

Oregon

Q U A R T E R L Y



ALWAYS A STORY:

KENNETH O'CONNELL AND
THE ART OF THE SKETCHBOOK

SF Airport Frankfurt to SF to Eugene 1/4/09
Returning from Paperworld which was a great
experience and brought me in touch and communication
with Russian and European Distributors.



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Oregon

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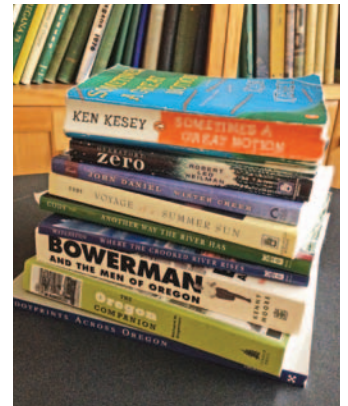
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Editor's Note | Ann Wiens

Summer Reading

Few things can compare to an Oregon summer. The astonishingly long, cloudless days, made that much sweeter by contrast to the months of dark, gray damp that preceded them. I'm looking forward to my first full Oregon summer in three decades—to exploring the coast, the mountains, a few nearby wineries, and my backyard deck, accompanied by a cool drink and a stack of books. My summer reading list.



There's a virtual shelf full of newish books waiting on my iPad: *11/22/63: A Novel*, Stephen King's well-reviewed reimagining of the JFK assassination. Stieg Larsson's Millennium Trilogy. A couple of Bill Bryson's books on language. But I think I'll spend most of this summer's lounge-chair-and-lemonade hours with books of and about Oregon. As I reacquaint myself with the glorious Oregon summer, with the hiking trails and wildflowers and back roads and tide pools, I want to immerse myself in the state's literature.

In Chicago, where I spent the past twenty years, I made my home in the neighborhoods where Nelson Algren and Carl Sandburg lived and wrote, and their words, along with those of Saul Bellow, Upton Sinclair, Studs Terkel, Gwendolyn Brooks, and so many others rang true as they described my city from their varied perspectives of time and circumstance. Who has done the same for Oregon? I began asking around.

Sometimes a Great Notion by Ken Kesey '57 topped the list. ("I can't believe they let you in the state without having read that," muttered outgoing *Oregon Quarterly* editor Guy Maynard '84, lending me his copy). Ross West, MFA '84, the other half of the OQ editorial staff, recommended *Bowerman and the Men of Oregon*—for both its wealth of history and insight about my new home, and the sheer pleasure to be found in the fine writing of Kenny Moore '66, MFA '72. OQ contributor Bob Heilman suggested H. L. Davis's 1935 novel *Honey in the Horn*, describing the frontier spirit of the state a century pre-*Portlandia*. All are on my ever-expanding summer reading list. They are also all on the Oregon State Library's list, "150 Oregon Books for the Oregon Sesquicentennial," compiled in 2009 by state librarians to encourage Oregonians to "spend time reading and reflecting on the Oregon experience."

That list also includes Robin Cody's *Voyage of a Summer Sun*, a recounting of the author's journey down the Columbia River by canoe. I launched my summer reading spree (a bit early) with another of Cody's books, his short story collection *Another Way the River Has*. It's been a delightful entry into writing of and about this place, and a nice way to get to know a bit about this Oregon author, who served as the judge for *Oregon Quarterly*'s 2012 Northwest Perspectives Essay Contest, the thirteenth annual iteration of this event.

Reading every essay submitted to this year's contest was really my introduction to the state's literature, albeit an as-yet-unpublished segment of it, and it was a pleasure. From the finalists selected by the OQ editorial staff, Cody chose Eugene writer Mary Funk's "Killdeer" as the winning entry, and we're pleased to include it in this issue (see page 32). The other prize-winning essays and finalists, including those in the student category, are available at OregonQuarterly.com. If you haven't compiled your summer reading list yet, you might want to start here.

What are your favorite books, fiction and nonfiction, about Oregon and the Northwest? We'll share your suggestions online and in the Autumn issue of *Oregon Quarterly*.

Happy reading,

awiens@uoregon.edu

Opening Doors



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Lariviere and Leadership

The unfortunate firing of President Lariviere ["Stunned UO Says Goodbye to Lariviere, Welcomes Berdahl Back," Spring 2012] once again demonstrates that things are seldom clear cut. It also shows that one can be right and wrong at the same time. Lariviere's good intentions ran afoul of his methods. He ignored a basic premise of management and organization that you follow the rules when it comes to the chain of command. In failing to do so he incurred the ire of the governor and the board, diluting and ultimately destroying his effectiveness. At the same time, egos on the board and in Salem could not find a way to accommodate the bull in their china shop. The ultimate loser of course was the University of Oregon.

The State of Oregon tail has been wagging the University for too long. The now-meager state support no longer justifies the pervasive control that the state exerts. As the dust settles and new leadership is sought, plans need to be formulated as to how to remove the shackles from the University. It should be free to pursue an independent, best-outcomes direction instead of being held to a lowest-common-denominator approach for all of the state-supported schools. Whether politics will continue to stand in the way may depend more upon the actions of key alumni than the school's administration.

The lesson here for the new president is that he or she would be wise to cultivate a constituency through buy-in for his or her ideas and then work the system to achieve attainment of those ideas.

*Lawrence Rosencrantz '67
Portland*

The spring issue of the *Oregon Quarterly* reports that the UO community was stunned over the firing of University President Richard Lariviere. I was stunned that anyone would expect that it would turn out differently.

In the world most of us have worked in, you do not actively undermine the authority of those in over you and expect to keep your job. This may sound to some as old school and legalistic, but most UO graduates will have to work within some type of framework of institutional authority. You either work to generate support for your ideas for change, adapt, or move on to another job. The choices are easier if you have a tenured faculty position to fall back on.

Making change in a large institution is difficult and requires exceptional leadership skills, dedication, and patience. President Lariviere had good ideas that may eventually be implemented. Ignoring the budget directives of the governor and the State Board of Education alienated the very people who had the power to help implement these changes.

This is a teachable moment for UO students; unfortunately, the lesson is how not to go about promoting change.

*Charles Shell, MS '72
Seattle, Washington*

More Power to You

Kudos to Shannon Boettcher ["Power Hungry," Spring 2012]. Renewable energy, and especially how to store it, should be the Manhattan Project or the Space Race of our era. It's not just the environment, but that key resources, such as oil, are maxed out. Soon it will be either renewable energy or some form of gradual global economic collapse. Meanwhile we're already starting to feel the "energy trap"—just when we need huge amounts of energy to build a new economy, there will be no surplus to build it. In other words, as economic growth ends, we'll have to "rob Peter to pay Paul."

Oregon Quarterly Letters Policy

The magazine welcomes all letters, but reserves the right to edit for space and clarity. Send your comments to Editor, *Oregon Quarterly*, 5228 University of Oregon, Eugene OR 97403-5228; via fax at 541-346-5571; or via e-mail at quarterly@uoregon.edu.

Already the Occupiers are saying "No" to robbing the 99 percent to pay the 1 percent, but the real issue is that unless the 1 percent pays the 99 percent to build a renewable energy economy, there won't be much of an economy for future generations.

*Dick Burkhart
Seattle, Washington*

An amazing issue! Especially the thought-provoking "Power Hungry" story by Todd Schwartz. So well done, and so important. Beautiful photography and presentation. More "power" to Shannon Boettcher!

*Polly Timberman '78
Eugene*

Clamoring for Kalapuya Cuisine

I just wanted to let you know that we are getting a great response to the Kalapuya article ["Kalapuya Cuisine," Spring 2012]. Chefs are calling and e-mailing from across the country. Customers are coming in with the magazine in hand wanting to know when we are doing another dinner with the Confederated Tribes of the Grand Ronde (Sunday, May 20, is the answer). Thank you for such a great article!

*Matt Bennett
Chef and owner, Sybaris
Albany*

Letter Perfect

Imagine my delight when I discovered Brett Campbell's article about Lloyd Reynolds in the latest issue of *Oregon Quarterly* ["Joy in the Making," Spring 2012]! I was a calligraphy student of Lloyd's from 1973 until his death, and I still consider him my mentor. I miss him every day. He taught more than the love of letters, as calligraphy was only one part of his life.

There were many of us in the Willamette Valley who followed him wherever he might be teaching. It was a very large group of us, at one time forming guilds in Portland and Eugene, and then as we all began teaching and studio work, his influence simply flowed from our nibs in all sorts of ink trails.

Although I have taught music since 1968, I found time to teach calligraphy for a long time and still feel more creative and complete with a pen in my hand than a keyboard. I still remember sitting rapt for two hours, no one moving, but listening to Lloyd lecture on the numeral 4. No other teacher has ever had

that magic or command of his subject. He truly was a master!

So, thank you for your well-researched and written article. You embraced his spirit and legacy. You also reminded the readers that "men have hands, not paws." The craft can exist in the future and have a valued place there.

*Kristi Williams, MS '70
Richland, Washington*

I really appreciated Brett Campbell's piece about Lloyd Reynolds. Every issue of the quarterly includes at least one gem, from my perspective. This and Kim Stafford's piece ["Oregon Patriot in Tough Times"] in the Spring 2012 issue were very fine. Thank you.

*Diane Scena '85
Albuquerque, New Mexico*

Smells Like Home

My wife's (Christine Zeller-Powell '05, MS '11, JD '11) copy of the *Oregon Quarterly* arrived, and I wanted to let you know how much I enjoyed your Editor's Note ["Welcome Home," Spring 2012]. Your reflections

on returning home resonated with me, having just returned home to Oregon a little less than five years ago after over a decade away. There is a plant with a strong scent (I don't know the name); every time I smell it, I have this overwhelming sense that I'm in Oregon and that I'm home. Probably because our old house up in Salem had a lot of them. I remember that first summer here and taking a walk near Saint Mary's [Episcopal Church] and smelling that scent and feeling that sense of "I'm home." Welcome home.

*Rev. Bingham Powell
Eugene*

Just received my *Oregon Quarterly* and read your Editor's Note. It resonated with me. I was born in the south suburbs of Chicago and am still here as I write you. I went to Oregon '74 thru '78 for my college years. Illinois was my "home." I didn't know anything about the state of Oregon, the area, or the place; it was a brand-new experience. I immediately fell in love with it. I hated to leave when my time was up, but there was a family business waiting for me to take stewardship over. I go back [to Oregon] fairly

often and really hate to come back from each trip.

I found it somewhat reassuring that you grew up there, spent twenty years here in Chicago, and then were able to go back home. I grew up here (Chicago), spend only four years in Oregon, and have been back here for another thirty, but in my heart, Oregon is my home. It's not Disneyland, but close. There is a magic there.

So, I will add to the chorus and welcome you home but add, lucky you!

*Scott McEldowney '78
Homewood, Illinois, and
Traverse City, Michigan*

First and foremost, "welcome home" to the new editor and publisher of *Oregon Quarterly*. I just finished reading another outstanding issue of *OQ* and it's clear that you and your staff will continue the great tradition of Guy Maynard in producing a varied and excellent publication. That is specifically pleasing to a UO journalism grad. So, congratulations!

*Craig Weckesser '64
Rochester, Washington*



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Upfront

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Lady Gaga, Sweet Potatoes, and Water Buffalo

What kind of education will best prepare today's students for the challenges of the twenty-first century? One way of thinking about the all-important question is offered in this blog post, "If Lady Gaga Can be Useful . . ." by Yong Zhao, associate dean for global education in the UO College of Education. A full professor in the Department of Educational Methodology, Policy, and Leadership and the author of more than twenty books, Zhao is currently focusing on designing twenty-first-century schools in the context of globalization and the digital revolution.

STEFANI JOANNE ANGELINA Germanotta, better known as Lady Gaga, is no doubt one of the most successful global superstars. She has more than 13 million Twitter followers and 40 million Facebook fans. Her YouTube video "Bad Romance" has accrued more than 411 million views and *celebritynet-worth.com* estimates her net worth to be about \$110 million. Apparently, she has something valuable to offer.

But what she can offer is of no value in the village where I grew up. Nestled in the hills of China's Sichuan Province, the village's only industry is farming. With all the young people gone to the cities as migrant workers, about fifty people, including my father, live in the village, which once had a total population of more than 200. No resident in the village has ever heard of Lady Gaga nor would find her interesting or valuable. When I was growing up, the most valued talent was the ability to handle water buffalos used to plow the rice field, other than physical strength to carry things such as newly harvested rice or sweet potatoes. I don't know for sure how good a water buffalo handler she could be, but I am quite sure she will not be able to run on bumpy muddy paths with 200 pounds of sweet

potatoes dangling on each end of a bamboo pole.

If she had been born in my village, she would make a lousy farmer. Moreover, what earned her the success she enjoys today would be useless, cause her terrible trouble, and bring shame to her family. To make her useful in the village, her parents would try very hard to educate her: teaching her that meat is for eating, not for wearing, singing does not bring home food, no one would marry a girl with wild hair, and fetching water from the village well every day is a good training course for learning to carry sweet potatoes.

In the same vein, I doubt that Lady Gaga would make a great worker on Henry Ford's assembly lines. Her eccentric personality and nonconforming style would make it hard for her to follow rules and repeat the same action with precision. She could make a great Halloween appearance, but that is just once a year. So she would have been either fired on the first day on the job or educated to forget her passion, desire, and talent in music, if she could have withstood the training program.

There have been many individuals with the qualities of Stefani Joanne Angelina Germanotta born in villages like mine in human history, but they have been "edu-

cated," in various rigorous ways, to become anything but Lady Gaga. Out of necessity, societies and families must ensure that their future generations have the ability, knowledge, and skills to live a successful life as workers, parents, and citizens. Thus they must have an education, formal or informal, that focuses on cultivating what meets the needs of the society. For a long period of time in human history, many societies have only needed a very narrow spectrum of human talents on a large scale and a very small pool of special talents. As a result, the dominant education paradigm has been to reduce the vast diverse potentials of human talents, interests, and abilities to what the society deems as useful or employable skills and knowledge.

Such a paradigm continues today and in even more rigorous, organized, and forceful ways. Governments and other authoritative bodies work very hard to define useful skills and knowledge through curriculum, standards, textbooks, high-stakes testing, and financial investment. In the U.S., for example, whatever raises standardized test scores on math and reading is useful and valued. This is why over the past decade the majority of U.S. schools have narrowed their curriculum to the two tested subjects, many teachers




have aligned their classroom instruction to what is to be tested, students who do not perform well on these tests are considered at-risk and sent to remedial programs, and schools and teachers failing to produce the required test scores are believed to provide low-quality education. This is also why instructional times for arts, music, sports, foreign languages, social studies, and science have been shortened or eliminated.

Lady Gaga proves that such a paradigm no longer works. In addition to her, the hundreds of TV channels, numerous cooking shows, millions of YouTube videos, and the explosion of jobs that never existed before are just examples of the tremendous expansion of possible ways that the full spectrum of human talents and interests can be useful and valuable. Author Daniel

Education should move beyond the paradigm of imparting to our children what government or other authorities deem useful.

Pink, in his insightful book *A Whole New Mind*, proposes that traditional overlooked aptitudes—design, story, empathy, play, and meaning—have become essential in the Conceptual Age. I don't think these aptitudes necessarily make traditionally valued aptitudes (logic, analytic, verbal, and quantitative) less valuable. Instead, they add to the list of useful and valuable talents and skills. In a similar fashion, the frequently talked-about twenty-first-century skills are another way to suggest that we have arrived

at an age when society can make use of the broad range of human talents and interests.

Thus, education should move beyond the paradigm of imparting to our children what government or other authorities deem useful. Instead, it should work to support every individual student to become successful, help each individual to reach his or her full potential, and encourage all students to pursue their passion and interests. After all, if Lady Gaga can be useful . . . 

Tales of a Kindhearted Curmudgeon

Towering figures cast long shadows, as was abundantly clear in recent retrospective appreciations of the life and work of UO art historian and art professor emeritus Marion Dean Ross. The author of landmark scholarship regarding Oregon's built environment, Ross was a pioneer in the study of Pacific Northwest architecture and in promoting historic preservation in the region. The celebration of his work as scholar, teacher, mentor, and UO benefactor (giving more than \$1 million in the early 1990s for the acquisition of library materials) included a display in Knight Library, a companion website (libweb.uoregon.edu/aaa/ross), and a lecture by Leland Roth, professor emeritus of art history and the former Marion Dean Ross Distinguished Chair in Architectural History. Roth has collected anecdotes showing the personality of the beloved but sometimes-prickly Ross, and presents them here.

Marion Dean Ross (1913–91), professor of architectural history at the University of Oregon from 1947 to 1978, was a demanding teacher who held his students to very high standards. Many have reported how they dreaded his examinations, and how he could put them ill at ease with a well-intended but sharp remark. Movie director James Ivory '51, an architecture student at the UO before shifting to film making, recalled a particular slide-illustrated class lecture. Ivory was making sketches from the slide of a building Ross was explaining, when Ross happened to walk along the side of the room. On glancing down and seeing Ivory's sketches, Ross stopped lecturing and inquired loudly, "What are you *doing*, Mr. Ivory!" Collecting himself quickly, Ivory responded, "Learning about architecture, sir," to which Ross replied, "Well, all right then."

Other students took copious notes. One former student told me he had opted to write a research paper instead of making a detailed building model, an option Ross offered his students (and many architecture students did opt for making a model). Documenting his paper with the necessary footnotes regarding his sources, the student was unable to verify some fact and so, somewhat stymied, quoted Ross's lecture from his notes. Later, when the paper was graded and returned, next to this hastily cobbled footnote was Ross's written rebuttal: "I never said that!"

The point was that Ross wanted his students to be as serious in their work as he was in his. Even years after graduation, former students might find themselves facing continued high expectations. Ross never learned to drive and never owned an automobile; his firsthand encyclopedic




knowledge of Oregon architecture was gained through the kindness of friends and colleagues driving him around the state to visit building sites. When making his annual summer visits to Europe to observe and photograph buildings from Scotland to Sicily, Spain to Turkey, he benefited from the dense network of rail transportation that made travel relatively easy. On one trip northward through Italy, Ross chanced to cross paths in Naples with his former student Wallace Huntington '52, by then a successful landscape architect and also a friend. On learning that they both were headed to Rome, Huntington offered Ross a lift in his rented automobile as a chance to continue their conversation. Ross then inquired about the proposed route, ostensibly so he could see what towns they might visit where he could examine Roman ruins

or view Renaissance buildings. The road Huntington mentioned followed the Mediterranean coast. Ross disappeared for some moments with the road map, then returned and, with evident exasperation, tossed the map on the table, proclaiming, "Just as I suspected. It's all nothing but *scenery!*"


Ross, an active lecturer, often was transported to these events by friends. On one occasion, he was driven to Portland by friends and students to give a slide-illustrated talk at the Oregon Historical Society. While the professor was busy with conversation as they entered the building, a greeter helpfully attempted to relieve Ross of some boxes, suggesting they might best be left in the cloak room. Ross firmly snatched them back, and without breaking stride marched onward, scolding her with the rebuke, "Oh, don't be such a busy-body!" In his wake, Ross's escorts explained in embarrassment that he was the evening's featured speaker and those were his slides.

Ross presented an intimidating figure, intellectually because of his education at Harvard, and architecturally because of his extensive travels to inspect buildings of all ages and places. But there was a hint of perceived physical intimidation, as well. He carried a cane, the legacy of having once been hit by an automobile just off campus, and with the cane, he pointed to buildings when taking students on tours, or smacked the side of the lectern to call for the next slide (in those days when slide projectors were operated by student projectionists). Years later, architect Otto Poticha, a frequent adjunct professor in the UO architecture department who knew Ross well, questioned whether he really needed the cane any longer. Ross equivocated a bit, concluding by saying, "but nevertheless it is still very effective."

A group of Ross's former students and professional colleagues—all eminently successful in their respective fields—produced a festschrift of essays on a range of architectural and design topics at the time of the professor's retirement in 1978, to honor the beneficent impact he had had on them individually. Wallace Huntington began this anthology with a biographical introduction, observing that Ross was an impatient man: impatient of "bad wine, and shoddy scholarship; architects who can't delineate an arch, and cooks who can't prepare a simple meal; a misspelled word, an awkward phrase. Against these things he rages with ill-concealed contempt." Indeed, Ross's reputation as something of a gourmand seemed to grow with each retelling, and one close friend of Ross's told me that he was given firm instructions by his wife *not* to invite Ross to dinner since she was at a loss as to what to prepare.


Outwardly Ross seemed to be a curmudgeon, a misanthrope, and his pithy retorts reinforced that perception, but mean-spiritedness was not in his nature. Impatient, yes, but Ross was kindhearted and generous. If he was sometimes curt with students in insisting on high standards, it was because he cared about them, and how their studies might affect their future lives. One former student told me how she enjoyed Ross's classes, but in her junior year felt drawn to classes in anthropology. Shortly after she mentioned to the departmental secretary that she was changing her major, she received a summons to the department chair's office. With trepidation she appeared, and Ross questioned her closely about her decision. She had demonstrated promise, and he was concerned. She did switch her major, went on to earn a PhD, and became the longtime director of an anthropology department and museum at a major university. But what she remembered years later was how Ross called her in because of his concern for her future. He may have been abrupt, even stern, but his deepest concern was that his students reach their highest potential; not just in his classes, but in their future lives. In the way he cared about his students, Marion Dean Ross exemplified the measure of a true teacher. 

WEB EXTRA: To hear Leland Roth's lecture "Marion Dean Ross: A Man Who Left a Hole in the Water," visit OregonQuarterly.com.



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The UO has a long history of offbeat, colorful, and eccentric campus denizens. The tradition continues, as the following profile confirms. The story, written by UO communications specialist Matt Cooper, first appeared under the title “Ooh-La-La’s the name, entertainment’s the game” in *Inside Oregon*, the UO employee newsletter.

AT FIRST, WHEN HE GIVES HIS name, people don’t believe him.

Some do a double-take—come again? Others just smile, wondering if the joke’s on them. Jerry Springer was so impressed he did a show on him.

Mister Ooh-La-La.

Yes, you read that right. That is the legal name—you can check his driver’s license—of a thirty-two-year-old UO employee who serves up meals with a smile at Dux Bistro in the Living-Learning Center residence hall.

But here’s the kicker: The moniker is only an introduction to the young man for whom entertainment is the real name of the game.

Ooh-La-La—that’s been his legal name for fourteen years and he won’t reveal his given one—sat for an interview recently at the campus-area Starbucks. He sports thick, wavy hair and a trim moustache-and-goatee complement; he’s low-key and unassuming, even self-deprecating.

But his alter ego is something else, entirely.

Ooh-La-La plays a character in DOA Pro Wrestling, a regional entertainment circuit with wrestlers such as “Ethan HD” and “Big Ugly,” who grapple at stops in Portland, Keizer, Willamina, and elsewhere.

In that arena, he is “Mister Ooh-La-La, the ‘faux French fashionista’”—a classic villain with a beret, cheesy accent, and arrogance to spare who parades around the ring area, catering to his wrestlers while trying to whip the crowd into a frenzy of animosity.

“If an opponent is on the ropes, I’ll use a lint roller as a foreign object and stick it in their throat and choke them out,” Ooh-La-La says, matter-of-factly.

According to Garrett Fertig, of DOA promotions, Ooh-La-La has developed quite a following on the circuit—which is to say, people thoroughly despise him.



Stars in His Eyes Mister Ooh-La-La performs in the gladiatorial glitz that is professional wrestling as a lint brush-wielding sideman who is often drawn into the fray. Above, he’s recovering from several “injuries” suffered in a raucous tag-team bout.

“He’s on the floor, he’ll choke or slap a wrestler, whatever to help his boys win a match,” Fertig says. “I’ve seen people with [anti-Ooh-La-La] signs, I’ve seen people stand up and get in his face. People don’t

like him just by how he looks, and then when he opens his mouth people *really* don’t like him.”

Ooh-La-La, who hopes to make a career out of professional wrestling, says the business walks a line between entertainment and sport. But he wouldn’t call it phony.

“Everyone has figured out by now that wrestling is a show, but a lot of the violence is very real,” Ooh-La-La says. “You get body-slammed on a concrete floor, it’s going to hurt.” Ooh-La-La grew up in Eugene and graduated from North Eugene High School. He was a creative kid, if off-beat—he cheered for Freddy Krueger in the *Nightmare on Elm Street* horror movies.

Although not athletic—“two left feet,” Ooh-La-La says—he became obsessed with professional wrestling and cheering on his heroes, “Macho Man” Randy Savage and Roy Wayne “Presley” Farris, “The Honky-Tonk Man.”

Entertainment was the obvious career path. Ooh-La-La has done standup locally and appears regularly on Eugene rock radio station KFLY’s *The Donkey Show*.

And the name?

“I just wanted some kind of moniker I could use in the entertainment world, some kind of gimmick,” Ooh-La-La says. “I just thought it would be good as a promotional tool.”

And it has been. Ooh-La-La is known as a movie writer and director—his *Earth Day* is a slasher flick and send-up of Eugene’s hippie sensibilities—and he even landed a spot on *The Jerry Springer Show* ten years ago. Ooh-La-La pretended to be a lust-filled womanizer who boasted of a three-way relationship with two women. (A typical exchange: “I preefur for zee men to call me ‘Meestur’ and zee wee-men to call me ‘Ooh-La-La’”—followed by hoots of derision from a rabid audience.)

Asked whether some might take offense to his characterization of the French, Ooh-La-La says he hopes the char-

“Everyone has figured out by now that wrestling is a show, but a lot of the violence is very real. You get body-slammed on a concrete floor, it’s going to hurt.”

acter is “so cartoon-y” that he’s not taken seriously.

And the irony is that the real-life Ooh-La-La is quite likeable, according to coworkers at the Bistro.

On a recent afternoon, as Ooh-La-La closed down the lunch shift, wearing a hairnet over that thick, wavy mane, colleagues described him as selfless and fun to be around.

“He’s a great guy,” Bistro coordinator Corlea Sue Martinez says. “He’s great to have at work because he keeps us laughing, but he keeps on task while he’s doing it.”

“I didn’t believe him the first time he told me what his name is,” says John Heilbronner, who is fifty-seven. “I think it’s a generational thing. Today, kids have their unique names—not like in my time, when you were John, Joe, or Fred.”

Ooh-La-La entertains the gang by scheduling group outings and keeping the kitchen rockin’ with music on an iPod. He has also shown a serious side, helping start a memorial fund for a longtime employee of housing and dining services, Chiyoko Chapman, who died in 2009, Martinez says.

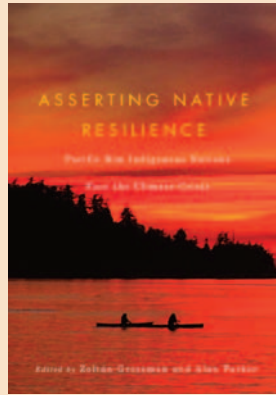
Ooh-La-La says the Bistro is a good fit: He’s working with people he likes while enjoying the freedom to “branch out and do other things that I love.”

What those things will be, Ooh-La-La can’t tell you. But one thing the “faux French fashionista” will never be is the suit-and-tie type.

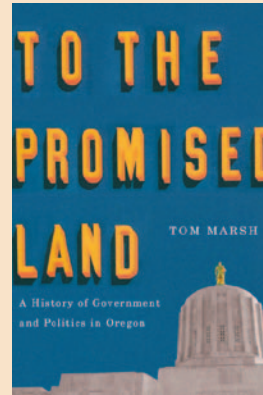
“Being an accountant or whatever, I would go nuts,” Ooh-La-La says. “I’m creative. I like to get reactions out of people.”



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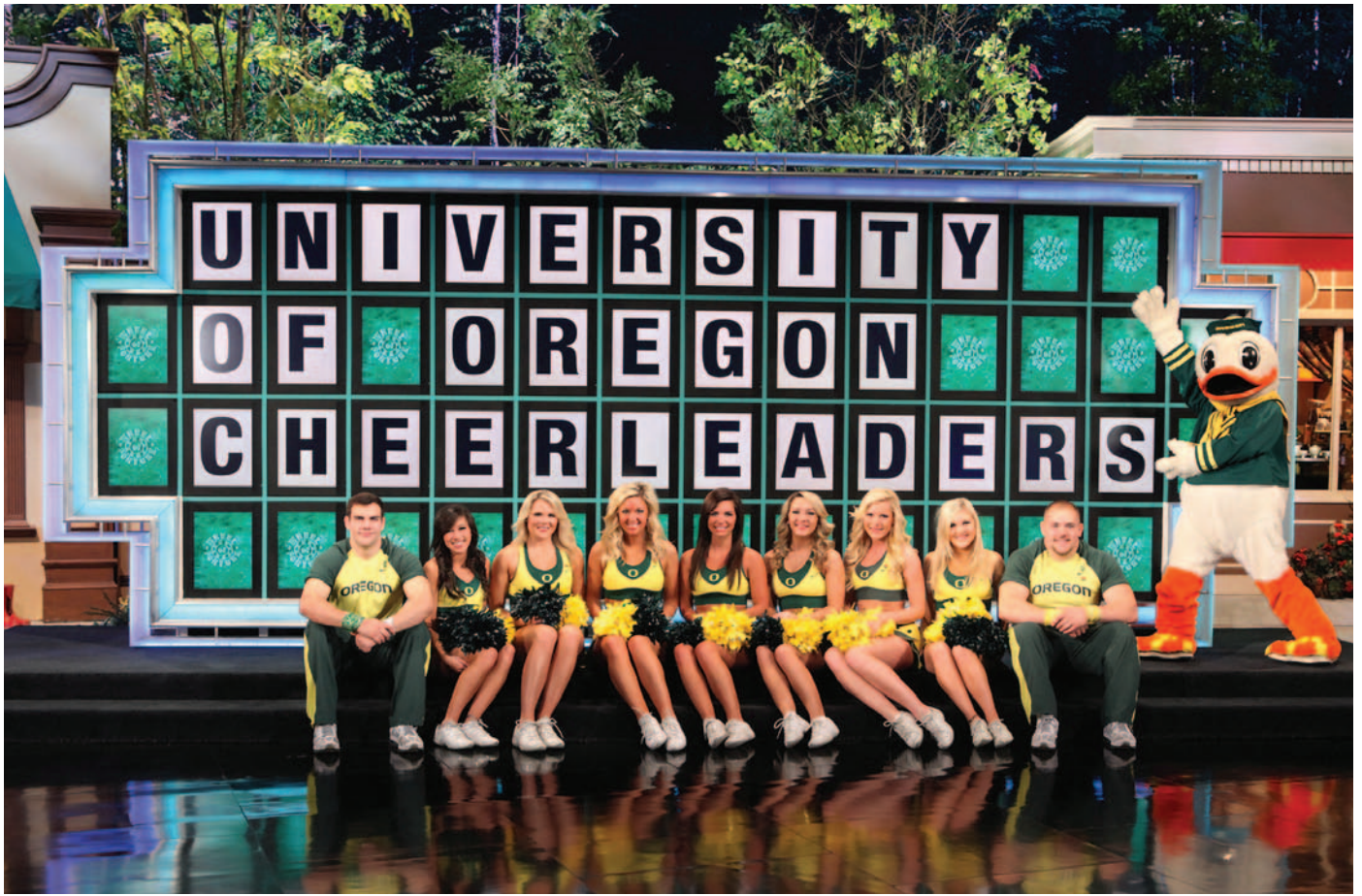
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Wheel Rolls into Portland Pat Sajak and Vanna White, with a traveling support team of 160 aided by some 200 local crew members and assistants, taped four weeks' worth of the Wheel of Fortune at the Oregon Convention Center March 30–April 3. Five "College Week" episodes featured contestants from the UO, who arrived with their own sizeable entourage: the UO cheerleaders, the Oregon Basketball Band, and the Oregon Duck. The "College Week" programs aired May 14–18.

BOOKSHELF

Selected new books written by UO faculty members and alumni and received at the Oregon Quarterly office. Quoted remarks are from publishers' notes or reviews.

The American Soul Rush: Esalen and the Rise of Spiritual Privilege (New York University Press, 2012) by Marion S. Goldman, UO professor of sociology and religious studies. This book examines the growth of the Esalen Institute in Big Sur, California, and its influence on spirituality in the United States.

Loowit's Legend: The Story of the Columbia River Gorge (Parallel 45, 2012) by Erin K. O'Connell, MBA '98. This children's storybook illustrates the legend of the Columbia River Gorge, Mount Hood, Mount Adams, and Mount Saint Helens with text and watercolor images.


Thinking like a Canyon (Antrim House, 2012) by Jarold Ramsey '59. In this latest collection, Ramsey's poems, new and old, are "a delight to read and reread."

Conjugations: Marriage and Form in New Bollywood Cinema (University of Chicago Press, 2012) by Sangita Gopal, UO associate professor of English. *Conjugations* will "be of interest to scholars not only in cinema studies, but more generally, those interested in postcoloniality, feminism and gender, and the nation-state in South Asia."

Tracking Bodhidharma: A Journey to the Heart of Chinese Culture (Counterpoint, 2012) by Andy Ferguson '73. "*Tracking Bodhidharma* offers a previously unheard perspective on the life of Zen's most important religious leader, while simultaneously showing how that perspective is relevant to the rapidly developing superpower that is present-day China."

No Animals Were Harmed (Lyons Press, 2011) by Peter Laufer, James Wallace Chair in Journalism: News-Editorial at the UO School of Journalism and Communication. The final piece in a trilogy, this book provides "a provocative examination of the fine line between the use and abuse of animals."

The Large Rock and the Little Yew (Little Yew Tree, 2010) by Gregory M. Ahlijian '71. Since it debuted last year, this children's book has raised more than \$26,500 for at-risk youths at Jasper Mountain Center, a treatment facility for emotionally disturbed children and their families, where the author volunteers.

Trauma Journalism: On Deadline in Harm's Way (Continuum, 2012) by Mark H. Massé, MS '94. Using in-depth profiles of reporters, researchers, and trauma experts, this book provides "a fascinating and fact-filled account of how 'trauma journalism' finally is being recognized and treated." 



UNIVERSITY OF OREGON

Time to make more history

Welcome to The University of Oregon:
Proud Hosts of the 2012 U.S. Olympic Team Trials—
Track and Field

The UO's Hayward Field is where running shoes and world records really took flight. And now, it's where athletes from across the country have landed, vying for glory on the U.S. track and field Olympic team. As you enter the iconic gates of Hayward Field you'll be greeted with the sights and sounds of history in the making. It's also your chance to make history of your own with the UO Gold Medal Game and a personalized TrackTown12 photo.

COOL YOUR TAIL FEATHERS

Prove you were here with your own TrackTown12 personalized souvenir photo at the UO booth. It's free and e-mailed to you in minutes—perfect for your tweets and quacks to family and friends.

GO FOR THE GOLD

The UO Gold Medal Game is an enjoyable race around campus for Ducks and Duck fans alike. Simply collect stamps at celebrated University of Oregon locations, come back to the UO booth, and walk away with your own gold medal.

Find your hosts at the entrance of Hayward Field near the Knight Law Center.

champions.uoregon.edu



Upfront

News, Notables, Innovations

UO LIBRARIES

History by the Box

Latino labor organization's historical documents find new home in UO library archives.

AT 2:25 A.M. ON TUESDAY, JANUARY 21, 1992, Carrie Hilger was inside her Woodburn home when she heard a man's voice outside yelling, "Get down! Get down! Drop the knife! Drop the knife!" Moments later, shots crackled in the night, and a man lay dead in a pool of blood in Hilger's driveway.

The next day, friends began collecting money to pay for the funeral of the dead man, Luis Calabaren Dominguez, twenty-four, who had fled a convenience store after being confronted by police for trespassing. They were outraged; they felt Dominguez, a migrant farm worker from southern Mexico who had lived in the United States for four years, did not have to die.

Later that week, Cipriano Ferrel, founder of the Northwest Tree Planters and Farm Workers United (*Pineros y Campesinos Unidos del Noroeste*, or PCUN), met with Woodburn police chief Ken Wright to discuss community concerns, including concerns that "the shooting employed excessive force" and "was motivated by a disdain for immigrant laborers."

"Even though it is a union hall in service of the agricultural worker, the union is also part of the community, and so cannot be blind to the issues that affect their community," Ferrel told *El Hispanic News*, the weekly bilingual newspaper serving Oregon and Vancouver, Washington.

This twenty-year-old story unfolds in grim detail for anyone who opens manila folder number seven in box eight of the PCUN archives, with "POLICE KILLING" handwritten on the label in black ink. The



Documenting History Migrant farm worker family at apartment in Woodburn, 1988

folder contains yellowing newspaper clippings from the Salem *Statesman Journal*, the *Oregonian*, *El Hispanic News*, and the *Woodburn Independent*.

Founded in 1985, PCUN is Oregon's largest Latino organization; 98 percent of its 5,700 members are Mexican and Central American immigrants. Sorted and cataloged into ten boxes, the record of PCUN's history can be traced in photographs, radio recordings, video, newspaper clippings, newsletters, documents, and even T-shirts and posters—an archive that

is in the process of being transferred to the UO's Knight Library Special Collections.

"We decided the archive to Knight Library because they offered," says Larry Kleinman, PCUN's secretary-treasurer. "We don't have the capacity to effectively preserve and make it accessible, and . . . it furthers our vision of broader and deeper bonds of collaboration between the Latino community and the UO."

Kleinman hopes the archive will increase communication and understanding about PCUN and its members; history


JOHN BAUGUES

Dorothea Lange in Oregon

"The contemplation of things as they are, without error or confusion, without substitution or imposture, is in itself a nobler thing than a whole harvest of invention."

This quotation from Francis Bacon hung on photographer Dorothea Lange's darkroom wall, and succinctly articulates the philosophy with which she approached her subjects, documenting rural American life in the 1930s in photographs that have become iconic images through which we understand the Great Depression.

Nearly five decades before PCUN was founded to represent the mostly Latino farm workers who are central to Oregon's agricultural economy, Lange, employed by the Farm Security Administration, turned her lens on the rural families and migrant workers of the Willamette Valley, Columbia Basin, and Josephine, Klamath, and Malheur Counties.

Lange produced some 550 photographs in Oregon in the late summer and early fall of 1939, forty-eight of which were included in the traveling exhibition *Dorothea Lange in Oregon*, organized by the Oregon Cultural Heritage Commission and mounted at the UO's Wayne Morse Center for Law and Politics last winter. "We wanted to examine the policies of the 1930s, the New Deal policies that tried to help people who were unemployed and dislocated," said Morse Center director Margaret Hallock, who brought the exhibition to campus. Taken during the time when the center's namesake, Wayne Morse, was dean of the School of Law, the images serve as a poignant reminder of the state's history and the roles migrant and immigrant workers played in the development of Oregon's culture and economy. 

—Ann Wiens



"Neglected baby, parked in truck in which they came from Mississippi. Father drunk, mother sleeping, 3 P.M., in dirty tent. There is another 5-week-old baby. (Attention called to this by camp nurse.)"—Dorothea Lange

WEB EXTRA View an annotated slideshow of Lange's images of Oregon at OregonQuarterly.com.

underscores the value of such interaction. The 1992 incident was the first fatal shooting in Woodburn since a burglary suspect, also Latino, was killed outside a motel in 1983. That shooting, Kleinman says, also sparked backlash from the community, fueled by simmering anger about perceived discrimination in police patrols (today known as profiling).

The Willamette Valley Immigration Project, an ancestor of PCUN, started an organization called Community United for Justice that worked from approximately 1983 to 1986, documenting police profiling and demanding accountability.

Just two years after the 1992 shooting, Ken Wright of the Woodburn police visited Mexico and noticed the local people hanging out in the town square on Sundays, socializing and taking in the scene. This "triggered an epiphany" about the downtown area back home, Kleinman says. "Wright adopted a 'community policing' approach and assigned officers to walk the downtown beat and just talk to people, and he paid attention to profiling."

Communication between the police and PCUN improved such that a few years later, at the time of the Dominguez shooting in 1992, "when we called [Wright] to share the expressions of concern, he imme-


diately released the investigative files and personally represented the department at the community forum we organized," Kleinman says. "Not all concerns were resolved, but the community was satisfied that they had been heard and that misinformation was clarified." Kleinman characterizes PCUN's relationship with the current Woodburn police chief, Scott Russell, as "excellent," noting that Russell "has fully implemented community policing."

In June 2011, PCUN president Ramon Ramirez signed the deed of gift for the PCUN papers at a UO celebration that included music, dancing, and the voices of children—not the kind of activity one expects at a library archive. "There were people at the event who had never been to the UO campus," says James Fox, head of the library's Special Collections and University Archives. "Hopefully this is the beginning of a new relationship."

That gathering and the transfer of the archives was a catalyst to bring together several ongoing initiatives at the UO and in the community to form the Oregon Latino Heritage Collaborative, which had its first official meeting at the UO in December. Its mission: "Opening new avenues to preserve, share, research, study, and narrate

Latino communities' history as Oregon and American history."

"It's important for communities that have traditionally been marginalized to know that this is a place where they belong," says Fox. "This is an effort by many at the University of Oregon to say that this [Latino] history is a long history in the state of Oregon, and it's an important history in the state of Oregon. The University is strengthening this relationship and creating a welcoming environment—hopefully letting students and families know that their history is important to the UO."

"The fact that our University takes interest and pride in acquiring these archives sends a clear signal to these communities that the UO is open and willing to embrace the existent diversity in our state," says Gabriela Martinez, an associate professor at the School of Journalism and Communication who worked closely with Fox and PCUN to bring the archive to the UO. "It also acknowledges the fact that these communities are growing, and soon we will have more students in our classrooms that come from those communities. For those students it will be important to have access to a part of their history." 

—Zanne Miller, MS '97

CAMPUS

Booking Matt Arena

The man behind the curtain at the UO's 12,000-seat events facility

THE LIGHTS GO DOWN INSIDE Matthew Knight Arena in that singular moment of anticipation just before the concert begins—the roar of the crowd reaches a crescendo, an electric storm of excitement howling in the cavernous space.

Watching from a perch somewhere in the shadows, Mike Duncan '80 feels his own kind of charge as he surveys the buzzing mass, sometimes 12,000 strong.

"Somebody comes out on stage and you see the whole building stand up and start clapping and just explode. The fun part is knowing that you were involved in making that happen," says Duncan, senior associate athletic director for facilities, events, and operations.

His title is a mouthful, but as ringmaster for the University's biggest indoor stage, Duncan's primary responsibility—and the thing he most enjoys—is clear: "Bringing great events to town."

Since opening in January 2011 as the replacement for historic McArthur Court, the gleaming, metal- and glass-clad Matthew Knight Arena has hosted an impressive roster of major-league entertainment events including rock icon Elton John, gravity-taunting acrobatic troupe Cirque du Soleil, country music chart-toppers Brad Paisley and Lady Antebellum, the "Nike Clash of the Champions" tennis exhibition, and adrenaline-pumping displays put on by World Wrestling Entertainment and the Professional Bull Riders series.

The variety and quality of events booked so far are a credit to Duncan and his two decades of experience working in a similar capacity at ARCO Arena (now Power Balance Pavilion) in Sacramento, California.

"We did everything down there, about 200 events a year. Concerts from the Rolling Stones to U2 to Garth Brooks, almost every major artist you can think of," Duncan says. "We also hosted the NCAA basketball tournament, the women's volleyball final four, some great NBA playoff



Off the Wall Cirque du Soleil performing their touring show *Dralion* at Matthew Knight Arena, 2011

games, governors' inaugurations, all kinds of things."

Though plans for Matthew Knight Arena don't call for quite that much activity, expect a similar breadth of events extending far beyond UO basketball and volleyball games. And the arena, which seats 12,369 for sports, can morph to meet most any need. Banks of seats retract to increase floor space; a giant grid of steel rigging overhead supports almost any conceivable equipment load; for smaller crowds, curtains hide empty upper-level tiers to create a more intimate space of about 5,500 seats; and subterranean loading docks allow big rigs access to the main floor for fast event setup and breakdown.

"We can configure it many different ways according to the event," says Duncan, who joined the UO intercollegiate athletics department in October 2008 and consulted on some design issues before arena construction began in February 2009.

Nonsports events were a long-term priority from the earliest days of planning for the new arena, but the potential financial impact of these events has proved to be a moving target.

"Originally, we were looking at doing around forty [non-UO sports] events a year. We were short of that the first year, and I expect we're going to be short of it this year, too," Duncan admits.

In fact, the athletics department announced in February that it had trimmed its initial ticket revenue projections (set in 2010), including a 15 percent reduction for men's and 25 percent cut for women's basketball, and more than 30 percent less for concerts and other outside events.

Basketball game attendance was lower than expected, especially early in the first full season of play at the new arena, when it appeared both teams were in "rebuilding" mode. Real and perceived parking and transportation challenges in the arena district may have kept away some people. And, ironically, outstanding back-to-back seasons for the UO football team might have curbed the emotional and financial investment fans were willing to make in basketball. This plus the ongoing weak economy.

Despite the shortfall, Duncan says, "I think everybody was happy with the way things went the first year. I would like to

have seen more concerts, and we will as the building matures and as promoters and agents see that people are buying tickets in Eugene.”

The most notable early successes were the sold-out concerts by Elton John and Brad Paisley, and the tennis exhibition featuring Maria Sharapova, Victoria Azarenka, Rafael Nadal, and Roger Federer. Cirque du Soleil’s touring show *Dralion* also testified to the local market’s viability during its eight-show run in June 2011. “Cirque du Soleil took some convincing that the Eugene market would support its show,” Duncan says, “and we surprised them. They did very well.”

Such hits give Duncan a much-needed sales tool as he urges tour decision-makers to seriously consider Eugene. Even with the appeal of Matthew Knight Arena (“I don’t think there’s another university building in the country that can match it,” he says), his booking work was easier at ARCO Arena.

“Tours were going to play Sacramento regardless and they were calling me,” he explains. “In Eugene, it’s a much smaller market and a new building, and everyone doesn’t know we’re here yet. I’m making a lot more phone calls than I have in the past.”

Still, Duncan says he is thrilled to manage his alma mater’s showpiece facility. “I had always hoped to get back to Eugene at some point, so when there was a chance to be a part of building a great new arena here, I couldn’t pass it up.”

Born and raised in Sacramento, California, Duncan earned his undergraduate degree in public relations at Oregon, where he also worked three years as an intern in the sports information office. After graduation, he returned to his hometown and was hired as sports information director at California State University, Sacramento. This job helped springboard him into a community relations position with the Kings when the NBA franchise moved there from Kansas City in 1985. The Kings relocated to the newly built ARCO Arena in 1988 and Duncan joined the facility management side of the business—a role that prepared him for almost anything.

He recalls the challenge of dealing with a Billy Graham crusade, which drew 53,000 inside and outside the 17,000-seat building. And a malfunctioning hockey rink that required an all-nighter of jackhammers and all-hands effort to get the ice frozen and functioning before a San Jose Sharks

game. And the famed monster truck Grave Digger smashing into a section of the arena’s retracted seats, requiring another herculean effort to restore the seats to working order before tipoff at a Kings game the next day.

While so far he has avoided such drama at the UO, Duncan has responded to logistical challenges at Knight Arena.

The Oregon men’s basketball team unexpectedly made the College Basketball Invitational last year, and then kept winning, which set up a championship game at home against Creighton—at a time Duncan had reserved to “load in” a bull-riding event.

“So once the basketball game was over we started taking up the floor and retracting the seats, and then brought dirt in all through the night,” Duncan says. “That was tight.”


Cirque du Soleil made a second Eugene appearance in November 2011, when it brought its *Michael Jackson Immortal World Tour* to town. The ambitious spectacle of music, acrobatics, and multimedia arrived via thirty-seven semi trucks loaded with equipment. “It was the biggest show I’ve ever been involved with,” Duncan says. “That definitely tested the capacities of the building.”

Pleased with the arena’s performance through everything so far, Duncan now is focused on booking a greater mix of concerts.

“I’ll go after anything that will sell tickets,” he says.

The current Van Halen reunion tour would be a candidate, but such high-profile arena tours typically play only the biggest, most lucrative venues. Van Halen’s initial 2012 tour lineup included about forty shows with just one Northwest stop, the 21,000-seat Tacoma Dome.

“If there’s a tour that’s going to play thirty or forty dates, it’s probably not going to get to Eugene,” Duncan explains. “But there are a lot of acts that will play eighty to 100 dates and are looking for 6,000 to 10,000 seats; those are the kind we can bring in.”

After managing 600 to 700 concerts during his years in Sacramento, Duncan says, “There aren’t many shows I haven’t had the chance to see.” But he’ll still feel the charge the next time the lights dim and Matthew Knight Arena starts to rock. 

—Joel Gorthy ’98



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ASSOCIATION OF PACIFIC RIM UNIVERSITIES

Going Global

The UO and its strengthening ties with Asia and the Pacific Rim

THE SPECTACULAR CULTURAL and economic rise of China in recent years and the rapid development of other parts of Asia and the Pacific Rim are fundamentally changing the world in the twenty-first century—altering expectations about balances, alliances, threats, challenges, and opportunities in the spheres of politics, economics, environmental concerns, the military, the arts, and, of course, education. The University of Oregon, its faculty members, and its students are participating in and contributing to these global developments in scores of ways, among them, by hosting a high-profile meeting that will bring top administrators from an organization of forty-two Pacific Rim universities to the UO campus to envision and help shape that opportunity-laden future.

The Association of Pacific Rim Universities (APRU), an organization that includes the UO along with other leading Asia-Pacific research universities, will hold its sixteenth annual Presidents Meeting in Eugene, June 27–29.

“The overall conference theme is ‘Shaping Asia-Pacific Higher Education in the Twenty-first Century,’” says former UO vice provost for international affairs Denis Simon, a China innovation specialist instrumental in early planning for the meeting. “But it’s really about relationship building and opening up new areas for cooperation. This is an occasion for the UO to sit at center stage, helping enhance Asian-U.S. relations.”

Dennis Galvan, Simon’s successor, sees the presidents meeting as a great opportunity to foster even more of the kind of cross-cultural learning that has become a hallmark of a UO education. “Many of our students immerse themselves in multiple languages,” he says, noting “a quarter of them take advantage of our study-abroad programs, and in 2009–10 we were ranked fifth in the nation for the number of faculty members going overseas as Fulbright scholars.”

This APRU assembly also fits perfectly



with the goals of two of the five “Big Ideas” adopted by the UO in 2009 as a framework to guide the institution in a rapidly changing world. Both of the themes—“The Americas in a Globalized World” and “Global Oregon”—are geared to preparing students and the state for a future of increasingly diverse and globalized markets, research priorities, workplaces, and opportunities.

Galvan lists ways a UO education already reflects APRU goals and ideals—a solid lineup of Japanese university exchange agreements, a program allowing UO students to develop fluency in Mandarin while pursuing most majors, and three wings of the new Global Scholars Hall (*see page 44*) dedicated to language immersion in Japanese, Chinese, and Spanish—a reminder that APRU also represents several eminent Latin American universities. A presentation at the June meeting will explore possibilities around extending aspects of the

UO’s Sustainable Cities Initiative (currently focused on one Oregon city each year) in a partnership with Tsinghua University in Beijing.

UO Interim President Robert Berdahl is uniquely connected to and familiar with APRU. While serving as chancellor of the University of California at Berkeley in 1997, he was instrumental in helping shape APRU at its inception and was active throughout its developing years.

“It’s important for Asian institutions to consider the high quality of education at universities such as Oregon,” Berdahl says. “The APRU’s presence here allows us to celebrate the increasing globalization of universities and showcase the many fine qualities that the UO has to offer in this arena. There’s an awful lot of talent here.”

The timing of the APRU event should show Eugene at its best: the three-day meeting coincides with the U.S. Olympic Team Trials in track and field and the Oregon Bach Festival, all under (fingers crossed) sunny June skies. And while attendees may be able to work in a few hours enjoying these cultural and athletic offerings, it is the University’s academic infrastructure that has brought the meeting to Eugene.

Jeffrey Hanes, director of the UO’s Center for Asian and Pacific Studies, explains how the center’s programs have long been cultivating two-way cooperation. “Since 1987, we’ve been arranging for scholars and distinguished figures from the Asia-Pacific region to come here,” Hanes says, “but we’ve also fostered collaborative research overseas, and helped UO colleges train professionals for doing business in East Asia.”

The percentage of international undergraduates enrolling at the UO in recent years has shot up well beyond the national average. This year, approximately 2,700 students from abroad attend the UO, with three-quarters of them coming from Asia, Oceania, and the Pacific region. China is the largest single source of international students with about 1,000 currently enrolled.


The American English Institute (AEI), a longstanding UO fixture, serves as a kind of port of entry for most incoming Pacific Rim students and reflects the trend toward ever more global interaction. The institute helps students learn English and teachers improve the ways they teach English, all in an environment of cultural exchange and increased understanding. The number of undergraduates being served by AEI has increased dramatically over the past several years, from 137 in fall 2005 to 717 as of 2012 began.

Another dimension to the UO's Asian outreach was added in fall 2010 with the inauguration of the Confucius Institute for Global China Studies (UOCI), funded by the Chinese Language Council, in partnership with East China Normal University in Shanghai.

"The China specialist faculty members that make up our advisory board decided to focus its programming on understanding China's emerging global impact on sustainable technology, international media, and its presence in Africa and South America," reports history professor Bryna Goodman, who directs UO Asian studies and serves as UOCI's executive director. "Faculty initiatives across our campus in architecture, geography, physics, and information sciences are building direct links with Chinese institutions."

On the level of broadening cultural knowledge, the Jordan Schnitzer Museum of Art has been cultivating appreciation of the Pacific Rim for nearly a century. Anne Rose Kitagawa, chief curator of collections and Asian art, explains how in 1921, "Over 3,000 precious and finely crafted objects gifted by Gertrude Bass Warner in memory of her late husband firmly established the UO as a leader in trans-Pacific erudition." The Murray Warner Collection eventually became the foundation for the extensive Asian holdings the museum treasures and displays today. Augmenting the collection, the museum's active program of changing exhibitions "reflects both the ever-evolving artistic sensibilities and long-held traditions of East Asia," Kitagawa says.

As China and other Asian and Pacific Rim countries continue to increase their presence in global economic, social, industrial, and cultural spheres, the UO's ongoing connections and relationships with students, faculty members, and adminis-

trators at the APRU member institutions are likely to become even more important than they are currently. Sharing our successes with a who's who of Pacific Rim university presidents may go a long way in fostering such relations. 

—Joe Lieberman


What's up for Pac-Rim students and alumni

When Pacific Rim students leave the campus, they're not just "gone and forgotten," says Cynthia Stenger Riplinger, MA '01, assistant director for international outreach at the University Development office. She has been expanding the UO's alumni relations activities, including the annual *International Alumni News*, a newsletter currently distributed to nearly 15,000 Ducks worldwide. She expects the publication to evolve into a global electronic e-newsletter in the near future, opening possibilities to even wider dissemination of news from the UO campus.

Upon returning to home countries, students wishing to meet with fellow Oregon graduates have officially recognized alumni chapters in Japan and Korea, two countries with long ties to the UO. But with the large influx of Asian and Pacific Rim students from beyond those countries in recent years, opportunities appear to be broadening. "Informal alumni groups are forming in China, Indonesia, and Singapore," Riplinger reports.

And what about opportunities while on campus? Anselmo Villanueva, PhD '92, a UO ethnic studies instructor, points out that "Currently at the UO, Pacific Rim undergrads have organizations such as the Asian-Pacific American Student Union, Vietnamese Student Union, Asian and Pacific Islander Americans for Higher Education, People of the Pacific, Hawaii Club, and Kultura Pilipinas."

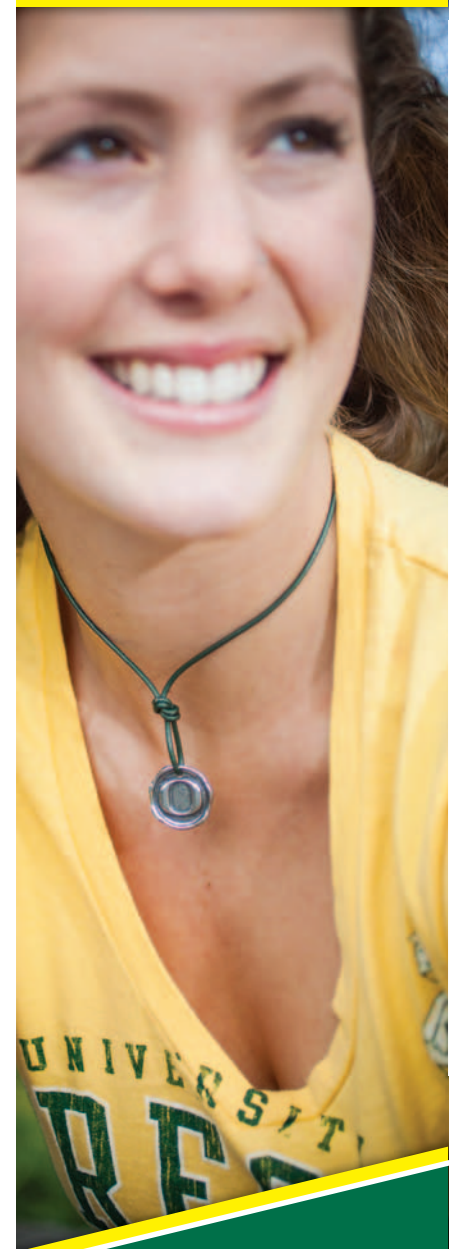
With the UO Alumni Association's full support, Villanueva has been developing an "Asian-Pacific American (APA) Chapter" for U.S.-born Asian-Americans and Pacific Islanders to further complement these existing student groups.

"Alumni can do things like recruit more APA freshmen and fund scholarships," he says. "The UO helped get us to where we are now, and many of us enjoy finding ways to give back." 

—JL

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ARCHITECTURE

Power and Light

UO architect manipulates sunlight and shade with energy-saving results

Growing up in Cairo, Egypt, UO associate professor of architecture Ihab Elzeyadi knew well the searing power of the North African sun. As a boy, he also experienced the relief found in pools of deep shade.

“I love the light,” says Elzeyadi, “but when you grow up in Egypt, you really want to be in the shade.”

It’s no wonder, then, that his UO research lies at the intersection of sunlight and shadow.

Collaborating with Frank Vignola, MS ’69, PhD ’75, director of the UO’s Solar Radiation Monitoring Lab as well as its Solar Energy Center, Elzeyadi has developed a solar awning that resembles the gleaming wing of a sun-powered aircraft and is capable of reducing a building’s energy consumption in several innovative ways. Mounted to the outside of a building, the solar awning works in conjunction with a daylight optical reflector (think light shelf) that extends inside the building. The reflector bounces natural light twenty feet into the interior, reducing the need for electric lighting during the day by as much as 80 percent.

“By incorporating the reflector, we were able to avoid a problem common to most fixed shading systems: so much sun is blocked that daylight is diminished and electrical lighting is needed indoors during the daytime,” Elzeyadi says.

The awning’s photovoltaic solar panels generate electricity that powers low-energy LED lights embedded in the optical reflector, providing interior lighting after dark. And on sunny days, the shade provided by the awning lowers the temperature of the building’s exterior by an average of 45 percent, reducing the energy needed for cooling.

This multipronged approach to energy conservation in buildings is especially important in the United States, where buildings of all types gobble a whopping 40 percent of the total energy used (including 75 percent of the total electricity consumed), and energy costs have climbed an



Catching Some Rays Ihab Elzeyadi and his innovative, eco-friendly awning.

average of 2.5 percent annually since 2000.

Thanks in part to a small grant from the Oregon University System (OUS), which was looking for ways to incorporate solar energy generation into campus buildings, the solar awning is now more than just a sketch or research model sitting on a university lab bench; it is a sixty-foot-long operational prototype installed on the UO campus. For two years, the awning has been mounted outside the glass-walled corridor of the Onyx Bridge building. A computer screen nearby displays real-time energy production and consumption levels, indoor and outdoor climate data, lighting levels, and more.

“This awning was exactly what we were hoping to accomplish,” says Bob Simonton, OUS vice chancellor of capital and facilities planning, who helped secure the initial funding. “Faculty designed it and partnered with local companies to manufacture it, students helped test its performance, and now it’s an interactive teaching tool. So it was a perfect project.”

In performance tests, the prototype

generates more than 80 kilowatt hours (kWh) of electricity per year. Factoring in the awning’s shading and lighting features, total energy reduction saves \$45 per year for every linear foot of installed awning. And the estimated payback time for awnings installed on commercial buildings is four to five years using current local and federal tax incentives.

The prototype is at the heart of a new UO spinoff company, Innovative Environments, which is working to commercialize what’s now called the SolarStream Awning.

Paul Clark, MBA ’11, and Doug Anderson, MBA ’11, who worked with the UO Center for Sustainable Business Practices, joined Elzeyadi last March to help the fledgling company negotiate the critical path from lab to market.

The SolarStream Awning was named a Northwest semifinalist in the annual Cleantech Open venture capital competition, commonly referred to as the Academy Awards of clean technology.

Clark, who also holds degrees in mechanical engineering and industrial

design, and provides technical consulting to Innovative Environments, says his UO MBA has been invaluable at the developing company.


“Understanding energy tax incentives is a huge piece of any business involved in green energy, and that was covered at the Center [for Sustainable Business Practices],” he says. “And at the Cleantech Open, we had to explain not only why our product was green, but how it would be manufactured using a green supply chain, so the center’s emphasis on industrial ecology also came in handy.”

Innovative Environments plans to target an untapped market called façade-integrated solar—energy produced from solar collectors on buildings’ exterior walls.

“Almost as much sun strikes the south and west sides of a building as strikes the rooftop,” says Elzeyadi. “So if you can capitalize on all these areas and reduce energy use through passive systems, you can easily drive a building toward net-zero energy use.”

While rooftop solar is a mature market, façade-integrated solar is wide open because so few products are on the market. The company hopes the SolarStream will change this situation; it is working with the Oregon Built Environment and Sustainable Technologies Center, a state economic development engine that helps transform university research into new clean technology “cleantech” jobs, to fast-track commercialization of the awning.

Although small, Innovative Environments is thinking big. Elzeyadi has plans to develop other façade-integrated products at the High Performance Environments Lab at the UO, including shading devices and building materials capable of changing with the weather by using biomimicry, or technologies that mimic biological functions. Imagine shades based on the constantly adjusting iris of an eye, or a wall that helps cool a building the way skin helps cool some organisms.

As the Earth’s climate continues to change, from Cairo to Caracas to Coburg, innovating smart environments will be increasingly critical. As the SolarStream attests, Elzeyadi and his colleagues are already on it. 

—Gregg Kleiner

WEB EXTRA: Learn more about Ihab Elzeyadi, the solar awning, and green jobs in Oregon at OregonQuarterly.com

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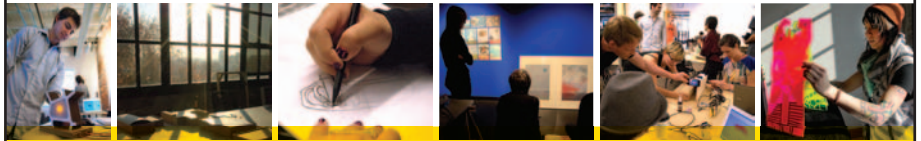
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Oregon

Q U A R T E R L Y

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THE BEST ... Bench

As enrollment rises and construction projects keep pace, the University of Oregon campus is increasingly filled with the roar of Caterpillar bulldozers and the bumping and bustling of sneaker-to-sneaker traffic. For a study-worn student, refuge can be harder to find than an OSU Beavers T-shirt. But in a little-known haven, set off by a grove of ancient trees, a bench awaits that offers an on-campus escape.

The bench can be found in the alternating shadows of Villard and Lawrence Halls, settled against the fern and rhododendron border of north campus. A carpet of soft grass extends out in front and squirrels bound across it like gazelles on a plain. Tall trees block nearby buildings from view and evoke a sense of cradled seclusion.

Participants in a 1999 sustainability conference created the bench and its unusual natural design. The smoothly contoured sitting surface is made of an earthy mix of cement and tiny pebbles with bits of hay. A bamboo lean-to, like the product of some Amazonian carpenter,

shields those seeking shelter from both the hot summer sun and the Oregon rain. With its easy aesthetics and organic construction, the bench is functional art; twenty-seven hand-painted tiles are embedded in the seatback, splashing vivid color onto the bench's neutral mocha. One tile depicts a smiling face, something I can't help but mirror whenever I retreat there.

The bench invites weary visitors into the wild that waits in the heart of campus. It is a quick transport from the University's busy blocks to a quiet corner of the forest. Birds chirp cheerily in the evergreen canopy above the bench, while the sounds of Franklin Boulevard drift in from behind, a sweetly muffled midday lullaby that brings on a drowsiness I've slipped into on several occasions. 

—Dillon Pilorget

"The Best..." is a series of student-written essays describing superlative aspects of campus. Dillon Pilorget is a journalism major in his junior year.



JOHN BAUGUES

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AROUND THE BLOCK

• THE UO IN PORTLAND •



Still image from the video "Finding Portland," presented at the TEDxPortland 2012 conference.

Ideas Worth Spreading

The University and TED (Technology, Entertainment, Design) have much in common. Both are wholeheartedly dedicated to the advancement of new ideas; both celebrate big thoughts and exceptional artistry; both are made stronger by the power of inspiration that places such as conferences and campuses can engender. And, it must be said, both know how to party, as was evident at the TEDxPortland launch event, which filled the White Stag Block with local art, great beer, and the sounds of DJ Gemo late into the night.

TED, the nonprofit organization that began in 1984 as a one-time Silicon Valley conference on technology, entertainment, and design, is dedicated to advancing "ideas worth spreading" across the globe. It's an idea that's both familiar and inspiring to the University, which teamed up with the second TEDxPortland event as its presenting partner.

TED is perhaps best known today for the "TED Talks" that form the centerpiece of its highly touted annual conferences. Presenters are given a stage, a projection screen, and eighteen minutes in which to give a curiosity-stimulating, awe-inspiring mini-lecture. So when TEDxPortland 2012 chose the phrase "Uncharted Territory" as the theme of its April 21 event, it gathered sixteen speakers from across the city and beyond

to share stories and insights into the nature of the unknown, including the University's own Jessica Green, a TED Senior Fellow and UO associate professor of biology recognized for her work with microorganisms. Also included in the lineup was Mercy Corps' global gender advisor, two innovative filmmakers, a cubist artist, Portland mayor Sam Adams '02, a coinventor of wiki collaborative technology, a BASE parachute jumper, and an eleven-year-old skateboard designer.

In the tradition of TED, the talks have been made available online, so audiences well beyond Portland can experience and enjoy them. And enjoy them you should, if only because, in the words of the TED website, "Every so often it makes sense to emerge from the trenches we dig for a living, and ascend to a 30,000-foot view, where we see, to our astonishment, an intricately interconnected whole." Visit TedxPortland at www.tedxportland.com.

—Mindy Moreland, MS '08

For **White Stag Events**, visit pdx.uoregon.edu/event-services

WEB EXTRA: To view the stunning time-lapse video "Finding Portland" by Portland-based TEDxPortland presenters Uncage the Soul Productions, visit OregonQuarterly.com.

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Russel Wong (Singaporean, born 1961). **Above:** Jackie Chan, Hong Kong, 2000. Silver gelatin print, 18 x 18 in. **Below:** Chow Yun Fat & Gong Li, "Curse of the Golden Flower," China, 2006. Pigment print, 13 1/4 x 20 in. Courtesy of the Artist

This exhibition was made possible with the generous support of the Office of the President.

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I N B R I E F



Artist's conception of the \$17 million, 80,000-square-foot building now under construction in the UO Riverfront Research Park. The building will serve as the future home of two nonprofit organizations with strong UO ties, the Oregon Research Institute and the Educational Policy Improvement Center.

Economic Engine

According to a new fifteen-page study by economist Tim Duy, MS '98, PhD '98, the UO makes a total economic contribution to the Oregon economy of an estimated \$2.12 billion (up \$125 million from last year), produces \$37.79 in economic impact for every dollar it receives in state appropriations, and accounts for \$1 out of every \$82 in Oregon's economy.

High Rankings for Law and Education

According to *U.S. News & World Report's* annual rankings, the UO College of Education remains the number three—ranked program among public institutions (eighth overall). The college's special education program ranked number three among all schools (number two among public institutions). COE's faculty was also recognized as tops among education schools—public or private—for funded research per faculty member (\$1,096,900, for a total of \$35.1 million).

The law school has three top ten—ranked programs: the appropriate dispute resolution program (six), the environmental and natural resources law program (six), and legal research and writing (five). Overall, the UO School of Law tied for number eight on the West Coast, out of twenty-five programs included in the rankings.

New Partnership Update

Oregon legislators voted this spring to create a Special Committee on University Govern-

ance. The committee—which will describe local authorities' powers that could include bonding, hiring and firing university presidents, and controlling tuition—will issue a final report by November 1. The legislature is expected to act on governance next year.

Campus Kudos

Interim UO president **Robert Berdahl** has been named a corecipient of the 2012 Clark Kerr Award from the University of California at Berkeley, given to individuals who have made "extraordinary and distinguished contributions" to higher education.

Volcanologist **Katharine V. Cashman**, the Philip H. Knight Distinguished Professor of Natural Science, has been elected to membership in the American Academy of Arts and Sciences.

Biologist **Cris Niell**, a member of the UO Institute of Neuroscience, has won a Sloan Research Fellowship for early-career scientists.

Biologist **Eric Selker**, a member of the Institute of Molecular Biology, has been elected to the National Academy of Sciences, joining seven other UO scientists on the prestigious academy's active membership list.

No Pistol Packing

The Oregon State Board of Higher Education approved a new policy for the public university campuses, including the UO, prohibiting (with a few exceptions) the possession of firearms on university-owned or -controlled property—even for those with concealed handgun licenses.

PROFile

David Wacks

Associate Professor of Spanish



For David Wacks, teaching isn't all that different from scattering seeds in a freshly plowed field.

"Some of them sprout, some of them don't," he says, "but when one does, it's really great."

One good seed, Katelyn Mason '09, worked with Wacks on her undergraduate thesis for the Robert Donald Clark Honors College. Intrigued by Wacks's course Islam in Spain, Mason asked about potential thesis topics. He suggested she look at a story on Christ's birth as recorded by seventeenth-century Spanish Muslims.

He told her, "You know, none of this stuff has ever been translated into English. Why don't you try to do this?"

Mason did and, with Wacks's guidance, conducted the trailblazing work. The result impressed Wacks who, at an international conference, shared the project with Mercedes García-Arenal, a professor at Spain's national research institute in Madrid. García-Arenal was, Wacks recalls, "all excited because there hadn't really ever been interest in that [narrative] before."

Mason, now a student in the UO School of Law, was similarly thrilled: "Professor Wacks challenged me to do something I didn't even realize at the time was cutting edge. When I found out that he shared my thesis with the leading scholar in the field, I was completely floored. It's such an honor."

Wacks tries to inspire that sort of enthusiasm for research in every class he teaches. His next plan is to build a graduate seminar around a rare collection of approximately 1,000 texts published by Sephardic Jews in Amsterdam and now housed at Knight Library.

"None of these books has been edited since the seventeenth century," Wacks says. "You ask any specialist [in the field], they've never heard of this stuff."

In the graduate seminar, Wacks will have each student adopt one book to translate into English.

"I want to get them to jump into the trenches with me, recovering this type of literature that's been completely overlooked for hundreds of years," he says. "I want to bring it back into the discussion of what we talk about when we talk about Spanish books."

Talking about books isn't hard for Wacks; stacks of them surround him in his Friendly Hall office. A 1606 Spanish version of the Koran rests on the far left corner of his desk; a recent translation of *Don Quixote* claims a spot closer to the computer. As for his future book project with graduate students, Wacks, like any avid reader, "can't wait to dig in."


Name: David Wacks

Education: AB '91, Columbia University; MA '97, Boston College; PhD '03, University of California at Berkeley.

Teaching Experience: Joined the UO faculty as an assistant professor in 2003.

Awards: Summer Research Award from the College of Arts and Sciences, 2010; Ernest G. Moll Fellowship in Literary Studies from the Oregon Humanities Center, 2010; Harry Starr Fellowship in Judaica at the Harvard University Center for Jewish Studies, 2006.

Off-Campus: When not teaching or researching, Wacks spends time with his two children, ages five and seven.

Last Word: "If I had students who could talk for an hour, I would listen to them talk for an hour. I really like listening to them react to the text." 

—Elisabeth Kramer

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Spirit of

John Yeon and the making of Oregon's architecture

In 1937, a twenty-seven-year-old architect's design for a home in Portland's West Hills brought national attention to an exciting, new Northwest style. Seventy-five years later, UO students are gaining firsthand knowledge of his work and vision.

BY MINDY MORELAND • PHOTOGRAPHS BY ESTO



Place:

John Yeon's Aubrey R. Watzek House is considered a pioneering example of Northwest-style modernist architecture. The roofline gracefully echoes the shape of Mount Hood in the distance, and interior spaces feature prominent use of natural materials, large windows, and minimal ornamentation, encouraging a constant awareness of the relationship between interior spaces and the surrounding natural world.



There's a stately white structure in downtown Portland that once held the honor of being Oregon's tallest building. It's modest by today's standards, dwarfed as it is by the marvels of glass and steel that have risen around it in the 101 years since its completion. But if you stand on the northwest corner of Fifth Avenue and Stark Street and look up, you can still see the large black letters painted proudly on its north side: "YEON BLDG."

This is the story of an architect named Yeon (pronounced "yawn"), and the way he forever changed the nature of architecture in the Northwest, not to mention architectural education at the University of Oregon. This Yeon, however, never built a skyscraper, and his name never adorned a downtown façade. He never completed architecture school, yet his work is influencing a new generation of architecture students. This is the story of the *son* of the Yeon Building's namesake, and a far more intimate Portland edifice: a private home tucked away among the firs in a quiet neighborhood in the West Hills. It's a story about respecting nature and taking bold chances, and about inspiring the young architects of a new century to do the same. And it's the story of how a small house 112 miles from Eugene came to be a part of the University of Oregon campus.

In the late nineteenth century, decades before the skyscraper bearing his name was erected, a French-Canadian laborer named Jean Baptiste Yeon (later to be called John B. Yeon) moved west to work in Astoria's booming lumber camps. In what his son later described as "Horatio Alger fashion," John B. became a prominent timber magnate, using his wealth to invest in Portland real estate and eventually to finance the construction of that fifteen-story white skyscraper. He maintained a lifelong fascination with building modern roads across Oregon, and served as county road master of the (now historic) Columbia River Highway, overseeing construction of the country's first scenic highway, which stretches seventy-five miles from Troutdale to The Dalles.

Yeon's many duties as county road master included appointing architect Edgar Lazarus to supervise construction of the iconic Vista House, which sits atop Crown Point in the Gorge. At the 1918 Vista House dedication ceremony, the elder Yeon's seven-year-old son, John, participated in the festivities, carrying the tail of the flag. Throughout their childhoods, little John and his three siblings accompanied their father on trips around Oregon, developing an appreciation for the wild loveliness of the landscape from an early age. John later recalled being awed by the "fantastic beauty" of the still-undeveloped Oregon Coast, and appalled by the sight of a section of the Coast Range that had been rapidly logged to supply spruce wood to build airplanes during World War I. In a 1982 interview with Marian Kolisch (a record of which is housed in the Smithsonian's Archives of American Art



and served as the source of Yeon's quotations throughout this story), the architect said, "I was just brokenhearted to see the devastation. I remember just being shocked and horrified by it." A devotion to respecting natural landscapes would thereafter be one of the defining characteristics of Yeon's work and life.

Delivering the obligatory "What I Want to Be When I Grow Up" speech in grammar school, Yeon said he "might be an artist or a florist." He took art classes at the Portland Museum Art School, and later studied life drawing and composition. His earliest landscape design commission, in high school, was to plan his beloved grandmother's rose garden. His interest in architecture also began early. He watched houses being built in the area surrounding his family's home with fascination, and as a teenager, elected to stay in Portland during summer vacations to work as an office boy for the firm of prominent Portland architect A. E. Doyle, rather than go to the coast with the rest of the family.

After a somewhat miserable stint at a military high school in Indiana (enlivened, notably, by the fact that his campus activities included performing acrobatics on horseback), Yeon took his college entrance exams early and was accepted to Stanford University in 1928. But he only stayed one term before returning north to Oregon, due to his father's death and the 1929 stock market crash.

A friend of Yeon's late father, Julius Meier '95 (son of the founder of Meier and Frank department store), got him a job with a prominent architectural firm in New York. Yeon moved east in 1930, working during the day and studying at Columbia University at night. However, this wasn't exactly a dream situation to Yeon's mind. "Columbia was excruciatingly boring," he told Kolisch. "I had to take courses on, you



On Portland's rare clear days, the living room (left) enjoys dramatic views of Mount Hood to the east. A door in the fir-paneled exterior wall (right) separates the driveway from the tranquil courtyard within.

Camp, as originally planned. Although he succeeded in gaining acceptance for his preferred site, Yeon's modernist design for the building, the effect of which he later described as "sort of like a ruined medieval castle," was rejected in favor of the classic WPA-era mountain lodge that stands today.

When Watzek began looking for a new Portland residence for himself and his newly widowed mother, the twenty-six-year-old Yeon took it upon himself to design one for him, "without being asked to. I made a little model of the house and had it drawn," he said. He even went so far as to select an ideal plot of land, with views of Mount Hood and the Cascades in the distance. Watzek purchased the land, but he was less sure of Yeon's design. "It just seemed, maybe too original and not conventional enough," Yeon later told Kolisch. This, after all, was the mid-1930s, when neocolonial and Craftsman-style homes were de rigueur. Uncertain, Watzek consulted two other architects—one more traditional in style, the other perhaps even more modern—before agreeing to Yeon's plans.

Over the next year, Yeon oversaw the construction of the house, working out of the A. E. Doyle architectural office, then headed by famed Italian-born architect Pietro Belluschi. Yeon, however, still lacked formal credentials as an architect, and was not a member of the Doyle firm outright. This worked to his considerable financial disadvantage, as he would later recall that he earned a grand total of \$500 for the Watzek house design.

While the financial rewards may have been slight for Yeon, there were significant benefits to having a lumber baron for a client. Clear-grained Douglas fir paneling and massive beams of more than twenty-five feet in length were little trouble to acquire, and their use throughout the house is one of the characteristics of the Northwest regional style for which Yeon would come to be known. His clean lines, wide banks of windows, use of local materials, and graceful relationship between interior and exterior spaces all seem familiar to modern Northwesterners, who have lived for decades in and among homes and buildings based on these design principles. But the Watzek house is that rarest and most fascinating of creations: an artwork that is truly the first of its kind. When it was completed in 1937, it was unlike anything anyone had ever seen before.

Not surprisingly, the world took notice. In 1939, a photograph of the Watzek house, showing the shape of the roof echoing the cone of Mount Hood in the distance, was included in the Museum of Modern Art's tenth-anniversary exhibit. In 1941, the museum included the Watzek house in an exhibition of cutting-edge American wood houses along-

know, how to put water tanks on top of buildings in New York and so on. And I'm afraid I misbehaved very badly. I kept the job but I kept dropping out of classes." Yeon left New York and returned to Oregon in 1931, long before his schooling was complete. "I was impatient, terribly impatient," he said. "I had all kinds of things I wanted to accomplish that more formal education wouldn't [allow]."

Back in Portland, Meier had just been elected governor (the only independent candidate in the state's history to ever accomplish the feat). The new governor appointed Yeon to Oregon's State Parks Commission, a nascent entity he charged with the then-novel and politically unpopular task of advocating for funding for state parks. At twenty-one, Yeon was by far the youngest member of the commission. "I don't know whether Meier knew I was that young or not. I had grown a mustache and tried to look older," Yeon recalled. "I had an office in the Yeon Building and I guess anybody whose name is John Yeon, and his address is John Yeon, Yeon Building, Portland, Oregon, gets put on various committees."

Also on the commission was timber tycoon Aubrey Watzek, an outdoorsman and avid mountain climber. "I joined forces with him and we explored," Yeon said. "I got to many places I wouldn't have otherwise found. We climbed anything in sight—Mount Hood and Mount Rainier and Mount Olympus and Mount Shuksan and Garibaldi in Canada." The two regularly went skiing and snowshoeing on Mount Hood with local groups. Yeon grew particularly interested in the notion of establishing a resort on the mountain, and was instrumental in convincing the state's WPA administrator, E. J. Griffith, that the lodge should be placed to take advantage of the superior skiing at Timberline, rather than being built farther down the mountain, below Government

side designs by Frank Lloyd Wright and Bauhaus founder Walter Gropius. International acclaim followed, the attention all the more significant given Yeon's lack of history, reputation, or even previous presence on the national architectural stage. This, after all, was his *very first* built design, and he was just twenty-seven years old when it was completed.

The Watzek house is remarkable, both for its beauty and its level of innovation; it would be a significant achievement for an architect of any age. Yeon's penchant for stage managing the viewer's experience down to the last detail is evident from the moment one steps through the door in the silver-grey exterior wall separating the driveway from the house's courtyard. A winding path follows the border of a fishpond edged by wisteria vines, shepherding the visitor along beneath a low roof to the front door.

Inside the house, Yeon chose to let each room have a different relationship with the world outside, to interact in a variety of ways with the building's carefully chosen site. Sweeping views of Mount Hood in the distance are featured in the grand, high-ceilinged living room, but the dining room looks out onto a more intimate field of native wildflowers. The master bedroom is framed by trees, many of them planted by Yeon himself.

Yeon wanted the house to gently and constantly reinforce a relationship between interior and exterior spaces, but he was also well aware of the temperamental nature of the Northwest climate. In one of many nods to Portland's frequently drizzly skies, Yeon ensured that one could move among house, garage, and central courtyard while remaining under cover, able to enjoy the fragrance of the gardens and the sounds of falling rain without getting soaked in the process. Instead of traditional French doors that would open welcomingly onto the back yard during the temperate summer months, but might obscure the view year-round, the architect elected to keep the central windows fixed, placing the doors to the side of the room, allowing summer dinner parties to spill out onto the back lawn while ensuring that the house's most striking vista remained unspoiled.

Yeon was master of both grand ideas and small details, and craftsmanship of a remarkable quality is evident throughout the house, down to matching grain patterns in the floorboards and the custom moldings that Yeon designed for each room. His detail drawings for the house ran to seventy-five pages, nearly as many as were required for the skyscrapers being erected downtown at the time. He also incorporated numerous built-in storage compartments, pioneered new types of windows and ventilation systems, and custom-designed furniture to compliment the house and the activities that would take place within it. The dining table had room for eight, but two additional tables of the same height and width could be added to either end to extend the length, creating room for more dinner guests. When not in use, these two



smaller tables flanked the entrance to the dining room.

Yeon's multidisciplinary approach to design—blending architecture, furniture design, interior design, engineering, and landscape architecture into a seamless whole—was yet another way his approach differed from that of his contemporaries. Legend has it that he even helped to lay the masonry for the house's courtyard.

In their 1985 book *Frozen Music: A History of Portland Architecture*, Gideon Bosker and Lena Lencek describe Yeon as an “exemplary representative of the rare breed of Renaissance men which the modern era of specialization had rendered all but extinct.” It is in this holistic approach to design that Yeon's work holds such value for students who are able to experience it firsthand. Robert Melnick, director of the John Yeon Center for Architectural Studies at the University, says, “We hope that through studying the house and Yeon's work, students will gain a broad understanding of the value of true interdisciplinary professional practice.”

Aubrey Watzek lived in the house his young friend designed for him until his death in 1973. Yeon, who had gone on to design a dozen more houses, the Portland Visitors Information Center, and museum exhibition spaces in three states, purchased the house from Watzek's estate. Yeon never lived in it himself, however. Richard Louis Brown, Yeon's close friend and a partner in many of the conservation activities the architect remained devoted to throughout his life, was the house's second resident. In 1994, when Yeon died at the age of eighty-three, Brown inherited the architecturally significant structure. Deeply dedicated to upholding Yeon's architectural legacy and ensuring the house would be preserved in perpetuity, Brown approached the University (as well as several other institutions) about his aspirations for the property. During a series of conversations with Brown about the house's future, Melnick, then dean of the School of Architecture and Allied Arts, found himself in agreement with Brown's ideas. Less than a year later, in the fall of 1995,




PHOTOS BY JACK LIU

An indoor planter in the entrance hall (left) was just one of Yeon's many tactics for gently blurring the boundaries between interior and exterior spaces.

through the front door and being physically present in the space. After visiting the Watzek house, she says, several key design elements made “more sense to me, in their context, than they ever had in any of the slides.” She notes that the inspiration to be drawn from visiting a well-designed house is critical for young architects like her. “There’s always something you can take away from a great building.”

Today, the University is owner and caretaker of three Yeon-designed properties, a significant portion of the architect’s total output. With fewer than twenty completed architectural works to his name, Yeon once said, “I often think I have probably more reputation based on fewer works than anybody I can think of in the history of architecture.” Besides the Watzek house, the University has received gifts of Yeon’s final built design, the George and Margaret Cottrell house, located across the street from the Watzek House and currently used to provide housing for architecture faculty members teaching in Portland; and the Shire, Yeon’s landscaped property in the Columbia River Gorge, now the centerpiece of the John Yeon Preserve for Landscape Studies, a seventy-five-acre waterfront site directly across from Multnomah Falls.

Melnick, director of the John Yeon Center, says that in coming years the properties will be used as the focal point for more fellowships, symposia, and publications that inspire new scholarship and cutting-edge thinking about architecture, landscape, heritage conservation, planning, and design challenges of the twenty-first century. Melnick notes that the Watzek house provides an ideal venue to grapple with both the philosophical and deeply practical aspects of preservation, planning, regionalism, climate, and climate change, all ideas that will shape the careers of today’s students and the future of the profession. And thanks to its designation as Oregon’s newest National Historic Landmark, an honor it officially received on July 25, 2011, the Watzek house, and through it Yeon’s creative spirit, boldness, and dedication to the Northwest landscape he loved so much, will continue to inspire students and professionals at the University and beyond for many years to come. 

Mindy Moreland, MS '08, is the Portland contributing editor of Oregon Quarterly.

Brown officially passed ownership of the Watzek house to the University, thereby establishing the John Yeon Center for Architectural Studies and ensuring that his friend’s work would continue to educate and inspire new generations of architects and designers.

Today, architecture students and professors use the house in many ways. Interior architecture classes have visited to perform materials studies, while other students have worked to document the landscaping. Faculty and staff members, as well as graduate assistants, have constructed preservation and use manuals for the house, guides that are regularly utilized as the seventy-five-year-old structure receives maintenance and repairs. Dozens of books and articles mentioning or focusing on the house have been published and more are under way, including a treatise on Yeon’s legacy of design and preservation by Leland M. Roth, professor emeritus and former Marion Dean Ross Distinguished Chair in Architectural History.

Perhaps most important, though, is that the house’s design can be fully experienced by the students who visit, rather than studied in slides and textbooks. “You can’t replace going on a site visit,” says graduate architecture student Amanda Morgan. “There’s just nothing quite like it.” Morgan notes that while technology has increased students’ access to images and even three-dimensional renderings of significant properties from all over the world, architecture’s experiential nature means that nothing compares to actually walking

As part of the Yeon Center’s mission to share Yeon’s work with the public, University alumni and friends are invited to participate in a series of tours of the Watzek house and the Shire this summer. Details and registration information can be found by visiting aaa.uoregon.edu/tours.

WATZEK HOUSE TOURS

June 30 | July 28 | August 26
September 22

Three ninety-minute tours are available each day, at 10:00 A.M., 1:00 P.M., and 3:00 P.M. Tours are limited to twelve people. Tickets are \$15.

THE SHIRE TOUR

September 23, 10:00 A.M.

This three-hour event includes a ninety-minute guided tour and ninety minutes to enjoy a BYO picnic on the grounds. Registration is limited to twenty people. Tickets are \$15.

Learn more about John Yeon and the John Yeon Center by visiting aaa.uoregon.edu/institutes/yeon.



[KILLDEER]
BY MARY FUNK

For weeks the killdeer has darted about our newly mulched backyard, searching for worms within the soggy layers of cardboard, manure, and leaves. The composting material provides a welcome habitat for the small bird, her tawny top feathers a near-perfect match with the ground itself. So much so that I have only recently spied her nest. It sits six or seven feet southwest of our silver maple, right next to a large white stick, a landmark that now allows me to locate the nest easily from my living room window. Shift my eyes a few inches in front of the stick, and there, barely perceptible even with binoculars, is her tiny brown and white head, turning slowly from side to side. Aside from her forays across the yard for food, the killdeer sits all day on her nest, the shining black center of her eye watchful and alert. For a while, a male bird foraged with her. In the evenings I heard his *kill-deer* cry and saw him wheeling through the air over our yard. Lately he has been absent, his whereabouts a mystery. I worry a raccoon may have taken him, or one of the glossy crows that patrol the yard, scaring all the smaller birds away.

I moved into this house barely a year ago with my husband, Marc. We sheet-mulched the entire yard this winter in an effort to improve our dense clay soil and create an encouraging climate for the fruit trees, vegetables, and herbs we hope to grow. It's just the two of us here, along with our cat. No kids. I was thirty when I began to consider children, thirty-five before my biological clock began an unexpected and urgent ticking. I married at thirty-seven. After our wedding, just as my baby longing reached an acute level, Marc left our Oregon home to attend graduate school in New York. It was a joint—if poorly formulated—decision. I intended to join him once he got a job that could support us both while I looked for my own, but with a faltering economy the search took much longer than we'd anticipated. By the time Marc found work, he was nearly halfway through his graduate program, and trading my fulfilling job in the place we ultimately wanted to settle for the vague hope of one in a place that we didn't feel wise. So for three years, my husband studied and worked on the East Coast, I worked and waited on the West, and we tried to time our conjugal visits with the dropping of my eggs. It was not what I had envisioned for our first years of marriage, but Life, as they say, is what happens when you're busy making other plans.

Marc is back in Oregon now, and having squandered nearly three fertile years, I am doing what I can to encourage conception. I have eliminated morning coffee and pop prenatal vitamins with every breakfast. I schedule monthly

abdominal massages and weekly acupuncture treatments, ride the daily hills and dips of basal body temperature shifts, exercise regularly, and eat well. I still have regular periods. Despite my health, I harbor only the most cautious optimism. Conceiving becomes progressively harder as a woman reaches her late thirties and early forties. As the years accumulate, the overall viability of her remaining eggs drops. She might still ovulate, as I do, but a good percentage of those eggs may have no chance of becoming children. At the age of forty-one, pregnancy is something to work at.

Preoccupied as I too often am with the many facets of a full life, I only gradually became aware of the mother killdeer's presence on my property. I can't remember when I first heard her piercing call, but now that I know she is here, I listen for the sound, watch for her darting movements, her nimble dash across my yard. She reminds me of ocean birds: long legs made for wading, quick reflexes perfect for chasing tides. At first, I worry she is too far from home, has placed her eggs in unfit ground. I am relieved to learn that killdeer aren't shorebirds, and that the muddy field of our yard is enough.

The killdeer's presence slows and settles me, makes me more watchful, attentive. She calls forth in me as well an unexpected sense of responsibility. For reasons unknown, this spindly-legged mother has chosen my home for her own, and I am determined to protect her, to help see her nesting mission to its completion. When I hear her shrill cry, I run to the patio door, clap my hands to warn off the squirrels and the hulking black crows that retreat at the sight of me to hang on the fence and telephone wires. Several times I have heard the killdeer's trilling alarm and caught our cat stalking her in the leaves. I have taken to keeping him inside at night so the poor mother can get some uninterrupted sleep.

One recent spring evening, as Marc and I relaxed on the patio, the cat slunk across the yard, an orange-and-white beacon in the drab surround, belly hugging the ground, tail trembling in predatory anticipation. In a dance they'd shared numerous times, the killdeer leapt from her nest and hopped clumsily about, trailing her wing in the dirt as if it were broken. She stayed close enough to keep the cat interested, far enough away to elude capture, luring him slowly away from her eggs. I knew from experience that once he'd been adequately distracted, she'd spring suddenly into flight, then whirl around the perimeter of the backyard before landing, safely, on her nest.

This time, however, I didn't wait for the scene to unfold. "Psst!!" I scooped a handful of gravel from the path and flung it in the cat's direction, called his name until he came back to me, then put him in the house.

I don't know what I'll do once those eggs hatch.

There is a significant alternative community in the Oregon town in which I live, a visible cohort of adventurous, nontraditional types. Some were Oregon-raised from homesteading stock, while others headed west in early or middle adulthood, forsaking the faster pace of eastern cities for a lower-key lifestyle. Still others came for college or graduate school, fell in love with the landscape, and never left. Many, like me, have delayed childbearing in favor of other pursuits: adventure, personal growth, education, a driving sense of mission. It's not terribly uncommon here to meet a new mother in her early forties, a first-time father in his fifties. A friend, an obstetric nurse, reports increasing numbers of patients of "advanced maternal age," and everyone I know can name at least one of them: women who conceived despite the odds. My neighbor had her son at thirty-nine, her daughter at forty-one. My cousin became unexpectedly pregnant at forty-four. The woman I sang with in the choir, after years of infertility, gave birth at forty-seven. A good friend had her first at forty. For a long time, these stories have sustained me, but lately, my hope has started to flag. Simply put, I've begun to wonder whether we've waited too long.

For years, friends hinted at this eventuality. The same prudent friends who, soon after college graduation, began to envision marriages, houses, minivans crammed with car seats and littered with crushed Cheerios. Despite my sometimes uncertainty about motherhood, I have been fascinated by their pregnancies, and compelled by the experience of childbirth itself. During my late twenties and thirties, I attended six births, four times as a doula for my younger sister. Each time, whether in home or hospital, I cried the moment the head emerged, stunned anew by the sight of a human being taking shape on the sheets or an open-faced mer-child spilling into the waters of a birthing tub. Each time, rocked to my core by awe and joy, my body registered a subtle mix of recognition and desire. And each time, I felt simultaneously and strangely bereft, as if some part of me suspected that the experience touching me so deeply might never be mine to have.

This morning I stayed home from work, recovering from a sudden and severe bout of abdominal pain that drove me to the emergency room yesterday. The doctor had no explanation, but after trying so long to

conceive, everything has become a sign, either of a potential pregnancy or the futility of continuing to try. I lie in bed for a long time, wondering whether my period is coming with an unprecedented vengeance, whether I might be developing perimenopausal endometriosis, or whether my ovaries have been harboring a cyst, a sly saboteur which yesterday morning reached its inevitable bursting point. I consider the possibility that my infertility is my just desert, some sort of karmic punishment for the ambivalence of my younger years. Or that Destiny, perhaps, has laid out a crooked path all her own. If I want to mother, I know, there are many viable options. For now, however, my body wants its say.

The killdeer has been silent all morning. When I finally get out of bed, I walk first to the living room, stand at the patio door. I locate the white stick, scan the patch of earth in front of it. Nothing. I pull out my binoculars. There is no small brown and white head, no shining black eye, no dragging wing. I slip into my clogs and, still in my pajamas, make my way through the mulch to the killdeer's spot. I squat down beside the nest. It is the first time I have been so close. Within the sticks and mud sit three greenish-gray eggs, tiny and perfect, laid in a lovely rounded triangle. My heart catches in my throat.

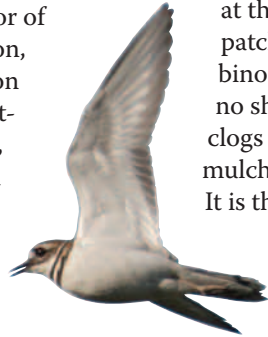
There is no sign of the killdeer, but no telltale feathers mark the ground either, no evidence of struggle. I return to the house, and throughout the day peer anxiously out the back windows, waiting for her to appear, listening for her call. I consider covering the eggs to keep them warm, but fear my scent might drive her away for good. I suspect our cat, not of killing the mother bird, but of simply tiring her out.

When Marc comes home from work I relay the bad news. Seeing my troubled face, he tries to comfort me. Maybe she just went somewhere for the day, he offers. I shake my head. No mother intentionally leaves her eggs unattended. Something must be wrong. I know this.

It is nightfall now, and the mother bird has not returned. I have no idea what has become of her. I hide in the bathroom, behind the door. I have cried before, but this time the grief wracks me, throws me against the linen closet, then down to the floor. My chest hurts with it, eyes swell nearly shut. I cannot stop. With my whole body I grieve for the little bird, for the three small eggs lying alone in my back yard. In the deepest part of me I know the truth: she will not be back. My home is not the right nesting place after all.

The killdeer is gone. 

Mary Funk migrated eight years ago to Oregon, land of her homesteading grandparents and her father's childhood. She lives, works, plays, and writes in the loving company of her husband, cats, and community, both human and wild.





Thirteenth Annual Northwest Perspectives Essay Contest Winners

JUDGED BY ROBIN CODY

OPEN CATEGORY

- 1) Mary Funk, "Killdeer"
- 2) Mary DeMocker, "We, the Good People"
- 3) Adam David Nilsson, "Reciprocity"

STUDENT CATEGORY

- 1) Rachel Hammer, "Because It Is There"
- 2) Janie Klever, "All That Jazz"
- 3) Amy Shannon, "We Are So Small Here"

WRITERS ARE ENCOURAGED to enter the 2013 essay contest, which will be judged by author and poet Ellen Waterston. Submission deadline: January 15, 2013. Details will be posted at OregonQuarterly.com this fall.

WEB EXTRA! Visit OregonQuarterly.com to read essays by all of this year's Northwest Perspectives Essay Contest winners and finalists.



The Oregon Daily Emerald

FOR NINETY-TWO YEARS, THE UO'S STUDENT NEWSPAPER HAS BEEN A PRINT DAILY. BEGINNING THIS FALL, IT WILL BE DAILY NO MORE.

BY ALICE TALLMADGE

One morning this past winter, *Oregon Daily Emerald* (ODE) publisher Ryan Frank '99 took a group of Reporting I students—hailing from Kansas, Idaho, Nevada, Colorado, Oregon, and Singapore—on a tour of the *Emerald* offices. After telling them the number of *Emerald* newspaper racks around campus (120), Frank asked the group how many picked up the paper on a daily basis. A smattering raised their hands. Most said they got their news via Twitter or Facebook updates. If the *Emerald* had an app, they told Frank, they'd use it. One student pulled out his cell phone and explained how he uses an app that aggregates headlines from his chosen newspapers and sends him updates throughout the day.

He wasn't telling Frank anything the publisher didn't already know.

Print newspapers have had a great two-century run, but today's digital revolution has left them gasping in its wake, particularly among younger generations. A 2010 study by the Pew Research Center for People and the Press found that just 7 percent of people between the ages of eighteen and twenty-four read daily print newspapers. And advertisers know it. Increasingly, they are turning away from print and toward digital platforms that can better target the specific demographic they want to reach.

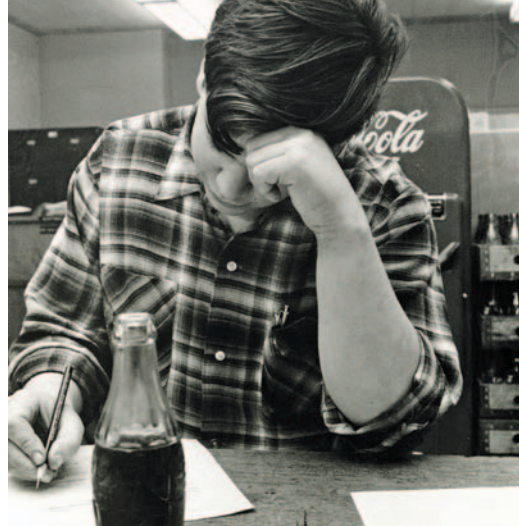
Newspaper circulation has been in a slow decline for two

decades, but the recent decrease in advertising revenue has been "a precipitous fall off a cliff," says Frank. According to the Pew Research Center's Project for Excellence in Journalism, between 2000 and 2010 print advertising revenue in U.S. newspapers declined by half, from \$48.7 billion to \$23 billion; the sharpest decline has occurred since 2006.

For the *Emerald*—as for most newspapers—the conclusion is inescapable: change, or die. "Either change is going to happen to us," Frank says, "or we're going to drive the change."

His preference is for the driver's seat. Which is why he and *Emerald* staff members spent last fall and winter interviewing more than 100 *Emerald* alumni, journalism professors, and media professionals about possible strategies for the *Emerald's* future. And it is why, at a mid-February meeting of the ODE board of directors, Frank laid out three options: to publish once, twice, or three times a week. Each option included beefing up the *Emerald's* website to provide daily news and more integrated use of social media platforms.

On May 1, the board made its unanimous decision. As of fall 2012, the *Emerald* will maintain a daily online presence, but it will publish a print newspaper just twice a week, on Mondays and Thursdays (the paper will come out daily the first week of every term). The twice-a-week papers will adopt



Print newspapers have had a great two-century run, but today's digital revolution has left them gasping in its wake, particularly among younger generations.

a magazine format with increased emphasis on photographs, layout, and graphics. And the content will reflect the rhythm of students' lives. Monday's paper, Frank says, will feature in-depth, issue-driven stories and analyses of weekend sports events. Thursday's paper will offer features, entertainment-related stories, personality profiles, a music calendar, and information about coming sports events.

Print isn't dead for college students, Frank says. It just has to be in synch with their lives, interests, and time availability. And he believes that, if done right, a highly visual, twice-weekly product will fit the bill.

"We have to acknowledge the brutal facts and come up with a strategy of how to continue to serve our community with the public interest journalism that truly matters, and still run a business that's relevant to our clients," he says. "We have to serve up more serious news—more broccoli, more spinach—than this audience wants. We have to figure out how to give them a Twinkie with a piece of spinach in it."



OPPOSITE PAGE: Oregon Daily Emerald publisher Ryan Frank '99. Frank is charged with leading the evolution of the organization from a traditional newspaper publishing enterprise to a multimedia endeavor incorporating print, web, mobile, and social media elements to deliver the daily news. THIS PAGE, CLOCKWISE FROM TOP LEFT: Emerald banquet in the spring of 1928 at Eugene's Osburn Hotel; Phil Semas, Oregon Daily Emerald editor, 1966; ODE staff 1970; current news editor Becky Metrick talks to prospective reporters, and; 1947 staff of the Oregon Daily Emerald.

RYAN FRANK AND BECKY METRICK PHOTOS BY IWAN WONG—OREGON DAILY EMERALD / ALL OTHERS, THIS PAGE, ARE COURTESY UO LIBRARIES—SPECIAL COLLECTIONS AND UNIVERSITY ARCHIVES

The transformation facing the *Emerald* is one of the most significant the paper has faced in its 100-plus years of operation. And Frank, many say, is just the guy to steer it through what will likely be rough waters, at least initially.

“He is coming at this with real passion and fire in his belly,” says ODE board president Melody Ward Leslie ’79. “He has the *Emerald* in his veins. He has ink in his veins. And now pixels have to be in all of our veins.”

A former *Emerald* sports editor, and editor-in-chief from 1998 to 1999, Frank spent the next eleven years at the *Oregonian*, where he covered city hall, real estate, and city business. He was brought on board at the *Emerald* in February 2011. In his new job as publisher, he dresses in blue jeans and button-down shirts. He sports a cinnamon-colored mustache and beard and has neatly trimmed hair the same hue. Thin and mild-mannered, he exudes the quiet intensity of a man who doesn’t intend to lose.

“I didn’t take the job to tend the paper,” he says. “I took it to make it the best college media company in the country.” This past January he posted a sign on the door to the *Emerald* offices reminding the staff of just that: “America’s Best College Media Company.”

Frank came on board at the end of a three-year period that Kenny Ocker, *Emerald* managing editor during 2011–12, calls “one of the most tumultuous transitions in the history of the paper.” The *Emerald* went through changes in leadership, staff turnovers. In 2009, the newsroom rebelled against the board’s process of hiring Steve Smith ’72, former editor in chief of the Spokane, Washington, *Spokesman-Review*, as publisher, and instituted a two-day strike that made headlines across the country. Morale sank to an unprecedented low. In the fall of 2010, a temporary team consisting of longtime newspaperman Mike Thoele as interim publisher and former *Register-Guard* ad men Mike Raz ’76 and Don Mack ’72 helped unify the staff and put the paper back on its financial feet.

But since Ryan took over as publisher, Ocker says, “everything’s better.”

The staff put out the best journalism the paper has done in years, he says, and the news staff came to trust in its like-minded mentor. “He understands what it’s like to be at the *Emerald* from a student perspective. You feel like you can go out and have a beer with him at night. It’s causal and comfortable. And he takes a lot of pride in what we’re doing.”

Editor in chief for 2011–12 Tyree Harris says Frank helped guide the news staff to professional-level coverage of a number of stories, including the firing of former UO president Richard Lariviere and the ensuing campus uproar that was covered by papers around the state.

“We were right in middle of it all. Up there with the major media,” Harris says. “And that was something that was not possible two years ago, given the structure that we had. We were live tweeting, live streaming. I haven’t seen that big of an effort around a story in my whole two years being here.”



FROM LEFT: Cover of October 4, 1919 *Emerald*, before becoming a daily; December 11, 1941 *Oregon Daily Emerald*, after the bombing of Pearl Harbor; November 23, 1963 *Oregon Daily Emerald*, one day after President John F. Kennedy was killed in Dallas, Texas, and; July 1, 1971, the day the *Emerald* became an “independent publishing corporation . . . financially and legally separate from the University.”

In many respects, the *ODE*, like any entity that endures over time, has done nothing *but* change. Its origins date roughly back to 1891, when the campus publication *Reflector* first appeared. Over the next three decades the news organ changed its name, size, and publishing cycle. In 1920, reflecting the move to a weekday daily, the paper changed its name from the *Oregon Emerald* to the *Oregon Daily Emerald*. That change stood fast for ninety-two years.

For many decades the paper’s focus was almost exclusively on campus events: registration, fraternity and sorority rushing, visiting luminaries, and a smattering of sports coverage. But when conflict seized the outside world, the paper responded. Throughout the twentieth century, the *ODE* was frequently prescient regarding topics that would become major issues of the times. Following the bombing of Pearl Harbor in December 1941, the paper ran a front page “Letter to the Editor” from Japanese students on campus. “We the UO students of Japanese descent, desire to make it clearly known that we as loyal American citizens, condemn without reserve the unwar-



ranted attack made upon us by the Japanese government. . . .” As the wars with Europe and Japan wound down, one editorial writer pleaded for tolerance: “For as long as discrimination between peoples exists, the oppressed will build up a bitterness and hate toward their oppressors.” A 1944 editorial discussed the impact the end of the war would have on women who had taken on previously male roles in the workplace.

In the postwar years, the paper reverted to an inward, campus focus. But as the Vietnam War escalated in the mid-1960s, antiwar fervor boiled over on college campuses across the country. The UO, dubbed “Berkeley North” by some, became a hot spot of dissent. Campus buildings were firebombed. Student protesters battled with local police and held sit-ins at administrative offices.

The *Emerald* was in the thick of it.

“There was a lot of tension and stress between student editors and reporters and the University administration about what was going on—people protesting ROTC, wanting to have teach-ins, wanting the UO president to take a stand on antiwar activities, racial discrimination, poverty,” says Grattan Kerans ’73, *ODE* editor in chief from 1970 to 1971. The administration was being pressured from the business community and powerful alumni to crack down harder on student protesters. “It was tough times for everybody,” he says.

Concern over the ramifications of butting political heads with the UO administration and the state legislature had already prompted Paul Brainerd ’70, the *ODE* editor in chief who preceded Kerans, to begin looking into what it would take for the paper to become independent. (Brainerd went on to coin the term “desktop publishing” and cofound Aldus, the company that brought PageMaker to market.) At the

“Print isn’t dead for college students, it just has to be in synch with their lives, interests, and time availability.”

Emerald, Kerans continued the process to attain independence. On June 29, 1971, he and UO president Robert Clark signed papers creating the *ODE* board of directors, which then established the Oregon Daily Emerald Publishing Company, Inc.

“After seventy-three years, the *ODE* is on its own,” wrote the new editor in chief, Art Bushnell ’72, on July 1. Independence meant that the paper’s content could not be influenced by the administration or any other outside entities. It meant that it would stand on its own financial feet. It meant the paper would have to fight its own legal battles.

The paper’s independent status brought some editors perilously close to real-publishing-world situations. Late in 1974, editor in chief Drex Heikes ’75 discovered the *ODE* was broke due to a series of unsuccessful decisions on the part of the then general manager, including taking out short-term loans to pay salaries and making financial investments that didn’t pan out. Heikes spent the winter term immersed in “a hell of a crash course on the business of newspapers,” he says, as he worked with a business professor and a law student to reorganize the advertising department and create payment plans for creditors. Their efforts, Heikes says, “put the *Emerald* on a good footing for a long time.”

In the late 1970s, an *Emerald* reporter was sued for libel by a disgruntled local who had been featured in a story. The 2009 strike centered on concerns that the newsroom’s editorial autonomy wasn’t being respected.



THIS PAGE: The Oregon Daily Emerald website and the Garage, currently a blog where “thinking and tinkering happens around journalism, technology, and business around the Oregon Daily Emerald.” OPPOSITE PAGE: Five Oregon Daily Emerald samples from 2011–12.

Despite the rocky early years, independence turned out to be a financial boon to the paper. It enabled the *Emerald* to bank its end-of-year profits and use them to update equipment and make other necessary changes. In 1994, the *ODE* became a 501(c)(3) nonprofit corporation, which meant the paper no longer had to pay taxes on its profits.

The timing was fortuitous. Financially, the 1990s were a good decade for the newspaper, says business manager Kathy Carbone. National advertisers were placing ads in college newspapers because they were the best way to reach the demographic advertisers were after—college students. “We were making money without trying,” she says.

But the millennium ushered in change and challenge for the newspaper industry as a whole, and at the *Emerald*. National advertising dwindled, Craigslist pirated away classified ads, and the digital generation increasingly turned to the Internet for news. In 2008, the country was slammed with a severe recession. The *ODE*, which had already weathered some tough years, took a deeper hit in revenues and investments. In a 2009 report, prospective publisher and consultant Steve Smith—the hire that caused the two-day newsroom strike—reminded the *ODE* board that the *Emerald* “has been in the red eight of the last ten years.” The paper kept its head above water by tapping into reserve funds. But, warned Smith, “there is too little left in reserves to properly support the *Emerald* through two or three years of continuing red ink.”

Smith’s dire warnings did not materialize, in part thanks to careful budgeting. And athletics. In 2008, the UO hosted the U.S. Olympic Team Trials for track and field. The *Emerald* was the only print media to have a daily presence at the event, and the opportunity helped the paper end the year in the black. In 2010, the Duck football team’s 12–0 season

and the run up to the 2011 Bowl Championship Series (BCS) championship game created statewide buzz and advertiser interest, resulting in another profitable year. During the team’s successful 2011 season, game-day issues, a special summer football magazine, and the buildup to the Rose Bowl helped keep it there. This summer the Olympic trials return to Hayward Field, promising another boon for the paper.

But in the long run, says Frank, that profitability is not sustainable with the paper’s current structure.

“The way we have become profitable is by managing and reducing expenses,” he says. The *ODE* professional staff of seven has been cut by half. One department, Creative Services, has been eliminated. The *Emerald* is debt-free, but to stay that way requires restructuring.

“You can’t take the existing infrastructure and ask people to do things completely differently,” he says. “You have to create new niches, a model that is different from the past.”

Some are already in the works—an *Emerald* app should be available by fall. Frank also wants to engage in more partnerships with local businesses to help spread awareness of the *Emerald* name, such as last fall’s partnership with Oakshire Brewery that spawned a custom beer, a naming contest—the winner being “Hop Off the Press”—and attention to the *Emerald* name. He wants the *Emerald* to foster partnerships with area newspapers to write investigative stories, such as a February piece done in conjunction with the *Oregonian* that explored campus-area real estate dealings involving former UO athletic director Pat Kilkenny ’74. The story garnered a local radio interview with the reporter, *Emerald* freelancer Deborah Bloom ’11, now with the *Oregonian*.

“That type of journalism is what’s getting lost today,” Frank says. “If there’s a way we can help support it by bringing ideas to professional newsrooms, then we all win in that process.”

In many respects, the *ODE*, like any entity that endures over time, has done nothing *but* change.

Andy Rossback, next year's editor in chief, is wasting no time instituting change. He is restructuring the newsroom into print and digital sections, and plans to hire a managing editor of digital. Digital-side reporters will cover breaking news, maintain the online paper, and contribute to the print editions, he says. On the print side, three seasoned reporters will follow specific, big-issue beats, which will allow them to write in-depth stories throughout the school year. Similarly, each of the paper's three feature writers will cover distinct topic areas.

"We're trying to think of things that aren't the normal system, but will also add meaning to the content," Rossback says. "We want to cover wider topics, and we also want to create a certain amount of compelling journalism."

The *Emerald* is also instituting a start-up tech company, called the Garage, that uses technology and crowd-sourced data to build and sell specific services. The first product will be a mobile site that posts student evaluations of professors, Frank says. An app to share Ducks football stories and photos is in the works, along with online services to help students evaluate local dining and housing options. Future ideas include creating photo books, apps for student groups, and video services for various campus departments.

The business venture has two primary goals: to subsidize the *Emerald's* public-interest journalism, and to provide students with relevant, real-world skills.

"Whatever field they enter," Frank says, "students will have to know their way around every tech tool out there."

Having the *Emerald* cease being a daily newspaper is a bitter pill to swallow for board members, alumni, and even some current staff members. But many back Frank's efforts to keep the *Emerald* vibrant and self-sustaining—because the alternative is unthinkable. For almost a century, the *ODE* has created a home away from home for scores of staffers, prepared them for careers in the outside world, and given individual students the opportunity to see what they were made of. The transformed *Emerald* will continue that tradition, but will also be competitive on the digital field—providing online news coverage throughout the day, showcasing multimedia content, and giving students experience that will prepare them for the increasingly digital media market.

However radical the steps the *Emerald* has to take to survive, supporters say, it is imperative the *Emerald* take them.

"If we are not here in five to ten years," says Ocker, the *ODE's* former managing editor, "then we will all have done a great disservice to the students who come to the UO." 🗨️

Alice Tallmadge is a freelance writer and adjunct instructor in the UO School of Journalism and Communication.

ALWAYS A STORY:

KENNETH O'CONNELL
AND THE ART OF
THE SKETCHBOOK



WINDOWS
IN

ROMA 17 August 2003
two windows, two Buildings
along Lungotevere della
Farnesina

along the river
TEVERE

A woman in Roma
who own a store
selling artist
prints saw these
drawings and
pulled out a sheet
full of window
designs all by
Michelangelo!
She said that he
designed all of
these small
house and apart-
ment window
designs!

See French windows
at back of the
book for good
contrast—

“There is always a story behind each sketch, drawing, or watercolor in these sketchbooks,” wrote Kenneth O’Connell, University of Oregon art professor emeritus, in Sketchbook 68. We take a peek inside some of O’Connell’s journals and the vision behind them.

BY ANN WIENS



A pastry from
PASTICCERIA
ANAGNINA
Via R. B. Bandinelli, No 30
ROMA Tel. 79/7293

8/16/03

Kenneth O’Connell ’66, MFA ’72, settles into a table at the Pasticceria Anagnina and orders a pastry. Rome is hot in August, and leading a group of American artists on a sketching tour of Italy is hard work. He certainly deserves the treat. The pastry, a buttery, flaky tart with the edges crimped just so, arrives. It is mouth-watering. But before O’Connell picks up his fork, he reaches for a paintbrush. Alternating between sips of espresso and dabs from a tiny, portable palette of paints, he quickly, deftly makes a watercolor sketch of the tart, immortalizing the pastry on page nine of a slim black book. “Before I eat it I always make a sketch of it,” O’Connell says. “When I’ve long since digested and forgotten the flavor of that pastry, I still have that sketch in my sketchbook. The saying that ‘art is long and life is short’ is reinforced by simple things like this.”

O’Connell is a master at helping his students understand the “simple things” that allow us to focus, understand, and truly participate in an experience, whether that experience

is as mundane as eating a tart or as grand as contemplating the Roman skyline. Much of his technique involves breaking down the barriers that intimidate people and prevent them from relaxing into a sketch. “Italy is a great place to visit with sketchbooks because there’s so much to see,” he says—*too* much for some. He tells these students to focus on fragments. “I’ll say just focus on the door or some of the windows today, don’t worry about trying to draw the whole building, or trying to draw the whole sculpture; just draw the hand, or the arm, or the boot, or the animal in the sculpture.”

O’Connell earned his BS degree from the University of Oregon in 1966 and his MFA in 1972, studying fine art with David Foster. “Dave told me I should number and date my



ABOVE: **Musei Capitolini, Palazzo Nuovo courtyard, Roma, Italy, 8 August 2004**, from Sketchbook 60. Tired at the end of a long, hot day (“Too tired to draw anything that might move,” laughs O’Connell), the artist sketched these studies of sculptures of dogs in a Roman courtyard. At the bottom of the page he made himself a note: “I’ll have the students draw animals in the Vatican.”

OPPOSITE PAGE: **Windows in Roma, 17 August 2003**, from Sketchbook 53. The text on the page explains how a shopkeeper saw O’Connell’s sketch and told him that Michelangelo designed many windows for small houses and apartments in Rome.

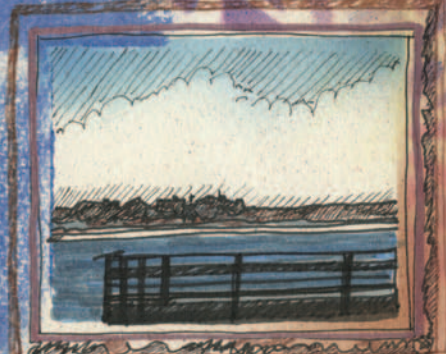
M

MORE TWO PAGE SPREADS IN MY SKETCHBOOKS. I RECALL BEING SO IMPRESSED BY LUCY HART'S TWO PAGE SPREADS OF WATERCOLORS AND TEXT - THEN SEEING THE KOH-I-NOOR PEN FROM OPUS ART IN VANCOUVER B.C. APRIL 2009



Starting the page with Sepia, ending it with black ink down to the line

WONDERFUL SKETCHBOOKS OF TWO PAGE LANDSCAPE SPREADS OF TRAVELS BY A LANDSCAPE ARCHITECT WITH HIS TWO STUDENT IN THE PAST - LUCY USED MANY SKETCHES WITH TEXT BUT A VERY GOOD USE OF THE PAGE!



Dinner at Mos in Victoria City at the halfway point of my workshop. Chance to meet the Voorhes family and painter also Erik Willows who were my painting teacher.



Sketches from after the start of my workshop at Sitka near lunch in city.

Experimenting with two-page spreads in Sketchbook 68, April 2009. O'Connell often uses the sketchbook to try new materials, techniques, and approaches. Here, he was inspired by the sketchbooks of his former student Lucy Hart.

sketchbooks," says O'Connell, "which I thought was kind of funny." He took his mentor's advice, however, and five decades later he is working on Sketchbook 72. (He has them all except number 70, left on a train from Conwy, Wales, to Manchester, England.) He served in the Navy and taught elsewhere for several years before joining the UO faculty in 1978, remaining with the University full time until his retirement in 2002. He taught drawing, painting, ceramics, photography, filmmaking, and animation, always with a focus on visual thinking, and as art department head for thirteen years, he helped bring the department into the digital age.

Although he always had his students keep sketchbooks, the format didn't emerge as the focal point of his courses until 1999, when he proposed a sketchbook workshop to Randall Koch, director of the Sitka Center for Art and Ecology near Lincoln City and a former student. ("As my late professor David Foster told me," says O'Connell, "Be kind to your students, they may offer you a job.") The workshop

filled instantly, as did the next, and the next. The Oregon Coast was all well and good for sketching, but some of his students, most of them older adults with the time and inclination to travel, were clamoring for a trip to Italy. Another former student, Lucy Hart '62, told O'Connell of a school in Umbria where her sister, Lisa Hart Guthrie '57, had taught for a decade, and in 2006 O'Connell led his first sketchbook workshop in Italy. This summer he will lead his fifth.

The sketchbook, for O'Connell, offers both a window into the thought processes of the artist and an entry point for people who are new to art, helping them to get past the "I'm-not-good-enough" obstacles to drawing that many find intimidating. "I've found that people are willing to make a sketch on a napkin or the back of an envelope, but when you give them a nice, \$2 sheet of handmade paper, they freeze up. The sketchbook allows them to make mistakes, try things out; they're given permission to explore."

The sketchbook also enables people to see at a level they



Sketchbook 60, page one, August 2004. Each of O'Connell's sketchbooks begins with an elaborately decorated first page. He encourages his students to begin their books with a decorated block letter, wash of background color, or similar design before they embark on their travels to ease the intimidation of a completely blank sketchbook.

may never have experienced before. "A sketch, brief as it may be, will last for years in your sketchbook, and lengthen the memory of that place and time and temperature and sound," says O'Connell. "People remark to me how they have traveled before but they've never been able to remember things so vividly as they have from sketching. It makes sense, because drawing is thinking—it causes you to really see, and pay attention, and extract from what you're seeing elements that you would never notice if you were just glancing at something, or even taking a photograph. Sketching causes you to look at the colors, the shapes of things, to compare sizes and relationships, and suddenly you have a little sketch and it means a great deal to you." 📄

Ann Wiens is the editor and publisher of Oregon Quarterly.

WEB EXTRA: View one of Ken O'Connell's sketchbooks in its entirety at OregonQuarterly.com



Labro, Italy, 31 August 2006. Ink on paper. Throughout Sketchbook 65, O'Connell takes advantage of the book's unusual proportions, drawing extremely vertical or panoramic scenes.



CLOCKWISE FROM TOP LEFT: Venice windows and colors, 21, 22 August 2004, and Roma, Colosseum, 24 August 2004. Ink and watercolor on paper. The text describes the huge variety of window designs O'Connell observed in Venice, and the contrast in how one feels walking the streets of Venice, a city built on water, and Rome, a city built on ancient stone. David (original) 1501-4, by Michelangelo, Firenze. "I saw some of Michelangelo's sketches for the David in the Louvre," says O'Connell. "It's interesting—in one he has the slingshot in the left arm, in another he has it in the right. Sketches are used to try things out, experiment with things." This process may not be apparent to viewers when all they see is the finished work. Self-portrait, Vancouver, British Columbia, 17 April 2009. Ink on paper. Kittens playing, Friday, 4 August 2006. Ink and watercolor on paper. Here, O'Connell experimented with a watercolor paintbrush that holds the water in the handle, convenient when sketching on the road. Sketching his daughter's kittens he writes, "Wow, did they want to play with the tip of the brush."




EUGENE'S "TOP DRAWERS"

“A friend talked me into taking the sketchbook trip to Umbria in 2006,” says Jane Harrison ’62, PhD ’81, a retired educator who always considered herself a writer, not a visual artist. She went reluctantly, figuring she’d get to see Italy and wouldn’t actually have to sketch much. See Italy she did, but in a way that perhaps only an artist can. “You really do make a different kind of connection when you’re drawing,” she says. “For me, it’s spiritual, it’s a way of paying attention. When you’re looking at the nuances of shape, and shadow, and line, you begin to bond with what you see in a different way.”

Sketching also offers an opportunity to bond with people, says Harrison, even people with whom one doesn’t share a culture or language. “Sharing your sketchbooks in public brings an automatic connection with people. They recognize that you’re paying attention to something they know about, and they care about.”

“I was standing in line at Trader Joe’s, and the woman in front of me [Harrison] was showing the cashier a sketchbook, telling her she’d just been on this sketching trip to Italy,” recalls Jan Brown, an artist and graphic designer. “I asked who the teacher was, and when she said it was Ken O’Connell I was very interested. He had been my instructor at the UO in the late 1970s; he was wonderful!” Brown signed up for O’Connell’s next sketchbook trip to Italy, in 2008. “We sketched our brains out!” she says.

Unlike many of O’Connell’s adult students, Brown has been an artist all her life, but still finds the experience of sketching critical to her practice. “I sketch wherever I happen to be,” she says. She sees this as one of the greatest benefits of sketching—“For people who are caught up in their own thoughts, sketching is like a meditation. It’s a mind-expanding experience that way. When you’re sketching, you have to be present in the moment.” Brown and Harrison are both members of the Top Drawers, a group formed in 2006 following O’Connell’s first adult sketchbook workshop in Umbria. Wanting to continue developing the work and the friendships the trip had launched, several students in the Eugene area continued meeting regularly to sketch, attend art events, and support one another as artists. You can see work by Brown, Harrison, and the other Top Drawers online at topdrawers.org, and in the exhibition *Top Drawers on Tour*, on view August 1–31 at the Emerald Art Center in downtown Springfield. 

—AW



Jane Harrison, Marco, Taxi Driver of Todi. August 2006, pen and ink, watercolor. “I was a reluctant sketcher at first, and I certainly didn’t want to draw people! We were in Todi, and I couldn’t find anything I wanted to draw in that town. There was this good-looking guy having coffee, so I decided to draw him. He thought I was drawing the statue of Garibaldi behind him, but he was definitely more fun to sketch! This was done quickly over a cappuccino (a fun way to sketch, except that your coffee frequently gets cold).”



Jan Brown sketched the feet of fellow student Joby Patterson, an art historian and research associate in the UO’s art history department, on the original Via Flaminia, the ancient road linking Rome to the Adriatic Sea. The sketch was completed on site at the Carsulae ruins.

Thinking about Space

Landscape architects make campus function better through thoughtful design.

AS STUDENTS HAUL THEIR favorite pillows and posters into the brand new Global Scholars Hall on East Campus come September, they may not pay much attention to the landscape around the building. They'll be wowed by the roomy living spaces, state-of-the-art wireless, on-site performance center, and variety of dining options. Their parents will take happy note of the full-time, on-site librarian and the live-in faculty scholar.

But careful planning has gone into the exterior spaces too, thanks to Eugene-based landscape architecture firm Cameron McCarthy, one of the central planners for the project. "Our job is not just pipes and bushes anymore," says Larry Gilbert '86, senior partner in the firm. "The landscape architect is the unique bridge between the other design consultants, from the architect to the wetland consultant to the engineer."

The collaboration is good news, says Otto Poticha, a Eugene architect who has taught at the UO since 1962. "Architects used to design buildings as though they were going to put them on a piece of black velvet, and then put a sculpture in the blank space," he says. "But we've come to understand how important public spaces are. They're functioning rooms, not just parsley around the plate."

These days, the landscape architect often serves as project design manager. "They sort out the site and leave a bare spot to drop the building in," Poticha says with a laugh. "They're getting even." Indeed, Cameron McCarthy orchestrated the design of PK Park (the UO's new baseball facility) as well as the redesign of Hayward



New Campus Housing Architects' rendering of the Global Scholars Hall

Field and the four nearby intramural student recreation fields.

Every space has a layer of intricacies that reflect the architecture of the building it surrounds, Gilbert says. The rhythm of the windows or a line of columns might be reflected in the outdoor design, as in a row of trees that mimics the column line. Brick or metal in the façade of the building can also be reflected in the landscape. "Geometry, form, and repetition," Gilbert says. "It's these little things that help people become aware of where they are in the world."

Trees may be selected for their color, their silhouette, their bark, or their flowers. Then, of course, there's solar aspect, wind direction, and choice of smaller plantings. In the Northwest, sustainability is key. "We

think of the long-term health and vitality of the space," Gilbert says. "There is more emphasis now on minimizing irrigation and mowing. Even for the larger grassy areas, we're looking at alternative grasses."

Exterior hardscapes merit equally careful consideration. Outdoor spaces must be welcoming and safe and should have central areas that are conducive to activity as well as quiet areas off to the side. They also need good circulation, with a front and back "door," and should take advantage of the sun and provide shelter from the rain.

The Global Scholars Hall's two courtyards are large and enclosed, with secured bike areas. One of them is connected to the dining area, so meals can be enjoyed outside on nice days. In a nod to today's über-connected students, all the outdoor

“We’ve come to understand how important public spaces are. They’re functioning rooms, not just parsley around the plate.”

benches will have built-in power and data ports.

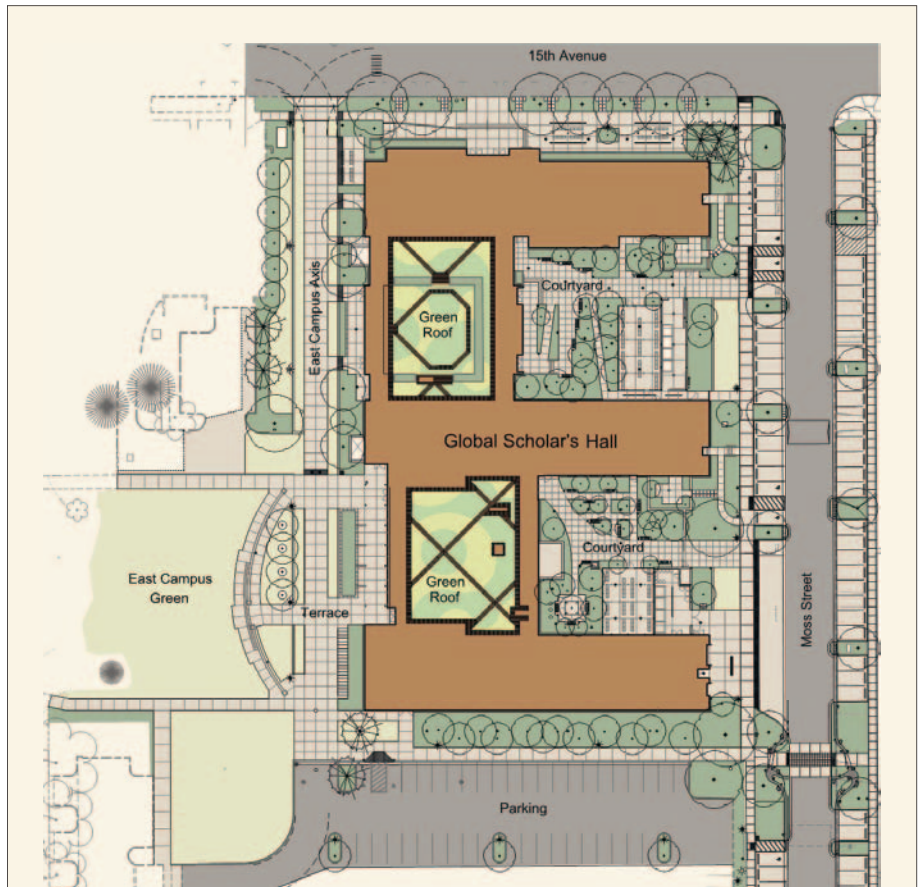
The complex boasts the largest green roof on campus, at 10,000 square feet. The rooftop garden on the single-story section of the building (which will house the dining areas, classrooms, and other common areas) will be planted mostly with leafy four- to six-inch-tall sedums. This living blanket will help cool the building in summer and keep it warm in winter. It will provide a pleasing view for students in the residential towers, too.

Cameron McCarthy incorporates into its projects natural materials such as stone or wood, reclaimed materials, and methods for draining storm water. “Our company is evolving to push the envelope of sustainability,” says Colin McArthur ’01, MCRP ’06, also a partner in the firm.

Previous UO exterior design projects include the Living-Learning Center, the Lillis Business Complex, the Jordan Schnitzer Museum of Art, and the campus entryways at East 13th, 15th, and 18th Avenues, among others. The company currently has sixty to seventy active projects around the state. On the agenda at the UO right now are the reconfiguring of Moss Street near the child-care center, relocating the women’s soccer field, converting grass fields outside the Casanova Center to synthetic-turf practice fields, and the remodel of Allen Hall, as well as still-evolving ideas for redesign of the EMU and the Student Recreation Center.

“You can’t walk ten feet on campus without coming across a project I’ve worked on,” says Gilbert, who’s been involved in creating outdoor environments at the UO since earning his degree in landscape architecture twenty-six years ago. “It’s been a great ride and we’ve loved every bit of it.”

—Rosemary Camozzi ’96



New Digs for the Class of 2016

Crews are in the final stages of completing the three-tower, five-story Global Scholars Hall. Designed to improve the student experience by integrating academics into residential life, the hall will be home to 450 undergraduate students beginning this fall. It is the first new residence hall built at Oregon in five years, the second in the past four decades.

Some details:

LOCATION On the corner of East 15th Avenue and Moss Street (east of the Museum of Natural and Cultural History)

SQUARE FOOTAGE 185,000

LIVING UNITS Single rooms, double rooms, and semisuites (three doubles and a shared bath)

SPECIAL FEATURES

- Learning Commons including presentation practice rooms with multimedia technology, study carrels, and five multipurpose classrooms
- Dining hall seating for 190 with an espresso bar and grab 'n' go option

- Multipurpose room seating as many as 300 for classes, performances, banquets, dances, movies, workshops, and more
- Full-time, on-site librarian and resident faculty scholar to direct the hall's academic programs and provide curriculum leadership

ACADEMICS The hall will support classroom curricula and specific projects and programs for students seeking a comprehensive and scholarly academic experience, such as those enrolled in the Robert Donald Clark Honors College and honors programs in individual departments. The hall will also serve foreign language majors and others seeking a language immersion experience.

TOTAL ESTIMATED COST \$71.5 million

FUNDING SOURCES State bonds, retired with student room-and-board income, and private gifts

PROJECT TEAM Designer: Zimmer Gunsul Frasca Architects of Portland. Landscape architecture: Cameron McCarthy of Eugene. Construction: Hoffman Construction of Portland

Merchant of Groom

He guides guys through the mysterious rituals of matrimony.

THERE ARE TWO THINGS YOU should know about Jeff Trinci '02 and marriage.

First, he's a romantic. When the Portland native decided it was time to propose to his girlfriend, Tara, a first-grade teacher, he wrote her a stirring (and lengthy) poem about love and—you single fellas out there might want to pay attention—read it to her on Valentine's Day . . . in front of her class . . . on live TV . . . before asking her to marry him. She said yes.

"I'm very blessed," Tara, now his wife, says with a laugh. "He's way more romantic than I am."

Second, Trinci is a businessman. He's got the pragmatism, drive, and entrepreneurial spirit upon which success is based. When he put those two traits together, it was like love and, well, you know.

"I really love the idea of marriage and want to help guys succeed," says Trinci, thirty-two, who has moonlighted as a wedding DJ around Portland for the past decade. When he was preparing for his own wedding, he noticed a serious lack of resources for grooms. "It's really sad; there are a lot of websites oriented to guys that talk about marriage as a death sentence . . . And most of the wedding websites are bride-oriented, where guys are a side note."

Sensing a void, Trinci started planning TheGroomslist.com, a website that lays out the marriage process from the guy's point of view. As luck would have it—if you want to call it luck—Trinci was laid off from his job at an ad agency just before the site went live in January 2011, making TheGroomslist.com a full-time gig.

It's safe to say that planning a wedding can be a full-time gig itself. And the sheer volume of resources available—both online and in print—can be overwhelming.

"I wanted something short and to the point," Trinci says. "I did as much research as possible and tried to be that human filter that distills everything that's out there to one site. I wanted to give guys a framework to work within as a way to insert themselves in the wedding process."



Jeff Trinci, founder of TheGroomslist.com

The way the site works is simple. It's broken down into five main parts: "The Proposal," "The Wedding," "The Honey-moon," "The Marriage," and "Vendors." Each section has subsections that further break down the topics. For example, the proposal section actually starts before the decision to propose is made. The appropriately titled "Gut Check" lists fourteen reasons *not* to propose. ("I want couples to be successful," Trinci says.)

But the service he thinks might be most useful to grooms is helping them

"I see the woman as the CEO of the whole wedding process, while the guy is the project manager."

find vendors—caterers, DJs, florists. The website provides a comprehensive list of vendors broken down by ZIP code. Trinci also publishes resource guides and distributes them by the thousands at wedding shows. They share similar properties to the website: short and to the point, with simple tips, a checklist for the groom, and compact lists of vendors for groom-oriented categories like bachelor party ideas, groomsmen gifts, and transportation, all vetted by Trinci.

"I see the woman as the CEO of the whole wedding process," he says, "while the guy is the project manager."

If that statement makes you doubt Trinci's romantic side, consider that über-romantic proposal. Through a friend, Trinci got in touch with a Portland morning show that wanted to televise a Valentine's Day proposal. Trinci already had the poem and ring, and after coordinating with the school's principal, getting permission for the kids to be on TV, and convincing Tara that having a TV crew (under the guise of asking first-graders what they think about Valentine's Day) in her classroom was a good idea, Trinci was ready.

"It was amazing, because he surprised me so well," Tara says. "He'd always said he'd never propose on a holiday, and I woke up that morning and was blow-drying my hair . . . and I thought how cool it would be if he proposed today, but then I told myself not to think that because I didn't think it would happen."

But it did. The video is even posted on TheGroomslist.com for posterity. @

—Matt Tiffany, MS '07

Summer Is Here!



Once a Duck, always a Duck

Whether you're an alumnus, the child of an alumna, or the friend of UO alumni, find out what makes being a Duck something you won't soon forget. Important information about courses, housing, registration, and fees can be found on the Summer Session website.

Register Online Now!

**2012 Summer Session
University of Oregon
June 25–September 7, 2012**



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Remembering Yesterday's War

Ninety-four years after his death in World War I, a Duck receives a new honor.

THE NIGHT BEFORE LESLIE TOOZE '16 died, his identical twin Lamar '16 had a dream. In it, a bullet pierced his brother's brain in the soft gap between the ear and the edge of Leslie's standard-issue Army helmet. Early the next morning—just weeks before the Great War would end—Lamar warned Leslie not to fight. The brothers had recently been reunited on the edge of northeast France's Argonne Forest, finally stationed together in the 364th Infantry after spending most of the war apart.

Despite Lamar's warning, Leslie, head of his platoon, had no choice but to fight. Into the forest he soldiered toward what was indeed his last battle. The valor Leslie showed that day leading his men would earn him the nation's third-highest military decoration, the Silver Star. It would also cost him his life. When Lamar received the news, he braved war's infamous No Man's Land to retrieve his brother's body. A bullet had hit his twin exactly where Lamar's dream had foretold.

Decades later, Mary Wood—Lamar's granddaughter, Leslie's grandniece—recites this story from memory. "In my family, we were taught to always, always trust your intuition. Always trust your dreams," she says. An identical twin herself, Wood says the story went down in family history as a lesson to follow your instincts.

"Identical twins can be a powerful force as a duo, and that's what Leslie and Lamar were," Wood says. "They can't even be thought of as separate from each other."

Her grandfather never fully recovered from the loss of his other half, she adds. After the battlefields of Europe, Leslie returned home and completed the Harvard Law School education he and his brother had started before the war. He also continued to serve in the Army, where, by the end of the next great war, he was a two-star general. Upon retiring from the military, Lamar settled in Portland where he worked as a lawyer—a local firm still bears the Tooze name—and raised a family.

For the past two decades, Lamar's granddaughter Mary has taught law at the



Buried Memories Doug Sebranek, Tony Pasillas, and Cabot Clark recently placed the gravestone of World War I casualty Leslie Tooze in Pioneer Cemetery.

University of Oregon (lawyers, like twins, run in the family). Wood knew her grandfather and great uncle were alumni, but she hadn't realized her office in Knight Law Center was just a short walk away from a memorial to Leslie in the Eugene Pioneer Cemetery behind Knight Library.

It was the autumn of 1921 when Leslie's body returned from a hasty wartime burial in France to be reinterred near the campus he loved. The campus where Lamar had been student body president and Leslie had been editor of the annual YMCA handbook. Where their active participation in Beta Theta Pi fraternity, the YMCA cabinet, and Alpha Kappa Psi honor society had marked them as a dynamic duo other students and faculty members referred to as "the Tooze twins." Many notable Ducks attended Leslie's funeral; honorary pallbearers included the editor of the *Eugene Guard*, school deans Colin Dymont and Eric W. Allen, and University president Prince Lucien Campbell. As Campbell would say during the funeral, Leslie held a special place in the heart of the University.

More than ninety years later, Wood

heard from the Eugene Pioneer Cemetery Association (EPCA) that her great uncle was going to receive another honor: a headstone commemorating his service. Made of granite, the stone came courtesy of the federal government and the year-long work of two dedicated researchers. Intrigued by records showing Leslie's birth and death years, EPCA member Dorothy Brandner partnered with Randy Fletcher '80 to verify that Leslie had served in World War I and thus qualified to receive a headstone from the Department of Veteran Affairs (VA). Researching a Great War vet was a bit of a departure for Fletcher, a military buff whose primary interest resulted in the book *Hidden History of Civil War Oregon* (History Press, 2011). But, Fletcher says, the time was well spent for a fellow Duck.

With a day job as an emergency response officer at FEMA, Fletcher is no stranger to filing paperwork. Leslie's case, however, proved particularly challenging. The military records typically required by the VA had been lost decades earlier in a fire at the National Personnel Records Center, a development that forced Fletcher to


dig deeper. He eventually discovered a book coauthored by Lamar about the 364th Infantry. To muster a case strong enough to convince the federal government, Fletcher also collected state records proving Leslie's enlistment and fielded follow-up questions from the VA. Finally, after months of work, the marker was approved and sent to Eugene.

It was only after the stone arrived that Brandner learned from Wood's family that

gaggle of students wrenched eyes away from smartphones and iPods to look at a token of a war that their great-great-grandparents had fought.

Winded from their exertion, Clark, Sebranek, and Pasillas stood back to look at their morning's work before kneeling to take a photo by the tombstone of a man they'd never known but would always respect. The marker's granite gleamed among the moss-covered stones of neigh-

boring graves; it looks as if Leslie's war just ended yesterday.

Weeks later, Leslie's grandniece makes her own visit to the gravesite. Stopping by in the cool and quiet of an early autumn morning, Wood marvels at the monument. "What an absolutely perfect setting," she says. "A lot of people in my family have gone to the UO. I'm just really touched that he was here." 

—Elisabeth Kramer



Leslie O. Tooze '16

Leslie's body had been moved a third time. Years earlier, Leslie's mother had her son's remains once again relocated, this time to their final resting place in Portland's Riverview Abbey. Where Leslie is, however, doesn't matter as much as his sacrifice, and so the EPCA elected to mount the marker to honor the price the young man paid so soon after graduation.

So it was on one particularly humid summer morning that three men set out to dig a hole. Cemetery volunteers Cabot Clark, Doug Sebranek, and Tony Pasillas had already placed one marker that day. Leslie's plot, though, was up against a tree. After struggling through a century's worth of gnarled roots, the men lifted the forty-inch, 250-pound marker into the ground.

When the Tooze twins still roamed campus, the cemetery sprawled on the far edge of the UO while McArthur Court was but a gleam in Ellis Lawrence's eye. Nowadays, the cemetery's western edge borders a busy bike path that runs from East 18th Avenue behind Beall Concert Hall and past Knight Library. The morning's many passersby gawked at what looked like three poorly scheduled grave robbers. One large

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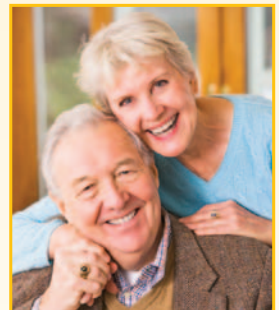
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COURTESY EDWARD T. BROWN

The Busy Bees of Brewing

Three students aspire to become mead moguls.

EUGENE IS HOME TO MANY BREWERIES, but Blue Dog Mead is unique among them. Its product is wine made from honey rather than grapes, an ancient beverage now gaining in popularity with a new generation of aficionados. You can find Blue Dog Mead at more than forty Oregon locations—and it's all the result of vigorous effort by three industrious University of Oregon students.

"We all have different backgrounds but share the common interest of entrepreneurship," says Chase Drum, a junior physics major. The other owners are Simon Blatz, a senior in business, and Simon Spencer, a senior in general social science.

Spencer says that mead currently commands a small market, estimating U.S. production at a couple hundred thousand cases annually (this compares to three quarters of a billion gallons of wine and oceans of beer). There are only about 150 "meaderies" in the United States according to industry watcher Vicky Rowe, a director of the Mazer Cup International Mead Competition, which bills itself as "the de facto standard for mead competitions in North America." Mead can be sweet to dry, flowery to spicy, and even include carbonation like beer. The UO trio's formulation yields a product similar to a white wine.

Blue Dog's headquarters, a nondescript warehouse near the railroad tracks in an industrial section of Eugene, is a hive of activity. In the back room, large tanks bubble as yeast devours sugar, creating alcohol and carbon dioxide. A fan bellows, keeping the room at 70 degrees, ideal for making mead.

This batch began on "brew day." At the outset of the process, members of the team pour buckets of Sue Bee honey (the same kind you find in the grocery store) into large kettles—600 pounds of honey per batch to be exact. After adding water and a few other ingredients, the partners bring the mixture to a boil, causing it to foam. They funnel the mixture through tubes to a device called a chiller and then into fermentation tanks where yeast is added.

After thirty days, the fermentation process is complete. Using a semiautomatic



Entrepreneurs Unleashed Three University of Oregon undergraduates dream big, launching Blue Dog Mead to take honey wine to the masses. (LEFT TO RIGHT: Simon Blatz, Chase Drum, Simon Spencer)

production line, crews will subdivide the liquid into about 1,000 bottles. If you do the math, that's more than half a pound of honey per bottle.

What ends up in the glass is important, but branding is also key to success in a business where customers may be unfamiliar with the product. "It was something I had never heard of, never tried," confesses Drum. Many other manufacturers play up the historic roots of this drink (think of the stuff one might quaff from a flagon at a Renaissance fair), but Blue Dog brands its product with twenty-first-century attitude, the kind of hipness appropriate for the millennial generation and their billions in disposable income. Blue Dog's bottle features a dichromatic image of Drum's tough-guy German shepherd and the slogan, "The Original Liquid Sin." The edgy tone continues throughout the company's marketing materials with assertions such as "Blue Dog is more than a beverage, it's a lifestyle full of swag." One poster succinctly articulates Blue Dog's freewheeling ethos: "Screw Leashes."

The attitude is not all for show. The trio aspires to be the focused hard-hitter described by tech and business pundit Randall Stross in his book *eBoys: The First Inside Account of Venture Capitalists at*

Work: "A winner. Someone with integrity off the charts. Scrappy. A nail-eatin', nut-crushin' decision maker."

This brash swagger is new to the company, which began a decade ago as a small enterprise run by Valerie Hiveley-Blatz, Simon's mother. Overhearing some male colleagues at her work site talking about home brewing, Hiveley-Blatz decided if they could do it, she could, too. She named her mead after her dog Blue, an Australian Shepherd with big blue eyes. Though she sold her mead, it was mostly a hobby. She says she produced only thirty or forty cases annually, as opposed to the 100 cases Blue Dog now sells each month. Several times, she thought seriously about giving up—the brewing and the bottling and the selling were taking their toll. But her son saw a future opportunity for himself and asked her not to quit. "I saved it for him in a sense," she says.

Time passed and the younger Blatz went to the UO, where he joined the Entrepreneurship Club, sponsored through the Lundquist Center for Entrepreneurship. There he met his future partners, all of whom grew up around Portland and the Columbia Gorge. They became friends and teamed up for an entrepreneurship competition. The chemistry among the three

worked, and they soon hatched the idea for entering the mead biz. They scraped together \$50,000 in loans and investments to launch their venture.

Upon taking legal control of the company, the new owners revamped the product, tailoring the branding and tweaking the recipe to better fit the tastes of their target market.

“I think they might have a real edge,” says Drum’s mom, Peg Leslie of Hood River. “They’re at a time in their life when socializing and having drinks with friends is a big deal. They might have insight as to their audience.”

Running a meadery is not just an excuse to party, though. It is hard work and they make little profit from the fledgling business. “We have been paying ourselves what we need,” Drum says. “Most of it goes to cover basic survival.”

All three work twelve-plus-hour days tending to the responsibilities of both the brewing and business aspects of building a mead empire. In the beginning, they sacrificed a lot of sleep. Once, working at 2:00 A.M., they spilled some honey—not just a little honey, but a barrel of the sticky stuff. “It was upsetting,” reflects Spencer, hardly

amused (though Blatz laughs at the memory). “It *was* hilarious, but we were too tired to laugh at that point,” he says.


Being students adds to and complicates their long list of daily jobs, tasks, deadlines, and responsibilities. But the business, Blatz says, gives him the opportunity to directly apply what he is learning in his classes.

Drum concurs that the UO has been invaluable to the business, where “the big thing is connections,” he says. “And we got to meet Kurt Widmer [’78] of Widmer Brothers Brewing.” Drum encountered the pioneering Oregon brewer several times at Entrepreneurship Club events. “It’s a cool experience to meet the people behind the products,” he says.

The trio also built a close relationship with the Entrepreneurship Club’s faculty adviser, Dick Sloan, who serves as an instructor in the Lundquist College of Business. They still call him for financial and marketing advice.

Sloan’s take on the young businessmen: “They’re very bright, very innovative, and very driven.”

While working constantly to increase sales of their basic brew, the three have also recently added a second product, carbonated honey-apple-vanilla mead. Blatz, who prides himself on thinking and dreaming big, sees continued expansion and projects revenues of \$14 million in five years.

Should they ever get to the milestone of those millions, it is easy to imagine bottles of champagne (or carbonated honey-apple-vanilla mead) being cracked in celebration. But for now, the challenge of cultivating the business is the task at hand—the thoroughly exhausting task at hand. And thus far, when the three have marked the smaller achievements and incremental accomplishments along their grueling path, the celebrations have been on a far more modest scale. “I think last time we went to [local eatery] Cornucopia and had some nachos and beers,” recalls Blatz. Between bites and sips, they discussed how tired they were. 

—Melissa Adele Haskin

WEB EXTRA: To see a video of entrepreneur Simon Blatz, visit OregonQuarterly.com

Brewer Among Beneficiaries of Scholarship Support

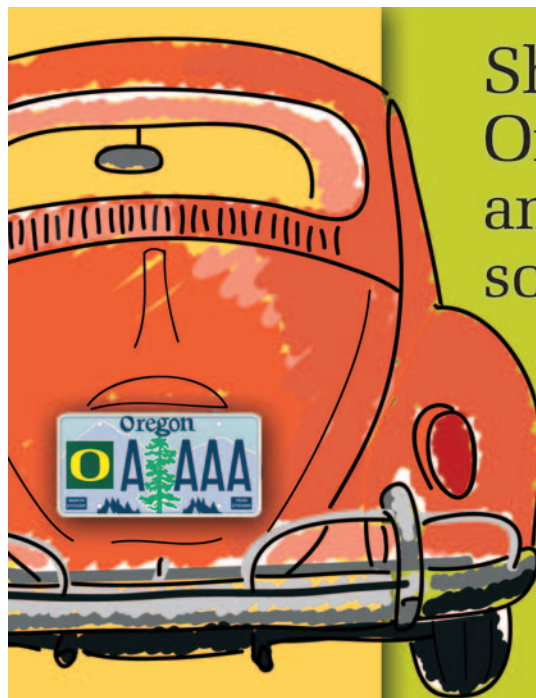
Blue Dog Mead’s Simon Blatz is among the 415 freshmen who entered the UO in the fall of 2008 as the first cohort to receive aid offered through PathwayOregon, an innovative program to help academically qualified, lower-income Oregonians attend the state’s flagship university. The program guarantees four years of tuition and fees (and in some cases housing) while providing comprehensive advising, academic support, and career guidance.

PathwayOregon “made it possible for me to go to school and stay in school,” says Blatz, who graduates this June. “I was getting extremely helpful guidance from an adviser who guided me from day one. That was huge.”

The total number of students—freshmen through seniors—now benefitting from the program is near 1,500, with a new group slated to arrive in the fall.

Resources for PathwayOregon come from federal, state, and University programs, including funds provided through private donations.

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UNIVERSITY OF OREGON
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Class Notes

University of Oregon Alumni

■ INDICATES UOAA MEMBER

1930s

■ **Barbara R. White** '33 celebrated her 100th birthday on January 11. She lives in Portland.

1950s

Glenn E. Torrey '53, MA '57, PhD '60, authored *The Romanian Battlefield in World War I* (University Press of Kansas, 2012). Torrey taught history for thirty-seven years at Emporia State University in Kansas.

■ **Richard Shaw** '59, '62 was named chair of the spring 2012 National Conference of Lawyers and Certified Public Accountants, a semiannual event of the American Bar Association and American Institute of Certified Public Accountants. Shaw works at the San Diego-based law firm Higgs, Fletcher and Mack.

1960s

Joe M. Fischer '60, MFA '63, and his wife, Alona, made their annual contributions to their Lower Columbia College and University of Oregon scholarships. Joe has completed more than eighty paintings of the Yaquina Head Lighthouse and the Oregon Coast.

Alaby Blivet '63 writes: "My immortal beloved [**Sara Lee Cake** '45] and I are crestfallen that we will miss the Olympic track-and-field trials in Eugene—our warmest regards to all the Ducks who will attend and compete. We'll be in London for the Games, and in prep are resting up at the Villa Nellcôte on the Côte d'Azur, where we spent a very memorable early summer thirty-one years ago celebrating what was surely the ecstatic solstice of our lives together.

Richard U'Ren '60 published *Social Perspective: The Missing Element in Mental Health Practice* (University of Toronto Press, 2011). U'Ren is an emeritus professor of psychiatry at Oregon Health and Science University.

Judith Seely '61, MA '64, used the occasion of her seventy-third birthday to wed her high school sweetheart, Robert Carr. They live in Green Valley, Arizona, and are both avid Ducks fans.

■ **Ed Thomas** '61 volunteers with the Grass Valley, California, police department, assists as a hospice bereavement volunteer, and serves as a member of the civic engagement team in Grass Valley and Nevada City.



DUCKS AFIELD

Heart of Duckness Capping a six-day trek up the sloping flanks of Mount Kilimanjaro, Portlander **John C. Ellis** '94 proudly stands atop Africa's highest point, Uhuru Peak, at an altitude of more than 19,300 feet above sea level. Kilimanjaro is in Tanzania, on the eastern coast of subequatorial Africa. 📍

In Ducks Afield OQ publishes photos of graduates with UO regalia (hats, T-shirts, flags, and such) in the most distant or unlikely or exotic or lovely places imaginable. We can't use blurry shots and only high-resolution digital files, prints, or slides will reproduce well in our pages. Send your photo along with background information and details of your class year and degree to quarterly@uoregon.edu.

PHOTO COURTESY JOHN C. ELLIS

Michael W. Kimball '63 and grandson Christopher Meixsell enjoyed this year's victorious Rose Bowl. It was Kimball's fourth trip to Pasadena; he first visited in 1957 alongside father **Herbert G. Kimball** '27.

Robert "Bruce" McCurtain '65 lives in New York City where he covers the stock market for *Futures Magazine*. He can be reached at traderbob@nyc.rr.com.

Karline (Topp) Bird '68 published her first book, *Bending with the Wind: Memoir of a Cambodian Couple's Escape to America* (McFarland, 2012).

■ **Dean N. Osterman**, MEd '68, PhD '75, recently retired from teaching. He lives in Camas, Washington, attends UO football games as a season ticket holder, and owns a boat named *Daisy Duck*. Osterman is spending retirement traveling through the United States and Canada alongside his two Jack Russell terriers.

John Schmitz, MS '68, published his first book, *716th Flour and Shower* (AKW Books, 2011), a semiautobiographical and humorous account of a U.S. Army supply unit dealing with the start of the Vietnam War.

■ General manager **Jim Williams** '68 retires this June after more than forty years at the Duck Store. Williams began stocking shelves at the UO Bookstore, as it was then known, while still a student. He became general manager in 1976. In honor of his longtime contributions to the collegiate retailing industry, Williams received the

Aspen Award from the National Association of College Stores in February.

1970s

Lt. Col. **James W. Kelley Jr.** '70, MEd '71, published his tenth novel, *Desert 91* (CreateSpace, 2012).

Theresa Ripley, PhD '71, works in the e-publishing industry. She has authored two books and recently e-published *Uncle Jack among the English*, a book written by Ripley's husband and UO professor emeritus **John Loughary** '52, who died in 2010.

Denis Huston, MS '72, was elected to France's Legion of Honor as a chevalier for his 1944 mine-removal work in Normandy. Huston lives in Ocean Shores, Washington.

Elizabeth "Beth" (Rehm) Nagy-Cochran, MS '72, and her domestic partner have changed their last names to Nagy-Cochran. The couple lives in Beaverton and is enjoying retirement by traveling the coast with their new tent trailer.

Gail Hoffnagle '73 published *Oregon Ice Creams and the Inside Scoop on Fun Things to See and Do* (CreateSpace, 2011).

John C. Gartland, JD '77, received the 2011 Oregon State

Bar Edwin J. Peterson Professionalism Award honoring an Oregon lawyer who demonstrates integrity, efficiency, and honesty.

Ralph E. Wisner, MA '78, JD '81, is president of the Brain Injury Alliance of Oregon; he presented a paper at this year's Northwest Brain Injury Conference in Portland. He and his wife, **Lisa Finch-Wisner** '78, live in Lake Oswego, Oregon.

Steve Nelson '79 was named a 2012 Leader in the Law by the *Wisconsin Law Journal*. Nelson is a shareholder of the Milwaukee law firm von Briesen and Roper and in 2011 was honored by the Wisconsin chapter of the American Board of Trial Advocates for his distinguished service.

1980s

James B. Angell '81 was recently promoted to the rank of counselor in the top level Senior Foreign Service. He is director of the Bangkok Regional Diplomatic Courier Division, which is responsible for all classified material sent to more than eighty U.S. missions in Asia and Oceania.

Ellen Schmidt-Devlin '81 produced *We Grew Wings*, a documentary about the UO women's track-and-field program, which will premiere June 30 at the McDonald Theatre in Eugene. A five-minute trailer can be found at WeGrewWings.com.

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This June, **Arlyn Schaufler** '82 will succeed **Jim Williams** '68 as general manager of the Duck Store. Schaufler has served in a number of roles at the Duck Store during the past three decades. He will be the fourth general manager the store has had in its ninety-two-year history.

Mark C. Childs, MArch '83, published *Urban Composition* (Princeton Architectural Press, 2012), a primer for designers on how individual projects such as gardens or public art can add to a community.

John A. Heldt '85 has authored his first novel, *The Mine* (John A. Heldt, 2012). He and wife **Cheryl Fellows Heldt** '86 live in Helena, Montana.

Ken Den Ouden '88 designed and manages Oregon's largest solar array. The Oregon Department of Transportation Baldock Solar Highway Project provides renewable energy to Portland-area residents.

Cody Yeager, MA '88, has worked for Central Oregon Community College for the past fifteen years. Currently, Yeager is the director of education at Deer Ridge Correctional Institution, where he oversees GED, creative writing, and welding programs.

1990s

Rachel Wallins Guberman '91 is the new vice president of global leadership development at Wolters Kluwer, a

Dutch information services company. She lives outside Manhattan with her husband and two children.

■ **Paul Cooper** '93 joined Tom Eliot Fisch Architects in San Francisco as an associate principal.

Jeffrey Sagalewicz '93, JD '05, was promoted to partner at the Pacific Northwest law practice Miller Nash. He and his wife, **Angela (Moore) Sagalewicz**, JD '05, live in Portland.

2000s

Joe Powers '00 will perform on harmonica alongside his tango quintet during this year's Oregon Bach Festival, June 29–July 15.

Mary G. Thompson, JD '02, published her first book in May. Titled *Wuftoom* (Clarion Books, 2012), this fantasy novel geared for ages ten and up is about a boy who finds himself turning into a worm-like creature. Thompson is slated to publish two more novels in 2013.

■ **Ariel Talen-Keller** '03 will represent the state of Alaska in June in the United States All World Beauties National Pageant in Orlando, Florida. An avid flyer, Talen-Keller's pageant platform encourages women to study aviation.

Louis Bubala, JD '04, rejoined the board of trustees for the Northern Nevada Railway Foundation, where he was a trustee from 2006 to 2008. The organization raises money to restore the historic Virginia and Truckee Railroad.

Amanda Bird, MA '06, is proprietor of the Book Nest bookstore in Springfield, where she and her husband, **Brian Bird**, MA '07, reside. A freelance editor, Bird deals in old and new books while also coordinating signings and readings.

McKenzie Strobach '06 was one of twenty female students chosen to attend the 2012 Commission on the Status of Women held at United Nations headquarters in New York City. She is an MA candidate at Brandeis University.

Stephen Oliver '09 worked as a production assistant on *We Grew Wings*, a documentary about the UO women's track-and-field program, which will premiere June 30 at the McDonald Theatre in Eugene. A five-minute trailer can be found at WeGrewWings.com.

In Memoriam

Chi Psi brother **George Hibbard** '34, '36, died December 19, 2011, at age ninety-nine. After returning from World War II as an Army major, he and his wife, **Anne (Powell) Hibbard** '33, settled in Oregon City. Hibbard practiced law for more than five decades. He was an active member in a number of associations including the University of Oregon School of Law Development Fund Board of Directors. He was a member of the UO Alumni Association for seventy-eight years.

Wilma "Billie" (Crawford) Kahn '41 died January 6, 2012, at age ninety-two. She and **Richard "Dick" Kahn** '41, a

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U.S. Army lieutenant, were married December 6, 1941; their honeymoon was cut short by the bombing of Pearl Harbor. She spent most of her life in Marin County, California, where she was president of the Marin County AAUW branch and the local PTA, among other civic responsibilities. Her travels over the past thirty years took her around the world.

Phyllis Jeanne (Falk) Hart '48, MEd '75, died December 10, 2011, at age eighty-five. Hart taught in Eugene's School District 4J for twenty-three years. She and her husband, Gordon Hart—married more than fifty years—owned 100 acres outside Junction City, where they practiced restoration forestry.

Phi Sigma Kappa brother **Donald C. Nelson** '48 died November 21, 2009. Nelson retired from Pacific First Federal Savings and Loan. He and his wife, **Dorothy (Larsen) Nelson**, had two children, **Steven** '80 and **Kristine** '85.

Phi Gamma Delta brother and Coast Guard veteran **Willett Ranney Lake Jr.** '50 died January 4. He was eighty-five.

In Memoriam Policy

All "In Memoriam" submissions must be accompanied by a copy of a newspaper obituary or funeral home notice of the deceased UO alumni. Editors reserve the right to edit for space and clarity. Send to *Oregon Quarterly*, In Memoriam, 5228 University of Oregon, Eugene OR 97403-5228. E-mail to quarterly@uoregon.edu.

After graduation, Lake joined his father at Mail-Well Envelope Company, the start to his long career in the paper and packaging industry. A huge Ducks fan, Lake was a long-time contributor to the Oregon Duck Athletic Fund and supported an athletic scholarship established by his father. He was thrilled to see this year's Rose Bowl win, which came just days before his death.

William Korpela '53 died December 1, 2010, at age eighty. Korpela played freshman basketball at the University and was a member of Theta Chi fraternity and ROTC. He served in the U.S. Army in Korea. Korpela worked as a medical clinic manager in Coos Bay and Medford; he was also a State of Oregon Senior Services Division auditor. He and his wife, **Shirley (Hillard) Korpela** '52, were married fifty-nine years.

Robert C. Jones '57 died December 21, 2011. Jones was seventy-seven. He and his wife, **Mary (Peterson) Jones** '65, celebrated their fortieth wedding anniversary the previous March. After serving in the U.S. Army as a cook, Jones taught school in Cottage Grove and later was an office manager in Newman Lake, Washington.

Oregon cultural leader **Brian Booth** '58 died March 7, 2012. He was seventy-five. Booth was a founding partner of the Portland law firm Tonkon Torp and long served as legal adviser to **Phil Knight** '59 (the two met at the UO); Booth was Nike's attorney when the company went public in 1980. He and his wife, Gwyneth (Gamble) Booth, created the Oregon Book Awards and Oregon Literary Fellowships; he also served on a number of cultural boards including

those of the Portland Art Museum and the Oregon Parks Commission.

Thomas Whitson '58 died in late December 2011, at age eighty-one. He served as a first lieutenant with the U.S. Air Force before returning to the UO to complete his architecture degree. During his career, Whitson formed a private firm and worked on hundreds of projects throughout Sonoma County, California.

John Reid, MS '64, PhD '67, died February 5, 2012. He and his wife of forty-eight years, **Kathleen (White) Reid** '74, met at the UO. Reid cofounded the Oregon Social Learning Center and researched the effects of parenting on both families and children during a forty-year career in psychology.

Track icon, U.S. Navy veteran, and Nike leader **Geoff Hollister** '68 died February 6. The previous Friday he celebrated his sixty-sixth birthday. Hollister lettered as a steeplechaser in track under coach **Bill Bowerman** '34, MEd '53. He was Nike's third employee after **Phil Knight** '59 and **Steve Prefontaine** '73. Many, including former UO assistant track-and-field coach John Gillespie, credit Hollister as a founding father of Eugene's famous running culture.

Air Force veteran **Norman Lamont Hoover**, PhD '69, died January 20. He was eighty-three. After Hoover and his wife, **Patricia (Duerksen) Hoover**, MMus '69, DMA '74, graduated from the UO, they moved to Minnesota, Illinois, and Arkansas, finally settling in North Carolina. In his free

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ALUMNI ASSOCIATION

time, Hoover was a barbershop quartet singer and lover of Volkswagen cars.

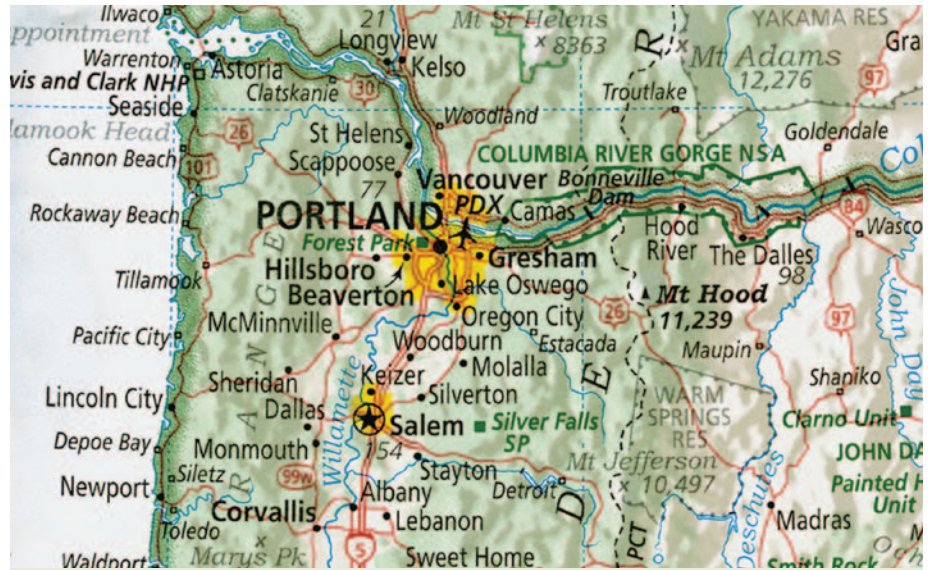
Peter Jacquot '70 died March 9, 2011, at age sixty-two. Jacquot managed two industrial metal fabrication companies in Los Angeles. One, Aljac Supply Company, was started by his father; the other, Associated Metal Products, Jacquot owned for thirty years.

James LaBarre '70 died January 30 at age sixty-seven. LaBarre made his career in retail food management and property management. Later, he worked in the circulation department at the *Register-Guard*.

Charles Mundorff, JD '94, died June 20, 2011. He was fifty-two. Mundorff practiced law in Eugene and Portland before moving to Tillamook, where he focused on workers compensation law. In 2009, he was appointed administrative law judge out of the Eugene Hearings Division and, starting this year, served as chairman of the Workers Compensation Section of the Oregon State Bar. Mundorff played lead guitar in a garage band and twice served, along with his wife, **Deborah (Hallick) Mudorff** '93, as hosts to high school exchange students.

Spencer deMille '95 died February 21 at age forty-two. An interior architect in Seattle, deMille taught design at Bellevue College. During his career, he worked for four of the nation's ten largest architecture and interior design firms and served as president of the International Interior Design Association Northern Pacific Chapter.

Continued on page 63

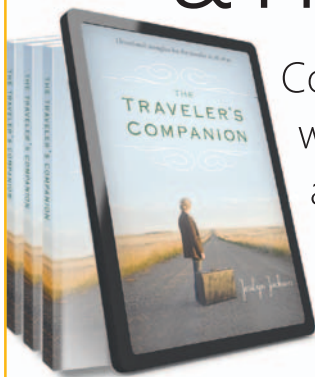


CLASS NOTABLE

For two years, **David Imus** '82 labored on a map of the United States that, once finished, beat out those produced by the likes of National Geographic to win the cartographer's version of an Academy Award: Best of Show at the annual Cartography and Geographic Information Society competition. A rave review appeared on Slate.com ("The Greatest Paper Map of the United States You'll Ever See"), followed by stories on National Public Radio and in other media. Sales boomed, surpassing \$500,000. Imus and his wife, **Paula Loftin** '91, live in Harrisburg. More at Imusgeographics.com.

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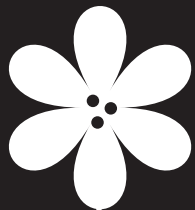
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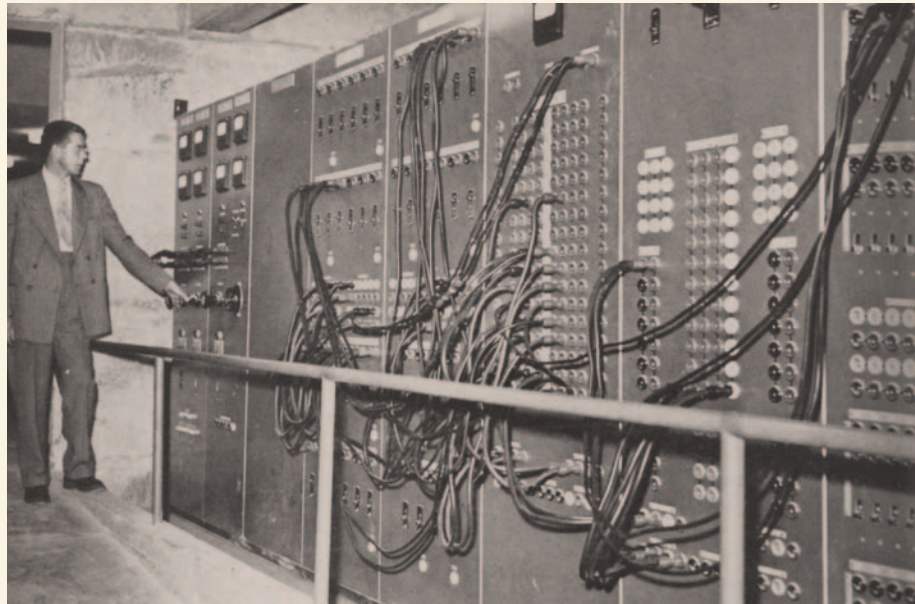
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D E C A D E S

Reports from previous Summer issues of Old Oregon and Oregon Quarterly



It takes power to run a science building. This distribution panel provided AC and DC power to the laboratories in what is now Pacific Hall, completed in 1952.

1922 Following a dismal year for Oregon athletics (the track team won zero meets), writer John Dierdorff '22 implores the UO community to help the cause by "persuading high school athletes to select the University of Oregon instead of some other institution."

1932 Pauline Bondurant '25 recounts highlights of her recent cross-country flight, from boarding a "mammoth eighteen-passenger Boeing trimotor" to riding in a two-passenger plane that detoured to buzz a burning farmhouse in an effort to wake the occupants. It then ran out of gas and was forced to land in a Wyoming field. The experience "gave me more confidence than ever in our pilots," she says.

1942 Leonard Greenup '37, a United Press reporter based in Buenos Aires, initially "didn't think much of the Argentines," until treated to a lavish lunch including "a quick cocktail" followed by "ham . . . Russian salad, turkey . . . beef roasted over an open fire . . . giant ravioles . . . and the *piece de resistance*, empanadas. . . I had four." Desert, champagne, and Scotch and soda capped the meal.

1952 The new science building (now Pacific Hall) opens to high expectations: Oregon governor Douglas McKay describes it "as partial fulfillment of higher education's debt to society, a means to obtain better citizens," and State Board of Higher Education member R. E. Kleinsorge calls


it "the most important single building ever added to the campus."

1962 *Old Oregon* offers the following advice for attaining the ideal "college coed look": "Umbrella (held by a fellow), short hair, long coat, sweatshirt, miscellaneous fraternity and sorority pins, books (mandatory), mammoth purse, cut-off jeans, white bobby-sox, white tennis shoes."

1972 A May antiwar march of some 3,000 protesters moves peacefully from campus to downtown Eugene—a stark contrast to earlier protests involving "the roar of the pepper fogger and . . . exploding tear gas."

1982 A lecture on Darwinism and creationism kicks off the "concentrated effort" to raise the \$34,000 needed to avert a June 30 shutdown of the UO Museum of Natural History.

1992 A David Letterman-inspired T-shirt spotted on campus includes the following among its "Top Ten Biggest Lies at the UO": "I've never been to a Dead show." "We're all Republicans." "There are no drugs on campus." "But seriously, OSU is a good school."

2002 After much spirited debate, the University adopts the "Oregon O" as its primary visual-identity symbol. Designed by Nike, the O combines the shapes of Hayward Field's track and Autzen Stadium. 

CLASS NOTES *Continued*

Faculty and Staff In Memoriam

Former associate professor **Christopher R. Bolton** died January 20. He was seventy. Bolton served in the U.S. Army as a member of the Army Band Corps before beginning a twenty-five-year career as a professor of gerontology. Bolton's two children are also Ducks: daughter **Angela (Bolton) Brown** '93 and son **Christopher R. Bolton III**, MEd '00.

Dick Harter died March 12, 2012, at age eighty-one. Harter was the head UO basketball coach from 1971 to 1978, seven years that saw a game record of 113 wins and 81 losses. Highlights of his career included coaching the legendary "Kamikaze Kids" and breaking the eighty-eight-game winning streak of the Bill Walton-led UCLA Bruins. Later, he coached at Penn State and for many years in the NBA. Throughout it all Harter kept track of Oregon sports, often checking in with UO boosters and sports reporters.


Allan Price, former UO vice president for university advancement, died February 17 at age fifty-six while scuba diving in Mexico. From 2001 to 2008, Price led the largest philanthropic drive in state history, helping to raise \$853 million for the UO. Most recently, Price served as senior vice president for advancement at Oregon Health and Science

University (OHSU) and as president of OHSU's fundraising foundation.

Air Force veteran **Edgar Bruce Ross** '63, a former member of the UO School of Architecture and Allied Arts Board of Visitors, died May 15, 2009. He was seventy-three. Ross formerly served as mayor of Tiburon, California; he was selected as the community's citizen of the year for 2000–2001. Ross also founded the architecture and planning firm Backen, Arrigoni and Ross with fellow UO graduates **Howard Backen** '62 and **Robert Arrigoni** '62.

Oregon baseball letterman and professor emeritus **Warren**

E. Smith '41 died February 13 at age ninety-two. He served in the Pacific during World War II and achieved the rank of lieutenant colonel in the U.S. Marine Corps. Smith joined the UO faculty in 1963 and retired in 1985 after nine years as head of the Department of Health Education.

Don Truax died March 24, 2012, at age eighty-four. He served in the U.S. Navy during World War II. Truax began working at the UO in 1959; he retired as professor emeritus in 1992. During his career he edited *Annals of Statistics* from 1975 to 1980. In 2009, he received the Carver Medal of the Institute for Mathematical Statistics for his distinguished service. 

UO Alumni Calendar
Go to uolumni.com/events for detailed information

- June 2**
San Diego chapter
Padres game
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- June 7**
Senior Send-Off 2012
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- June 18**
Commencement Day
Celebration
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- June 19**
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- July 15**
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On Beating Steve Prefontaine

by Paul Keller '72

It is spring 1972.

I am a senior at the University of Oregon.

I am pedaling my black Schwinn, as fast as I can, to my Radio and TV Writing class. The clock is ticking. And I am running late.

This mid-morning course—catering to fifteen students—is located up the old-fashioned staircase inside the third story of the wonderfully anachronistic, yet always dignified, Deady Hall. Christened in 1876—with her mansard roof towers and ornate nineteenth-century Italianate window bays bedecked in their finest Florentine tracery—this venerable rectangular Victorian is the oldest building on campus. She was, in fact, the University's first. And now, after everything else that she has endured (including a couple world wars and a true hurricane), at almost 100 years of age, the grand dame is hosting—without complaint—the Woodstock Generation.

With a semipanicked eye toward my wristwatch, I negotiate East 13th and zoom lickety-split into Deady Hall's park-like Old Campus Quad area with its crisscross pedestrian pathways beneath those big oaks, maples, and conifers; the chattering staccatos of so many western gray squirrels; and—suddenly, *bam*—that unmistakable, full-mouth, sweet-air ambiance gracing the atmosphere from nearby Williams Bakery.

As I quickly retro-boost for the bike stand—located directly in front of Deady Hall's front entry steps—I now have exactly one minute to get into that building and up all those steps before the bell rings.

At the same time that I push my tire into the bike rack and jump off to fiddle with my lock chain, directly in front of me—right on the other side of those slats—a fellow classmate, who also knows he's late, is hurriedly doing the exact same thing.

He is Steve Prefontaine.

Did I mention that the most phenomenal American runner of the twentieth century is also in my class?

Every last one of us in Radio and TV Writing knows we have the legendary Pre amongst us. But absolutely nobody bugs him. Likewise, our teacher has never drawn any special attention or lavished accolades toward him. To do so would be beyond inappropriate. Totally uncool. But, I must confess, during each minute of every class, I am constantly trying *not* to look over at our university's and nation's famously unpretentious, preeminent track superstar.

As luck—perhaps destiny—would have it, I get my bike locked up first.



I spin and rush pell-mell for old Deady's steps. You-know-who is, quite literally, right on my tail. One, maybe two, steps behind me.

A tremendous spike of adrenaline explodes throughout my entire nervous system.

All I can think is: *My God, I'm in a race with Steve Prefontaine!*

True confession: my overriding second thought is: *He's not getting around me!*

So up the steps we fly, crashing through the front door and lighting out for that ancient stairwell to climb and climb up to that oh-so-distant top floor. I even start skipping stair steps, attempting to bound over more than one at a time.

As I try my Clark Kent best to stay ahead of our Oregon track phenom—who doesn't want to be late to class any more than I do—I have two cogent thoughts:

One, I realize stuff like this probably happens to the poor guy all the time—goofballs who will never don a pair of track shoes in their lives suddenly trying to stay a few steps out in


front of Pre as he goes about his daily public business.

Two, I truly already cannot wait to tell my grandkids some distant day that, yes, I beat the great Prefontaine in a foot race. Sure, I'll also end up telling the truth about the extenuating circumstances. But the fact will always remain that I was blessed by the quirky hand of fate to actually beat cleats with the guy.

Pre, of course, lets this goofball beat him to the classroom door.

And, regrettably, we all know far too well how the rest of this story ends. Three years following our mutual impromptu romp up those Deady Hall steps, after Steve Prefontaine sets fourteen American track records, including grabbing every American best time in the two-mile through the 10,000-meter events, this promising young world-renowned runner will perish in a single-car collision. Today—this year—Pre would have been sixty-one.

That other kid on the bike back on that memorable Eugene March morning, remarkably to me, is now sixty-two.

Deady Hall, bless her soul, has turned a full 136 years of age. Let's face it. Judging from her longevity and perseverance, this old girl is certain to beat all of us in our continuing, unguaranteed race with time. 

Paul Keller lives and writes from his home near Mount Hood in the Oregon Cascades. His essay, "My Blood Turns to Wine" appeared in the Summer 2008 issue of Oregon Quarterly.

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