis and tried to talk to the people who use color to put on things like cars.

There was some time spent in university labs, talking to folks about their

research looking into the brains of monkeys and trying to understand what happens in those brains when they see color. In Boston I was talking to folks about trying to 3D print or paint forgeries of paintings that would be indistinguishable from the actual painting because of the way that they responded to the color around them.

PCM: Early in the book you write about color perception and tiny microbes and the possible origin of color perception. Can you tell us about that?

Adam Rogers: There has to be some early example of life that first started to be able to see color...[maybe] a totally different branch of life on the tree that's billions



of years old that would have been the first living things on Earth that turn out to have been able to distinguish between basically blue light and red light. Because one of those [colors] would have told them how to hide, and one of them would have been a place where they could hunt, where they could go look for food.

To do that, those critters had to develop the pigments that would respond differently, that would send a signal inside their own little single cells that would say either, “OK, now we're getting this one wavelength; go toward it,” or “Now we're getting this other wavelength; go away from it.” So the question then is how did they evolve that [ability]? The hypothesis is that it began as a form of photosynthesis—that you develop these very complicated molecules, versions of which still exist today in plants, that will be able to use the photons coming into the bodies of these microorganisms, of these microbes.

PCM: Do you ever find yourself out of your scientific depth?

Adam Rogers: All the time. I have no scientific depth in some respects. My formal science training was at Pomona, and that was it. I was a science, technology and society major. I have slightly more than half of a biology degree [and studied a lot of] history. That turned out to be really meaningful, because I find myself still writing STS stuff. Somebody had to point it out to me, that I'm still doing STS.

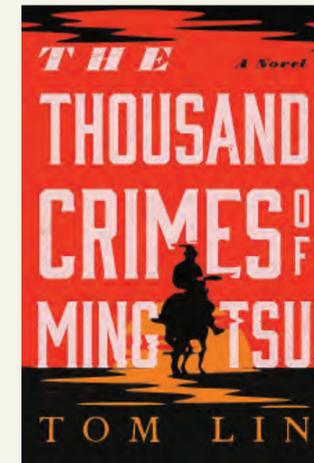
PCM: With the degree of science denial and the politicization of science and the general lack of scientific literacy in America today, it must be frustrating. Do you run up against that as a writer?

Adam Rogers: I do. Ten years ago I would have said, “Well, it's on me to make sure that people understand my writing...People won't know what I'm necessarily talking about from the jump, and I have to compel them to come into a story and give them reasons to keep reading and then explain to them stuff that's right and true.” I still think all of that. I think that some of this [science denial or limited scientific literacy] is the media's fault, but some of it's not. People have so little understanding now not only about science and the way that you might learn it in a classroom, but also about just who scientists are...and how you know something is maybe more true than something else. Societally, we have been terrible at explaining that to people. We don't really teach it, we don't really make it a priority, and I think we're reaping some of that now.

PCM: What advice do you have for young people out there who are interested in pursuing a career in science writing?

Adam Rogers: I hope that they will. It is a hard time in journalism now, for social reasons and economic reasons. But I remain optimistic that even if the kind of places that do journalism will change, there still will be places to do journalism, and I think that writing about science—don't tell any of my colleagues—I think it's the most important beat. Don't tell anybody I said that.

—Abridged and adapted from Sagecast, the podcast of Pomona College



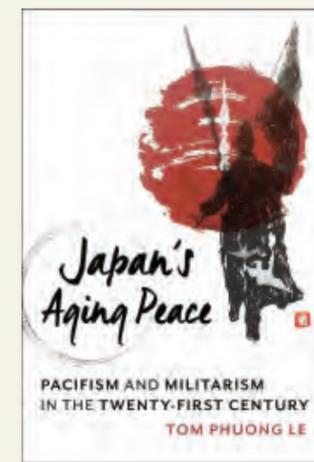
The Thousand Crimes of Ming Tsu

The debut novel by **Tom Lin '18**, a *New York Times Book Review* Editor's Choice selection, is a reinvention of the American Western, this time starring a Chinese American assassin.



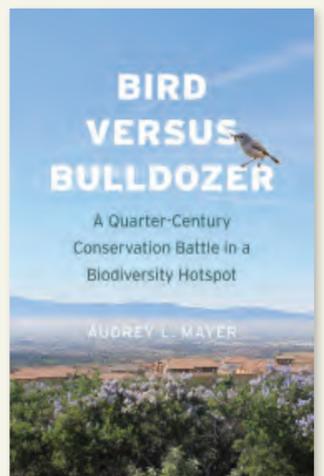
Someone to Watch Over Me

Set in 1947 Hollywood, this mystery thriller by **Dan Bronson '65** follows an actor turned studio publicist tasked with finding a missing actress.



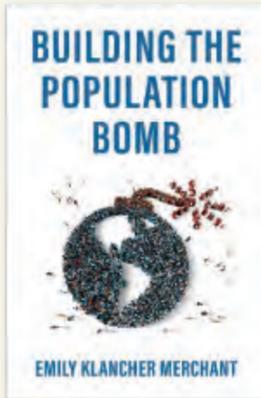
Japan's Aging Peace: Pacifism and Militarism in the Twenty-First Century

Politics Professor **Tom Phuong Le** posits that Japan's reluctance to remilitarize is due to factors of demographics, culture and perspectives on security.



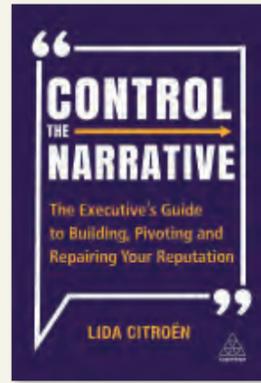
Bird versus Bulldozer: A Quarter-Century Conservation Battle in a Biodiversity Hotspot

Using the story of the coastal California gnatcatcher, ecologist **Audrey L. Mayer '94** offers an optimistic perspective on regional conservation planning strategies benefiting both humans and wildlife.



Building the Population Bomb

Emily Klancher Merchant '01 writes the history of U.S. demography and population control, challenging the conventional notion that population growth in and of itself is inherently a problem.



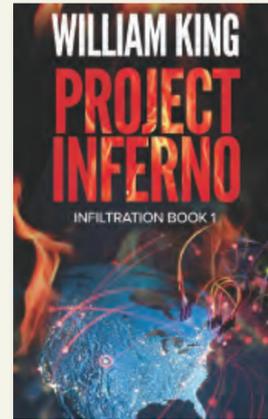
Control the Narrative: The Executive's Guide to Building, Pivoting and Repairing Your Reputation

Lida Citroën '86 writes about the power of personal branding and offers advice on how to make your reputation an asset.



Parabellum

In this crime novel by **Greg Hickey '08**, four individuals emerge as possible suspects in a deadly mass shooting in Chicago.



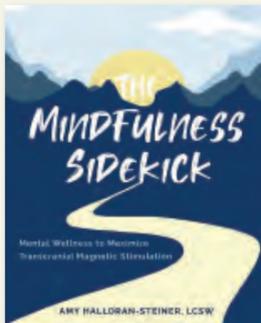
Project Inferno (Infiltration)

William W. King '70 has penned a futuristic novel (the first in a series) about an ordinary household object that is weaponized to attack America.



Ruminations on a Parrot Named Cosmo

Betty Jean Craige '68 was inspired by her African grey parrot to write 75 short humor essays about her pet's language learning, animal consciousness and the cognitive similarities between parrots and humans.



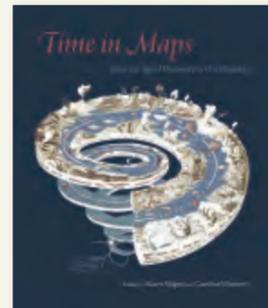
The Mindfulness Sidekick: Mental Wellness to Maximize Transcranial Magnetic Stimulation

For individuals with long-term depression, Transcranial Magnetic Stimulation (TMS) is widely considered a breakthrough treatment, and in this book **Amy Halloran-Steiner '94** journeys with patients, teaching the medicine of mindfulness.



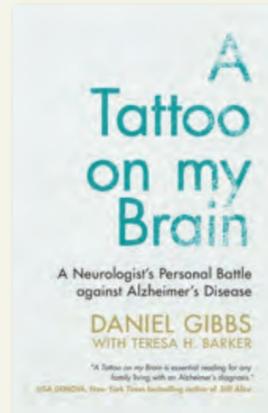
Water Music: Adventures of a Journeyman Surfer

David Rearwin '62 started surfing 70 years ago. At the age of 80, he continues—and chronicles—his escapades at sea.



Time in Maps: From the Age of Discovery to Our Digital Era

Historian **Caroline Winterer '88** is co-editor of a volume that examines how maps from across the world have depicted time in inventive ways.



Tattoo on My Brain: A Neurologist's Personal Battle Against Alzheimer's Disease

Dr. Daniel Gibbs '73 offers a memoir about his diagnosis of Alzheimer's—the very disease he treated in patients for 25 years.



Out of Print: Mediating Information in the Novel and the Book

Julia Panko '02 examines how the print book has fared with the proliferation of data across the 20th and 21st centuries.

A DRUM FALLS SILENT

The object below is The Drum, which commemorated the football rivalry between Pomona College and Occidental College for nearly 80 years before Oxy's decision to end its football program last year brought the tradition to a halt. Pomona-Pitzer's victory in the final Battle for the Drum on November 9, 2019, means the ceremonial trophy will remain in the Sagehen Athletics archives in perpetuity.

The Oxy-Pomona rivalry predates The Drum itself, with the first football game between Pomona and Occidental played in 1895, only eight years after the founding of Pomona College.

The rivalry was one of the 10 oldest in the U.S.—and the oldest in Southern California, with a 34-year head start on the USC-UCLA game, first played in 1929.

Times have changed on the gridiron, like everywhere else: In 1925, Pomona shut out UCLA, 26-0, for its sixth consecutive win over the Bruins, but lost to Oxy, 6-3.

The Drum itself was introduced in 1941 and presented to Occidental following a 26-14 victory after the alumni associations of the two colleges came up with the idea of a trophy for the annual winner.

Pomona claimed The Drum for the first time in 1942 with a 12-6 win before World War II suspended the rivalry in 1943 and '44.

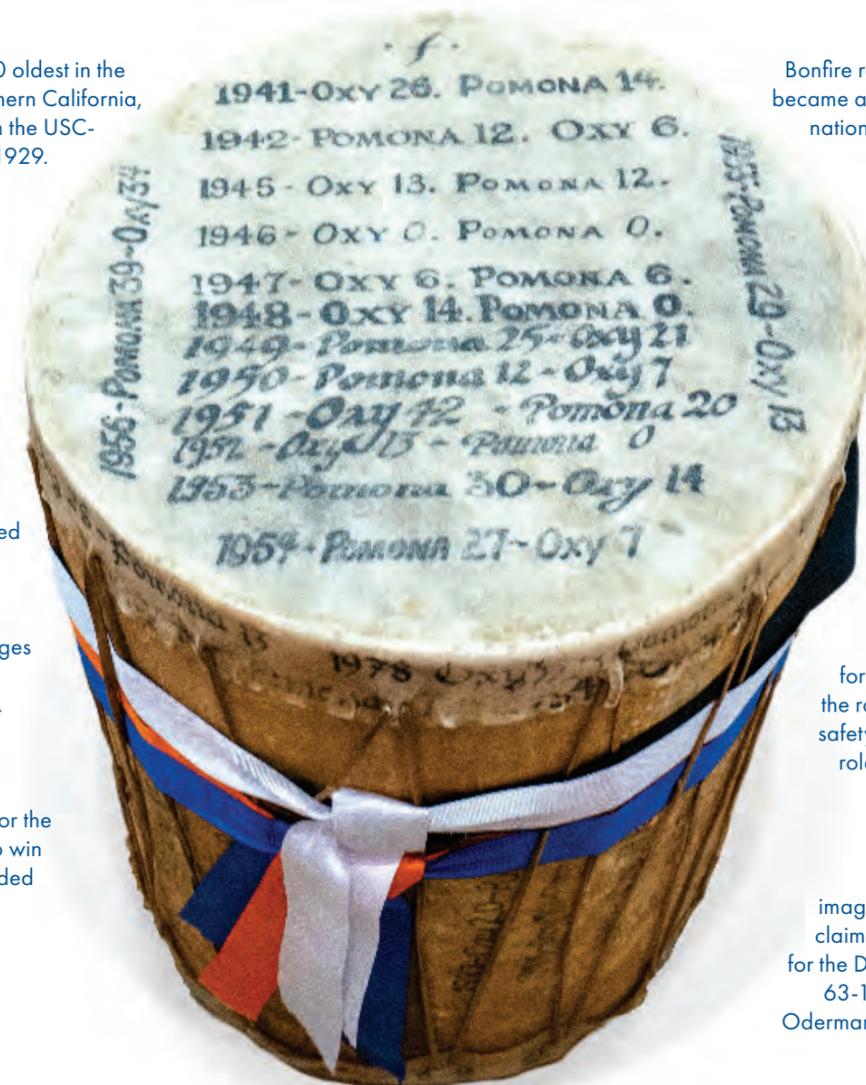


Photo by Jeff Hing

Bonfire rallies the night before the Oxy game became a huge tradition. But in 1963, with the nation in shock following the assassination of John F. Kennedy, the planned bonfire was instead lit in silent tribute to the fallen president.

A new rivalry slowly began to grow after Claremont-Mudd launched its own football program in 1958. The Battle of Sixth Street eventually eclipsed the Battle for the Drum and now outlives it.

Trouble for the Oxy program was brewing by 2017 as the Tigers forfeited their final four games because the roster was so injury-depleted it raised safety concerns, fueling debate about the role football should play at the college.

Though none of them could have imagined what was ahead, the Sagehens claimed what proved to be the final Battle for the Drum when they won the 2019 game, 63-14, behind senior quarterback Karter Odermann's 306-yard passing performance.



STORY BY BRENDA REES

HOW TO MOVE A MUSEUM

After the construction of the new Benton Museum of Art at Pomona College, a mammoth task remained: Most of the collection that now numbers 16,000 objects had to be moved across the street.

Photography by Steve Comba, Jeff Hing and Kristopher Vargas

MUSEUM OF ART
MONTGOMERY ART CENTER

Workers survey the 30-foot sculpture *ghandiG* by Peter Shelton '73 at the museum's former location before moving it by crane across College Avenue to its new home.

Drivers who regularly ventured past the Pomona College campus in the early mornings of October and November 2019 likely witnessed a strange ritual at the intersection of Bonita and College avenues.

Day after day, a procession of student interns crossed the street, slowly rolling stainless-steel restaurant-style carts loaded with slate-gray boxes tied down with brightly colored bungees. Motorists waited as the parade carefully bypassed the myriad yellow warning bumps near the curbs. Reaching the other side, the interns gently maneuvered the carts up to the sidewalk and then onto the ramp of the newly completed Benton Museum of Art at Pomona College.

The museum collection was arriving at its new home. Finally. For many people, the words “Moving Day” trigger fear and apprehension from beginning to end: the monumental chaos of sorting and packing items, the crucial task of hiring a trustworthy moving team and the suspense mixed with dread of opening boxes at the new location, hoping for minimal damage. But for the staff at the Benton, “Moving Day” was a welcomed phrase for a transition that was long overdue and took nearly two years to complete.

Intern Emily Petro '21 sorts and labels arrowheads from the Native American Collection.



When news of the 2017 groundbreaking for the spacious new \$44 million state-of-the-art museum at the southwest corner of Bonita and College was announced, there was a cheer of relief that all objects in the museum collection would be under one roof at last. For more than 10 years, as many as 13,000 objects in the growing collection had been spread out in three satellite venues: Montgomery Art Gallery, Rembrandt Hall and Bridges Auditorium. The Native American Collection, first assembled around the turn of the 20th century, occupied various locations—among them the basement of the humanities building at Scripps College, then Sumner Hall, and in 2011 the lower level of Bridges.

Celebration quickly dissolved into the electric hum of brainpower as staff began to strategize. Here was a chance to do an up-to-date inventory of every collection item before safely packing and transporting objects as diverse as Andy Warhol Polaroids, Goya etchings, alabaster bas-relief sculptures, large abstract paintings, beaded Sioux leggings and contemporary art by Pomona alumni, including Helen Pashgian '56 and Chris Burden '69.

Such an inventory had never been done before.

“I had been warned by colleagues that moving a collection is the single most difficult and yet rewarding task a registrar could ever undertake,” says Steve Comba, associate director/registrar at the Benton—who already had twice overseen moves of the Native American Collection.

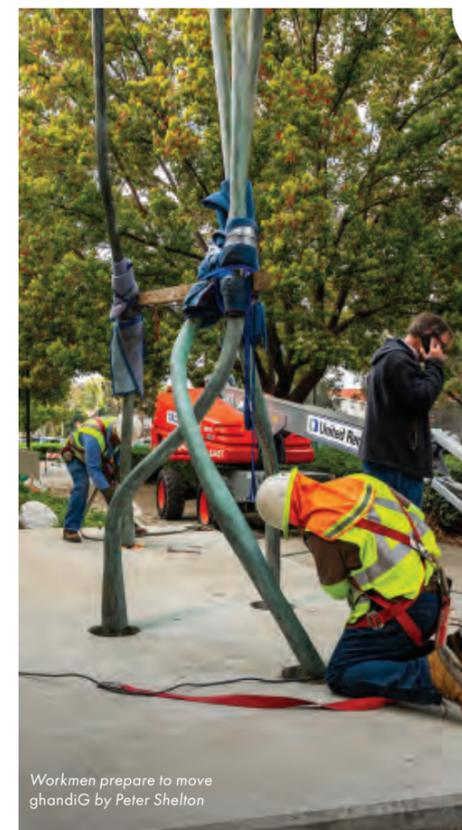
Objects didn’t have to travel physically far—all satellite locations were blocks or buildings away—but that didn’t make the task less daunting. Handling objects at any step of the process is always a risk, says Comba. “There’s always the possibility of human error. We wanted to do this right. We had to take our time.” Comba brought on board independent collections manager Karen Hudson, who assumed duties as move coordinator/registrar. “Before you move anything, you need to know what you have,” she says about the time-consuming and labor-intensive process of creating the inventory. “You start by opening up every box, in every storage room and in every building. I had my eye on every single object in the collection.”

Going through hanging racks, cabinetry and Solander storage boxes one by one for almost a year, Hudson compared each item to its own unique catalog number, cross-checked the database and updated all pertinent information. She noted items with missing numbers, objects that had been numbered incorrectly and other discrepancies.

“You don’t want to move problems,” sums up Hudson. “You solve them first before you pack them up.”

As with any move, surprises were uncovered. For years Comba thought that a rare Sioux ceremonial rattle had been lost; he was thrilled when the beautifully quillworked and beaded treasure was discovered during the inventory. Another surprise: The museum’s collection grew from 11,000 objects pre-inventory to nearly 13,000 in late 2018. (Note: Because of additional gifts to the collection since 2018, that number is now officially 16,000.)

«There’s always the possibility of human error. We wanted to do this right. We had to take our time.»



Workmen prepare to move ghandiG by Peter Shelton

The first museum piece arrived at its new home in spring of 2019.

In the early morning of March 22, spectators watched a 30-foot-tall bronze sculpture dangle from a hoist and crane that was inching its way down College Avenue. No trees or overhead wires blocked the transit. Under a blue sky, there was just a steady progression forward: *ghandiG* was on the move.

Purchased by the college in 2006, the ethereal sculpture by Pomona alumnus Peter Shelton '73 was making its way to a new home amid the landscape of the Benton, which was still a work in progress at the time.

Moving *ghandiG* involved crews severing the sculpture’s support cabling system at the old location, transporting the artwork two blocks and then installing it—with new cabling—at the prominent corner. Shelton was consulted about the proper orientation



for his sculpture, which now welcomes visitors to the museum in a striking way.

While *ghandiG* was officially the first piece of art to be moved to the Benton, it would be months before the rest of the collection joined the sculpture at the new location. Transporting those other items was far less dramatic—but there were still some heart-pounding moments.

The process involved the meticulous packing of hundreds of paintings, pottery works, photos and more. Comba, Hudson and a third member of the museum staff were joined by a team of interns Hudson described as invaluable. “We needed their help, their youthful stamina and enthusiasm,” she says. Comba goes further, calling them “rock stars.” He adds that the collection-moving interns weren’t all art history majors. “We had conservation majors from Scripps College and athletes from Pomona,” he says. “They each brought their own skills to the project.”

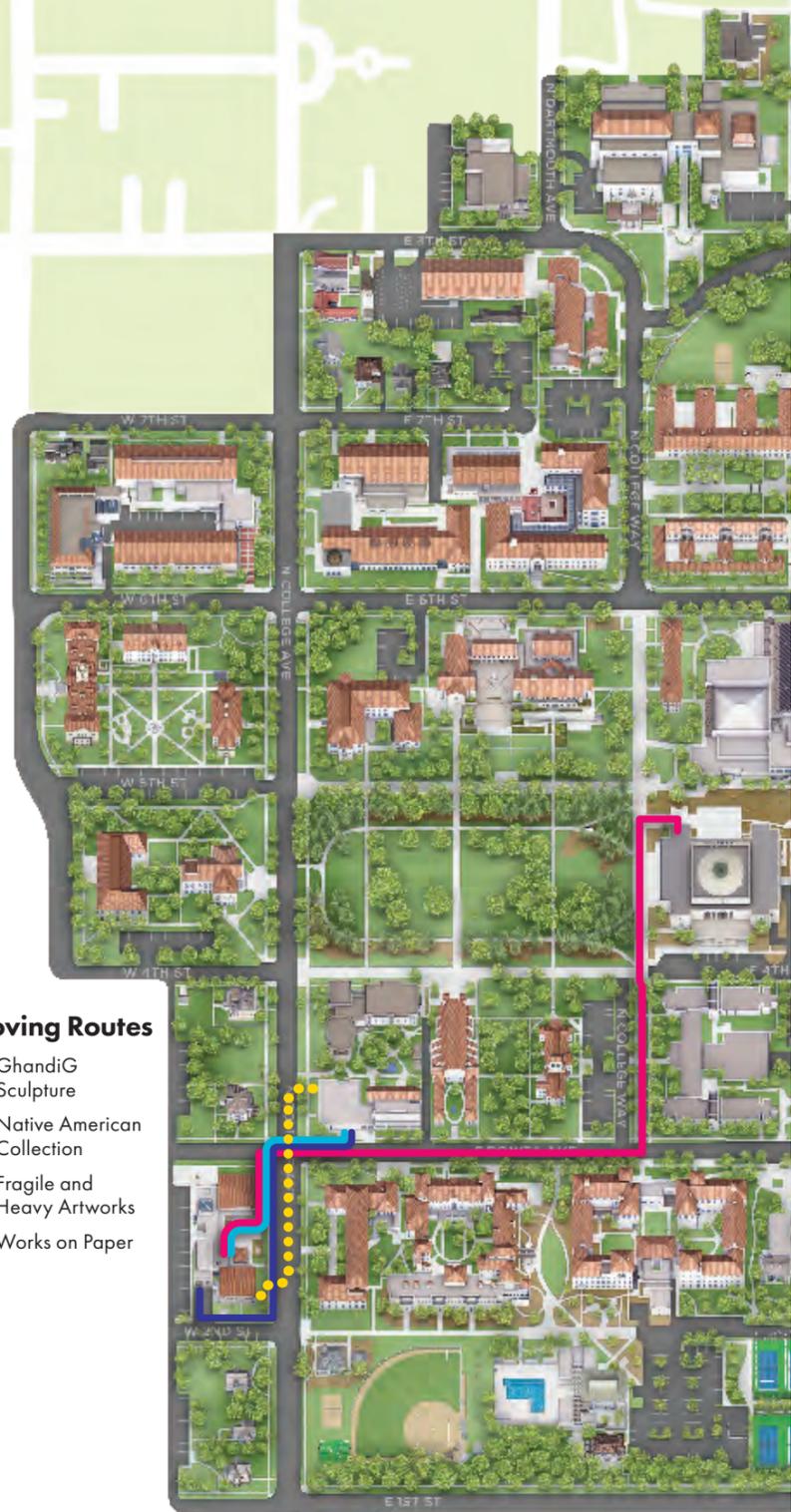


The museum could have hired an expensive professional art-moving company for the entire job, but since the Benton is a teaching museum with a robust internship program, the collection move presented an exceptional chance for hands-on, behind-the-scenes, roll-up-your-sleeves learning. Twelve interns—among them Pomona students Nina Mueller '19, Ethan Dieck '22, Jem Stern '22, Quin Fraley '22, Katherine Purev '23 and Emily Petro '21—stepped up for a challenge that lasted from April 2019 to March 2020.

The Native American collection was the first to be physically moved; it was the farthest from the new museum (although still only a few blocks away) and had many delicate objects. Comba also wanted to restart that collection's educational outreach program for third graders, which had been suspended because of the move, as soon as possible. Interns assisted the staff with packing, wrapping and sealing boxes in the basement of Bridges; later the team hand-carried them up by elevator and then carefully loaded and unloaded them in and out of the museum van. Moving the Native American collection took about three months—and countless van rides—to complete.

Hudson made sure that interns knew the protocols of proper object handling, dispelling the myth that the only way to touch museum items is with white cotton gloves. "The cotton fibers of a white glove can snag loose ends of baskets. If you are handling anything fibrous, it could be a disaster," she says. Nitrile gloves are typically used to handle photographs and prints (they leave no fingerprints), but experts don't wear them when picking up smooth objects like vases (too slick). Overall, the growing professional consensus is that clean bare hands provide a better and more secure grip, especially when picking up organic items made of stone or bone, such as arrowheads.

Fraley, one of the interns, used her bare hands to check and pack 450 Chinese snuff bottles from the Qing Dynasty, one of her many special assignments. A history major, Fraley recalls getting into a rhythm as she handled the ornate bottles, which ranged in size from 2 to 4 inches. Using poly foam batting, Fraley gently wrapped and nestled the bottles into their drawer-like cubbies encased in pre-cut Ethafoam, a brand of foam often used for artifact storage. As she worked, Fraley examined the intricate



Moving Routes

- GhandiG Sculpture
- Native American Collection
- Fragile and Heavy Artworks
- Works on Paper



Some heavy or incredibly fragile items, such as Italian Renaissance panel paintings from the Kress Collection, were handled by professional fine art movers.

details of these ancient mini works of art. "The artist used a fine paintbrush and painted the insides of the bottles," she says. "It was so special to be able to handle and observe these up close."

Comba lost track of how much poly foam was used to securely wrap objects. "It was everywhere," he says of the material that is firm enough to cushion delicate objects but soft enough not to put unwanted pressure on certain structural elements, like the spout of a teakettle. "You want everything to have a soft landing at every step of the way," he says.

Items were transported three ways. Heavy and incredibly fragile pieces—like the Kress Collection's Italian Renaissance panel paintings, a 19th-century marble bust and a Sam Maloof walnut music stand—were given to a professional art-moving company that spent only two days on campus. Most objects, however, were moved using campus vans. Lightweight ones—such as photos, prints, scrolls and manuscripts—were walked over in rolling restaurant-style carts. "It was a huge responsibility, and it was nerve-

«Comba lost track of how much poly foam was used to securely wrap objects. 'It was everywhere.'»

racking," Fraley says of those early-morning expeditions. "We just took our time, but I'll tell you, that short walk never felt so long."

Days after the last objects were moved to the Benton on March 3, 2020, the pandemic hit. Interns were sent home, which left staffers the final task of checking in and storing those remaining items in their new homes. "We didn't have a time pressure to finish the job," admits Comba. "You *could* call that a pandemic benefit."

As far as Comba has seen, no item sustained any damage from the moving process, marking this move a huge success.

Now, months after the entire collection has officially settled into its new digs, the reverberations from the relocation still echo for those on the moving team, especially Fraley. "This really opened my eyes to the depth of the moving process and the specialness of this collection," she says. "Because of this experience, I will never look at any museum the same way ever again." PGM

The long-awaited Benton Museum of Art at Pomona College opened to the public in May 2021 with reservation-based visits after the planned 2020 opening was delayed by the pandemic.

Named in recognition of a \$15 million gift from Janet Inskeep Benton '79, a longtime supporter of the arts and a member of the Pomona College Board of Trustees, the 33,000-square-foot museum provides not only space for the public enjoyment of art but also serves as a teaching museum and a new gathering spot on campus.

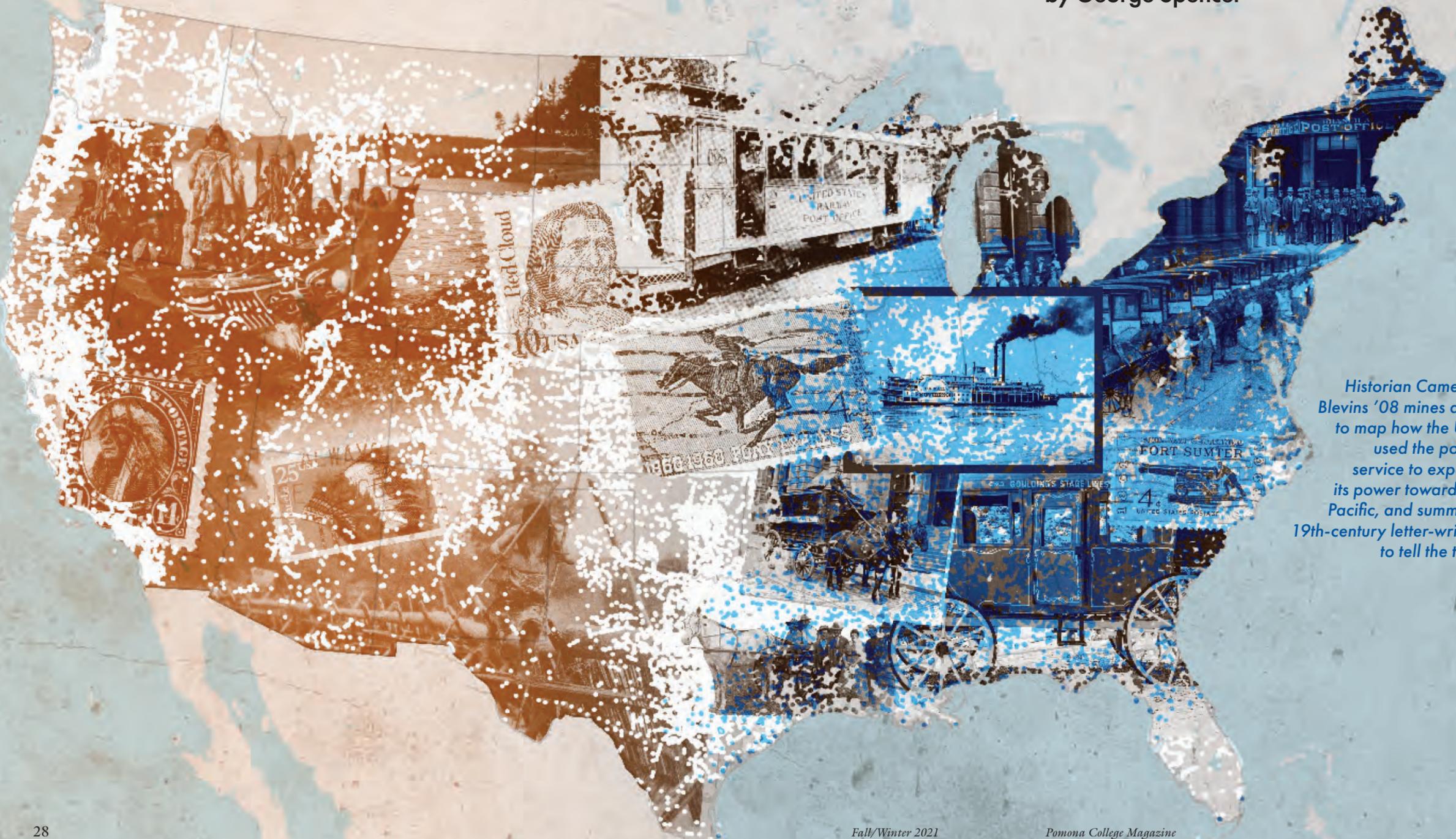
The public community celebration planned for November 13 will be preceded by an opening reception and artist talk with Sadie Barnette on November 6 as part of *Sadie Barnette: Legacy & Legend*. On November 11, the Benton will feature guest curator Karen Kice and graphic designer Amir Berbić as part of *Sahara: Acts of Memory*. Throughout the fall, the \$44 million facility designed by Machado Silvetti Associates and Gensler will host events for the campus community in the museum's courtyard and striking glass-walled interior spaces.

photo by Richard Barnes



WESTWARD, P.O.

by George Spencer



Historian Cameron Blevins '08 mines data to map how the U.S. used the postal service to expand its power toward the Pacific, and summons 19th-century letter-writers to tell the tale.

On an 80-degree September day in 2016, Cameron Blevins '08 was wearing a sweater as he waited in one of his favorite places in the world.

The windowless Ahmanson Reading Room of the Munger Research Center at the Huntington Library in San Marino, California, is a carpeted kingdom of quiet. It is kept chilly to safeguard the more than 450,000 rare books and 8 million manuscript items the library holds.

Blevins, now a professor of U.S. history and digital humanities at the University of Colorado Denver, handed an archivist a little slip of paper containing his request for documents. He was deep into research for what would become *Paper Trails: The US Post and the Making of the American West*, exploring how the postal service, working with private entrepreneurs, played a central role in extending the federal government's reach to the Pacific.

A Wall Street Journal reviewer will go on to call the book "a wonderful example of digital history built on information technology and archival research." First, though, came the search.

Five, 10, 15 minutes went by before a trolley rolled toward Blevins bearing archival boxes filled with letters from the 1850s through the 1890s.

“You feel like a kid in a candy store,” he says. “The archives are where you find little windows into the past. You look through the catalog to try to find things you can metaphorically unwrap. It’s magical.”

Blevins originally came west from New London, Connecticut, to attend Pomona. In his first semester, his life changed when he wowed Professor of History Sam Yamashita with his paper about major league baseball players’ barnstorming tour of 1930s Japan. “He found it fascinating,” Blevins recalls. “I remember him saying, ‘If you wanted to, you could do this as a career.’ I hadn’t thought until then that this was something I could do for a living. It got my wheels turning.”

Thanks to a Pomona research grant, his sophomore summer he mastered GIS (geographic information system) software and used it to map the landholdings of Venture Smith, an enslaved man who bought his freedom in colonial Connecticut. “This was absolutely transformative for me in my career,” says Blevins, who earned his Ph.D. in history from Stanford. “Pomona supported my research and gave me the independence to spend a summer digging in archives and learning this technology. I’m not sure I would’ve had the same career trajectory if I hadn’t had this experience. It opened my eyes to the potential of technology to study the past and propelled me down this road toward the digital humanities.”

The realm of computational analysis and data visualization offered Blevins a new way to bring history to life. It didn’t replace—and still depended on—the time-intensive work of archival research at places like the Huntington, sifting through box after box of dead-end materials penned in indecipherable script to find the few that will matter. He describes that process as a “combination of excitement, hoping and lots of waiting.”

“All historians have an experience where you’re in the archives and come across some document, and a thrill runs through you. Maybe it’s something personalized, individualized—a human being I’ve been thinking about. I’m able to see him in front of me.”

Blevins would experience such a thrill during his research. But first came the wider context.

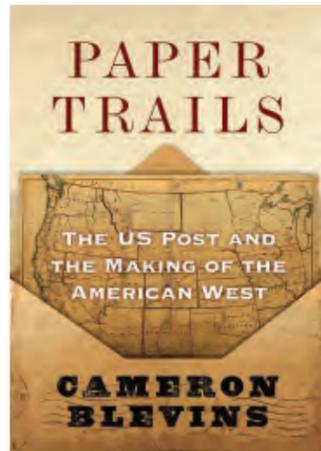
“**History,**” says Blevins, “is not some magic bullet to let you predict the future or avoid mistakes, but it is absolutely crucial for understanding the state of the world and society.”

Historians of the Western frontier once told tales of glorious conquest. In his multivolume book *The Winning of the West*, Theodore Roosevelt, who became president of the American Historical Association a few years after serving as president of the United States, proclaimed it was “our manifest destiny to swallow up the land of all adjoining nations who were too weak to withstand us.”

The pattern of conquest is “pretty dark,” Blevins says. “The history of the United States is based on two inescapable facts—African slavery and the forced dispossession and attempted extermination of Native people. That’s inescapable and a vitally important part of our history,” he adds. “You



Cameron Blevins '08 photographed by Flor Blake



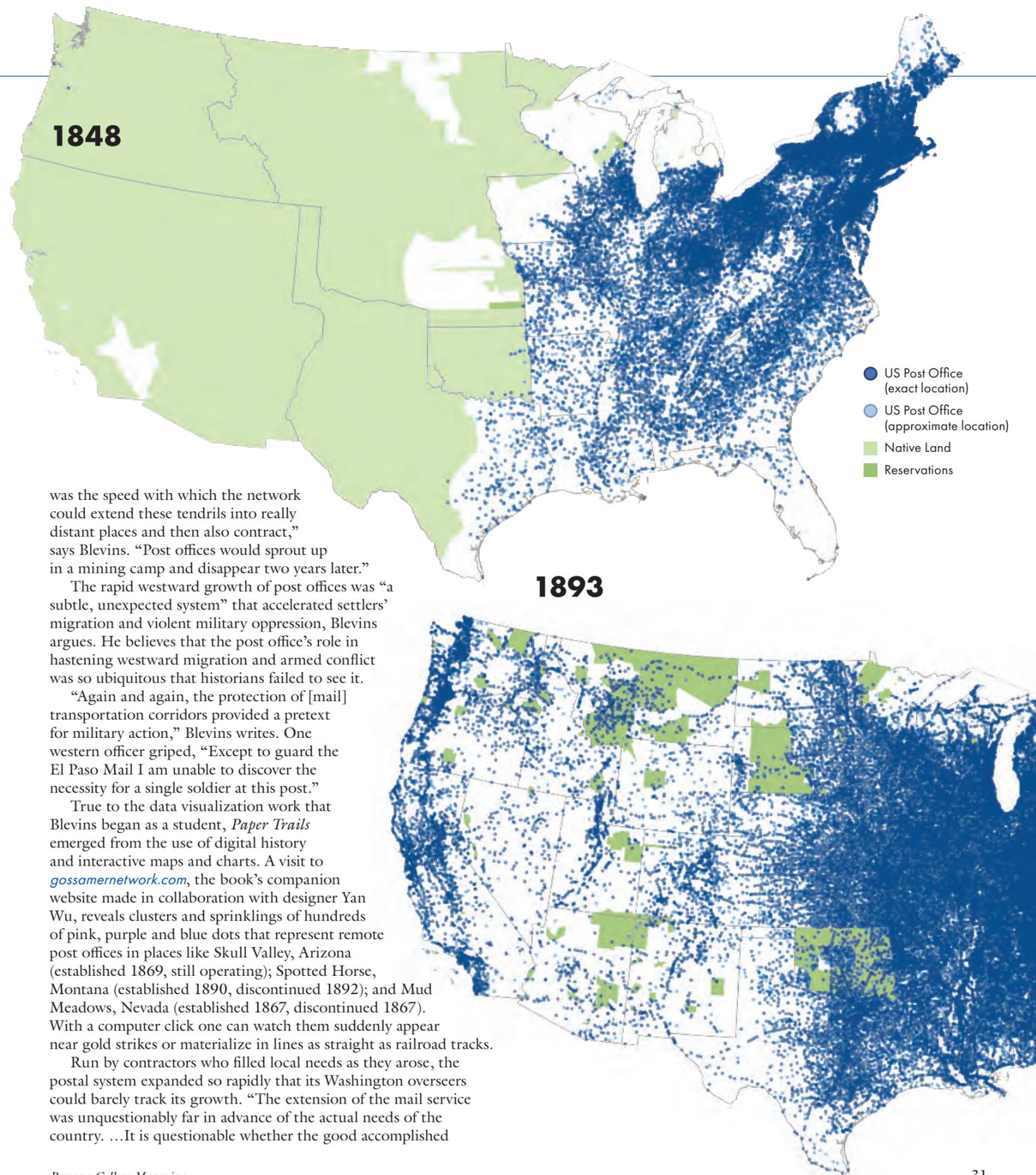
can’t understand how we got where we are today without coming face to face with those facts. All of us are sitting on plundered land. That is something our nation needs to face.”

Paper Trails tells how an institution as seemingly benign as the post office helped enable the military and settlers to bring destruction to Native Americans. “The American state’s violent campaigns were conducted with envelopes as well as rifles,” writes Blevins.

The Louisiana Purchase in 1803 opened the floodgates for westward expansion, and the forcible displacement of Native Americans accelerated in the 1830s. The postal system continued the westward march.

Between 1848 and 1895, the federal government opened 24,000 post offices in the western United States. By 1889, the U.S. had 59,000 of those offices nationwide and 400,000 miles of mail routes—a system larger than any other nation’s. (Blevins notes that by comparison, there are fewer than 14,000 McDonald’s restaurants in the U.S.)

He calls this sprawling, fast-moving system a “gossamer network”—as intricate and ephemeral as a spider’s web—that expanded and shrank with each gust of population movement. Some 48,000 post offices closed, changed names or moved during this unstable period. “What surprised me



was the speed with which the network could extend these tendrils into really distant places and then also contract,” says Blevins. “Post offices would sprout up in a mining camp and disappear two years later.”

The rapid westward growth of post offices was “a subtle, unexpected system” that accelerated settlers’ migration and violent military oppression, Blevins argues. He believes that the post office’s role in hastening westward migration and armed conflict was so ubiquitous that historians failed to see it.

“Again and again, the protection of [mail] transportation corridors provided a pretext for military action,” Blevins writes. One western officer griped, “Except to guard the El Paso Mail I am unable to discover the necessity for a single soldier at this post.”

True to the data visualization work that Blevins began as a student, *Paper Trails* emerged from the use of digital history and interactive maps and charts. A visit to gossamernetwork.com, the book’s companion website made in collaboration with designer Yan Wu, reveals clusters and sprinklings of hundreds of pink, purple and blue dots that represent remote post offices in places like Skull Valley, Arizona (established 1869, still operating); Spotted Horse, Montana (established 1890, discontinued 1892); and Mud Meadows, Nevada (established 1867, discontinued 1867). With a computer click one can watch them suddenly appear near gold strikes or materialize in lines as straight as railroad tracks.

Run by contractors who filled local needs as they arose, the postal system expanded so rapidly that its Washington overseers could barely track its growth. “The extension of the mail service was unquestionably far in advance of the actual needs of the country. ...It is questionable whether the good accomplished

in the remote regions of the West compensated for the positive evil which resulted,” Postmaster General Thomas James wrote in 1881, referring to postal service corruption, not wars.

“As humans, we want tidy morality stories with something as a force for good or evil. Of course, it’s never like that,” says Blevins. “What I see as important is less understanding this period in history, but to think about how large networks, systems and structures shape modern life for good or bad.”

He sees striking parallels to today’s tech companies. “We could go into the way something like Facebook amplifies misinformation. But it’s not like people in its headquarters are scheming how to break American democracy,” says Blevins. “It’s that they put things in motion—things they sometimes don’t understand—or they don’t think about the consequences of structures they set up. It’s less about trying to assign individual blame to a company but trying to think about those underlying algorithms that drive misinformation or radicalization.”

There is another side to Blevins’ work beyond analyzing data and systems. They provided powerful insight, but he still had to find the human stories to bring this history of the immense postal system to life. That proved a tougher quest than Blevins expected. “I went into archives expecting 19th-century Americans to be writing about this amazing network and ‘Isn’t it incredible I’m able to communicate with people 3,000 miles away for the cost of a two-cent stamp?’” Instead, he “heard crickets. When things are vast and wrapped into daily life, people don’t talk about them as much as you’d expect.”

But on that day in the Ahmanson Reading Room, after Blevins had pored through box after box of unusable materials, the trolley stopped at his table, delivering one that would yield an entire chapter in *Paper Trails*.

It contained dozens of letters written from the 1850s to the

1890s by Benjamin Curtis and his sisters Sarah, Delia and Jamie. Orphaned in 1852, they had been sent to live with relatives in Massachusetts, Tennessee, Ohio and Illinois. But thanks to the U.S. Post Office, they stayed in touch, especially when they all moved west to equally remote Wyoming, California, Idaho and Arizona.

One of Blevins’ favorite letters is from Benjamin to Delia on September 8, 1886. She is in San Diego. He is homesteading in Arizona’s Salt River Valley, east of Phoenix. The nearest town is 30 miles away, but the post office opened a branch two miles from him in Armer and another three miles away in Catalpa. His wife has given birth to a 9-pound baby daughter. “It is a trying time for any mother, and although it is 100 degrees in this room she does not complain,” Benjamin writes and then tells Delia they named the baby after her.

“We think it is just the nicest baby ever born,” he boasts. “Only it don’t take after its father, for it has plenty of hair on top of its head.”

Lo and behold, in the file Blevins found a photograph of Benjamin, who was far balding than the baby. It was a “humanizing moment” for Blevins as he sifted through the letters offering “beautiful, intimate glimpses” into the siblings’ relationships over decades.

Although cool-headed computer calculations drive the scholarship behind *Paper Trails*, the heart of the book beats with human stories. Blevins’ gossamer network of outposts on a map ultimately reveals the vast distances that have always existed in America as well as the ties that bind us together. **PCM**

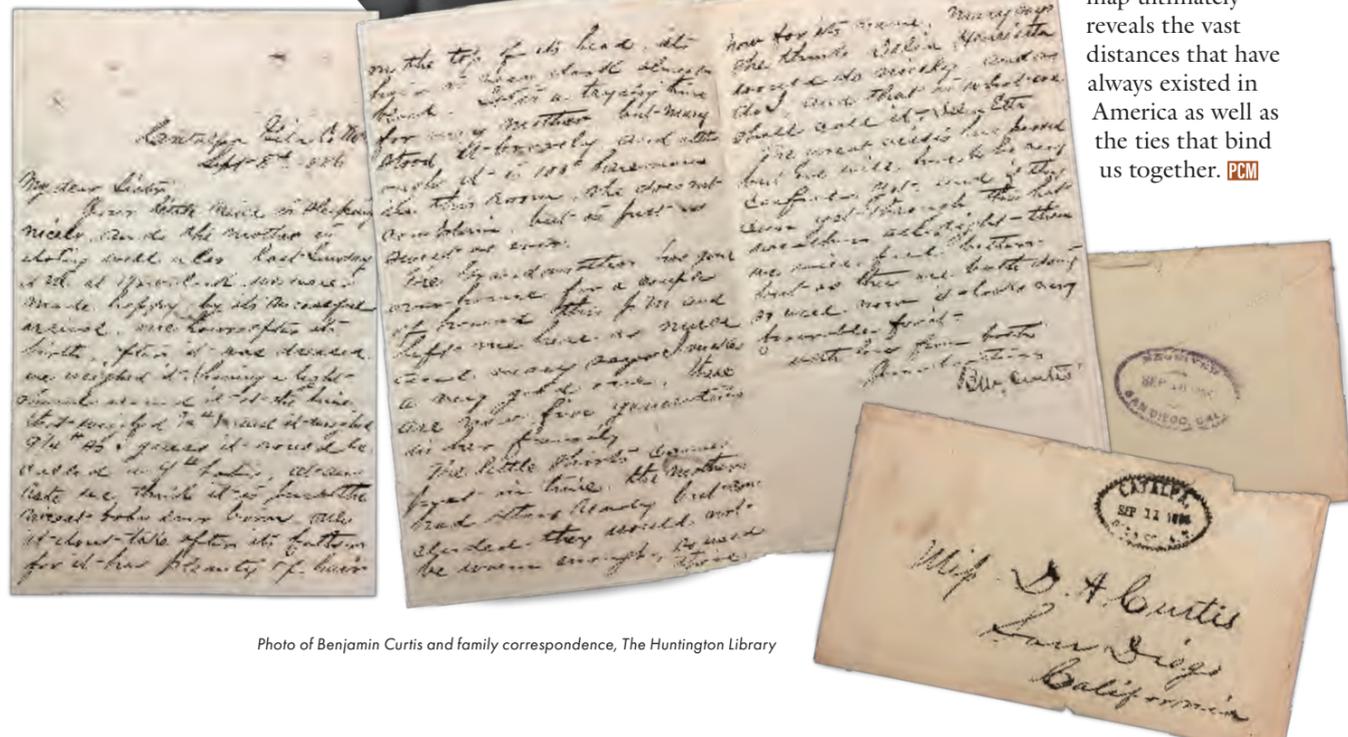
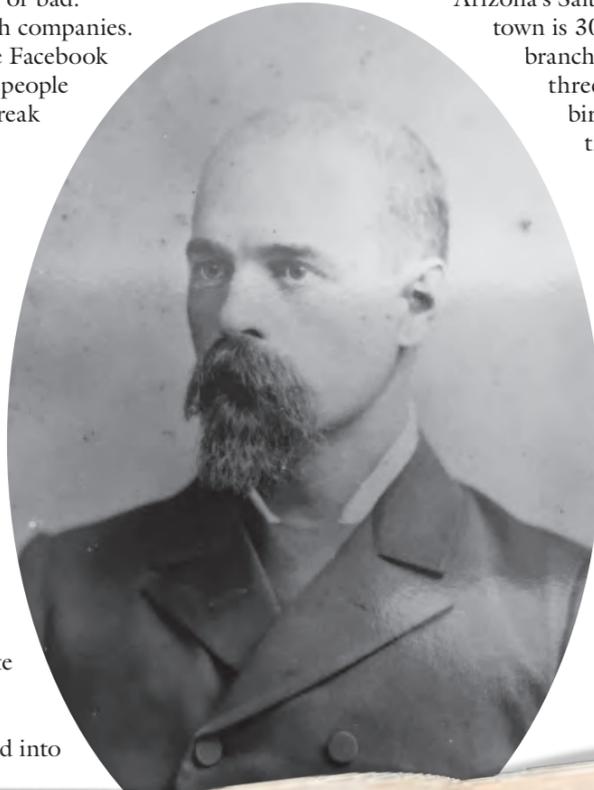


Photo of Benjamin Curtis and family correspondence, The Huntington Library

Getting There

Jarrett Walker '84, an expert on public transportation, talks about what would make people more likely to use trains and buses—and the surprising importance of crosswalks.

Story by Sneha Abraham



Moving people from point A to point B is a must. But horses and buggies are long gone, an ever-increasing number of vehicles are packing (or are they parked?) the freeways and teleporting is still a way off.

Jarrett Walker '84 is an oft-quoted and oft-consulted international expert on public transportation who has published everywhere from the

Journal of Transport Geography to *Shakespeare Quarterly* and been cited by Bloomberg, *The Seattle Times*, *Atlanta Magazine* and more. He has redesigned major public transport networks in North America and overseas and is a frequent speaker on transit and urbanism issues. And he says it's not enough for mass transit to compete with cars. Mass transit must succeed.

He is certain it will. While the COVID-19 pandemic suggested that public transit is unsafe, Walker contends that it was much safer than we were being told—and time and seats occupied will prove it, despite people’s fears.

“I don’t see safety or perceptions of safety as something insurmountable,” he says. “As long as we don’t cut service, I think that inevitably many people will look at their options and find that public transit is the safest thing to do among their options in enough numbers that will get ridership.”

Riders are coming, but so is the possibility of a permanent transformation of rush hour, Walker says. But to get there requires some serious upgrades to efficiency. Walker points to the Metrolink in Southern California as an example of a very inefficient operation because it is so narrowly focused on rush hour.

“Metrolink has to position a whole bunch of trains to make one trip. There’ll be one trip from San Bernardino to L.A. And they will have to have a whole train and a crew just to run that one trip because by the time you get to L.A. and go back, the peak is over and it’s too late to do it again.”

Because racial and social equity are major concerns, the need to focus on all-day service is even more urgent since low-income people are traveling at all hours, not just the peak. But Walker has a few questions about what the equity priorities should be.

When it comes to fares, proponents say both free fares and more service are necessary. “They’re both important. But what actually happens inside of an agency’s budget when they say free fares is you get free fares instead of more service,” Walker says. “What you often get is free terrible service. If that means the service is useless to low-income people who need it, it’s hard to call that equity.”

But the soundbite of “free fares,” has a better ring to it, according to Walker, because it’s easier to explain in politics.

What’s the travel time solution for low-income workers? Less rigid work schedules, Walker says. Transportation advocates have been pressing for such change for years, but it took COVID-19 to bring it about. If less-rigid work



schedules persist, that could unlock an enormous amount of resources to run better all-the-time service, he says, because rush-hour-only service is so expensive.

No doubt resources and revamps are required. But Walker thinks the political debate on infrastructure might be misdirected. For one, nobody knows what the future of rush hour looks like. As a result, he contends that infrastructure projects that depend on rush-hour demand projections should be paused, and possibly rethought. Infrastructure that can be justified by all-day demand should proceed.

A math major at Pomona, Walker says his liberal arts education helped him see the big picture. With a Stanford Ph.D. in drama, literature and humanities, a case could be made he has a good grasp of the human experience. So that combination of broad thinking and deep understanding of numbers and people might be part of what leads him to believe that while we need some big infrastructure projects, a higher priority may be “100,000 crosswalks.” Walker says that however great a bus network he designs, what remains is a huge problem for pedestrians: In much of our suburban landscape, it’s too dangerous to walk.

“I can draw the best possible network of bus services, but I can’t change the fact that I’m dropping you on one side of a road that goes 50 miles an hour and there’s nowhere safe for you to cross. You look at the actual barriers to transportation, and a lot of it is the danger or impossibility of walking.”

Elected officials don’t really know how to take credit for 100,000 crosswalks, Walker says. Instead they want their name on a big piece of infrastructure. But that’s not always what we need, he says. Sometimes yes, but oftentimes no. Walker warns that we are always in danger of building the wrong infrastructure, and a little skepticism is warranted. While politicians may garner support for building things, political pressure would be more aptly applied to fixing things, he says.

“That’s really obvious when you actually analyze mobility,” Walker says. “A bunch of it is actually the many tiny things that are wrong, not just the giant things that are wrong.” [PCM](#)

AMERICAN CROSSROADS

Story by Agustin Gurza

Her great-grandfather labored in the citrus groves around Pomona after fleeing the Mexican Revolution. Generations later, UCLA Prof. Genevieve Carpio '05 studies how race and mobility have shaped the Inland Empire

As an inquisitive girl growing up in the city of Pomona, Genevieve Carpio '05 learned about her world while riding around town with her family. The adults in her life were happy to converse with their captive passenger, especially one so unusually attentive for her age.

With her grandfather behind the wheel of his Chevy pickup, the girl soaked up tales of Carpio family history as poor migrant farmworkers who fled the Mexican Revolution and soon settled in Pomona's historic barrio. And while cruising Claremont with her mother in the family car, she got a glimpse of her academic future.

The college town was close to the North Pomona home of the Carpios, one of the first Latino families to buy property in a formerly red-lined neighborhood, once reserved by contract for whites. Their abode was now Claremont-adjacent, just a short drive north on Indian Hill Boulevard, which seemed like an artery to another life.

"For fun, my mom enjoyed driving around Claremont and looking at the houses and we would say, 'Which house do you want to live in? Oh, I want to live in that house. No, I want to live in *that* house.' And then she would take us around the colleges, just to look at them."

But Grace Carpio, a stay-at-home mom who hails from Puerto Rico, was not just sightseeing. She was planting a seed. "That's where you're going to go to college when you grow up," she would say with certainty.

"No, I'm not," young Carpio would snap back. "I'm going far away."

Time proved her mother right. And time also taught Carpio an important lesson about the meaning of success and the value of uncovering untold histories in her own backyard.

"For me, having grown up in a very working-class community, success always meant getting as far away as possible," says Carpio, who did research in Brazil and Argentina as an undergraduate. "In anthropology, it seemed to me there was this idea that you go to these places very far away to study something new and translate it according to these anthropological frameworks. But it was really being in Brazil where I noticed that, as a person who wasn't Brazilian, there was a lot I had left to learn about interpreting these cultures."

During her South American stay, coincidentally, Carpio was reading a book exploring the history of race and labor in the citrus industry of Southern California written by historian Matt Garcia, who holds a doctorate from what is now Claremont Graduate University.

From her vantage point in the Southern Hemisphere, Carpio experienced a paradigm shift that would send her career in a new direction.

"It opened this window into being able to do work in the communities that you come from," says Carpio, now an associate professor in UCLA's César E. Chávez Department of Chicana/o and Central American Studies. "It showed me it was possible to be able to write about home in a way I had never considered before."



▲ Genevieve Carpio '05, husband Eric Gonzalez and son Elliot. Their daughter was born in September.

The past summer was an eventful one for Carpio and her family—husband Eric Gonzalez and their rambunctious 3-year-old boy Elliot. They moved into a new faculty apartment on the UCLA campus, making room for the arrival of their second child, Amelia, born on Labor Day.

If her schedule was harried, Carpio didn't show it when she met for an interview in a shaded picnic area outside her office. At 38, she looks young enough to pass for one of her own graduate students. She's relaxed and down-to-earth, yet also dignified. Despite sitting on a hard bench for an hour, Carpio barely shifts position, reflecting an inner discipline that was apparent to her parents from childhood.

Her rise through academia has been steady and strategically planned. She went straight up the academic ladder: B.A. in anthropology from Pomona (2005), M.A. in urban planning from UCLA (2007), doctorate in American studies and

ethnicity from USC (2013), and finally a postdoctoral fellowship in ethnicity, race and migration at Yale (2015).

And on July 1, she earned tenure at UCLA, a status that brings professional privilege and private relief. She had dreaded the instability of the untenured, with the prospect of losing her job and being forced back on the “super mobile” college job market that could have landed her anywhere in the country.

Carpio is certain that her tenure bid was boosted by the publication of her well-written and well-received book—*Collisions at the Crossroads: How Place and Mobility Make Race* (University of California Press, 2019).

Thus, ironically, her work on mobility helped ensure that she could stay put.

“I feel like I'm at this really exciting crossroads,” she says, using a term for intersection that figures prominently in her life and work.

▼ UCLA courses taught by Prof. Genevieve Carpio include Race and the Digital Divide and Barrio Suburbanism.

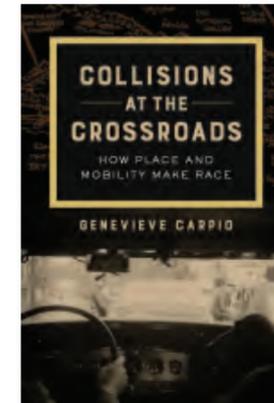


Riverside's Washington Restaurant, established in 1910 and named for the first U.S. president, was operated by the Harada family, Japanese Americans who were later forcibly relocated during World War II. (Courtesy of the Museum of Riverside, Riverside, California and the Harada Family Archival Collection)

In the book, Carpio's first, she examines the history of the Inland Empire through the lens of mobility—the freedom of movement, granted or denied to various racial groups. She focuses on specific policies used to control not just mass immigration, but also the “everyday mobilities” of marginalized, non-white populations.

Those policies included bicycle ordinances enforced disproportionately against Japanese workers; laws against joyriding that sent many Mexican youth to reform schools; the forced confinement of Native Americans at federal Indian boarding schools; and laundry laws aimed at driving single Chinese men out of downtown Riverside by banning them from washing their clothing outdoors.

Carpio's book is part of the publisher's American Crossroads series launched some 25 years ago, and it perfectly meets the



original mission, says series co-founder George Sanchez, a USC professor of American studies, ethnicity and history, who served as Carpio's doctoral dissertation advisor. “We were going to go after books that made a difference in the field, that we thought were breaking new ground,” Sanchez explained during a presentation at UCLA's Chicano Studies Resource Center shortly after the book's publication. “Gena's book fits this beautifully. ... She shows things that were invisible to other scholars.”

Invisible, yes, but partly because other scholars weren't looking. The Inland Empire

is quasi-virgin territory for serious academic investigation, Carpio says. The academic neglect has the effect of silencing the voices of migrant workers and communities of color, overlooking the very people who helped build the citrus industry for which the Inland Empire is historically renowned. And by default, it allows this historical vacuum to be filled by the self-promoting origin myth of white settlers who colonized the area in the late 1800s—as if history began with them.

Carpio's research began more than 10 years ago as part of her doctoral dissertation. At the time, it wasn't history that drew her attention to modern conflicts over mobility. It was current affairs.

In the early 1990s, San Bernardino authorities had banned lowriders from a city festival celebrating the fabled Route 66, even though Chicano car culture had flourished on the thoroughfare which traversed the city's historic Mt. Vernon barrio.

“It was so wrong,” Carpio says. “I really wanted to understand what it meant, and why it bothered me so much.”

She was also incensed by the proliferation of sobriety checkpoints in heavily Latino neighborhoods. In the guise of public safety, the checkpoints worked as immigration traps for undocumented drivers, caught on their way to work or to drop their kids at soccer practice. This “hyper-policing” turned the streets into “minefields,” she says, and infused fear into everyday trips.

Carpio's outrage led her to join protests organized in 2008 by the Pomona Habla Coalition. She and fellow demonstrators would stand at street corners with signs warning motorists of checkpoints ahead.

Such restrictions on mobility, she realized, “send powerful messages about who belongs and who doesn't belong.”



Carpio showed an early commitment “to fostering authentic, non-hierarchical relationships between college and community,” says Pomona Prof. Gilda Ochoa, the advisor on Carpio’s senior thesis, *White Hoods and Welcome Baskets: The Forming of a Mexican Barrio in Pomona 1920-1940*. “Before there was the Draper Center (for Community Partnerships), Genevieve and I were on campus task forces together working to enhance community partnerships,” says Ochoa, a professor of Chicana/o-Latina/o studies. “I was lucky to learn from her. A few years after she graduated, she even recruited me to join her on the Historical Society of Pomona Valley.”

Carpio spent a decade of dogged digging through the dusty, musty files of such historical societies and other public history sources. She rummaged through library basements, scoured forgotten public records, explored local museums and perused private family photo collections. Moreover, she sought out those quirky, unheralded folks who make local history their life’s mission.

She refers to that disparate pool of primary sources as “the rebel archives,” a term coined by historian Kelly Lytle-Hernández, the bedrock for constructing a “subversive history” of the Inland Empire. She proudly points out the hefty 70-page notes section at the back of the book, where she documents the oft-neglected archival sources she unearthed.

“I wanted to create a bit of a trail so that those who were coming after me would have this place to start, would have this map of the various resources in the region.”



Vincent Carpio Sr. was a field laborer before joining the U.S. military. He urged his granddaughter to pursue an education.

Carpio likes to say she was raised in the borderlands, the area where eastern Los Angeles County, specifically Pomona and Claremont, meets the counties of San Bernardino and Riverside. From there, the path to success led due west to the big city, at least for ambitious students like her. Nobody thought of looking east to the vast open spaces of the Inland Empire, which she considered an intellectual wasteland at the time.

Once again, it took distance for her to grasp the importance of her own backyard as a fertile territory for academic study. During her postdoc at Yale, Carpio spent two years writing and thinking about issues back home. So there she was, ensconced behind Ivy League walls almost 3,000 miles away, in a program that required “direct engagement with the cultures, structures, and peoples” that were the subject of her studies.

And it dawned on her that this history was *her* story.

“It’s the story of my family.”

Genevieve Tañia Carpio is a fourth-generation American, a great-granddaughter of Mexican immigrants Frank and Margaret Carpio from San Francisco del Rincón, Guanajuato, who came to this country in 1916 at the height of the Mexican Revolution. Four years after their arrival, they welcomed



Two uncles on Carpio’s mother’s side, Osvaldo and Nonato Garcia, also served their country.

their first U.S.-born son, Vincent Victor Carpio—Genevieve’s grandfather.

Little Vincent’s mother, who had married at 16, could not read or write, according to the 1930 census, which also identified his father as a “picker” working in the “citrus fruit” industry. By then, the family—including 10-year-old Vincent’s four adult siblings—lived on West 12th Street in the heart of the old Pomona barrio. During the ensuing Depression, the Carpio family would head north in their horse-drawn covered wagon to work the fertile fields around Fresno.

Vincent grew up in his father’s footsteps, dropping out after sixth grade to follow the migrant trail. His aborted schooling would later motivate him to stress the value of education for his son, Vincent Victor Carpio Jr., and his granddaughter, known as Gena, the girl who would listen to his family stories in the car.

Interestingly, official records underscore the theory that race is malleable: Vincent Sr. was identified as Mexican in the 1930 census, but 13 years later the U.S. Army drafted him as white. During his 17 months of service, Pvt. Carpio saw action on D-Day and at the Battle of the Bulge. He was seriously injured by an artillery blast, spent five months in a military hospital and was sent home with a Purple Heart and Bronze Star for bravery.

Back in Pomona, the veteran struggled to find work. He repeatedly tried to get a job with the city’s public works crew and was finally hired one day, only to find the job was “no longer available” when he reported in person. His name must have sounded Italian on the phone, his family reckons, but his appearance was unmistakably indigenously Mexican. Undeterred, the Carpio patriarch pushed his way onto the payroll, promising to work a week for free to prove himself. He wound up working for the City of Pomona for more than 20 years.

Carpio’s grandfather died on his 92nd birthday in 2012, living long enough to see his granddaughter fulfill the hopes for an education that had eluded him. She had been named Genevieve after one of his daughters who died as an infant during the war, while he was away at boot camp. For her senior thesis at Pomona in 2005, Carpio interviewed her grandfather, then in his 80s, for one of many oral histories that eventually helped shape her book.

“We really valued oral history because it reveals stories that aren’t in official documents,” she says. “They aren’t the dominant stories about powerful people, the mayors or the business owners, but about the folks who built the city. Nobody knows who digs up the streets, who paves the streets. But that’s what my grandpa did, you know, he dug up the streets in Pomona.”

Her father, Vincent Jr., a long-time Chicano community activist, also cultivated a love of culture and history in his daughter as a young teen, urging her to volunteer at the Ygnacio Palomares Adobe, a Pomona museum.



Although Carpio graduated from high school 20 years ago this past summer, her mother still gushes with pride that Gena was accepted to all 12 colleges where she had applied. Carpio almost passed on applying to Pomona because she thought it would be too hard to get in, and “I was just so scared of rejection.” She still becomes emotional thinking of the day her admission letter from Pomona arrived in the mail.

“I opened it up and my knees

buckled. I fell to the floor, and I just started sobbing. I was so happy.”

Four years later on her graduation day, Carpio joined her classmates in the traditional passage through the college gates with the weighty inscription: *They only are loyal to this college who departing bear their added riches in trust for mankind.*

“The idea is that education is not just for your own enrichment, but for you to do something good with what you’ve learned,” she says.

“I hope this book encourages people to write their stories, especially those that so often have been left off the map.” **PCM**



“I feel like I’m at this really exciting crossroads.”
—Genevieve Carpio ‘05

Suddenly Everywhere

photography by Jeff Hing and Sandeep Mukherjee

Pomona College Art Professor Sandeep Mukherjee's latest installation of public art bursts forth from the corner of a staircase in the new YouTube Theater at SoFi Stadium. His wall-mounted work, *Suddenly Everywhere, 2021*, seems to erupt "like a gathering of the earth and the sky moving everywhere," says the artist, seen here looking down from the stairway.



“My work begins with the perspective that movement is primary and prior to space and time (spacetime). Motion does not happen in space and time but instead produces it.”

—Prof. Sandeep Mukherjee



Wearing a safety vest, Professor Sandeep Mukherjee looks at his work through the entrance of the YouTube Theater at SoFi Stadium during the construction process.

A working artist as well as a professor, Mukherjee creates paintings and sculptures that are displayed in galleries, museums or private spaces. But a new career in public art—a field where commissions are much sought-after—has taken flight. He already has been selected for large-scale permanent works at the Facebook offices in Los Angeles, a federal courthouse in Toledo, Ohio, and now the 6,000-seat YouTube Theater tucked beneath the roof of SoFi Stadium in Inglewood, home of the NFL’s L.A. Rams and Chargers.

With a master’s degree in industrial engineering from UC Berkeley and a master of fine arts from UCLA, Mukherjee brings a scientific understanding of such concepts as movement, malleability and color to his work. He created the 204 pieces of hand-molded aluminum on the walls of the theater’s lobby by wrapping the pliable metal around sections of tree trunks, cross-sections of trees, broken limbs and even rocks. Then he painted the molded shapes in gradients of intensely colored acrylic—oranges that look hot to the touch, blood reds and varied hues of goldenrod, lizard green, indigo and amethyst that merge into each other. Seen together, the pieces sometimes almost look like microorganisms on a slide. Viewed separately, they resemble archeological finds—bones, stone tools, even pieces of bodies.



“Luminosity, opacity, color, materiality, texture—all are shifting properties of the work that have an innate architectonic rhythm. I strive to make the experience of moving through the space vivid, transformative and impactful.”

—Prof. Sandeep Mukherjee





“ Depending on the time of day or night and the viewer’s location, the work becomes a membrane in flux, an interface that changes with the viewer’s perspective and movement; a porous skin that connects the inside and the outside. ”

—Prof. Sandeep Mukherjee



“ Traditionally we think of space housing the work, but in my case the work communes with space—turning corners, echoing shadows, absorbing light and making room simply for what is there. ”

—Prof. Sandeep Mukherjee



NOTICE BOARD

Alumni Weekend is Back

Mark your calendars for April 28 – May 1, 2022, because Alumni Weekend is back on campus! Classes ending in 2 and 7 will be celebrating their milestone reunions, and all alumni are invited to return to Claremont to join in the fun and festivities. Sagehens can look forward to classic events as well as a few surprises. Further details are coming this fall—be sure to keep your contact information updated to receive announcements on Alumni Weekend and all alumni events. Email alumni@pomona.edu or visit pomona.edu/update-your-info.



Family Weekend Moves to October

Family Weekend has a new home on your calendar. Formerly held each year in February, Family Weekend for the 2021-2022 year will take place October 15-16, 2021. And beginning with this year, Family Weekend will continue as an October event for Sagehen families of all current class years to return to campus to learn about the daily lives of students, attend special activities and programs, and of course, visit with their student! Registration information is available online at pomona.edu/family-weekend.



Back to School and Back to Life on Campus—with Help from You

It's a happy time to have the campus community back together, and especially to have students on campus once again this fall semester after a year and a half of remote learning and online activities and connections. Getting reacquainted with life on campus, attending class in person and being prepared with all that this nearly post-pandemic state requires to succeed is made better by the longtime support of Sagehen alumni and families like you. Returning and reconnecting as students explore how to move forward and follow their dreams is inspired and strengthened by gifts from our Sagehen community, which ensure access to the tools, resources and programs today's students need more than ever inside and outside of the classroom. Please consider supporting current Pomona students with a gift as they get back on course and continue their journey with the Pomona educational experience. Give today at pomona.edu/give-today.

Getting Involved:

The Family Leadership Council
Pomona College's Family Leadership Council is a select group of dedicated parents and family members who serve as ambassadors to the Pomona family community and volunteers as well as provide philanthropic support in an effort to enhance and grow the Pomona educational experience. The FLC champions the College in transformative ways and also advocates on behalf of the parent and family community to Pomona. To learn more about the FLC, visit pomona.edu/FLC or email the Director of Family Giving at Iram.Hasan@pomona.edu.



Call for Alumni Association Board Nominations

Know of an alumnus/a who would make an exceptional advocate for the alumni community? Or are you interested in committing yourself to this meaningful volunteer work? The Alumni Association Board is calling for nominations for new members for the 2022-2023 year. New terms will begin July 1, 2022. To learn more about serving on the Alumni Board and its purpose, or to submit a nomination on behalf of a fellow Sagehen or for yourself, please visit pomona.edu/alumni/alumni-association-board.

Pomona Relaunches Regional Alumni Chapters

The Office of Alumni and Family Engagement is excited to announce the relaunch of Pomona College Regional Alumni Chapters! The first chapters to be recognized are San Francisco/Bay Area, Los Angeles, Orange County, Calif., Puget Sound, New York and Chicago. Learn about joining current Alumni Chapters, how to establish an official Alumni Chapter in your area and more at pomona.edu/alumni-chapters.

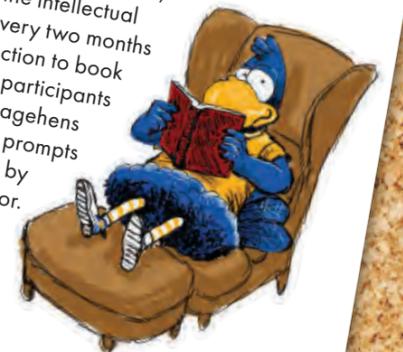


Stay in Touch with Fellow Sagehens on Sagehen Connect

Alumni, have you registered on Sagehen Connect? Join the official online Pomona College alumni community and gain access to the online alumni directory, connect and reconnect with classmates, become a Sage Coach and provide career and graduate school guidance to current students and more. Check out additional features and FAQs. Set up your login at pomona.edu/sagehen-connect.

Join the Pomona College Book Club!

Searching for your next great read? Looking to engage with fellow Sagehen readers? Join the Pomona College Book Club now on PBC Guru. The book club connects Pomona alumni, professors, students, parents and staff to the intellectual vitality of campus. Every two months will bring a new selection to book club members. Then, participants can join their fellow Sagehens in the online forum for prompts and discussion, hosted by our PBC Guru moderator. Members can also look forward to author talks, faculty discussions and more! Sign up at pomona.edu/bookclub.



Class Notes
only available in
print edition

**MOVE-
MENTS**
2021-22 SPEAKERS SERIES

- SEPT 30 /  / ACCLAIMED DANCER, CHOREOGRAPHER, & AUTHOR
TWYLA THARP
- OCT 20 /  / CO-FOUNDER OF THE BLACK LIVES MATTER MOVEMENT
PATRISSE CULLORS
- NOV 14 /  / AUTHOR OF INLAND SHIFT: RACE, SPACE, & CAPITAL IN SO. CALIFORNIA
JUAN DE LARA
- FEB 07 /  / AUTHOR OF TRAVELING BLACK: A STORY OF RACE & RESISTANCE
MIA BAY & GENEVIEVE CARPIO
AUTHOR OF COLLISIONS AT THE CROSSROADS: HOW PLACE & MOBILITY MAKE RACE
- MAR 30 /  / AUTHOR OF CARTOGRAPHIES OF YOUTH RESISTANCE: HIP-HOP, PUNK, & URBAN AUTONOMY IN MEXICO
MAURICE MAGAÑA
- APR 20 /  / AUTHOR OF WOMEN WHO ROCK: BESSIE TO BEYONCÉ, GIRL GROUPS TO RIOT GRRRL
EVELYN McDONNELL



Presented by the Humanities Studio at Pomona College.
For more information, visit pomona.edu/humanities-studio.

SHARE YOUR NEWS!

Email: pcmnotes@pomona.edu
Mail: Class Notes Editor
Pomona College Magazine
550 N. College Ave.
Claremont, CA 91711

**Class Notes
only available in
print edition**

**Class Notes
only available in
print edition**

**Class Notes
only available in
print edition**



Solution to crossword puzzle on page 64

**Class Notes
only available in
print edition**

**Class Notes
only available in
print edition**

Bob Herman '51

Emeritus Professor of Sociology
1928–2021

Robert Dunton Herman '51, emeritus professor of sociology and author of the definitive downtown Los Angeles walking guide, died April 9 of complications following a recent fall. He was 92.

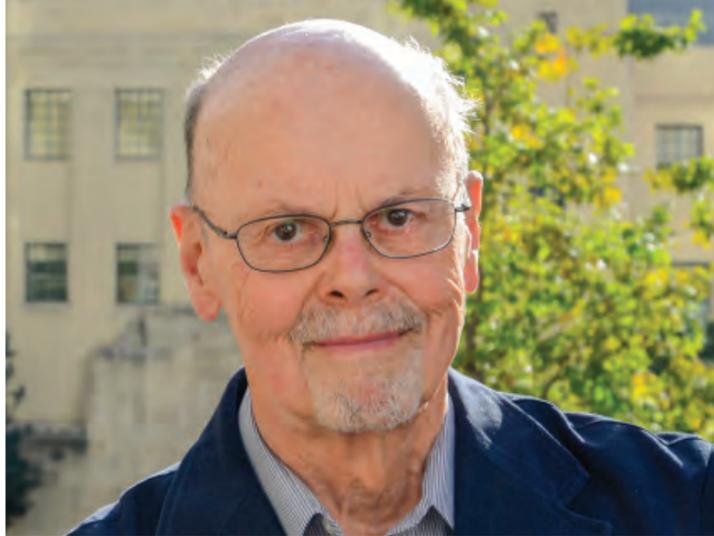
An expert on urban issues, Herman began taking groups of students on bus tours of Los Angeles neighborhoods in the late 1980s, and he made it his personal mission to introduce skeptical suburbanites to the hidden wonders of L.A.'s under-appreciated downtown.

Herman's love for cities, trains and suburban Claremont all came together in the early '90s when the new Metrolink commuter train, with a station just blocks from the Pomona College campus, whisked riders to Union Station. As his son Paul Herman recounts, the professor raced into the kitchen and gleefully announced to his wife, Carol, "This is the greatest day of my life!"

Born in 1928 in Champaign, Illinois, Herman spent most of his childhood in Hillsdale, Michigan, where his father taught sociology at the local college. And it was in Hillsdale (and especially on train trips between Hillsdale and his mother's hometown of Dundee, Illinois) that Herman first developed the love of railroads and passenger trains that stayed with him throughout his life.

During World War II, the family moved twice more: first to Tucson, Arizona, and finally to Redlands, California, where Herman graduated from high school. He served two years in the U.S. Navy, working as an electrical specialist on the still-new technology of radar, before enrolling at Pomona College in 1948.

At Pomona, Herman studied sociology under professors Alvin Scaff and Ray Baber and sang in the glee club and choir. As a chorister with a fine bass voice, he first met and fell in love with Carol Baber '51, who also sang with the groups. She was



a Pomona classmate who happened to be his academic advisor's daughter. Following graduation in 1951, the couple held their wedding in the Mabel Shaw Bridges Hall of Music on the Pomona College campus before moving to Madison, Wisconsin, where Herman completed a doctorate in sociology at the University of Wisconsin.

After a five-year stint in Ames, Iowa, where he taught at Iowa State University, the couple returned to Claremont in 1960 when he was hired to fill the seat recently vacated by his father-in-law's retirement. A year later, they settled into the Claremont home where they raised three children and lived together for the next 60 years.

Herman taught sociology at Pomona College for four decades. He loved teaching, served for many years as the chair of the Sociology Department and was well known among fellow faculty for his warm collegiality. Above all, Herman was passionate about mentoring students and was honored with the Wig Award for excellence in teaching in 1991. His genuine interest in getting to know people led him to develop friendships with many students, several of whom became lifelong friends.

A tall man with a long, distinctive gait and a ready wave, Herman was a familiar figure around Claremont. Friends and

neighbors initially dubbed him the "Jolly Green Giant" due to his habit of jogging through town in an old green sweatsuit. They later nicknamed him "Ironman Bob" as he continued to run daily around Claremont's Memorial Park well into his 70s. Locals also came to know Herman as a popular tour guide who led countless walking tours of The Claremont Colleges and the Village, during which he shared his deep knowledge of the town and region with an infectious enthusiasm.

His interests reached into Los Angeles in the 1980s and, over time, student tours of L.A. neighborhoods expanded into bus and walking tours for alumni, faculty and a variety of civic and professional groups. Herman published *Downtown Los Angeles: A Walking Guide* in 1996, not long before retiring. It filled a niche, and Herman went on to give hundreds of tours of the Civic Center, Bunker Hill and other downtown districts.

He would start at Union Station, which combined his love of the city and trains, and point out the 1939 station's optimistic architecture, full of arches and color. "It just tells you you're in a different place," he said in an interview. "This is California. Your life is going to be transformed here."

Herman was in the lead in foreseeing the transformation of L.A.'s core: "It's finally happening," he said in 2007. "We're getting a lot of people moving downtown. I've been waiting for it all my life."

Beyond cities and trains, Herman loved Baroque music, and his wife Carol's long career as a Baroque cellist and viola da gambist delighted him, noted his son Paul. Bob and Carol were married for 69 years.

In addition to his wife, Herman is survived by his sister, Eleanor Kemp of Redlands, his three children, David, Molly and Paul, their spouses and five grandchildren.

Cruz Reynoso '53

California Supreme Court Justice
1931–2021

Cruz Reynoso '53, the first Latino to serve on the California Supreme Court, died May 7, 2021, at an eldercare facility in Oroville, California. He was 90.

Reynoso was "an inseparable part of the last century's struggle for rights," says Tomás F. Summers Sandoval, associate professor of history and Chicana/o-Latina/o studies at Pomona.

"In the 20th century, the struggle for Latinx civil rights took on many forms," Summers Sandoval says. "We might pay greater attention to the mass movements, but most meaningful change is less public and more complex.

"[Reynoso] challenged our system of jurisprudence to live up to its letter and spirit. And he did so while rising to some of the most unimaginable heights for a kid born into a migratory, agricultural life marked by overt forms of discrimination. No matter who we are or where we come from, he led a life from which all of us can take inspiration and purpose."

One of 11 children, Reynoso was born in Brea, California, and grew up working alongside his parents in the fields and orange groves that spread across what is now urban Southern California. After he earned a two-year degree from Fullerton College, a scholarship brought him to Pomona College. After graduating, Reynoso served in the U.S. Army and then used veterans education benefits to attend law school at UC Berkeley, where he was the only Latino in his class.

As a young attorney in private practice in El Centro, in California's Imperial Valley, Reynoso joined the Community Service Organization and there met Cesar Chavez, a son of migrant laborers who became the head of the United Farm Workers (UFW). Inspired by service, Reynoso became the director of California Rural



Legal Assistance, a legal aid organization dedicated to helping farmworkers and other low-income residents of rural areas. Among the rights he fought for were access to sanitary facilities for laborers as well as protection from dangerous pesticides, forcing the federal government to hold hearings that led to a ban on DDT.

Appointed to the Third District California Court of Appeal in 1976, Reynoso was elevated to the California Supreme Court by Gov. Jerry Brown in 1982. In 1984, Reynoso wrote the majority opinion in the landmark case *People v. Aguilar*, in which the court ruled that non-English speaking people accused of a crime had the right to a translator during the entire court proceeding.

"In the ethnic richness of California, a multiplicity of languages has been nurtured," Reynoso wrote. "The people of this state, through the clear and express terms of their constitution, require that all persons tried in a California court understand what is happening about them, for them, and against them. Who would have it otherwise?"

In 1986, however, Reynoso and another liberal justice were swept up in widespread

opposition to Chief Justice Rose Bird, and the three were removed from the court by voters upset over their decisions against the death penalty.

Reynoso went on to serve on the law faculties at UCLA and UC Davis, and he was vice chairman of the U.S. Commission on Civil Rights from 1993 to 2004. He also served on the Select Commission on Immigration and Refugee Policy and the United Nations Commission on Human Rights.

In 2000, President Bill Clinton awarded Reynoso the Presidential Medal of Freedom, the nation's highest civilian honor, for his "compassion and work on behalf of the downtrodden."

An award-winning documentary, *Cruz Reynoso: Sowing the Seeds of Justice*, tells the story of his efforts for equity from an early age. Among them were protests against segregation in school activities and a successful drive to petition the U.S. postmaster general to expand rural mail delivery when the local post office would not bring mail to the barrio where his family lived.

Blessed—or burdened—with an inborn sense of fairness, Reynoso persisted in his work for others over his long life. Even at age 80, he led an investigation into the death of a young farmworker shot by police, and another on the pepper-spraying of students at UC Davis during a peaceful protest march.

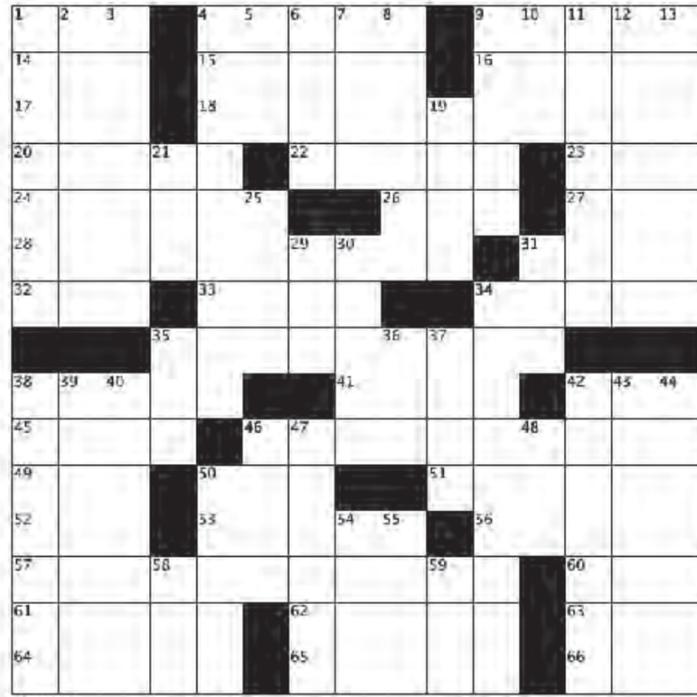
"As a youngster I had what I called my justice bone," he told *PCM* in 2012. "When I saw something that was really unfair or unjust it hurt, and so I felt compelled to do something about it to relieve that hurt. And I think that is still true today. So in some ways, what I do is a selfish effort to not hurt by taking on some of those issues."

Don't Touch That Dial

by Joel Fagliano '14

ACROSS

- 1. Grumpy ____, beloved pet of the Internet
- 4. Gold purity unit
- 9. Romantic connection
- 14. Volcanic fallout
- 15. Virus in 2014 news
- 16. Studio with the 2020 film "Soul"
- 17. 4G ____ (smartphone initials)
- 18. "Fight the Power" hip-hop group
- 20. Label on diet foods
- 22. Hollywood award
- 23. Trendy
- 24. Marcel Duchamp's famous work "Fountain" is one
- 26. "Let me think ..."
- 27. "The Lord of the Rings" tree creature
- 28. Setting for the climactic scene of "The Goonies"
- 31. Green Hornet's sidekick
- 32. Cooke who sang "A Change is Gonna Come"
- 33. Cutting remark
- 34. Offer to buy at auction
- 35. "OK Computer" band ... or a hint to the first words of 18-, 28-, 46- and 57-Across?
- 38. Spread out
- 41. Richly decorate
- 42. Rank above corporal: Abbr.
- 45. Butcher's stock
- 46. Big Ben, for one
- 49. "____ about time!"
- 50. Aquatic expanse
- 51. 100-member group
- 52. Explosive material
- 53. Expensive wedding rentals
- 56. Newspapers, television, etc.
- 57. "Anyone can say things – what have you done?"
- 60. Party org. chaired by Jaime Harrison
- 61. Something you might ignore while on vacation
- 62. Bird in the logos of American Airlines and Anheuser-Busch



© 2021

- 63. [Funny one!]
 - 64. Land with half of Mount Everest
 - 65. Step between floors
 - 66. Opposite of WSW
- DOWN**
- 1. Baseball players promoted from the minors to the majors
 - 2. Queens neighborhood
 - 3. 1993 legal thriller starring Tom Cruise
 - 4. Held off
 - 5. ____ Dhabi
 - 6. Prefix for call or Cop
 - 7. "____ fair in love and war"
 - 8. Meditative martial art
 - 9. ____ whale
 - 10. Bowler's target
 - 11. Sharp end of a lumberjack's tool
 - 12. Collide with
 - 13. Superman's birthplace
 - 19. Spend a week in the woods
 - 21. Santa ____, California
 - 25. Pb, to chemists
 - 29. ____ Lanka
 - 30. Streaming service that was replaced by "Max"
 - 31. Joke (around)
 - 34. Tendency to anger easily
 - 35. Subway scurrer
 - 36. Juice brand with a hyphen in its name
 - 37. Fraternal order with an animal emblem
 - 38. In love
 - 39. Sweetie or honey
 - 40. Close of a swimming race
 - 42. Envelop in a blanket
 - 43. Become a part of
 - 44. Molasses
 - 46. Copyright symbols
 - 47. Jousting equipment
 - 48. Pi's first digit after the decimal
 - 50. Shot from a movie
 - 54. "I don't wanna be ____ guy, but ..."
 - 55. Sonic the Hedgehog company
 - 58. Korean automaker
 - 59. Comedian Wong



Crossword Challenge

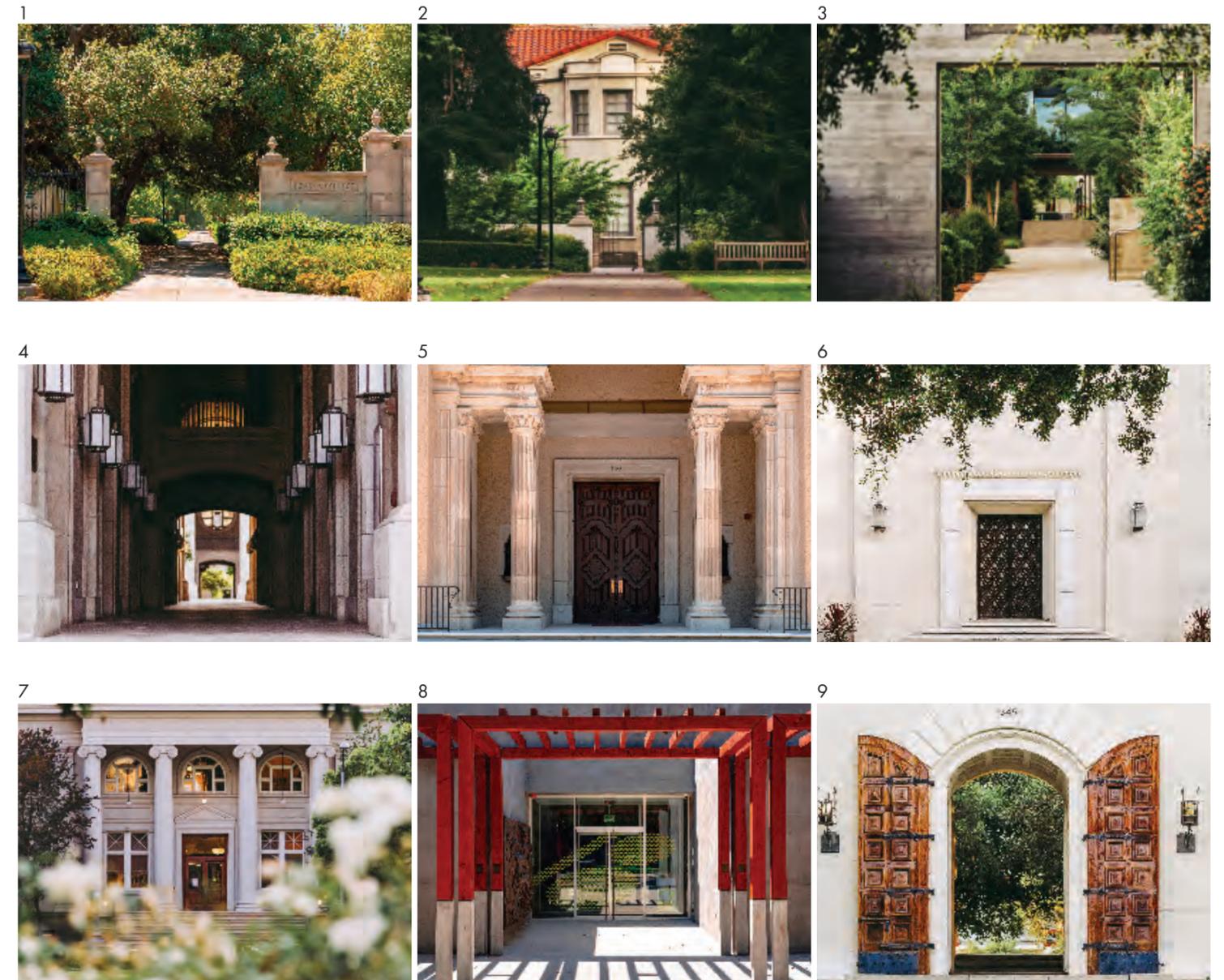
This crossword puzzle was designed by Joel Fagliano '14, a senior puzzles editor at *The New York Times*. The solution is available on page 56.



Pathways and Doors

Identify the pathway or door in each of the images. Photographed by Jeff Hing and Kristopher Vargas.

Pathways and Doors: A Pomona Quiz



1. Northwest entrance 2. Summer Hall 3. Dialynas Hall of Art at Pomona College 4. The Sophomore Arch
 5. Smith Campus Center 6. Bridges Hall of Music 7. Carnegie Building 8. Benton Museum
 9. Auditorium



Pomona College

333 North College Way, Claremont, CA 91711

Change Service Requested

Nonprofit Organization

U.S. Postage

PAID

Claremont, CA 91711

Permit No. 17

There's a brighter future ahead,

and the Pomona Plan can accompany you, providing stable and predictable lifetime income.

SAMPLE ANNUITY RATES FOR INDIVIDUALS

RATES VALID THROUGH NOVEMBER 30, 2021

Age 90	13.0%
Age 85	11.5%
Age 80	10.0%
Age 75	8.6%
Age 70	6.8%

* Pomona Plan annuities are not available in all states; call us to confirm rates and availability in your state

Call us: (800) 761-9899

Email: pomonaplan@pomona.edu

Website: www.pomonaplan.pomona.edu

POMONA COLLEGE
ESTABLISHED 1887



THE
POMONA
PLAN

OF POMONA COLLEGE