

The Magazine of the University of Oregon Winter 2013

# Oregon

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# Oregon

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**COVER** | Sgt. Harry Ettlinger, right, and Lt. Dale Ford, U.S. soldiers who served as Monuments Men, are shown in 1945 inspecting a Rembrandt in a salt mine in Heilbronn, Germany, where the Nazis stored stolen art. Story, page 28.



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### THE ART OF WAR

By Kimber Williams

World War II's waning days brought a monumental task: a large-scale effort to hunt down and repatriate artwork plundered by the Nazis. And at the center of it was UO graduate Gordon Gilkey.

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### RAIN

By Rosemary Howe Camozzi

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By Vera Keller

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By Ben DeJarnette '13

# Oregon

Q U A R T E R L Y

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Editor's Note | Ann Wiens

## World View

As we were putting the finishing touches on this issue of *Oregon Quarterly*, a story from the U.K. *Mail Online* caught my eye: “£1b haul of art treasures seized by Nazis found in squalid Munich flat: 1,500 works by masters such as Picasso, Renoir and Matisse hidden behind tins of noodles, fruit and beans.” Aside from the fabulously provocative headline (no one writes ‘em like the British), the article stood out because of its connection to our cover story, “The Art of War.”

The November 3 story in the *Mail* describes a stash of artworks, believed to have been destroyed in the 1945 bombing of Dresden, that was unexpectedly located in the Munich apartment of the son of an art dealer who had been charged with destroying World War II-era artworks deemed “degenerate” by Hitler. Instead, the dealer squirreled them away, passing them on to his son, who kept the secret collection hidden behind a stockpile of long-expired cans of food, selling one off now and then to cover expenses.

Kimber Williams's feature, which begins on page 28, offers some backstory for this spectacular find. She writes about UO alumnus Gordon Gilkey, MFA '36, an artist, collector, and protector of art, artifacts, and cultural treasures put in harm's way during the war. Gilkey may have been a critical influence behind the idea for what would become the Monuments, Fine Arts, and Archives Program, an Allied effort to protect and return art and objects seized by Nazi forces. He was inarguably involved with the repatriation of thousands of works following war's end, and went on to a career preserving artistic output under less severe conditions as curator of the Vivian and Gordon Gilkey Center for Graphic Arts at the Portland Art Museum, which houses his collection of thousands of prints, many of them acquired by trading works with other artists over his long career.

The confluence of these stories got me thinking about the role of the University of Oregon on the global stage, and the way we tell those stories in this magazine. As our world shrinks, everything we do at the UO, from recruiting students to determining curricula, is approached with an increasing sense of global awareness and recognition that our faculty and students will come from, and influence, every conceivable place on the planet. The number of international students on campus has increased nearly 150 percent over the past eight years, so that today about 12 percent of our student body hails from other countries. This fall, the university launched the Global Studies Institute, with the mission to support internationally oriented projects that enhance faculty research, enrich the student experience, globalize the campus, and promote the UO's academic excellence with partners around the world.

Gordon Gilkey's story serves as a good reminder that the UO's international influence is not a 21st-century phenomenon. From an interest in art nurtured on the UO campus, Gilkey traveled half a world away to help protect countless cultural treasures from destruction, preserving thousands of artifacts of the cultures and perspectives the Nazis sought to erase. At its core, it's a story that repeats over and over, as Ducks take the skills, talents, and knowledge they've nurtured here in Eugene and fly out into the world—changing it in countless ways. It's a story we plan to keep telling.

awiens@uoregon.edu

To read the *Mail Online* story referenced above, visit [OregonQuarterly.com](http://OregonQuarterly.com) and click “Editor's Note.” We've provided links to that and other stories on the discovery.

# Serving Oregon



## Aid to Oregonians increased by 87 percent to nearly \$3.8 million.

The new Summit and Apex scholarships granted 96 percent more aid to Oregonians—\$2.7 million total for the incoming class.

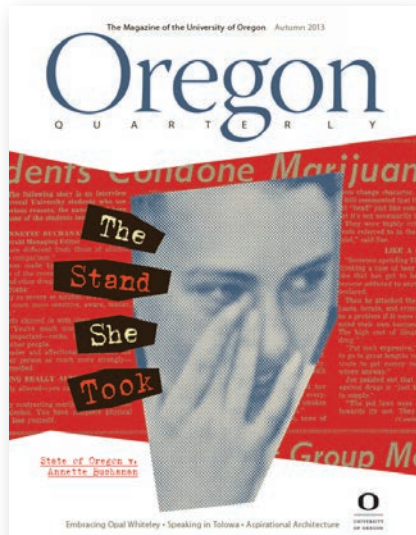
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## Profile in Courage

“The Stand She Took” [Autumn 2013] pulled me into a proud moment in Ducks history and showed me the emotions and details so clearly, I felt as if I were a friend listening to Annette Buchanan talk, or perhaps I was someone who stumbled upon her diary. I appreciate the stand Annette took to pave the way for future journalists. She was a brave woman, and I can only hope in this new era of journalism we can all stay as steadfast to our beliefs and standards as Buchanan did.

*Melissa Haskin, MS '12  
Grants Pass*

The remarkable piece about Annette Buchanan opened a floodgate of memories. I knew almost everybody in the story. I got my MA in journalism in 1966. At the time of the case, I was news editor at KEZI-TV. Professor Price was one of my favorites. I especially liked his Law of the Press course, along with the fact that he had memorized all the railroad schedules west of the Mississippi. I covered [district attorney] Bill Frye all the time and dated one of his secretaries. [Frye’s political rival] Charlie Porter loved to be interviewed on camera. Thanks to everyone for bringing back this wonderful story.

*Bruce Handler, MA '66  
Niterói, Brazil*

Reading of Annette Buchanan’s death was a stunner for me. Annette, rest in peace. The essence of your battle to honor your commitment to protect information sources lives on to this day. Debate over a national shield law

for print and broadcast journalists is raging to this day and is vital. Unfortunately, you were the victim of William Frye’s quest for self-aggrandizement, nothing else.

Elisabeth Kramer’s story contained considerable new information [including that] the one-time associate news director of KATU-TV in Portland quoted in the article had changed the spelling of his name to “Curt Osterman.”

*Kurt Austermann  
Medford*

*Editor: We regret the error. By way of explanation, Elisabeth Kramer notes that during her research, she found the name spelled various ways across various outlets. She opted to go with the spelling that appeared in the Oregon Daily Emerald as it was consistently correct in the spellings of other names of people tied to the trial.*

## Curious Encounter

I “encountered” Opal Whiteley [“Curiouser and Curiouser,” Autumn 2013] in the 1970s, when I was in graduate school. I was working for Martin Schmitt, who was an important early curator of Special Collections at the UO Library. I remember him as a large guy with a big shock of white hair who smoked a pipe in his office (around all those important documents). One day, Schmitt showed me the boxes with materials about Opal Whiteley and told me her story. He also told me that he visited Opal in England when she was in the mental hospital. She seemed quite aware of the world around her but every now and then she would say to him, “When I was the Queen of England.” You see, if she had been the daughter of French royalty as she envisioned herself, she would have been a logical choice to marry the King of England.

*Nicolette Bromberg, MA '74, MFA '76  
Seattle, Washington*

*Robert Heilman responds: Opal believed that she’d been betrothed to the Prince of Wales as a child—hence the reference to her having been queen.*

## Building Inequality?

I guess that Phil and Penny Knight can spend their money any way they want. But I think that the new football center [“Form beyond Function,” Autumn 2013] is a big expenditure for very few athletes. Only a tiny percentage

of students can make it into the ranks of star athletes. How are the rest of the students served? I think there should be much more emphasis on intramural sports and physical activities for every student. When star athletes get to have facilities like the new center and a number of other privileges, they get to thinking that they are very special, and above the rules that govern the rest of us.

*Christopher P. S. Williams '53, MD '58  
Portland*

College is for the interplay of ideas and not for semipro athletic teams.

*Chuck Desler '68  
Folsom, California*

## Pro Civility

Thanks for the excellent Editor’s Note, “Civil Discourse” [Autumn 2013]. Nice job defending what shouldn’t need defending: the inclusion of thoughtful stories that go beyond Duckworld and “connect the University of Oregon to the wider world” of which we are all citizens.

*Jeff Harrison, MA '89, PhD '95  
Eugene*

I much appreciate your essay on civil discourse. We live amidst amazing cleavage these days, where facts are not always respected on the other side. But we need to know how others think, as we usually read only our side. It may take more effort and paper to do what you do in the Autumn issue, but keep doing it!

*Jessie Attri '45, MA '56  
Seattle, Washington*

## Defective Policies?

I found the excerpts from *Oregon State Hospital: A History of Tragedy and Triumph* of particular interest. The pejorative language used to describe the mentally defective and ill by Richard B. Dillehunt, dean of the University of Oregon Medical School more than 70 years ago, shocks the contemporary reader, particularly since it comes from the pen of perhaps the most distinguished physician in the state at the time. “Idiots, imbeciles, and morons” are words that do not go down well today, and thank heaven. That anyone was sterilized because of his or her mental status or capacity is beyond belief and the public apology of Governor Kitzhaber was certainly merited. But I won-

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der if some future governor will be moved to apologize for the treatment of our mentally ill and defective over the last 40 years of “enlightened disregard” toward them. Indeed, politicians have been inspired for decades by the mental health professionals’ mantra of “least restrictive environment” when funding programs to treat and care for those whose illness or defect require it.

James A. Kronenberg '66  
Lake Oswego

I read with interest the article about the Oregon State Hospital [“Dark Response to Our ‘Fecund Mental Derelicts”]. It is amazing to see how we’ve changed our approaches to treating the mentally ill but also how we still struggle (I work in downtown Portland and see them in many states of dysfunction). I was mostly disturbed, however, by the political reference to the *Oregonian* but not the elected leaders. I am not quite sure why the author thought it necessary to call

out that the *Oregonian* was controlled by Republicans but not that Governor Martin and Senator/Governor Kitzhaber were/are Democrats. Last time I checked, the effective and humane treatment of mental illness is not a partisan issue.

Tom Simpson '84  
Lake Oswego

*Diane L. Goeres-Gardner responds: Anytime a short passage is lifted from a 336-page book it may appear slanted. Hopefully, as you read the entire book, you will find I have treated everyone fairly.*

## Medicinal Mollusk

I grew up in Nehalem from 1939 to 1952. The Rinehart clinic [“Family Practice,” Autumn 2013] came into being during those years and was most famous for the treatment of arthritis. People frequently came to the Nehalem Hotel to stay for the six-week treatments. The formula for the treatments was alleged to have never been approved by proper authority and was eventually discontinued, but during the time they were being administered, the local hotels and motels in the vicinity were often filled to capacity. The locals claimed that the serum was not approved because it was clam juice.

Allen Douglas '56  
Chambersburg, Pennsylvania

## Bias, Hoax, and Kudos

It’s unfortunate that global warming is perceived by some through a political bias. Steven Angvick, in his letter [“Activism Today,” Letters, Autumn 2013], sees a far-left hoax and faults *Oregon Quarterly* for your bias in running Mary DeMocker’s piece [“Sidewalk or Street,” Summer 2013]. Kudos to *Oregon Quarterly* for presenting articles about real issues and concerns.

Betty Merten, MA '62, MS '84, PhD '88  
Seattle, Washington

## 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 or e-mail [quarterly@uoregon.edu](mailto:quarterly@uoregon.edu).



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# Upfront

Excerpts, Exhibits, Explorations, Ephemera

## The War at Home

About 50,000 American conscientious objectors refused to fight in World War II. The story of one group of these men, assigned to Civilian Public Service (CPS) Camp Number 56 on the rainy Oregon coast, is told in *Here on the Edge* (Oregon State University Press, 2013) by Steve McQuiddy '87, MFA '90. The excerpt below is adapted from the book's first chapter. McQuiddy spoke on campus in November.

**I**N JANUARY 1943, A LITTLE MORE than a year after the Japanese attack on Pearl Harbor, Bill Everson boarded a bus in Fresno, California, headed for a camp in a place he'd never seen. His draft number had come up, and although he didn't want to go, he knew he must. He'd already missed the earlier call for his scheduled departure, lingering in the station with his wife, Edwa, as if they could somehow hold off their coming separation. When the next bus came, it was a scene like those played out all across America at the time—the hugs, the tears, the goodbye waves through windows grimy with exhaust and road dust—as the country mobilized to take on Hitler, Hirohito, and a world at war.

Except Bill Everson wasn't going to war. He was one of more than 50,000 men during World War II who were conferred status as conscientious objectors, or COs. About half of them were inducted into the armed forces to perform some manner of noncombatant work, nearly 14,000 were classified as unavailable due to medical or other conditions, and about 12,000 like Everson were classified 4-E, eligible to do "work of national importance under civilian direction." Rather than fight or otherwise engage in war-related activities, Everson would spend his conscripted years at a CO work camp in Oregon—Camp Number 56 at Waldport, one of the even-

tual 150 scattered across the country for the Civilian Public Service (CPS) program, part of the Selective Training and Service Act of 1940. Some of the men in the CPS were assigned to work in such places as mental hospitals, or volunteered as human guinea pigs for medical experiments. The majority, though, were sent to remote rural areas, where they did work similar to that done by the Civilian Conservation Corps (CCC) of the 1930s New Deal programs. Many of the CPS camps were, in fact, originally CCC camps. The camp spaces, work equipment, and job supervision were provided by the U.S. government; everything else, including room and board for the men, was handled by one of the three "historic peace churches"—the Brethren, Friends (or Quakers), and Mennonites. The COs would generally work eight-and-a-half-hour days, six days a week, with no pay beyond a \$2.50 monthly allowance for basic needs such as toothpaste and shaving razors. They had Sundays and Christmas Day off, with furlough days available similar to their counterparts in the military. Their service term would last the duration of the war plus six months. Depending on a camp's location, the work might be in forestry, soil conservation, agriculture, fish and wildlife management, or even weather research. Camp Number 56, just south of Waldport, on Oregon's central coastline in the heart of logging country, would focus

on tree planting, road building, and fire-fighting.

Everson arrived the next day just in time for supper; he was taken directly to the mess hall, where about one hundred other camp members were already seated. "It was certainly an unusual gathering," he wrote Edwa later that night. "The faces were largely of the plain, placid farm-boy type, with beards and off-style hairdos noticeable, but here and there a fine brow, or nose, or a sensitive mouth." A few appeared somewhat intellectual, but most were, he said, "the simple fervently religious."

For the next three years, these would be his people. Everson was a poet, tall and thin, with serious eyes behind large glasses, and an introspective tilt to his head. As a young man back in California's San Joaquin Valley, he'd worked in the vineyards, orchards, and industrial fruit canneries. During the Great Depression, he joined the CCC, clearing trails in Sequoia National Park. While a student at Fresno State College, he discovered the poems of Robinson Jeffers, prompting what he called "an intellectual awakening and a religious conversion in one." The publication of Everson's work in *Poetry* magazine, followed by two thin volumes of his work printed in California, led to friendships with the influential UCLA librarian Lawrence Clark Powell and the iconoclastic author Henry

Men from all regions of the country, all economic and social classes, with differences in age, race, prejudices, and understanding were thrown together with really only one thing in common: they refused to take up arms in the name of one nation against another.



**Not at War** Group photo from CPS Camp #56, Waldport, Oregon, July 25, 1943. Left to right, seated: Earl Kosbab, Robert Walker, Larry Siemons. Standing: Jim Gallagher, Dick Brown, Harold Hackett, Jim Harman, Glen Coffield, Edwa Everson (visitor), and Bill Everson.

Miller, whose notorious *Tropic of Cancer* had been banned from sale in the United States since its 1934 publication in France. In 1938, Everson married Edwa, his high school sweetheart, and spent the next few years balancing the agrarian and creative life—growing grapes for raisin companies, working seasonally at the Libby’s fruit cannery, and submitting poetry to the literary journals. When the draft board called, he declared himself a pantheist, stating that America should pull out of the war so that “men of the future would say: here was finally a people in all the bloody past who loved peace too much to fight for it.”

At the Waldport camp, he would walk with other poets and writers, artists, actors, musicians, creative types—and also with scholars and engineers, architects and philosophers, machinists, carpenters, accountants, welders, pipe fitters, religious absolutists, and those “plain, placid” farm boys whose convictions and curiosity were defined by what they had been taught


from the Bible. It was an unusual gathering, indeed. Men from all regions of the country, all economic and social classes, with differences in age, race, prejudices, and understanding were thrown together with really only one thing in common: they refused to take up arms in the name of one nation against another.

Rain or shine, the men worked their fifty-plus hours a week, with a focus on tree planting in the winter and firefighting during the summer—with road building into the forests a major support effort, and wood cutting for fuel a daily necessity.

Everson’s group worked crushing rock. They gathered boulders, sometimes pounding them down to manageable size with sledgehammers, and dumped them into bins that were hauled to a rock-crushing machine located on a hillside five miles from the camp. The aggregate was then spread along the muddy roads in an attempt to make them passable for the tree-planting operations during rainy sea-

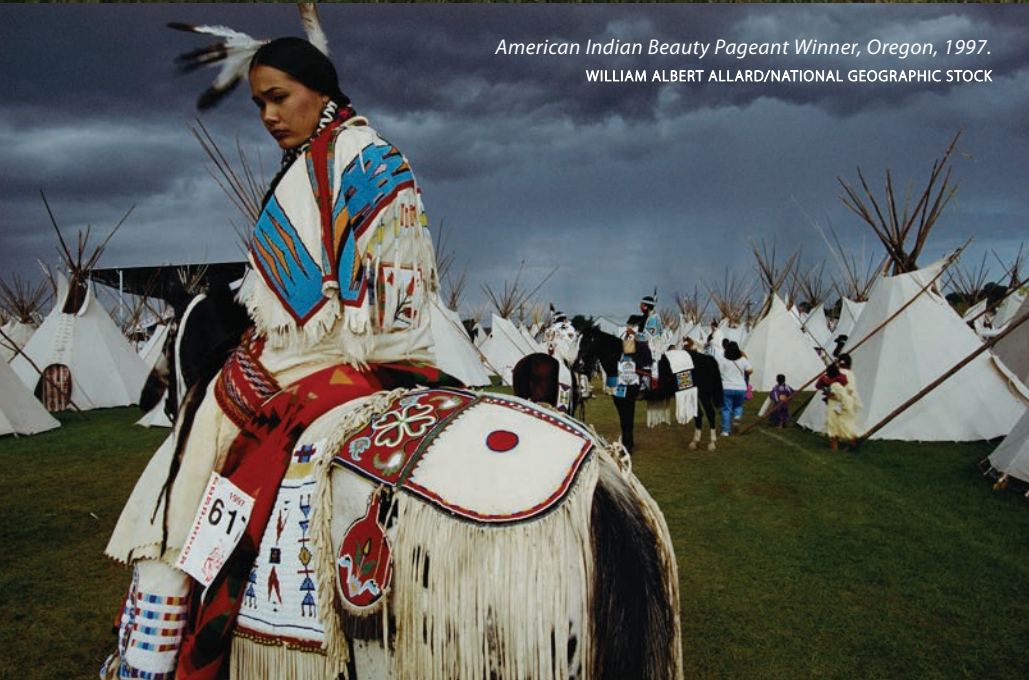
son and to provide access to the vulnerable forests during the hot, dry fire season.

“The work is quite hard,” Everson noted. “We are crushing rock for a road, and heap fragments on a truck to be hauled to the crusher. The weather is cold, an icy wind has persisted, and rain falls. These factors would make any exposure uncomfortable, and handling the heavy and ragged stones with icy hands becomes a kind of drudgery.” No one pretended that CPS work was supposed to be easy. But for a number of COs from drier climates, a winter on the Oregon coast must have seemed more like a sentence than an assignment.

They were also isolated. Like most CPS camps across the country, Camp Number 56 was chosen partly for its remote location, with the aim to keep contact between the unpopular COs and the general populace at a minimum. As one CO put it many years later, “These camps were really just prisoner of war camps . . . just a place to keep us out of society.” 

# Best of the West

Throughout its 125-year history, National Geographic has published iconic photographs of the American West that both support and defy romantic notions of the land and its peoples. Around 70 large-format images from the magazine's vast archive are presented in the exhibit "National Geographic Greatest Photographs of the American West," on display at the University of Oregon's Jordan Schnitzer Museum of Art through the end of the year. Featured photographers include Sam Abell, Ansel Adams, William Albert Allard, Edward S. Curtis, David Alan Harvey, William Henry Jackson, Sarah Leen, and Joe Sartore, among many others. The exhibition is made possible with the generous support of the Coeta and Donald Barker Special Exhibitions Endowment, the Harold and Arlene Schnitzer Care Foundation, and museum members.



American Indian Beauty Pageant Winner, Oregon, 1997.  
WILLIAM ALBERT ALLARD/NATIONAL GEOGRAPHIC STOCK





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*Haying, Nebraska, 2004.*

JIM RICHARDSON/NATIONAL GEOGRAPHIC STOCK



*Natural Bridges National Monument, Utah, 2008.*

JIM RICHARDSON/NATIONAL GEOGRAPHIC STOCK

# Exploring Race; Exploring Identity


Race and identity can be uncomfortable topics of discussion. On the UO campus, a staff member and mother raising children whose racial identity differs from her own is getting the conversation going, six words at a time.

**I**N THE WINTER OF 2010, AS NATIONAL PUBLIC Radio host and special correspondent Michele Norris began to travel the country to promote her family memoir *The Grace of Silence*, she had an idea: to engage the audience at her readings, she handed out postcards. “Race cards,” she called them. As she describes it: “I asked people to think about their experiences, questions, hopes, dreams, laments, or observations about race and identity. Then, I asked that they take those thoughts and distill them to just one sentence that had only six words.”

In the three years since she began asking people to share their thoughts about race, ethnicity, and cultural identity, more than 30,000 submissions have poured in from the web, by mail, by hand, and via Twitter. This fall, the University of Oregon is conducting its own version of the Race Card Project, with Norris’s help.

The UO’s Race Card Project was launched one Sunday last fall, when I got an e-mail from Vice President for Student Affairs Robin Holmes. “Did you read the article in the paper this morning about Michele Norris and the Race Card Project?” she asked. “We should bring that here!” Within minutes, Mia Tuan, then director of the Center on Diversity and Community (CoDaC), also e-mailed, and the planning began. We reached out to Norris, and she quickly agreed to come to the UO and invite the campus community to engage in her project.

As I’ve spoken with people about their six-word stories, I’ve been inspired by the depth of thought they have put into crafting their submissions. At a recent CoDaC staff meeting, we shared our stories: “It doesn’t matter. Until it matters” was one. “I don’t exist for your curiosity” and “I am the daughter of oppressors” were others. The stories are powerful. But the lived experience, the backstories—they add such richness to the conversations.

I’ve come up with a few submissions of my own, some so personal that I hesitate to share; but I do, because every time, somebody finds a connection with his or her own experiences and the conversation about race is both eased and deepened. One of my stories, “Race isn’t only about other people,” seems to resonate for many. On a majority white campus, too often conversations about race are framed as being about people of color. Norris’s project encourages us to think beyond that perspective. 

— Rita Radostitz '81, MS '04

To view more six-word stories or submit your own, as well as to learn more about the UO’s year-long Explore Identity project, visit [ExploreIdentity.uoregon.edu](http://ExploreIdentity.uoregon.edu).

Half and half,  
but never whole  
Melissa Rhoads

No you're not  
Yes I am.  
David Espinoza

Honestly, I  
won't fit your  
assumptions!  
Raul Fernandez

Same mom. Different race.  
My sister.  
Jennifer Chain



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**B O O K S H E L F**

*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.*

**Assignment Vietnam: Coming Full Circle as a Soldier, Diplomat, and Businessman** (Christopher Runckel, 2013) by Christopher Runckel '72. A behind-the-scenes account of his

efforts to reestablish U.S. diplomatic negotiations with Vietnam after the war.

**College and State: Resources and Philosophies; Song After All: Letters of Reginald Shepherd and Alan Contreras; and The Mind on Edge: An Introduction to John Jay Chapman's Philosophy of Higher Education** (all published by CraneDance, 2013) by Alan L. Contreras '82, JD '85. *College and State* critiques the declining standards for conferring degrees in American higher education. *Song After All* highlights written exchanges between Contreras and

noted poet Reginald Shepherd. *The Mind on Edge* introduces and analyzes John Jay Chapman's philosophy of higher education.

**Finding Heart: Philosophical Memoirs, Essays, and Prose** (CreateSpace Independent Publishing Platform, 2012) by Steven Mayer, PhD '88, UO instructor of management. This collection of stories, essays, and poems grapples with the mystery of existence—including "mystical and spiritual experiences and possibilities"—through the eyes of a hopeful skeptic.

**Fobbit** (Black Cat, 2012) by David Abrams '87. This satirical novel depicts the Iraq War from the perspective of soldiers stationed at a forward operating base. Drawing comparisons to *Catch-22* and *Slaughterhouse-Five*, *Fobbit* is "everything that terrible conflict was not: beautifully planned and perfectly executed; funny and smart and lyrical; a triumph."

**Fountainhead of Jihad: The Haqqani Nexus, 1973–2012** (Oxford University Press, 2013) by Vahid Brown and Don Rassler '02. A "definitive account" of the rise of the militant Haqqani network in Afghanistan that provides "a wealth of new information on the history of the wars in Afghanistan, and that of al-Qaeda."

**If You Could See What I See** (Kensington Publishing, 2013) by Cathy Lamb '89, MS '90. Lamb writes with "warmth and unflinching humor" in this novel, which "delves into the heart of going home again, the challenge of facing loss, and the freedom of finally letting go." @

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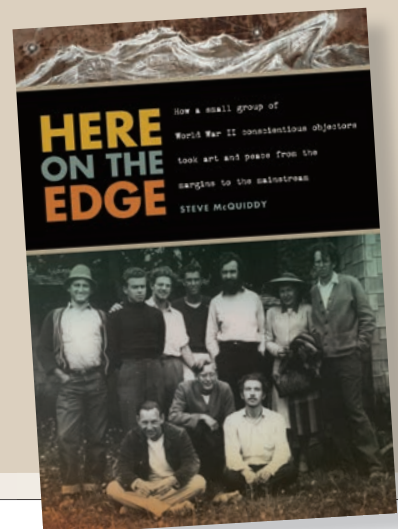
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**Excerpted in this issue**

**HERE ON THE EDGE: HOW A SMALL GROUP OF WORLD WAR II CONSCIENTIOUS OBJECTORS TOOK ART AND PEACE FROM THE MARGINS TO THE MAINSTREAM** by Steve McQuiddy (*Oregon State University Press, 2013*)





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## GEOPHYSICS

# Science Goes to Sea

Research sheds light on likely source of "the Big One."

UNIVERSITY OF OREGON geophysicist Dean Livelybrooks, MS '83, PhD '90, and a team of researchers and students sailed from Astoria aboard the research vessel *Atlantis* this summer, recovering earthquake-monitoring equipment off the ocean floor along the Cascadia Subduction Zone. Tracking activity in this area is key to scientists understanding the potential for cataclysmic earthquakes and ensuing tsunamis that could devastate large areas of the Northwest.

The UO's communications specialist Matt Cooper traveled with the researchers and filed daily dispatches—two of which are included here.

### ON THE PACIFIC, DAY 6:

#### Crunch time

The fog that rolled in June 30 is an unwelcome reminder that our window of opportunity is closing.

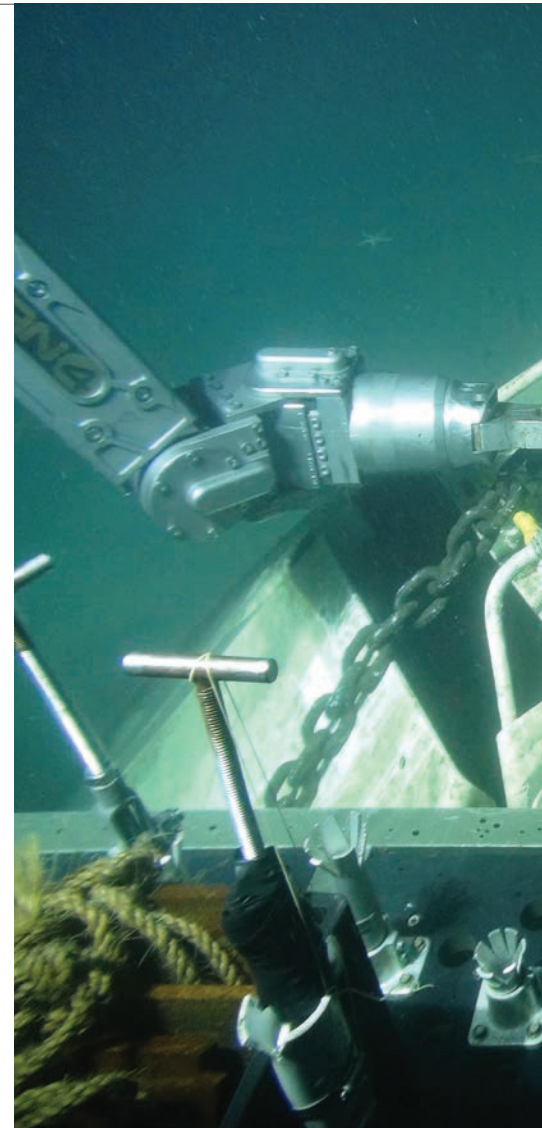
We're at the southern end of our trip—just off the coast of northern California—and below us are clusters of seismometers that are recording vibrations in a very sensitive area of the Cascadia Subduction Zone.

Sixteen of the monitors—more than half of the total array to be collected on this voyage—are to be plucked up from this area in the next 36 hours. That's how long we have before winds are predicted to rise, at which point the sea could get too rough for recovery of equipment.



It can take hours to recover a single seismometer, especially if the job calls for an underwater excursion by Jason, our remotely operated vehicle (ROV). That's a difficult job that requires multiple teams working in unison.

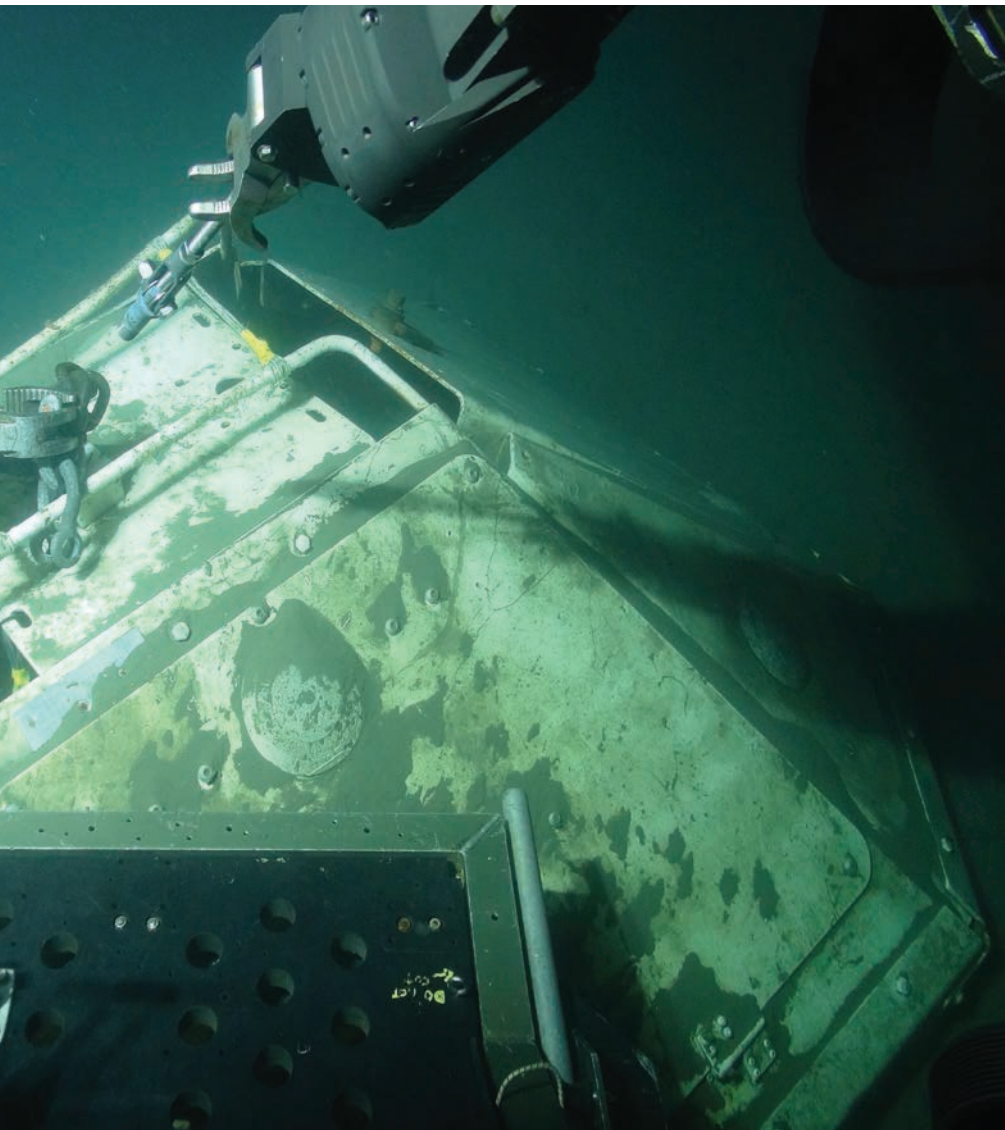
"This is the start of a busy period for us—every three hours, *boom-boom-boom*, we're going after seismometers," Livelybrooks said, as he watched one of the



monitors get lifted on board. "Tuesday we're going to have some seas banging underneath us, so it's going to get tricky."

Sleep becomes the critical concern for everyone involved. Livelybrooks and Anne Trehu, a seismologist at Oregon State University, are calling the shots as the lead scientists on the voyage, making sure to balance the need to collect data with the importance of giving teams a chance to rest and recover.

MATT COOPER



The ship's horn is heard as *Atlantis* throttles up and takes off after another seismometer, just an hour or so away. A look outside shows only the milky opaqueness of the fog enveloping us.

Some of the researchers around me are already turning in, hoping to snatch a few hours of sleep before the next recovery job.

I should probably do the same.

#### ON THE PACIFIC, DAY 7: Jason to the rescue

At about 3:00 P.M. a problem emerged.

Among the 30 ocean-bottom seismometers that are being retrieved during this trip, some are designed to release buoys that pop up to the surface when signaled, marking their location. But the buoy for this particular pop-up seismometer off the northern California coast wasn't popping up.

### "You want me to move some of that life out of the way?"

This was a job for Jason.

Jason is the remotely operated vehicle, or ROV, owned by Massachusetts-based Woods Hole Oceanographic Institution. It's straight out of a science-fiction movie: About the size of a Mini Cooper, Jason is a boxlike robot equipped with multiple cameras and two ominous-looking manipulator arms that end with clawlike jaws that can lift marine equipment the size of refrigerators.

Jason is tethered to a control room on the ship through a long cable full of

**Robot Retriever** Scientists aboard the research vessel *Atlantis* use Jason, a remotely operated vehicle (bottom), to help collect ocean-floor seismometers (top) that have gathered data about the seismically active Cascadia Subduction Zone. The researchers monitor and direct Jason from a control room below deck (far left).

communication wires. When the operator in the control room presses a button or moves a joystick, Jason's thrusters fire up and he starts moving along the ocean floor, at depths of up to four miles.

Often, the man at the other end of Jason's line is expedition leader Akel Kevis-Stirling. He is the owner-operator of a marine services company that does ROV navigation.

For this operation, Kevis-Stirling supervised as another operator moved Jason into position at the malfunctioning seismometer.

ROV operators and curious researchers and assistants filled the small control room. A monitor hooked up to one of Jason's cameras showed that the equipment was covered with what appeared to be chimera fish and starfishlike creatures called "brittle stars."

"You want me to move some of that life out of the way?" the operator asked Kevis-Stirling.

As the team prepared to try to free the pop-up buoy, Kevis-Stirling made a critical change to the ship's position. With the currents shifting, he realized that the pop-up buoy otherwise could have slammed into the underside of *Atlantis* or its propellers.

With the ship out of harm's way, the ROV operator used left and right joysticks to move Jason's long mechanical arms, sweeping the marine life off the seismometer. But the pop-up buoy still wouldn't deploy, so the operator used Jason to give the release mechanism a little shake—and that set the buoy free and hurtling to the surface.

Livelybrooks, who was in the control room, found the whole experience fascinating.

"Jason to the rescue!" he said. "These guys are total pros, I tell you." 🗨️

*A more detailed story about the research expedition is included in the upcoming issue of the UO's CAScade magazine, available online at [cascade.uoregon.edu](http://cascade.uoregon.edu).*



**No Stranger to Risk** Steve McKeon wears an oxygen mask while flying in a twin-engine Cessna around the summit of 20,000-foot Mount McKinley in Alaska.

EXECUTIVE UPDATE

# Risky Business

*Does a CEO's free-time behavior affect the company's success?*

**L**IKE MANY EXPANSIVE RESEARCH projects, the one Steve McKeon '00 recently conducted started out with a simple observation.

In the early 2000s, McKeon was applying his UO degree in finance at a large winery in Napa, California, eventually becoming its CFO. He interacted with numerous CEOs of other wineries, many of whom had strong personality traits that were, it seemed to McKeon, reflected in how they guided their companies. In general, executives who appeared cautious and conservative by nature seemed to run their businesses in a circumspect manner, while CEOs with more flamboyant personalities were more likely to take chances in the boardroom.

"Behavioral consistency' is the technical term we use to describe this connection," McKeon says.

He left the wine business in pursuit of a doctorate in finance from Purdue University. There he casually shared his observation about CEOs with fellow student Matthew Cain. The two wondered if the link between personality and business behavior might also apply to the captains of American industry—whose decisions

could make or lose their companies and stockholders billions of dollars.

With such vast sums at stake, it is easy to understand why research into CEO characteristics has a long history. But most of this work focused on such obvious factors as age, birthplace, height, education, and even, as presented in a 2013 study from Duke University's Fuqua School of Business, the pitch of male CEO voices.

McKeon and Cain were after insights based not on such easily obtainable information but on the subtleties of human psychology. They searched for a measure of both personal and professional behaviors. The answer was an executive's willingness to put self and company in risky situations.

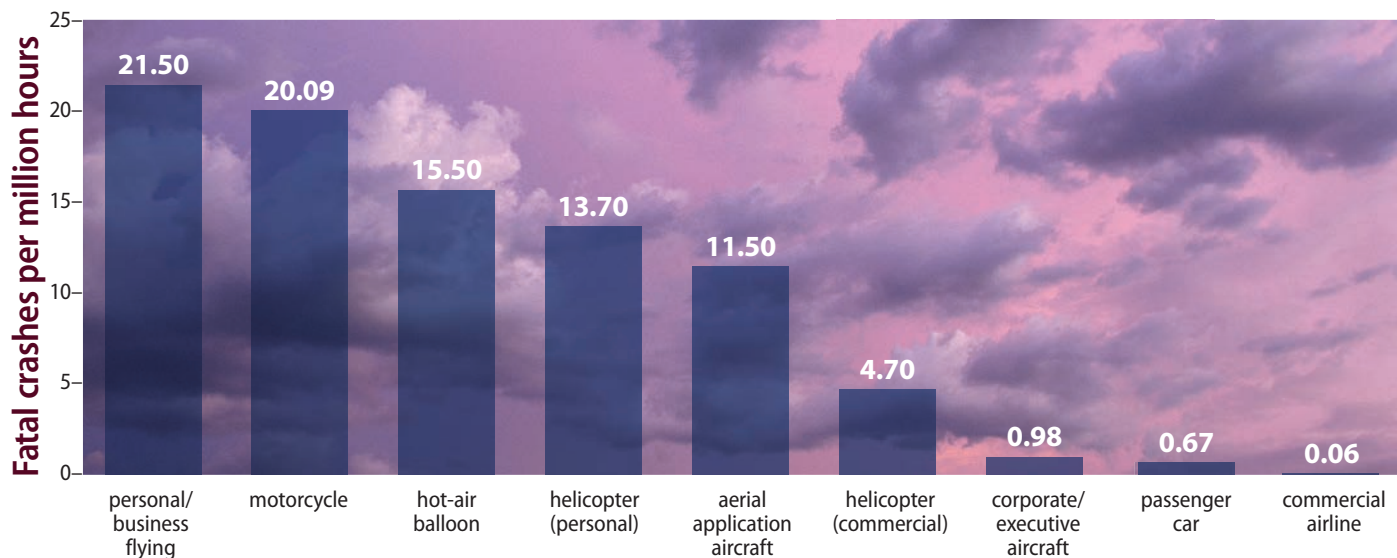
"We thought of all kinds of metrics for personal risk-taking," McKeon recalls. "We considered speeding tickets, motorcycle riding, skydiving . . . but a database of, say, skydiving CEOs simply does not exist."

The Federal Aviation Administration, however, does maintain an accurate list of Americans with a private pilot's license. Such flying—more than 300 times more likely to result in death than traveling by commercial airliner—is a good proxy for personal risktaking (see graph below).

"That was the major breakthrough," says McKeon, who returned to the UO three years ago as an assistant professor of finance in the Lundquist College of Business.

The researchers matched the FAA roster of pilots against the names of the chief executives of America's biggest corporations and found about 180 CEO-pilots who could be compared with a control group of 3,000 nonpilot CEOs. They then began the work of gathering vast amounts of data about each CEO's corporate performance and subjecting the data to rigorous analysis.

When all the numbers were crunched, McKeon and Cain (now an assistant professor of finance at Notre Dame) wrote up their results in a paper titled "CEO Personal Risk-Taking and Corporate Policies,"



Source: CEO Personal Risk-Taking and Corporate Policies (Cain and McKeon, 2012)

PHOTO COURTESY OF STEVE MCKEON

currently under review at the *Journal of Financial and Quantitative Analysis*.

The research shows that CEO pilots exhibit substantially different business behaviors than their nonaviator counterparts—differences that reflect an increased willingness to take on risk. Pilot-CEOs tend to guide their companies to incur more debt, as well as execute more mergers and acquisitions. Their company stock prices show greater volatility. And they are more likely to be paid with options and equity-based compensation, indicating a higher level of confidence in their own company's future performance (see graphic below).

"Everyone wants to know if these findings are good or bad news, and what they might say about investing in companies run by risk-taking CEOs," McKeon says with an understanding smile. Perhaps the most surprising thing the research reveals, he says, "is that there is no evidence these CEO behaviors are detrimental to their companies' performance." There is a fine line between confidence and overconfidence, he points out. "Just because an executive is willing to tolerate a higher level of risk does not necessarily make that executive overconfident."

For many people this is counterintuitive, especially in light of the devastating global recession of recent years, caused at least in part by boardroom miscalculations of risk.

Nevertheless, McKeon says, "Risk-taking is the basis of business. It does not equal recklessness." 

—Ross West, MFA '84

## High-Flying Performance

**Pilot CEOs differ from other chief executives in these important ways\***



\*according to research by Steve McKeon and Matthew Cain



## Work Hard, Play Hard

The desire to fly an airplane has been shown to represent one aspect of a sensation-seeking personality, a genetic trait associated with risky behavior involving driving, sex, sports, and vocation.

—"Executive No-Fly Zone?"  
Wall Street Journal


Some titans of industry famously thirst for thrills.

Virgin Everything's blond-locked Richard Branson is a legendary adrenaline junkie; his risky exploits have resulted in life-threatening boat crashes and, while attempting the first trans-Atlantic balloon flight, a near-fatal plunge into icy Scottish waters.

When away from his desk at Oracle Corporation, mega-billionaire Larry Ellison likes to fly planes—among them his own Russian-built MIG-29 fighter jet.

But sometimes, as the odds dictate, risk takers pay the ultimate price.

Micron Technology CEO Steve Appleton—a martial arts practitioner, motorcycle racer, and monster-car driver—fatally crashed his single-engine airplane in early 2012. "I'm obviously an aggressive person," the 51-year-old microchip mogul prophetically told a *Wall Street Journal* reporter. "It is kind of a cliché, but I'd rather die living than die dying."

A father of four, Appleton credited his risky diversions with sharpening his decision-making skills. He once likened himself, in the *Business Times* of Singapore, to the super speedy, bullet-dodging hero of the film *The Matrix*, adding that the computer memory business is "in slow motion in comparison to all the other things I do." 

—RW

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## STUDENT HEALTH

## There's an App for *That*?

New smartphone software developed by the University Health Center helps students expand their knowledge of sex and sexuality.

IMAGINE YOU ARE 19 AGAIN, AND newly in love. Your senses of humor match and you both get butterflies before your dates. When you're together, you emit a crackling chemistry. It's time to get physical.

This is where things can get awkward. Who starts the conversation about safe sex? How might you ask if your beloved is plagued by a sexually transmitted infection (STI)? What about communicating what you are or aren't ready for? In the past, the happy couple fumbled around for information. Maybe one of them had a book or a pamphlet. Maybe one of them had seen a poster.

**“Millennials are more open and expect a more open and frank discussion about sex.”**

But there's an app for that now. Since the fall, UO students have had access to the Sex Positive phone application, which offers a wealth of information on sexual issues, from safe sex practices and ascertaining one's risk of sexually transmitted infections to clearly communicating one's sexual boundaries.

The app uses a catchy feature of two spinning wheels—think 1960s television game shows—to boost the fun quotient of learning and communicating about delicate issues such as preference, protection, and process. The inner wheel, what project manager Keith Van Norman calls the “my” wheel, is divided into eight body parts. The outer wheel, called the “touches a” wheel, is divided into 16 body parts and objects. Those include the usual suspects, but also some newcomers such as “feathers,” “food,” “toe,” or “vibrator.”

App users can line up specific segments of the inner and outer wheels, depending on the information they're after, or they can let the two wheels spin and match up randomly. The app provides categories of information for each wheel pairing: STI risks, safer sex practices, advice, and communication. “The information for each pairing is specific to that touching,” says Van Norman, health promotion marketing manager at the University Health Center.

The free app can be used on all Apple and Android phones and is available from the Apple and Google Play app stores.

As with past generations, the medium shapes the message for millennials. Van Norman was looking for a way to communicate sexual health information for college students that would be accessible, informative, fun—and in a format that speaks to them. Even though mores around sex have changed, Van Norman says, sex education has not kept pace. “Millennials are more open and expect a more open and frank discussion about sex,” he says. “But we haven't updated our way of talking about it.”

Van Norman says the app presents well-researched information in a nonjudgmental, noninvasive manner. It is gender and preference neutral. “It doesn't present sex as a bad thing,” he says. “It's more, ‘Here's a bunch of different options. Here's the information you need to know.’”

Renowned Seattle sex columnist Dan Savage spoke at the UO's Ford Alumni Center in October to promote the Sex Positive app. For Savage, people can't know enough about the panoply of sexual possibilities, and he encouraged even the



**Mouth to Mouth and More** Sex Positive, a new phone application from the University Health Center, provides health-related information about sex targeted at the millennial generation.

virgins in the audience to spin the app's wheels. “Use the app. The app is great. Look around,” he said. “The less you know [about sex], the more likely you are to get hurt. The less you know, the more likely you are to be taken advantage of.”

Two years in the making, the app was developed at the UO geography department's InfoGraphics Lab and is a clearinghouse of sexual expertise from more than 100 sources, including faculty experts, student groups, and various departments.

“The less you know [about sex], the more likely you are to get hurt. The less you know, the more likely you are to be taken advantage of.”

—Dan Savage

Along with providing basic information, it includes links to websites and videos, such as a lecture by UO biology professor Brendan Bohannon on properly cleaning the genital area and a talk by Sierra Dawson, senior instructor of human physiology, on the anatomy and physiology of orgasm. The Women’s Center’s Sexual Wellness Advocacy Team contributed videos about consent and starting conversations. For those wanting more scientific information, the app links to the Centers for Disease Control and Prevention. A button at the bottom of each screen gives users the option of calling the University Health Center, which has a 24-hour health information service staffed by health professionals.

All UO students pay a mandatory health fee, Van Norman says, but at least a third of them never come to the health center. The app extends the center’s information services to more students, he says, plus it provides information that may help students avoid the need for sexual health care intervention.

Sarah Sprague, a UO senior and peer health educator, worked on the app’s content but hadn’t seen the finished product until it went live at the Apple App Store in late September. “It’s a reliable and accessible way for students to get sexual health info,” she says. “And the beauty of it is, it can be fun at the same time.”

—Alice Tallmadge, MA '87



LIBRARY

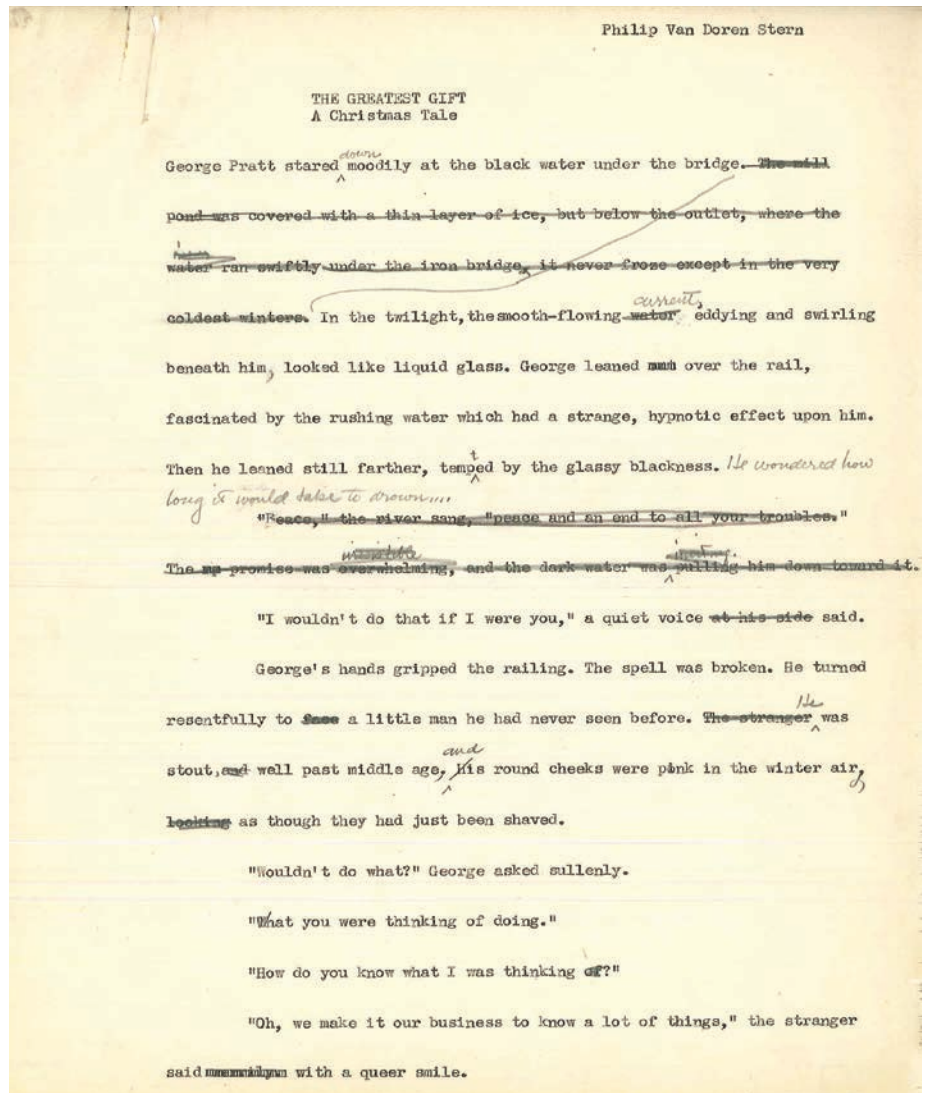
# It's a Wonderful Manuscript

Classic holiday film's roots trace to UO Library text



**I**F YOU ARE AMONG THOSE WHO count snuggling in front of the television to watch *It's a Wonderful Life* among your holiday traditions (somebody's failure to renew the film's copyright in 1974 has ensured its network ubiquity every December since), you may be surprised to learn the film has a connection to the University of Oregon. Last year, manuscripts librarian Linda Long made an unexpected discovery in Knight Library's Special Collections and University Archives. As part of a grant-funded project to describe and catalog many of the library's special collections holdings, Long was working her way through 14 boxes of materials related to Philip Van Doren Stern (1900–84) when she came to a heavily revised manuscript for a story that had a familiar ring to it.

Stern, a noted Civil War historian, was the editor of several short story collections and compilations of writings by Abraham Lincoln, Henry David Thoreau, and Edgar Allan Poe, including Viking's *The Portable Poe*, a popular anthology. His greatest influence on the American




**Don't Jump, George Bailey!** With the helpful intervention of Clarence the guardian angel, Jimmy Stewart's good-hearted character is saved from suicidal despair and comes around to seeing that, in fact, it is a wonderful life. The ever-popular film's source story—with writer edits clearly visible—resides in the UO's Knight Library.

psyche, however, is in authoring the only popular Christmas story that begins with its protagonist contemplating suicide.

In 1943, Stern self-published a 4,000-word story, "The Greatest Gift," after spending several years revising it and failing to find a publisher. He sent about 200 copies to friends as Christmas cards. One managed to catch the attention of a producer at RKO Pictures, who bought the film rights from Stern for \$10,000. Eventually, director Frank Capra acquired the story—and you know the rest. Capra changed some details—Stern's George Pratt became Capra's George Bailey; Zuzu and her petals are unique to the film—but the story line is unmistakable.

There's a serendipitous charm to the

discovery—it's just downright cool that the original manuscript of a story that is so profoundly ingrained in the collective holiday tradition of so many is right here on campus. It also serves as a nice reminder of the value of the university's collections and research resources—and its sharp-eyed librarians. 

—Ann Wiens

*UO Libraries and the Cinema Studies Program will host a screening of It's a Wonderful Life on December 9 in 180 Prince Lucien Campbell Hall. Register-Guard columnist Bob Welch, who wrote of the discovery at the time, will be on hand to share his experiences using Knight Library's Special Collections and University Archives.*



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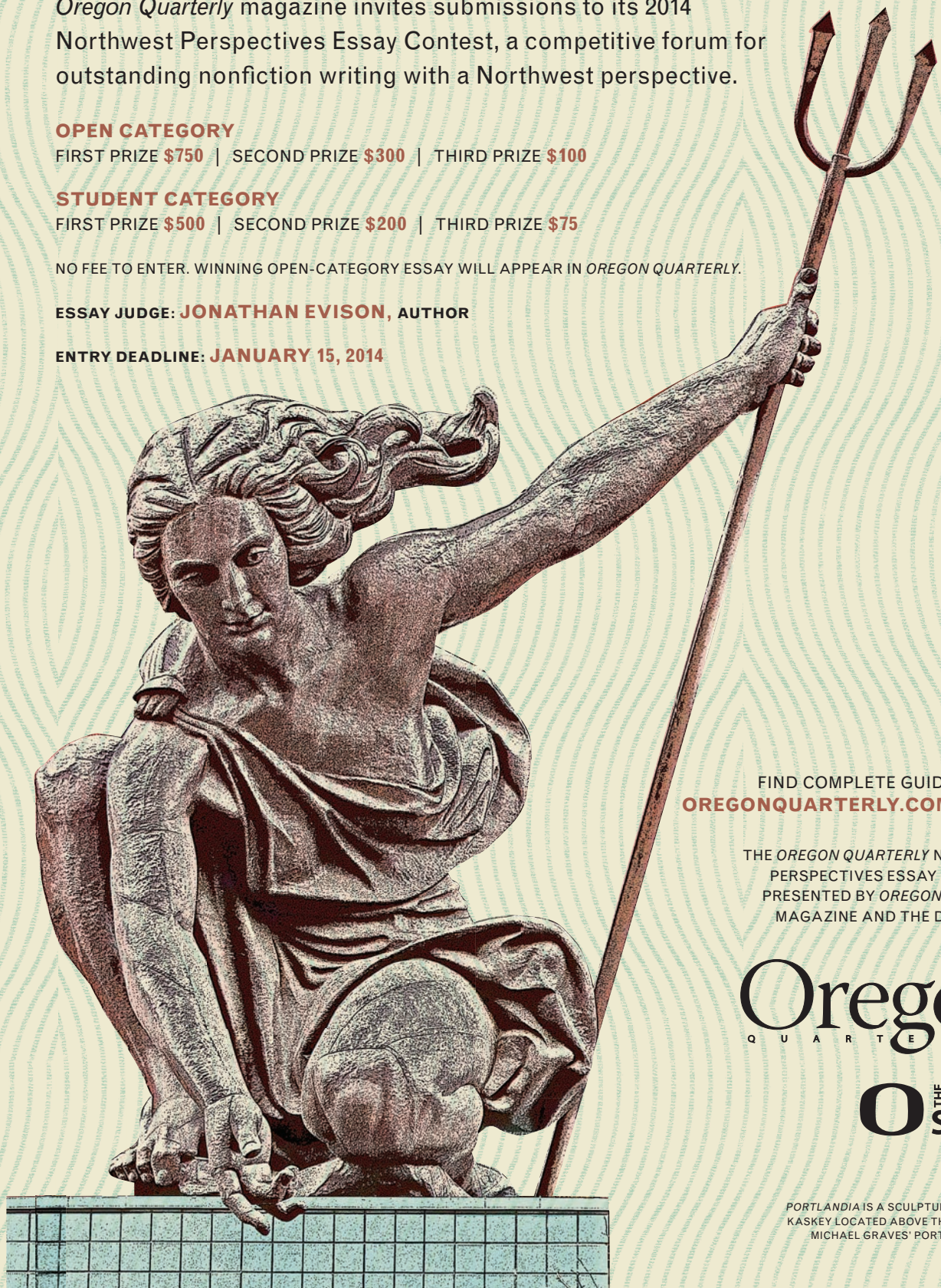
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## THE BEST 3-D Map on Campus

Nearly every day I walk past a sprawling relief map of Oregon that hangs in a corridor of Condon Hall. It's not just the size of the eight-by-ten-foot map that's so compelling; it's as if its soft contours are inviting passersby to stop and take a look. In just a quick glance, I can see all of Oregon's 98,000 square miles. The touchable elevations and depressions give a singular, visceral, and immediate sense of this vast state.

Solon Shedd oversaw the fieldwork and original construction of the map for the Oregon Bureau of Mines and Geology. Its total cost back in 1914 was near \$100.


The vertical scale of the map is 4,000 feet to the inch—the 8,000-foot rim of Crater Lake's caldera rises about two inches. The mapmaking team meticulously built up the elevations using one-eighth-inch strips of cardboard, custom cut and secured on top of one other; each of these thin layers represents 500 vertical feet. The process was continued until the highest elevation point of Oregon was reached, then a coating provided a uniform texture and color. Looking at this map tucked away like hidden treasure and knowing the staggering amount of work that went into creating it, I am in awe of the knowledge of topography, the mechanical ability, and the remarkable degree of patience that went into its creation.

Many others, too, have paused to take in this map and been moved by its unrivaled quality. That's what Stuart Allan—now an internationally regarded cartographer—did in 1972. He figured that a geography department displaying such a thing must be



a worthwhile place. He enrolled in the graduate program and was soon working side by side with UO geography professor Bill Loy on the first *Atlas of Oregon*, published in 1976 (they reprised the collaboration on the greatly expanded 2001 second edition). Today, half a dozen of Allan's own maps also adorn the walls of the geography department. He points to his first viewing of the big map as the moment that launched his career.

After nearly a century of contact with an unimaginable number of inquisitive fingers, the map was showing its age, so the geography

department recently brought in an art restorer. The newly refreshed map remains remarkably simple and easily understandable—ready to inspire for another hundred years. 

—Amy Marsha '13

*"The Best..." is a series of student-written essays describing superlative aspects of campus. Amy Marsha '13 recently graduated with degrees in both mathematics and geography. She is currently a first-year master's degree student in the Department of Statistics at the University of Washington.*

JOHN BAUGUES

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## The Philosophy of Journalism


Stephen Ward takes the helm at the Turnbull Center.



When cartoons of the prophet Mohammad published by a Danish newspaper in 2006 sparked protests and deadly riots, media outlets around the world were faced with a dilemma. In their coverage of the story, should they reprint the drawings? Such ethical questions require reporters and editors to balance their commitment to disseminate true, relevant information with their commitment to respecting the communities they serve. Finding the proper balance is a complex and ongoing task, one that Stephen Ward—the recently hired director of the UO School of Journalism and Communication’s George S. Turnbull Portland Center—believes should lie at the very heart of every journalist’s education.

Ward’s own experiences as a foreign correspondent during conflicts in Bosnia, Yugoslavia, and Northern Ireland greatly shaped his own views on the importance of media ethics, as did his study of philosophy, in which he holds a PhD. The intersection of the philosopher’s stud-

ied approach and the very real, pragmatic, and immediate lessons of reporting in a war zone convinced him of the need for a global view of ethics, wherein promoting humanity—not merely national borders and allegiances—must be held up as the highest ideal. Now recognized as an expert in the field, Ward has published four books on media ethics and was the founder of the Center for Journalism Ethics at the University of Wisconsin at Madison before joining the Turnbull Center in July.

In his new role at the White Stag Block, and with the support of faculty members, alumni, and the local professional media community, Ward hopes to develop the UO’s Portland journalism program into a nationally recognized center for excellence in media and media studies. And most important, he endeavors to ensure that graduates go out into the world prepared to tell true stories in a wide variety of media, all with a global mindset and a strong ethical foundation. 

—Mindy Moreland, MS '08

### Calendar

#### In the White Box: Megan Atiyeh

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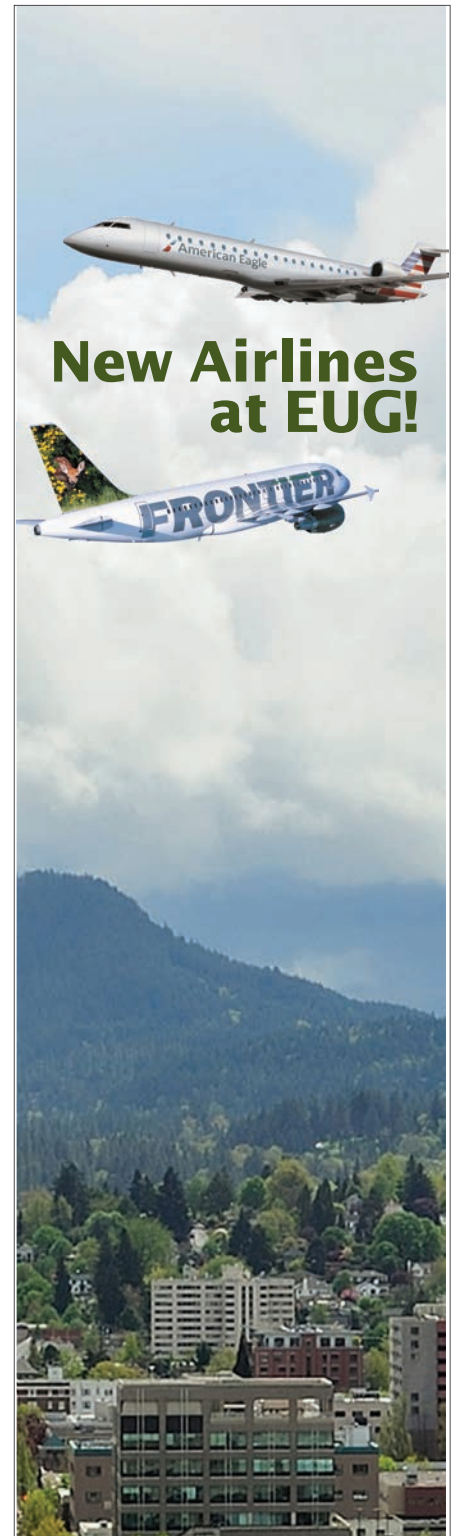
FRIDAY, JANUARY 17, 2014

10:00 A.M.—6:00 P.M.

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I N B R I E F



**In the Pink** Wearing uniforms detailed in hot pink, the Ducks struck a blow against women's cancers in their 62–38 victory over Washington State. A fundraising auction of helmets autographed by coach Mark Helfrich and former UO athletes Dan Fouts '77, Joey Harrington '01, Ahmad Rashad '72, and Phil Knight '59 raised more than \$218,000 for the cause.

## New Students Shine

Approximately 2,800 new students from Oregon, as well as from every state and from nearly 100 countries, enrolled at the university this year. Incoming freshmen have already set a number of UO records: average high school GPA (3.6), average SAT and ACT scores, numbers of Oregonians qualifying for the needs-based Pell Grant, and number of students of color. Total enrollment is estimated at 24,500.

## Specializations x 4

Graduate students at the UO have four new specializations to explore beginning this year. Food studies offers opportunities to collaborate, innovate, and publish within this burgeoning academic field. A neuroscience specialization creates a focused curriculum bridging biology and psychology. Counseling, family, and human services master's students can specialize in prevention science, the application of scientific methodology to the understanding of human development and effective intervention. A specialization in sustainable business practices for MBA students helps train leaders to balance social, environmental, and financial responsibilities.

## Measures of Success

*U.S. News and World Report's* annual list of "Best National Universities" ranks the UO in the top 8 percent of 1,376 evaluated institutions. The magazine also includes the UO's Lundquist College of Business in the "Best in Undergraduate Business," a list of the top 50, for the fourth time.

## Gifts Exceed \$200M

Giving to the UO surpassed \$200 million during fiscal year 2012–13. Individuals, companies, and foundations contributed 41,460 gifts and pledges with commitments of almost \$86 million specifically designated for faculty support and academic programming, research activities, scholarships, and student aid.


## A Place for Vets

The Student Veterans Center, a dedicated space for student veterans and their families to gather at the university, opened this year at the Erb Memorial Union with a ceremony including speeches from dignitaries including U.S. Senator Ron Wyden, JD '74, and U.S. Representative Peter DeFazio, MA '77.

## Presidential Chair Appointed

UO chemist Geraldine "Geri" Richmond has been selected to serve as the UO's second-ever presidential chair, an honor established to "attract distinguished faculty members who excel in research, attract and teach top students, and create an expectation of achievement that can elevate an entire academic department." A 28-year UO faculty member, Richmond was appointed last year by President Obama to the governing board for the National Science Foundation and was inducted into the National Academy of Sciences in 2011.

## Keeping Good Company

A fellow of the American Academy of Arts and Sciences since 2002, UO law professor and president emeritus Dave Frohnmayer was named to the prestigious organization's board of directors in October. Jon Erlandson, a UO professor of anthropology and director of the Museum of Natural and Cultural History, was named a 2013 academy fellow, along with such notables as Robert De Niro, John Glenn, and Bruce Springsteen. 

# PROFile

**Richard York**

Associate Professor of Psychology



Oregon's spotted owl dispute is a case study in environmental politics. Growing up in southern Oregon during the heat of the controversy, Richard York lived through it and remembers it as a turning point in his high school education.

As the 1980s battle between environmental groups and the timber industry tore across the state—splintering communities into bitterly divided factions—the young York realized that the friction between man and nature couldn't be resolved by lab scientists and policy wonks alone. People were at the heart of the problem, and understanding how they thought, behaved, and interacted would have to be part of any cure. Motivated by the high stakes of this work, York launched into a career studying how to effectively link society with environmental sustainability.

"We always focus on the science of environmental issues," he says, "but the problem, in a sense, doesn't originate there. The problem is human activities, human politics, and human decisions. If we're talking about environmental reform, we really are talking about changing what humans do."

As a UO professor of environmental sociology, York helps students bridge the gap between the physical and social sciences. Using this multidisciplinary approach, he connects global topics such as climate change with issues closer to home, noting that the richest areas for study can exist right outside our windows.

"We often have contempt for the ordinary. We find it boring," he says. "My job is to reinspire interest in the everyday."

Among York's tools for sparking student interest are "thought" experiments like the one he showcased last fall in a public lecture on campus (a "DUK Talk," similar to a TED Talk). Challenging the belief that fuel-efficient cars promote a greener planet, he presented a vision of a hypothetical world without hybrid technology, one in which cars need 50 gallons of gas to travel just one mile. The scenario might pass as a nature lover's nightmare, but York says it could, quite counterintuitively, be a boon for the environment, causing reassessment of many of society's unquestioned assumptions.

"We would have developed the world very differently," he explains. "We would have formed communities in which people could get around by walking or biking. We would have very different social expectations about mobility."

York hopes to develop lifelong problem-solvers by introducing students to the kind of real-world questions that challenge contemporary policymakers. Knowing that the students in his classroom today will face the pressing environmental problems of tomorrow, his goal is to provide to them the tools and inspiration they need to be part of the solution.

"I get to teach things that are interesting and important," he says. "I'm interested in challenging students intellectually and making them care."


**Name:** Richard York

**Education:** BS '94, Southern Oregon State College; MS '97, Bemidji State University; PhD '02, Washington State University

**Teaching Experience:** Joined the UO faculty in 2002

**Awards:** 2013 Thomas F. Herman Faculty Achievement Award for Distinguished Teaching; 2010 Richard A. Bray Faculty Fellowship

**Off-Campus:** York enjoys hiking, biking, and spending time outdoors with his wife and two dogs, a beagle and a dachshund.

**Last Word:** "A good way to teach is to set up something that seems counterintuitive and then explain it. A lot of sociology runs counter to our intuition, and that's what gets us interested." 

—By Ben DeJarnette '13

## Help continue Jane's Gift of Giving!




### We're building a Scholarship Fund in memory of Dr. Jane DeGidio.

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- Jane received her Ph.D in Counseling Psychology while at the UO (1980) and served as Dean of Students from 1991-95.
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# THE ART OF WAR



At the height of World War II, architects, artists, and museum directors were drawn into the Allied war effort in a new role, charged with helping identify and protect some of Europe's greatest cultural treasures. But the war's waning days brought another monumental task: a large-scale effort to hunt down and repatriate artwork plundered by the Nazis. And at the center of it was UO graduate Gordon Gilkey.

**BY KIMBER WILLIAMS, MS '95**

◀ American soldier inspects German loot stored in a church at Elligen, Germany, April 24, 1945.

THE U.S. NATIONAL ARCHIVES AND RECORDS ADMINISTRATION

**L**ong before World War II, Adolf Hitler was laying the groundwork for what promised to be one of the most extensive art heists Europe had ever known.

An amateur painter and frustrated art student (his applications to the Academy of Fine Arts, Vienna, had twice been rejected), Hitler nurtured a dark fantasy: *The Führermuseum*. It would be the epicenter of European art and culture, a showplace for a premiere art collection he had been methodically assembling since the 1920s. Throughout the pre-war years, Hitler had assigned German art scholars to scour Europe's great museums and collections, cataloguing coveted items into an ambitious wish list: paintings, statuary, tapestries, ancient artifacts, and even religious relics. By 1938, German and Austrian Jews were seeing their art collections confiscated—disappearing into a secret, and growing, stash.

According to German war records, Hitler had ordered the search of “lodges, libraries, and archives” for “cultural properties.” *Entartete Kunst*—work by artists Hitler considered “degenerates”—which included German expressionists, cubists, impressionists, and nearly all others working in modern styles—was to be destroyed. Under the cover of war, the Nazis launched one of the most sweeping, premeditated looting operations in modern military history. By some estimates, tens of thousand of pieces of artwork were plundered—perhaps as much as 20 percent of Europe's private art treasures.

University of Oregon graduate Gordon W. Gilkey, MFA '36, was among a community of American artists warily watching the disaster unfold from afar, as precious artifacts embodying history, culture, and religion—the very touchstones of a civilization—began to vanish.

## PASSION FOR PAPER AND INK

A towering, affable fellow known as much for his garrulous, down-home charm as for his sharp business acumen and unyielding gifts of persuasion, Gilkey was a man who was used to getting things done.

He was born in 1912 on his grandfather's Oregon homestead near Scio, a patchwork of rolling farmland blanketing the Cascade foothills. A rancher's son, Gilkey was raised to understand the rewards of hard work. His artistic talent was evident even as a child—the boy was routinely scolded for spending more time drawing than studying. When he enrolled in high school in nearby Albany, he was named art editor of both the student newspaper and the yearbook.

With little money to pay for college during the Great Depression, he chose to attend Albany College (later known as Lewis and Clark College). “I didn't have enough money to leave town,” Gilkey quipped in an oral history recorded at Oregon State University in 1980 (and referenced throughout this article). He earned his way through school by clearing

## UNDER THE COVER OF WAR, THE NAZIS LAUNCHED ONE OF THE MOST SWEEPING, PREMEDITATED LOOTING OPERATIONS IN MODERN MILITARY HISTORY.



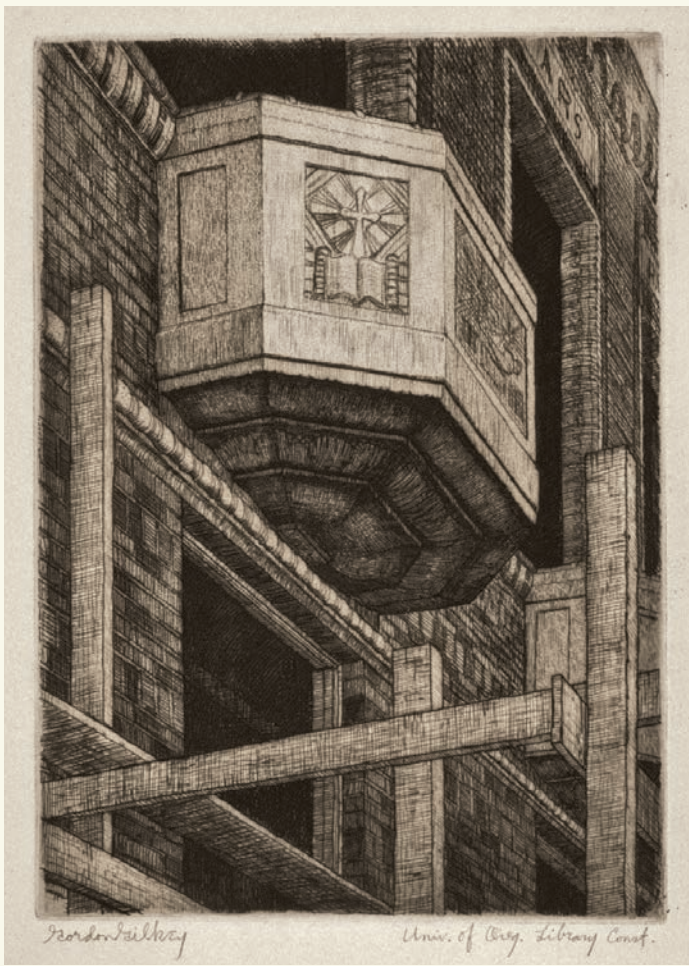
Captain James Rorimer supervising GIs transporting art stolen from French Jews and stored in Neuschwanstein Castle, 1945.

land, driving horse-drawn thrashers during harvest, and serving as a forest lookout high atop Crescent Mountain near Clear Lake, a job that provided long, quiet hours for sketching.

By 1933, Gilkey had enrolled in the University of Oregon's master of fine arts program, intent on studying drawing and painting. He credited his next-door neighbor, UO architecture professor Eyer Brown '16, with changing his mind, introducing him to the wonders of printmaking. Soon after returning from a sabbatical to study European printmaking, Brown invited Gilkey to help him build an etching press in the School of Architecture and Allied Arts. It was only natural that the young artist would want to dabble in the medium. With the help of Professor Maude Kerns '99, who had a press in her art education lab, Gilkey experimented with a drypoint technique to scratch his first metal plates, each stroke chiseling deep within him a passion for printmaking that would never fade.



THOUGH PRINTMAKING WAS DISMISSED BY SOME AS THE OVERLOOKED STEPCHILD OF THE FINE ART WORLD—RELATIVELY INEXPENSIVE TO MAKE AND FREQUENTLY PRODUCED IN LARGE BATCHES—GILKEY WAS CAPTIVATED BY AN ART FORM HE CONSIDERED BOTH VERSATILE AND HIGHLY ACCESSIBLE. THIS WAS ART FOR EVERYMAN.

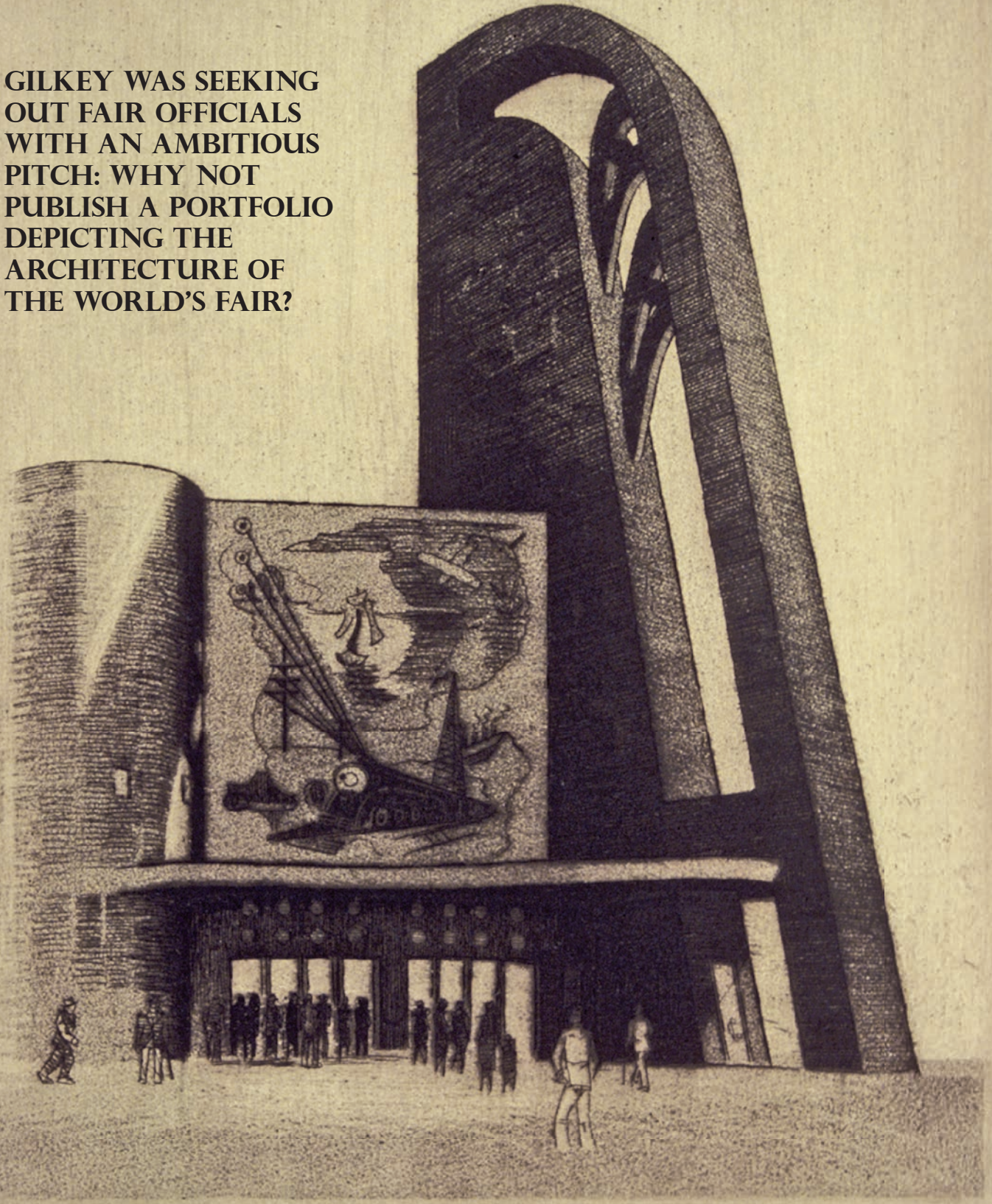


Gilkey soon developed a foolproof system for building his own art collection: whenever he ran prints for another artist, he would ask to keep one for himself. When he met new artists, he would also invite them to trade prints. To Gilkey, collecting was more than a casual hobby. It became part of an obsessive educational journey, each print offering an opportunity for in-depth study. “Brief looking is not learning,” he once observed.

In 1936, Gilkey was awarded the UO’s first master of fine arts degree in printmaking. For his graduate thesis, he created a volume of original etchings documenting construction of the then-new University of Oregon Library. Ever resourceful, Gilkey had secured WPA funding to purchase the paper,



GILKEY WAS SEEKING  
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PITCH: WHY NOT  
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DEPICTING THE  
ARCHITECTURE OF  
THE WORLD'S FAIR?



*Electrical Products Building - N.Y. World's Fair*

(41)

*Gordon Gilkey*

ELECTRICAL PRODUCTS BUILDING—N.Y. WORLD'S FAIR, GORDON W. GILKEY 1939, ETCHING. COURTESY JORDAN SCHNITZER MUSEUM OF ART.

inks, and plates necessary to produce his work, which was turned into a book.

Armed with the UO etchings, Gilkey made his way to New York, where Vivian Malone '34, his high school sweetheart and a fellow UO grad, was studying violin at the Juilliard School (they married in 1938). He arrived to find a city abuzz with preparations to host the 1939 World's Fair. Promoted with the tagline "Dawn of a New Day," the futuristic exposition would attract some 44 million people during its run. Within months of arriving, Gilkey was seeking out fair officials with an ambitious pitch: Why not publish a portfolio depicting the architecture of the World's Fair—something similar to his UO project?

Gilkey won the nod as the official artist of the 1939 World's Fair, although he would have to scrape together his own funding, which he accomplished with the backing of publishing giant Charles Scribner. It proved a pivotal project: Created over the course of the next two years (1937–39), his etchings documenting the construction and completion of fair buildings would eventually become his ticket to perhaps the greatest treasure hunt in human history.

## “WHAT NOT TO BLOW UP”

As excitement grew around the World's Fair, Gilkey's companion portfolio was gathering its own keen interest, and from unexpected quarters. President Franklin Roosevelt "was involved with the Federal Building at the fair," Gilkey said, and "wanted to see how things were coming." When the president asked for some of the original prints, the artist complied. The etchings would eventually find their way into the Franklin D. Roosevelt Presidential Library, as well as the Metropolitan Museum of Art and museums in London, Brussels, The Hague, and Paris.

But even as crowds began flocking to the 1939 World's Fair that summer, German tanks were rumbling into Poland. As the Nazis advanced, Gilkey cringed at the potential for collateral damage—threats to not only Europe's great museums, but its historic architecture and bridges as well. Leveraging his connection to Roosevelt, he offered a bold suggestion: If the United States entered the war in Europe, the president should employ art experts along with his troops. "We ought to send specialists to tell them what not to blow up," Gilkey advised Roosevelt.

He wasn't alone in his concern. Even before the U.S. entered the war, a rising chorus of artists, scholars, museum curators, and humanities groups began pressing for the protection of vulnerable European art, architecture, and monuments.

The president "thought it was a great idea," Gilkey recalled, but it would be years before anything came of it.

## THE SPOILS OF WAR

With his World's Fair project completed, Gilkey turned to academia, securing his first postgraduate teaching appointment in 1939 at Stephens College in Columbia, Missouri, where he was determined to "bring printmaking to the heart of America."

Within three years, Pearl Harbor had changed everything.

Many faculty members were quickly pulled into the war effort. Gilkey volunteered for the U.S. Army Air Corps and was ordered to Texas to head the charts, maps, and aerial photography department for navigator and bombardier cadets. He eventually rose to become supervisor of instruction of an advanced navigation school.

As war raged in Europe, Roosevelt began to address the threats to art and culture, assigning the matter to U.S. Supreme Court Justice Owen J. Roberts. In 1943, Roberts founded the American Commission for the Protection and Salvage of Artistic and Historic Monuments in War Areas, later known as the Roberts Commission.

The only caveat: The work could not interfere with military operations.

From the Roberts Commission emerged the Monuments, Fine Arts, and Archives (MFAA) Program, through which some 400 Allied service members and civilians (men and women, from 13 nations, known as the "Monuments Men") were assigned to protect historic and cultural treasures and repatriate artworks seized as the spoils of war. This was dangerous and uncharted territory. There was no blueprint for the task, no military history to reference. In fact, in the history of modern warfare, the charge to protect cultural treasures was unprecedented.

From his stateside post, Gilkey hungered to be in the thick of it. The campaign to preserve artistic treasures that he'd once suggested was now finding a life: "By the summer of '44, as troops were moving across Europe . . . they started identifying people who could be pulled in as civilians in uniform to tell the bomber commands and ground forces what not to blow up," Gilkey recalled. "The few people (they recruited) had no logistic support, no typewriters, no jeeps. But they were there to advise the field commanders."

His own transfer requests were repeatedly denied. Then, a possibility: combat intelligence officers were desperately needed. Gilkey pursued the required training, and as the war was winding down, he was on his way to a new assignment in Frankfurt, Germany, where the MFAA focus was shifting from protection and preservation to repatriation.

Protecting artwork during wartime was one thing; locating and returning it was an altogether different job. Gilkey joked about becoming an "art detective," but he relished the opportunity to help great artwork find its way home.

## “THEY STARTED IDENTIFYING PEOPLE WHO COULD BE PULLED IN AS CIVILIANS IN UNIFORM TO TELL THE BOMBER COMMANDS AND GROUND FORCES WHAT NOT TO BLOW UP.”

Assigned to head the Department of War’s special staff on art projects in Europe, he acted as a liaison between the U.S. military government in Berlin and various European governments. Finally serving in the role he’d long imagined, he led a unit that provided, as he put it, a “sort of clearinghouse” for coordinating the restitution missions of those eager to recover displaced museum properties and private collections.

To this day, historians debate the sheer volume of artwork involved, but by most accounts it is staggering. German documents catalogue the seizure of some 4,000 paintings alone, including works by da Vinci, Cézanne, Manet, Raphael, and Vermeer. The Nazis had stashed stolen artwork throughout Germany and Austria, hiding it in castles and abandoned monasteries, bomb shelters and farmhouses. By 1939, a vast array of 10,000 pieces of art had been stowed in the Neue Burg, a part of the Imperial Palace in Vienna, according to Austrian records. Under the threat of Allied air raids, many objects had been relocated far from urban population centers, including remote tunnels within the Altaussee and Lauffen salt mines in Upper Austria—sometimes called “Europe’s treasure vault.” Records suggest the Altaussee mine alone harbored some 7,000 fine art pieces.

Postwar, U.S. forces were charged with the safekeeping of these treasures—their collective value incalculable, their provenance sometimes murky. How to return them? That was the dilemma facing Gilkey as he arrived in Frankfurt, a city that still bore the fresh wounds of war.

Working with various branches of the U.S. armed forces, his team began to pinpoint major repositories. The information Gilkey dealt with was often so sensitive that he didn’t trust telephones, instead hand-carrying tips about secret caches throughout Europe. The job was also complicated by strict gas rationing, which made it hard to “get out and run things down.” Gilkey coordinated raids with U.S. forces and sometimes with the local constabulary, and even aided in breaking up counterfeiting rings.

Gilkey was also charged with hunting down a very different kind of artwork—Nazi war propaganda. At the height of the war, the German High Command had a staff of 80 artists focused on wartime propaganda. Gilkey ferreted out a major repository of their work, tracking it from Berlin to a wooded hillside on the border of Bavaria and Czechoslovakia in the Bayerischer Wald.

“I found out what had been done, who had done it, and where it was through quite a lot of sleuthing,” he said, eventually funneling more than 8,000 examples of propaganda and war art back to Washington, D.C. His efforts were intended to document—and help staunch—a revival of German militarism and contribute to a war department study on German psychological warfare. A few examples even found their way into his own ever-growing print collection.

For Gilkey, the whole experience came to mean more than doing good work; it also helped him meet major artists and art collectors from around the world.

## THE ART WORLD AWAKENS

For German artists, many of whom had been imprisoned under the Nazi regime, the postwar recovery was especially difficult. Art schools, galleries, and museums had been looted, and sometimes destroyed. Art supplies were not to be found. It was as if the war had brought much of the art world to a screeching halt. In the process of returning artwork, Gilkey often found himself facilitating the revival of museums, galleries, and art schools for Germany’s reawakening artistic community.

During the war, German expressionist Carl Hofer had been removed from his position as a professor at the Academy of Arts, Berlin, and imprisoned. Gilkey deliberately sought him out and personally helped persuade art academy administrators to reinstate him, along with a fellow professor, acclaimed German expressionist and printmaker Max Pechstein.

The Nazis had also stripped Max Beckmann of his position at the Art School of Frankfurt. Beckmann had fled Germany in 1937 after hundreds of his modern paintings and prints were confiscated from German museums, many displayed in a “Degenerate Art” exhibition in Munich. Acting on a tip, Gilkey tracked down the artist, who was living in poverty in Amsterdam. Arriving on his doorstep unannounced, Gilkey urged him to apply for a university teaching position at Washington University in St. Louis. As always, Gilkey was hard to refuse, and Beckmann took the job.

For his work, Gilkey received recognition from many of the European nations that he had aided. He was knighted by France and given high honors by Italy, Germany, and Sweden. The U.S. government awarded him the Meritorious Service Medal.

Decades later, when Portland-based artist Morgan Walker, MFA ’55, was taking his first printmaking classes from Gilkey, he would delight as the professor spun stories about those vibrant postwar years. “He knew all about German expressionist artists. He wanted to find them and he did,” Walker recalls. “Gordon would appeal to Vivian to send over all the paper and ink that she could get her hands on to give to [artists] and then say, ‘Get back to work.’”

Working in postwar Europe had afforded contact with new and emerging artists, and Gilkey took full advantage, gathering even more drawings, etchings, and prints for his own collection. Some were signed “To Captain Gilkey,” Walker recalls. “He was an incredibly generous man, a force



Gordon W. Gilkey, ca. 1985

of nature in many ways—but the collector was always there,” says Walker, who now teaches printmaking at the Pacific Northwest College of Art in Portland.

## A PRINTMAKER’S LEGACY

By 1947, Gilkey had amassed a large collection of prints and etchings by artists ranging from the 15th century to his own contemporaries: Picasso, Whistler, Chagall, Rembrandt, Goya, Renoir, Hogarth.

Some were acquired through trades. Some were postwar bargains. Sifting through his collection, a visitor might find books from the private collection of Queen Victoria that had been a gift of appreciation from a German matriarch after Gilkey had helped relocate family jewels, or a rare series of Hogarth prints he’d snapped up at a London bookstore. A four-color lithograph by Toulouse-Lautrec was among only four known in existence: Gilkey owned one, as did the Louvre and the Metropolitan Museum of Art.

Gilkey was still working overseas when he was hired to chair the Oregon State University Department of Art—a chance to teach printmaking to a new generation. In 1963 he was named the first dean of OSU’s School of Humanities and Social Sciences, now the College of Liberal Arts, where he was a fiery advocate for the disciplines, working to create new majors and expand academic offerings.

By the time he retired in 1977, his habit of trading prints had produced a full-fledged international collection featuring more than 15,000 pieces, most of which were stowed on shelves in the basement of his Corvallis home. An unapologetic graphic arts evangelist, Gilkey decided that his collection should be shared—preferably in a permanent home accessible to students, scholars, and the generally curious. After being wooed by several universities and museums, Gilkey chose the Portland Art Museum and donated about 8,000 prints in 1978—ultimately donating more than 14,000 objects.

In 1993, the Vivian and Gordon Gilkey Center for Graphic Arts opened. Gilkey served as curator for the col-

lection, while also teaching printmaking at the museum’s school, the Pacific Northwest College of Art. He was eventually named professor and printmaker-in-residence. Even when he was well into his 80s, it wasn’t unusual to see Gilkey wandering about the museum’s graphic arts center with a stack of prints, each image accompanied by its own story. It was like reminiscing over old family photographs, images cherished and familiar. He loved them. And he wanted you to love them too.

“There really wasn’t an ounce of pretension in the man,” recalls Sherwin Simmons, UO professor emeritus of early 20th-century art and design, who used to bring his art classes to study Gilkey’s collection. “It was always an incredible pleasure to watch him working with students. He would lumber out like a great, friendly bear—quiet, but incredibly loquacious in a slow, halting way. He would pull out prints and start telling stories. The students were fascinated, and so was I.”

While Gilkey died in 2000, the collection—which today numbers about 21,000 graphic art prints and 6,000 photographs—is still among the most important print collections on the West Coast, says Bruce Guenther, chief curator at the Portland Art Museum. “What it says about the man is that he absolutely loved paper. He loved the printmaking process and he loved printmakers,” Guenther says, noting Gilkey’s role in building and nurturing a printmaking community in Portland that remains strong.

“Graphic arts have always been an important part of the 20th-century vocabulary, and it was a vocabulary that excited Gordon,” Guenther says. “He has, by the force of his larger-than-life personality and advocacy, helped so many people discover printmaking.

“That is his real legacy.” 

*Kimber Williams, MS '95, had the pleasure of interviewing Gordon Gilkey in 1994 and recalls his passion for printmaking, which was nothing short of infectious. Today, Williams covers faculty and staff news at Emory University in Atlanta, Georgia. Her most recent piece for Oregon Quarterly was “Long Journey Home” in the Winter 2012 issue.*

## WHAT’S LOST IS FOUND

THE STORY OF THE STOLEN ARTWORK CONTINUES TO EVOLVE. TWO YEARS AGO, 1,500 MISSING PIECES—including paintings and prints thought to be originals by Picasso, Chagall, and others—were found in a squalid apartment in Munich. In October of this year, an investigation uncovered 139 pieces of stolen art (by Matisse, Klee, Kandinsky, and others) hanging in Dutch museums.

THE STORY WILL ALSO COME ALIVE ON THE BIG SCREEN THIS WINTER WITH THE RELEASE OF *MONUMENTS MEN*, FEATURING GEORGE CLOONEY AND AN ALL-STAR CAST.



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# RAIN

THE ACRONYM FOR A NEW ECONOMIC INITIATIVE IN THE SOUTHERN WILLAMETTE VALLEY—THE REGIONAL ACCELERATOR AND INNOVATION NETWORK, OR RAIN—IS AS APROPOS AS IT GETS. FUNDED BY THE STATE LAST JULY TO THE TUNE OF \$3.75 MILLION, RAIN IS INTENDED TO GREEN OUR ECONOMY, JUST AS NATURE'S RAIN GREENS OUR LAND.

BY ROSEMARY HOWE CAMOZZI '96



**R**AIN will create a regional center for innovation that brings together community and academic resources from the University of Oregon, Oregon State University, and the cities of Eugene-Springfield, Albany, and Corvallis. The program aims to make it easier for innovative entrepreneurs—primarily in the scientific research, high-tech manufacturing, and software-development sectors—to stay in the area, and to progress from having a great idea to finding the needed facilities, mentoring, and venture capital to turn that idea into a successful company.

“Ideas are only the first element of the process,” says Kimberly Andrews Espy, the University of Oregon’s vice president for research and innovation and dean of the graduate school. “It requires intention to support the idea until it gets to the point where someone wants to invest in it. We need to make it easy to get these services.”

The network will have two components: physical spaces known as accelerators, and the innovation network. The accelerators (in Eugene and Corvallis) will include office space and well-equipped laboratories, providing important resources that are seldom available to emerging companies lacking the cash to invest in specialized equipment. Eugene companies will also have access to campus core research facilities, such as the UO’s Center for Advanced Materials Characterization in Oregon (CAMCOR) and the Genomics and Cell Services Center; those in the Corvallis area can take advantage of OSU’s Electron Microscopy and Imaging Facility and the Microproducts Breakthrough Institute.

RAIN’s second component, the innovation network, will extend its helping hand beyond the incubators, providing budding companies across the region with business and legal advice, connections to entrepreneurs-in-residence, and access to potential investors.

“You can have great facilities and lots of scientific instruments,” says Chuck Williams, assistant vice president for innovation and head of the UO’s Innovation Partner Services, “but without the mixing of the right people from different disciplines, it’s hard to get a business off the ground. How do you get those rings to connect into the knowledge bases you need to have?”

So bring on the RAIN. “It’s a one-stop shop,” Espy says, “an innovation ecosystem.”

## OUT OF THE LAB AND INTO THE WORLD

The UO and OSU already have a terrific track record of sprouting startups from research that began on their campuses. In 2012 alone, the two universities collectively brought in nearly \$400 million in research dollars, and between them,

they have launched more than 45 spinoff companies and created about 600 jobs.

“One of our gems has always been tech transfer,” Espy says, noting that the UO ranks among the top 20 universities in the country in terms of return on innovation (the rate at which research spending generates revenue). Much of this success has come through the College of Education, which has been outstanding in the development of assessment tools that have been widely adopted nationwide. “Now we need to expand our successful model to broader segments of research,” she says.

“There is a greater sense now among faculty that there is satisfaction in the application of our technology to real-world problems,” she adds, noting that attitudes have changed in the past few decades. Also, students are more interested in entrepreneurship than ever before. “Even undergrads are doing startups,” she says. “If you want to make it big these days, you have to do it yourself.”

RAIN is aimed at young companies that are in “phase two” of their development. These companies have made it through the proof-of-concept state (they know they have something that has commercial potential) and must now deal with practical barriers such as figuring out how to build and test prototypes, setting up a business, complying with regulations, and finding investors. “How do we help them find funding and get them scaled up? We can solve a lot of hard problems by getting people from different disciplines to take part,” Williams says.

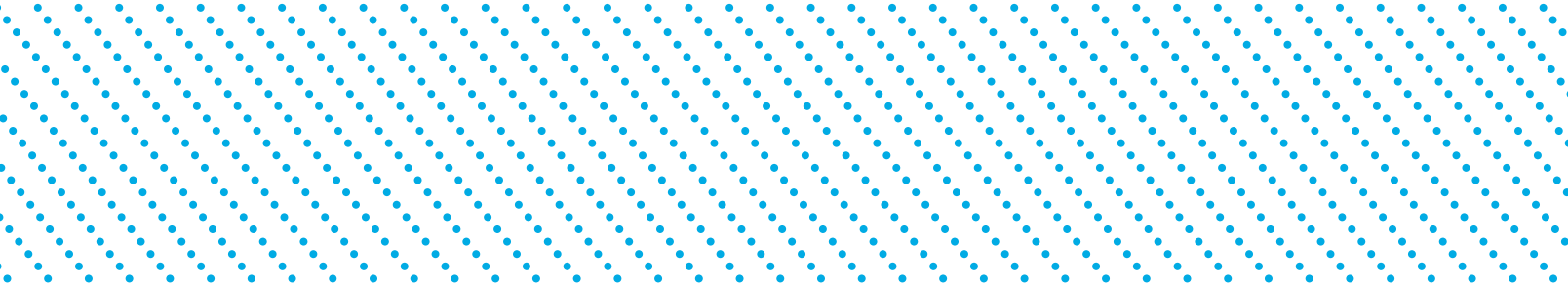
The southern Willamette Valley already has an active investment community, and the 2013 Willamette Angels Conference (an annual competition for entrepreneurs to win funding) had a huge year in terms of investment, Williams says. “Now we need to find ways to leverage the investments and attract others,” he says. “Combining resources in Eugene-Springfield, Albany, Corvallis, and both universities gives us the critical mass to find capital. More investors will come in when they see the quality of investment opportunities here.”

## A SEASONED SUPPORTER

Mike Marusich arrived at the University of Oregon in 1981 as a postdoctoral research associate and established the University of Oregon Monoclonal Antibody Facility in 1988. He directed the facility for 20 years and created a large number of monoclonal antibodies used as research tools by UO investigators. Many of these antibodies were also licensed out by the UO to biotechnology product distribution companies, making them available to scientists worldwide.

In 2004, Marusich cofounded a spinoff biotech company





with Rod Capaldi, former Knight Professor of the Arts and Sciences and member of the UO's Institute of Molecular Biology. Their company, MitoSciences, develops mitochondrial antibodies and assays used in basic cell biology research and to create screening tests for cancer, neurodegeneration, and metabolic disorders.

Marusich and Capaldi put together a lab in the Riverfront Research Park, incubated MitoSciences there, and eventually sold the company in 2011. Although the founders left the company after the sale, MitoSciences has stayed in Eugene with the rest of the team intact and now has more than 30 employees—it's one of a number of UO spinouts that generate royalties for the university through intellectual property and materials licenses and agreements. "It's a success story both for UO and for the region," Marusich says.

Having a resource such as RAIN would have made the company's research-to-business transition easier, he says. "We had to figure the business side of things out for ourselves, and we had to put together a lab where there wasn't one. Those were difficult problems unrelated to our research and product development, and it would have been very useful to have had a more established business track to follow."

For new ventures, RAIN's network of soft support will offer help with accounting, health plans, insurance, marketing, business plans, and more. Besides that, "it will be terrific to have a place where there is a whole group of entrepreneurs together—like-minded individuals—so you are not isolated," he says.

Marusich has a new company, mAbDx, Inc., that is focused on identifying biomarkers and diagnostic tests for cancer and inflammatory diseases. The company is independent from the UO, but is renting lab and office space in the university's new Lewis Integrative Science Building—one of two "partnership spaces" that give researchers from the private sector access to high-tech tools and equipment and the ability to interact easily with UO researchers.

At mAbDx, Marusich is working to develop a simple, non-invasive saliva test for early diagnosis of head and neck cancers—the sixth most common cancer in the United States. The test uses monoclonal antibodies to detect and measure levels of a specific cancer protein—a biomarker—discovered by Oregon State University College of Pharmacology professor Mark Leid, who is collaborating with Marusich on the work. Another project is a collaboration with PeaceHealth infectious disease specialist Dr. Robert Pelz to detect biomarkers and create rapid diagnostic tests for sepsis, a potentially fatal inflammation of the whole body that kills more than 200,000 people in the United States every year. Marusich is

also working in collaboration with Harvard trauma surgeon Carl Hauser to identify biomarkers and develop early tests for life-threatening systemic inflammation that can arise following trauma, even in the absence of infection. After trauma, damaged cell materials can be misrecognized by the immune system as dangerous bacterial or viral invaders. "We are working to discover the key drivers of this process and create diagnostic tests to identify those trauma patients at risk of severe inflammation," he says.

Marusich plans to be integrally involved with RAIN as he develops his new venture. "I want to be available for other people in the network and share what I have learned," he says. "However, I still have a lot to learn and expect to benefit myself from interactions with a wider network of experienced colleagues."

## A MULTITUDE OF RESOURCES

The UO already offers a number of programs designed to help entrepreneurs get a successful start.

Innovation Partnership Services, formerly known as Technology Transfer Services, licenses and manages the university's intellectual property portfolio, drawing up agreements between researchers at the UO and those who adopt their research.

The UO collected \$7.9 million in 2012 from licensing university-developed technologies, while its spinoff companies generated \$35.75 million in revenue during the 2011–12 academic year and employed about 250 workers.

Once there is a license for the new technology, Williams says, the work is not over. While the company may have received a federal grant for its research, procuring the funds to bring the research to market is often much more difficult.

Finding investors who are a good match is essential, he says, noting that they need to be passionate about what a company is doing and ready to open doors. Through RAIN, entrepreneurs will be able to ask the right questions, find mentors and business contacts, and know that people are working to support their success.

Williams also sees RAIN as an invaluable asset for getting companies to the point where they can pull in investment dollars or be acquired. Established companies often are not willing to just pick up technology, he says. "They want to acquire a company and a team that already works."


The UO's Lundquist Center for Entrepreneurship offers many resources. Under the auspices of the Business Innovation Institute at the Lundquist College of Business, the center (led by Nathan Lillegard '98, MBA '06) helps entrepreneurs bring their ideas to market, offering expertise in early

stage finance and operations, technology transfer, and more.

A number of programs fall under the Lundquist Center's umbrella, including the Technology Entrepreneurship Program (TEP), which facilitates the transfer of science-based technology from the lab to market. Lillegard's former company, Floragenex (a genomics research company), was a "sprout" of the TEP program. "The UO gave us support on all sorts of fronts," he says. In its early stages, Floragenex received a Venture Launch Grant (grants that provide seed funding to help startups generate their first products and services) of \$50,000 and then the UO helped the company procure a grant of \$250,000 from the Oregon Nanoscience and Microtechnologies Institute (ONAMI), which, among other services, offers "gap" grants to startup companies with high growth potential. Floragenex incubated in the Riverfront Innovation Center for five years and now has locations in downtown Eugene and in the Oregon Bioscience Incubator in Portland. The company, with four full-time employees, provides its technology primarily to academic researchers in about 20 countries. While Lillegard is no longer involved, "Floragenex is steadily and profitably growing," he says.

Another resource for RAIN is the Innovation and Entrepreneurship Program, also at Lundquist, which brings together science students with students from the Lundquist Center and the law school's Center for Law and Entrepreneurship. The teams work together to bring research through the proof-of-concept stage and help with legal and business issues relating to starting a new business.

A third program is the Strategic Planning Project, the capstone of the MBA program. Here, teams of students are matched with real-world business partners, whom they help with market research, data analysis, and more.

One of the most positive aspects of RAIN is that it will connect all of these vibrant UO resources with others in the community, Lillegard says, and indeed, RAIN has strong backing outside the two universities. "We're all in this together," says Eugene Mayor Kitty Piercy, who, along with Corvallis Mayor Julie Manning will cochair the planning committee that gets the network up and running. "I hope this will open a door to strengthen our local economy, to grow more jobs that pay a decent income, and keep them here," she says. "I really appreciate the effort that the UO has put into this." 

*Rosemary Howe Camozzi '96 is editor of Oregon Coast magazine. She is a frequent contributor to Oregon Quarterly and writes for a number of other regional and national publications.*

## HERE'S A LOOK AT THREE STARTUPS IN VARIOUS STAGES OF THEIR DEVELOPMENT

### THE RESEARCHER:

**CALDEN CARROLL, MS '08, PHD '11**  
**SUPRASENSOR TECHNOLOGIES**

Nitrate sensors for precision agriculture



Calden Carroll focused his graduate studies on supramolecular chemistry—the study of interactions between molecules. While working to create a dye that would follow chloride as it is shuttled in and out of cells (to help determine how cellular mismanagement of chloride can lead to cystic fibrosis), he realized that he had discovered a marker specific for nitrate. "I

spent all that time and it turned out it wasn't specific for chloride at all," Carroll says.

But as he defended his dissertation (he did eventually find the marker for chloride), someone in the audience noted that soil nitrates are extremely important in agriculture—his earlier work might have some unanticipated value. "Dirt wasn't first on my list of things to study," he remembers thinking.

But as he soon learned, dirt is pretty darned important. The National Academy of Engineering has identified managing the nitrate cycle in agriculture as one of 14 "Grand Challenges" in the 21st century. Originating in synthetic fertilizers and animal manure, nitrates wash out of the soil, creating algal blooms in lakes and streams and polluting drinking water. "It would be better to systematically stop the input instead of cleaning up the output," Carroll says. "Nitrates are very mobile. Farmers should know exactly where they are."

And that's what SupraSensor Technologies is all about. The company is in the early stages of manufacturing a nitrate-sensing probe—based on Carroll's original research—that is designed to help farmers optimize fertilizer usage and minimize environmental impacts. The sensor precisely measures nitrate levels in the soil and then sends that information wirelessly to the farmer's computer, enabling real-time monitoring of fertilizer application—with the potential for dramatically reducing the amount applied.

When Carroll's research team (which included UO chemists Darren Johnson, Michael Haley, and Bruce Branchaud) brought their new product to the National Science Foundation's Innovation Corps in 2012, they won first place out of 25 teams from all over the United States. "That snowballed into a Small Business Innovation Research grant that funded us to do proof of principle—to show that we can create a molecule that can test for nitrate in the soil," Carroll says.

SupraSensor, whose leadership includes Carroll as well as founding member August Sick (formerly of Invitrogen and Life Technologies), next received a "gap grant" from ONAMI that allowed them to develop the instrumentation needed to make the

nitrate tester. Currently, they are working on scaling up production—making a few hundred sensors so they can test them in various soils around the state.

As the company was first developing the sensor, they were able to get advice and mentoring from scientists and technology entrepreneurs at ONAMI and CAMCOR and to take advantage of fee-for-use laboratories at the university. “That gave us a head start on product development,” Carroll says. “I had no background in running a business. I knew exactly where to find chemicals, but I was at a loss as to how find contract manufacturers who know how to scale up production.”

Carroll says he wants to keep SupraSensor in Oregon despite the challenges of building a business here. He sees RAIN as a valuable resource. “It will create a knowledgeable community of business and technology pros who can help startups navigate the bureaucratic waters and prepare young entrepreneurs for all of the basic stuff that might get taken for granted by the old guys,” he says. “It will also be great to have people who can help identify funding opportunities and affordable spaces for early-stage start-ups while they get their feet under them.”

Carroll says his company still needs a lot of help from the business community. “We are moving fast,” he says, “but there’s the point when you have to jump across the ‘Valley of Death’”—referring to the moment in a startup’s development when it grows from a small team to a viable business. “Once you get past the ‘cool science’ part of it, and into the nuts and bolts of production, you need private capital.”

#### THE GAME DESIGNER: **MARSHALL GAUSE** **THOUGHT CYCLE**

Educational software for elementary school kids



Video game developer Marshall Gause got into designing educational software through a serendipitous door. One day he asked his next-door neighbor, Hank Fien, to help him move a piano. He and Fien, codirector of the UO’s Center on Teaching and Learning (CTL), really hit it off and soon were “hatching these big ideas together,” recalls Gause.

Out of the big ideas came Gause’s company, Thought Cycle, which develops software in partnership with the CTL. “Our team does the engineering, art, and design, and the center provides the curriculum and the research,” Gause says.

Thought Cycle’s first product is NumberShire, an interactive game that teaches the concepts of whole numbers to kids in kindergarten through grade two. Underneath the engaging graphics and fun story line, NumberShire is a structured learning program geared toward students who are lagging a bit behind in math. Students take on the role of apprentice to an elder in a fairytale village. The elder is going to retire, and the apprentice is learning the ropes so she can take over. In the meantime, the two team up to help the villag-

ers with various problems, progressing through the narrative while learning math along the way.

Thought Cycle got its first infusion of cash in 2010 with a Small Business Innovation Research grant that funded the development of the first-grade version of the game. NumberShire had a successful one-week test run in Boston classrooms and is currently in an eight-week pilot program in Eugene and Hillsboro.

“I wish RAIN would have been around when we started,” says Gause, noting that he has worked closely with Chuck Williams at Innovation Partnership Services, as well as with a number of colleagues in the private sector, on licensing the software and bringing it to market.

The company has eight employees. “We are all pretty rooted in Eugene and we want to stay here,” Gause says. “I think RAIN is a really great idea.”

#### THE ENTREPRENEUR: **ALLAN COCHRANE** **CASCADE PRODRUG** Safer treatments for cancer




Entrepreneur Allan Cochrane and his business partner, August Sick, know a good idea when they see one. In November 2009, the two obtained the assets of a company that had developed technology to make anticancer medicines less toxic.

Cascade Prodrug’s unique technology renders chemotherapy drugs inactive when they enter the body by loading them with extra oxygen. The drugs are designed to activate in low oxygen conditions (such as can be found in tumors) and the company is testing to analyze this hypothesis. This method of design could deliver a more effective therapy as well as one that’s safer and more tolerated.

The technology was originally developed by UO chemistry professor emeritus John Keana and is licensed by the UO. Besides being a stakeholder in Cascade Prodrug, the university helped the company obtain financing. “I would rate the scale of our relationship with UO as a 10,” Cochrane says, adding, “We still come back to the UO for basic science and research.”

Cascade Prodrug’s first round of financing raised \$1.4 million, with the initial investment coming from the Oregon Angel Fund in Portland. That vote of confidence attracted more investors, and to top it off, the company won first prize at the 2012 Willamette Angel Conference, garnering about \$220,000 from local investors.

Besides running the company, Cochrane is an adjunct management instructor at the UO, where he teaches the New Venture Planning course for MBA students. He also helps new companies get off the ground by offering coaching to early stage CEOs.

“In our local community, entrepreneurship is fairly embryonic,” he says. “It needs structure and maturing, but there is the backbone and interest in the community to get it going. Hopefully, I can be one of those people who help. It is pure enjoyment for me.” 

# CURIOUS

*Rare books illustrate the advance of knowledge about our world.*

# SCIENCE



BY VERA KELLER

**P**oor curiosity! It has such a checkered past, and yet we owe it so much. At the start of the European Renaissance in the 1400s, curiosity was a vice. It meant the desire to know, to look, listen, explore, and question when one should not. “Curious science” was then a contradiction in terms. How could science ever team up with her maligned little sister, curiosity? The story of curious science unfolds within Knight Library’s Special Collections and University Archives.

(Inset)  
ABRAHAM ORTELIUS,  
*Theatrum orbis terrarum*  
[*Theater of the World*]

(Antwerp: Christopher Plantin,  
[1579 and 1584?]),  
unpaginated.  
RBC x 910 0r8.

Fig. N<sup>o</sup> 199.



HOW TO BUILD A FIRE-BREATHING DRAGON.  
 KAZIMIERZ SIEMIENOWICZ,  
*Vollkommene geschütz-  
 feüerwerck-und  
 büchsenmeisterei-kunst*  
 [Complete art of guns,  
 fireworks, and artillery],  
 trans. Thoma Leonhard  
 Beeren

(Frankfurt: Zunner, 1676),  
 Figs. no. 198-9.  
 RBCTP269 .S4315 1676.

Fig. N<sup>o</sup> 198.

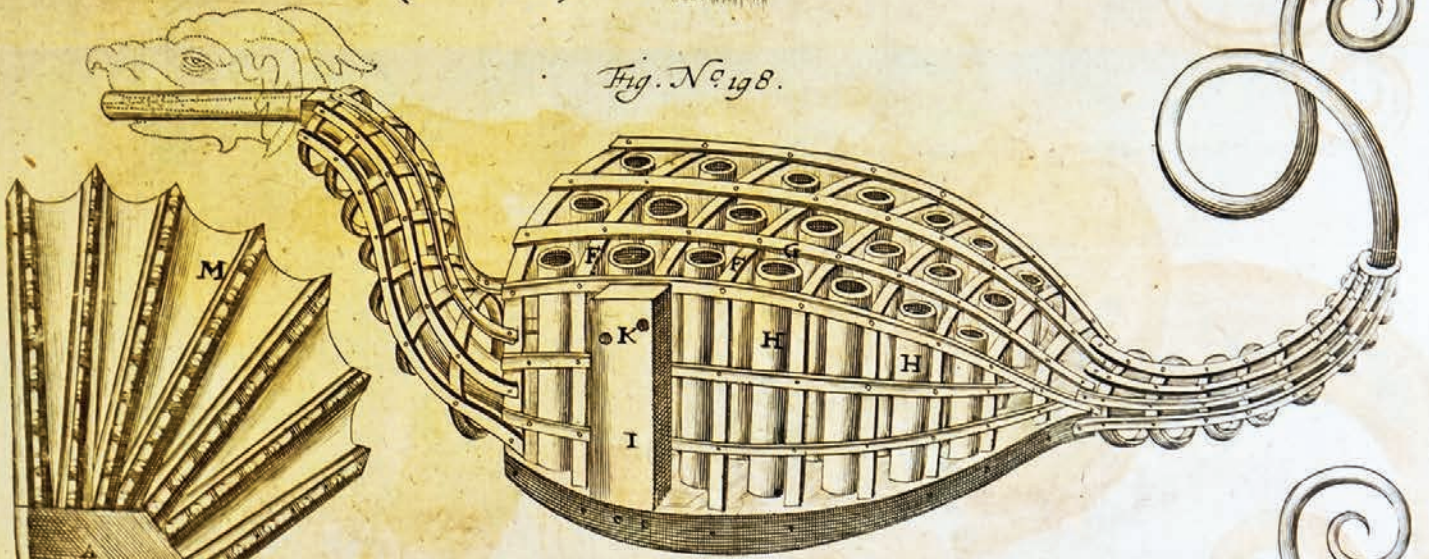
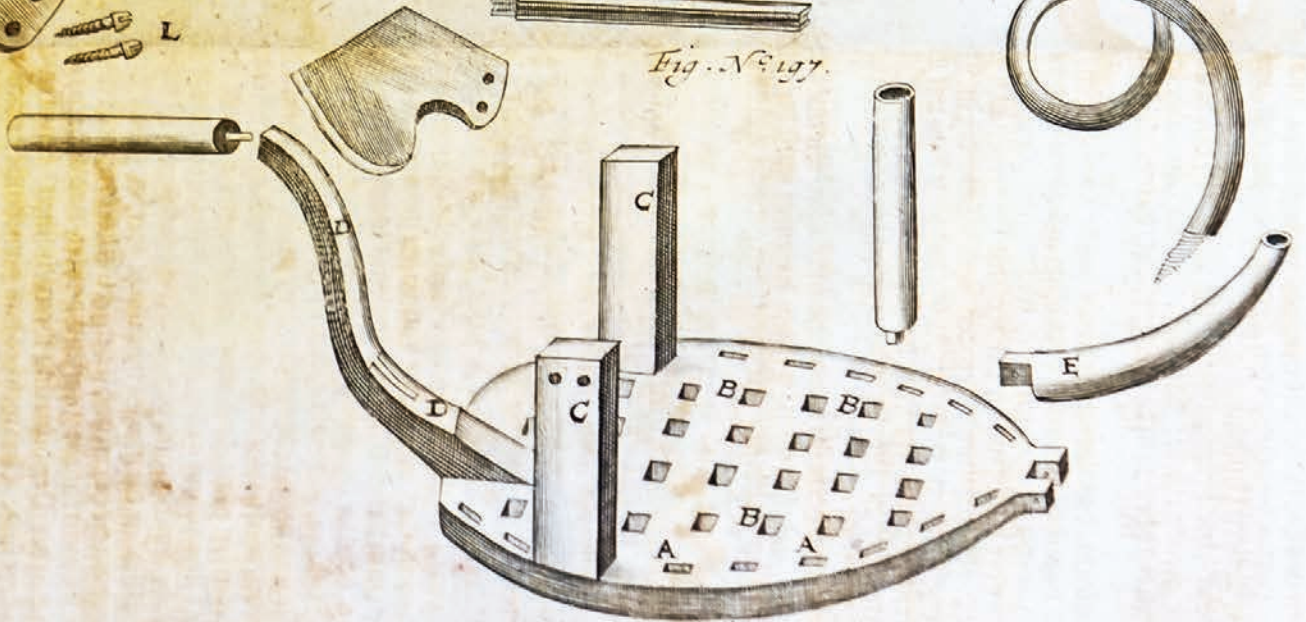


Fig. N<sup>o</sup> 197.





“SCIENCE,” AND  
“CURIOSITY” IN CESARE  
RIPA, *Iconologia*

(Venice: Pezzana, 1669),  
pp. 554 and 129.  
RBC 7740 R5 1669.

S C I E N Z A . C V R I O S I T A .

SCIENCE STOOD STILL as a stately older woman, oozing gravitas. The balanced wings on her head allowed her thoughts to fly up toward contemplation of the divine. The mirror in one hand, whose images are abstractions of reality, represented how science must escape the hurly-burly of everyday life to reach a zone of heavenly, unchanging ideals. Science’s orb, a perfect shape like the heavens themselves, symbolized that science brooked no disagreement. ¶ By contrast, curiosity, “a frenzied desire to know more than one should” (as Cesare Ripa wrote), rushed about. The many eyes and ears dotting her dress in Ripa’s image pointed to her constant prying into the secrets of this world. Her wild hair and wings symbolized “vivacious thoughts” always flying toward the latest exciting news.



▲ DETAIL FROM  
ABRAHAM ORTELIUS,  
*Theatrum orbis terrarum*  
[*Theater of the World*]

(Antwerp: Christopher Plantin,  
[1579 and 1584?]), unpaginated.  
RBC x 910 0r8.

TODAY, WE WOULD picture science quite differently. We think of experiment, not metaphysics, as the foundation upon which science rests. Experiment, however, used to mean nothing more than “experience” (from Latin, *experimentum*). To the science of the time, experience was inconstant and thus unreliable. The always-changing world of experience could not offer a stable basis upon which to build trustworthy science. Curiosity, though, thrived on experience. ¶ The invention of print in the 1450s stoked curiosity’s desire to know, as it granted readers experiences of the entire globe. In the most authoritative books of the time, the seas swam with monsters, and all sorts of people roamed the earth. Nature grew most inventive, it seemed, in far distant lands.

► DETAIL FROM  
HARTMANN SCHEDEL,  
*Register des  
Buchs der Croniken vnd  
Geschichten: mit Figuren  
vnd Pildnussen von  
Anbeginn der Welt bis  
auf dise vnserre Zeit*  
[*Nuremberg Chronicle*]

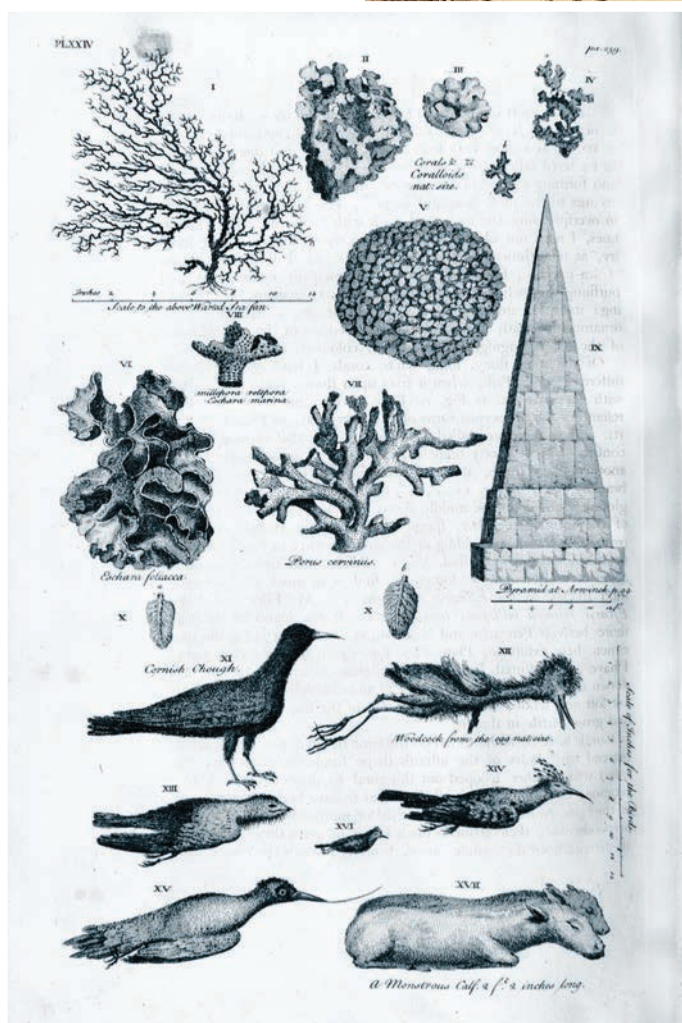
(Nuremberg: Koberger, 1493),  
RBC x 909 Sch22.

► “FLYING APES OF CHINA.”

ARNOLDUS MONTANUS,  
*Atlas Chinensis*,  
trans. John Ogilby

(London: Johnson, 1671),  
701.Warner C 915.1  
Og4 Shelf C.

**T**RUTH WAS INDEED stranger than fiction. As Europeans continued to explore the globe, they discovered, as Shakespeare might put it, that there truly were more things in Heaven and Earth than were dreamt of in philosophy. The science of the time could not predict the many forms these newly encountered beings would take.

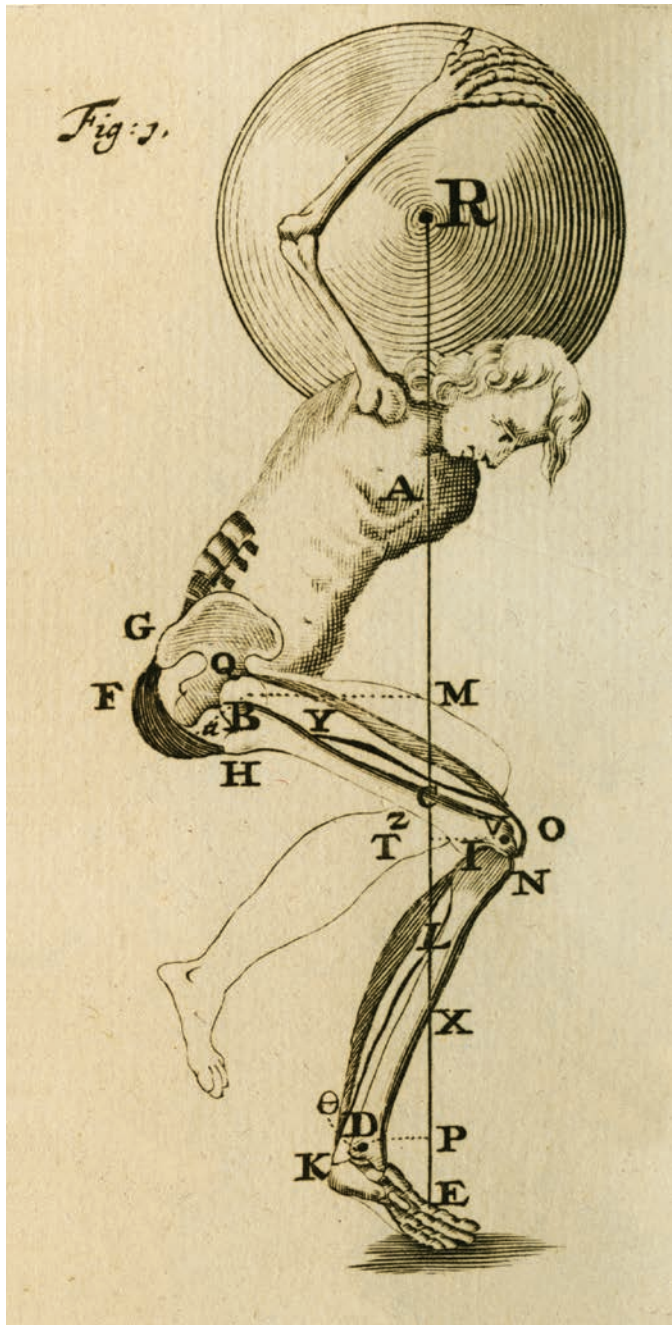


**B**OTH IN PRINCELY castles and in humbler homes, the curious gathered together these unpredictable discoveries from around the globe and across time. Strange birds, double-headed calves, mysterious pyramids, corals wavering strangely between the plant and the mineral worlds—one might find all these in “curiosity cabinets”

◀ **WILLIAM BORLASE,**  
*Natural History of Cornwall*

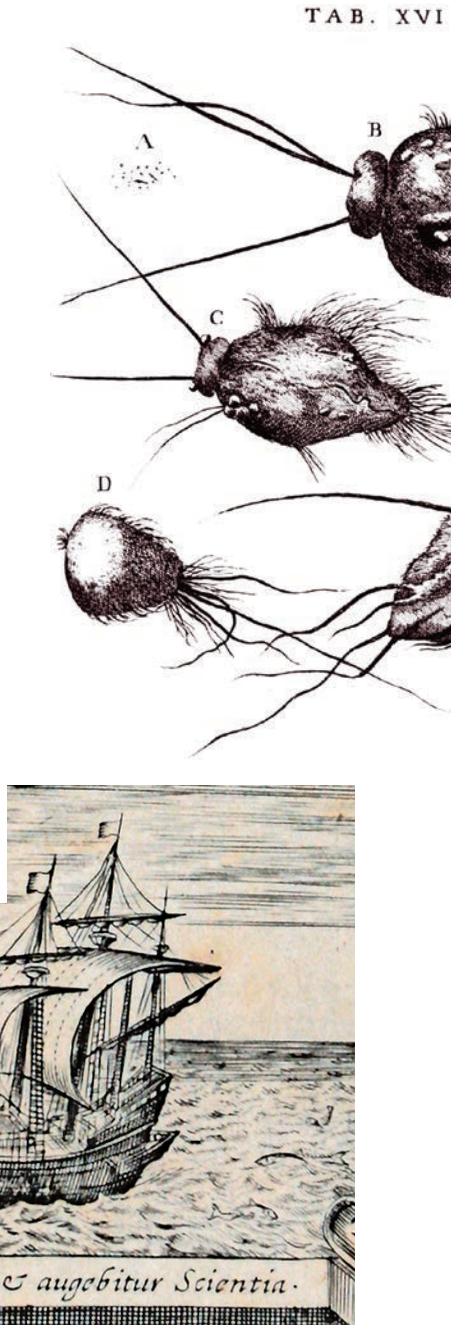
(Oxford: Jackson, 1758), 239, 254.  
RBC x QH138.C8 B7.

of the time. These were true conversation pieces. Friends and travelers would explore the cabinet, opening drawers, leafing through prints, and unfolding linen-wrapped specimens, their curiosity further piqued by each new surprise. Collectors sought objects that played against expectations and across the borders of art and nature. Curiosities might be natural objects appearing to be works of art, such as the seemingly artful “sculptures” of crystal formations. They might also be works of art masquerading as nature, such as lifelike wax sculptures or even self-moving automata.



► MICROSCOPIC  
OBSERVATION OF  
PARASITES INFECTING  
CHILDREN.  
MICHAEL ETTMÜLLER,  
*Opuscula Omnia Actis  
Eruditorum Lipsiensibus  
Inserta [Deeds  
of the Learned],*  
VOLUME 1, 1682–1687  
(Venice: Pasquali: 1740), plate XVI.  
RBC Q157.A13.

▼ DETAIL FROM FRANCIS  
BACON, “MANY SHALL  
TRAVEL TO AND FRO,  
AND SCIENCE SHALL BE  
ENLARGED.”  
*The Advancement and  
Proficiency of Learning or  
the Partitions of Sciences  
9 Bookes,*  
translated from Latin  
by Gilbert Wats  
(Oxford: Lichfield, 1640),  
title page.  
RBC 824 B132 a4.



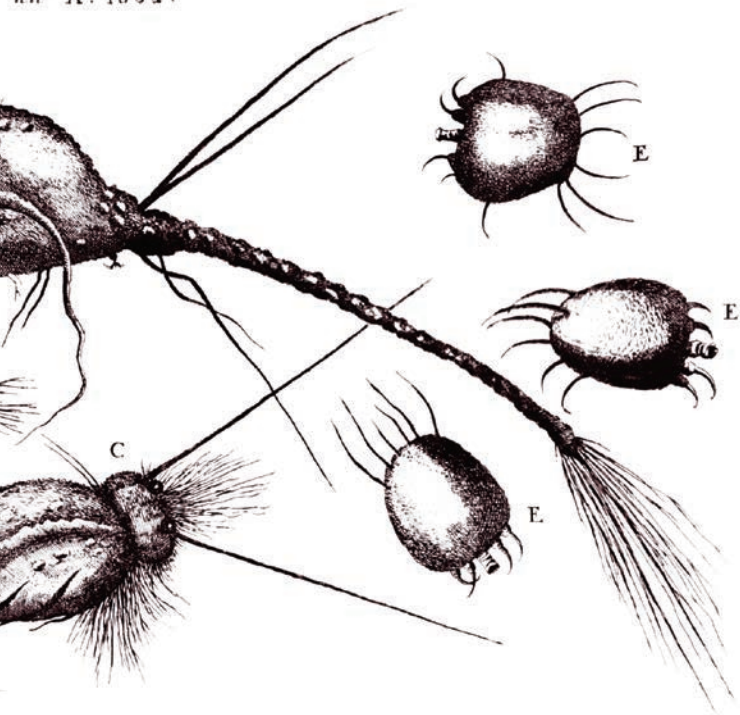
**T**HE CURIOUS TURNED from building machines that worked like animals to investigating the hidden workings of animals as though they were machines. ¶ Figures such as Sir Francis Bacon (1561–1626) argued that science should not stand still, but advance through a continual

▲ DETAIL FROM  
GIOVANNI ALFONSO  
BORELLI,  
*De motu Animalium  
[On the Motion of Animals]*  
(Rome: Bernabò, 1680), Table VI.  
RBC QP 301.B6 1680 v. 1.

journey of discovery in unknown lands. In his *Advancement of Learning*, he attacked those who saw “aspiring to over-much knowledge” as mankind’s original sin. He hinted, rather, that mankind might enjoy a continual increase in knowledge. The title page of his book showed a wide-ranging ship with the motto (adapted from Daniel 12:4), “Many shall travel to and fro, and science shall be enlarged.”



ad A. 1682.



## BURIED TREASURE

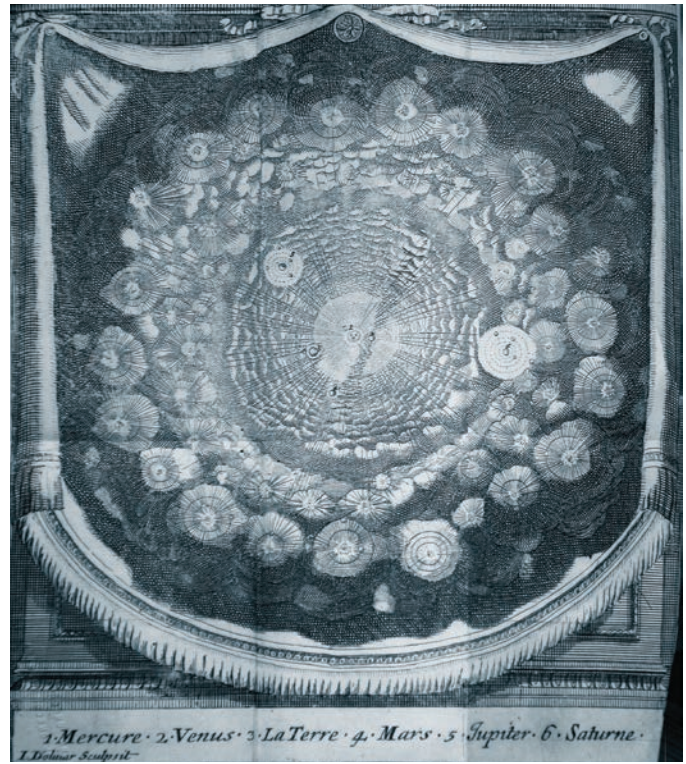
This past year, I have been discovering a treasure in my own backyard. I already knew that Knight Library's Special Collections and University Archives were, indeed, something special. For the past few years, my honors college students and I have pored over items and artifacts from past millennia, from ancient cuneiform tablets to a stupendous thirteenth-century Bible fit for a princess, written on the very fine skins of newborn calves ("Eeeuw!" my undergraduates always squeal). I had no idea, however, about the depths of the rare books collection—until last spring. It was then that I had the idea to work with my students on an exhibition drawn from the collection in my particular areas of expertise—the origins of modern, experimental science in the 17th century and the history of the book. Books, like other forms of communication, have the power to shape knowledge. Different forms of the book not only

and answered, but by whom. The printing process invented in the 1450s was a game changer. I knew that physically handling books from the first centuries of print would help my students come to grips with the massive changes in science wrought in that era. When I mentioned the idea of an exhibit to James Fox, the invaluable helpful head of Special Collections, he hinted that, as I no doubt knew, many works were not in the catalog. *Nooo, I did not know.* Soon, I was behind the scenes with members of his staff, gasping. The shelves groaned with the greatest hits of the Scientific Revolution. My students and I dove into volumes now four or five centuries old, but more exhilarating than ever. The results of our work yielded the exhibit *Printing Science*, on display at the Knight Library from this past June through October. The images presented here reflect that exhibit and, like it, are drawn from Knight Library's buried treasure. ©

—VK

SECRETS WERE INDEED revealed. New tools, such as microscopes and telescopes, allowed the eyes of the curious to reach farther than they ever had before. They found that the world was truly swimming with monsters. ¶ From the microscopically small to the cosmically large, the curious always pushed past the boundaries of the world. They peeled back the curtains of the universe to reveal an infinite and always changing cosmos. ¶ In today's professionalized science, it is easy to dismiss the merely curious. Let's not forget that it was curiosity that made science what it is now. ©

► **BERNARD LE BOVIER DE FONTENELLE,**  
*Entrétiens sur la pluralité des mondes*  
[Conversations on the plurality of worlds]  
(Paris: Ménard, 1686), tipped-in engraving before p. 1.  
RBC 528.13 F737.



UO LIBRARIES-SPECIAL COLLECTIONS AND UNIVERSITY ARCHIVES

Vera Keller is an assistant professor of history in the Robert D. Clark Honors College at the UO. She specializes in the history of experimental science.

Special thanks to Special Collections and University Archives for the kind permission to reproduce the images included in this article. Donations to help care for the UO's Special Collections may be made at this secure website, [uofoundation.org/SpecialCollectionsFund](http://uofoundation.org/SpecialCollectionsFund).

# Old Oregon

News of UO Alumni

## The Crafty Northwest

*Craft beers are ever more popular, and Oregon alumni are helping to lead the industry.*

**W**HEN JACK JOYCE '64 CO-founded Rogue Ales in 1988 alongside his University of Oregon fraternity brother Bob Woodell, the duo never could have envisioned the rise of craft beer. "What college buddies don't fantasize about opening a bar together? That's where our minds were," Joyce says. In Rogue's rookie year, the craft brewery made about 50 barrels of its two original brews, Amber and Gold. In those days, that modest output immediately positioned Rogue among the nation's 25 largest craft brewers. A quarter-century later, with annual production now topping 100,000 barrels, Newport-based Rogue remains just inside the top 25.

"Go figure," says an amused Joyce.

As of June 2013, the United States hosted nearly 2,500 craft breweries, according to the Brewers Association trade group. That's a 25 percent jump from just two years earlier and a number not seen since the pre-Prohibition years of the late 19th century.

The Brewers Association defines an American craft brewer as small and independent, producing fewer than 6 million barrels annually, and having no more than 25 percent of the brewery owned or controlled by an alcoholic beverage industry member not itself a craft brewer.

From homebrewing supply stores and books to classes and festivals, craft beer's accessibility has never been higher and the industry's pace of development never quicker.

"There's a much different understanding of craft beer today than even 10 years ago, let alone 20," says Jamie Floyd '94, founding brewer of the Ninkasi Brewing



*Cheers! Rogue Ales cofounder Jack Joyce enjoying one of his own.*

Company in Eugene.

And it's the Pacific Northwest—and many UO graduates—helping to lead the charge. Just one decade ago, Oregon claimed fewer than 70 breweries, according to the Oregon Brewers Guild. Today, the state hosts 175 brewing facilities in 59 cities, while Portland, with 51 breweries inside its city limits, boasts more breweries than any city in the world.

Oregon's love for craft beer goes way back, beginning in 1862 when German immigrant Henry Weinhard opened his namesake brewery in Portland. Since then,

**Portland  
boasts more  
breweries  
than any city  
in the world.**

Northwest brewers have used the region's bountiful hops, barley, and water to produce innovative beers.

"Oregon brewers have a history of standing where the ocean and the land meet and looking forward," Floyd says.

Craft breweries like Rogue, Deschutes, and

Widmer Brothers, a brewery cofounded in 1984 by Kurt Widmer '78, sparked a late 20th century surge and inspired a plethora of regional players, such as Oakshire Brewing, founded by brothers Jeff '99 and Chris Althouse, and Worthy Brewing, where Chad Kennedy, MS '98, serves as brewmaster.

COURTESY ROGUE ALES

Fiercely loyal to local options and open to experimentation, particularly when it comes to food and beverages, the state's residents have embraced craft beer. The Oregon Brewers Guild reports that residents consumed nearly 2.8 million barrels of beer (700 million pints or 924 million 12-ounce bottles) in 2012, nearly half of which was brewed within the state. Oregonians are sharing their favorite beers with others, attending brewers' open houses and tastings, and flocking to events such as the annual Oregon Brewers Festival in downtown Portland, which attracted a record 85,000 guests in July.

"This makes for a rich foundation for craft beer to grow," says Gail Oberst '84, the publisher of *Oregon Beer Growler*, a monthly publication that tracks the state's craft beer scene.


But is it too much too fast?

From 2011 to 2012, the state added 34 breweries. This rapid growth has awakened old concerns about future prospects for the developing industry.

Rogue's Jack Joyce fears craft beer could soon suffer if the supply of technical expertise and experience doesn't catch up with brewery demands. "This is not a kit," he says. "To make great beer, you need a palate. And that's part gift and part experience and not something that can be automated."

Another concern: The multinational brewing conglomerates have jumped on craft's bandwagon. They've plucked talented brewmasters from upstart enterprises, acquired small breweries, and emulated craft's look with artistic, edgy packaging. Craft beer purists now worry that the category could become watered down, that this trend could undermine what is now a vital and innovative industry.

Jamie Floyd of Ninkasi Brewing and many fellow beer enthusiasts, however, stand undeterred. It's a new era with a different consumer and a more focused industry, he says. "Years ago when people weren't pleased with a craft beer they tried, they condemned the whole category," Floyd explains. "Today, if they don't like one craft beer, they try another."

That shifting dynamic sparks optimism in folks like Oberst, who foresees no slowdown in craft's future. "I only see it getting more gentrified," she says—"more new breweries making for a richer experience for consumers." 

—Daniel P. Smith

## A GROWTH INDUSTRY . . . TOTAL OREGON BREWERIES

(SOURCE: OREGON BREWERS GUILD)



## . . . WITH ROOM TO GROW TOTAL U.S. BEER SALES VS. CRAFT BEER SALES

(SOURCE: BREWERS ASSOCIATION)



**'TIS THE SEASONAL** With winter's arrival, the Northwest brewers release holiday ales and winter warmers, beers traditionally featuring higher alcohol content (typically, 6–10 percent) and "hoppier" tastes. "Dark alts, malty monsters, porters, stouts, coffee and chocolate flavors, and our own Cascadian dark ales come online," says *Oregon Beer Growler* publisher Gail Oberst '84.

Most winter brews arrive in October and linger into the new year, a limited window that taps into the holiday spirit and its celebratory group gatherings. The seasonal nature of these offerings allows brewers greater freedom to experiment with novel concoctions, including beers resting in whiskey barrels and featuring seasonal ingredients, such as the spruce tips found in the Alaskan Brewing Company's Winter Ale.

The Northwest's five largest craft brewers, as defined by the Brewers Association, offer these popular winter beers.

—DPS



### Jubelale

Deschutes Brewery  
Bend, Oregon

### Winter Ale

Alaskan Brewing Company  
Juneau, Alaska

### Yellow Snow

Rogue Ales  
Newport, Oregon

### Wassail

Full Sail Brewing Co.  
Hood River, Oregon

### Sleigh'r

Ninkasi Brewing Company  
Eugene, Oregon

# The Man with the Plans

*Deeply held values guide the work of a Seattle-based architect.*

**I**N WESTERN MONTANA, A GRIZZLY bear can walk under a highway thanks to the work of an architectural firm based 500 miles away. The project, known by the unromantic name “U.S. Highway 93 through the Flathead Indian Reservation,” reconstructed 56 miles of road through the vast reservation. To better protect fauna sacred to the Flathead tribe, Highway 93 now has the most wildlife crossings in the country for that length of road—46 in all, with plenty of space for a roaming grizzly bear.

“U.S. Highway 93” is just one project out of the hundreds the firm Jones & Jones has completed since opening its doors in 1969, but it showcases much of what the company and founding partner Johnpaul Jones ’67 (not related to cofounders Ilze Jones and Grant Jones) hold dear: attention to detail, respect for culture, observance of tradition.

The Oregon graduate has spent his career helping the firm accomplish one goal: “Do something good.”

The directive “comes from my Native American heritage,” explains Jones, who is of Choctaw and Cherokee descent. “My mother and grandmother pounded that into me: Do something good that relates to the natural world, the animal world, the human world, and the spirit world.”

“Do something good” was also the message Jones offered the UO’s graduating class of 2010 when he served as commencement day speaker. In his six-minute talk, Jones stressed it four times, emphasizing the simple but profound words and leaving a memorable impression amid the pomp and circumstance of the ceremony.

Jones’s own career path began with some unexpected turns. After graduating from junior college, he accepted an entry-level job with an architecture firm in San Francisco. Seeing promise in their budding protégé, his bosses wanted him to look into the highly acclaimed architecture program at the UO and bought him a round-trip ticket to Oregon. A transplant



The Oregon graduate has spent his career helping the firm accomplish one goal: “Do something good.”

to the West Coast, Jones had never been north of San Francisco and didn’t even know about Eugene.

Arriving at the Eugene airport with no idea of what to expect, he caught a ride to campus. He spent the next several hours exploring the university, marveling especially at how the UO connected the schools of architecture and art—both physically and academically.

“I thought, ‘Boy, this is a great place because they’re together in the same facility,’” says Jones. “That’s what really attracted me to the school . . . that kind of joint academic [study between] the arts and architecture.”

During his stroll, the young Jones also stepped in on an upper-level architectural design class. “I just sat there and listened to what they had to say, and I thought, ‘I really like this very much,’” he recalls.

Next stop: the admissions office.

Five years later and diploma in hand, Jones moved to Seattle, joining Jones & Jones as a founding principal. He wanted to accomplish the goal he’d so often heard repeated by his UO professors: “They were always talking about how architects have to get out of the ivory tower and get out into the real world.”

In the four decades since, Jones has applied his talent to a list of projects as varied as they are impressive. At the top of that

list is the Smithsonian’s National Museum of the American Indian. Jones spent 12 years helping design the 400,000-square-foot, \$220 million project. The day the museum opened in 2004, he and his family walked across the National Mall with members of more than 400 Indian nations, a significant honor for Jones, who was one of perhaps only 100 Native American architects in the entire country.

Adept at applying his skills to vastly different sorts of projects, Jones helped redefine the field of zoo design. In 1976, Jones & Jones designed the reconstruction of Seattle’s Woodland Zoo; the overhaul of the gorilla, waterfowl, and African savanna exhibits so perfectly blended manmade design with the animals’ natural environments that the project earned the prestigious President’s Award of Excellence from the American Society of Landscape Architects. Jones went on to do major design work at the San Diego Zoo.

Jones also masterminded the UO’s Many Nations Longhouse. The 2002 project was, he felt, an encouraging sign that attitudes toward Native American culture were changing. When he was a student, Jones says, traditional native architecture wasn’t discussed in class, let alone celebrated on campus.

“It was the times,” he remarks. His history of architecture professor “talked about



colonial architecture and then he jumped to the Chicago School” and the rise of the modern American skyline.

Unfortunately, such lack of cross-cultural understanding wasn’t new to Jones. Raised by a Native American mother and a white father in a small town in Oklahoma, Jones encountered his share of prejudice.


“Okmulgee, Oklahoma, was not a good place for Native Americans during those years,” he says. One time, Jones recalls, the local police asked his father to take his Indian wife and kids out of town. “We did [leave], but I have never forgotten,” he says of the incident.

Now 72, Jones has come a long way from such treatment, and has been honored many times for his accomplishments. In addition to serving as the UO commencement speaker, Jones was the first recipient of the Ellis F. Lawrence Medal for being an outstanding UO architecture graduate (1998). The department further recognized his work in 2011 with the Pietro Belluschi Distinguished Visiting Professorship.

In that role, Jones strove to push the students in his Indigenous Design course outside of their comfort zones, just as his teachers had pushed him during his time at the university. He organized a field trip to one of the Northwest’s most iconic native structures, the Grand Ronde longhouse west of Salem.

**Sense of Place** Architect Johnpaul Jones applies his sensibilities to widely differing projects, from the National Museum of the American Indian in Washington, D.C. (above left) to an animal-friendly highway crossing in Montana (far left).

Jones remembers the students on that outing tentatively entering through the building’s low, round opening. It was difficult to see inside, he recalls, as the room was smoky from a fire blazing in the corner. The visitors settled, sitting in a circle while their hosts’ ethereal songs of welcome washed over them. The flickering light, the smoke, the songs, the hospitality—the atmosphere was singular and powerful, conveying both the past and present through the building itself as much as through the people who inhabited it, the singers of the songs that day as well as those who sang for untold generations before. It was a different world from a campus classroom, about as far from the ivory tower as they could get.

Jones wanted his students to see how a physical structure shapes the experiences that happen within. He wanted them to leave with a sense of “what architecture does and how it helps convey the spirit of the place and the stories.” Or, at the very least, leave inspired to do something good. 

—Elisabeth Kramer '12

**WEB EXTRA:** See a slideshow of some of Jones’s work at [OregonQuarterly.com](http://OregonQuarterly.com)

## UO ALUMNI CALENDAR

For detailed information visit [uoalumni.com/events](http://uoalumni.com/events)  
e-mail [alumni@uoregon.edu](mailto:alumni@uoregon.edu)  
telephone 800-245-ALUM

### November 26

**Ducks’ Night Out at the Duck Store**  
CAMPUS LOCATION

### November 29

**PDX Ducks Civil War Watch Party**  
CINETOPIA, BEAVERTON

### January 15

**Lane County Duck Academy**  
FAIRFIELD ELEMENTARY SCHOOL, EUGENE

### February 19

**Lane County Duck Academy**  
FAIRFIELD ELEMENTARY SCHOOL, EUGENE

### February 27

**PDX Ducks Science Night**  
WIDMER BREWING, PORTLAND

### February 28

**Ducks on the Beach**  
WAIALAE COUNTRY CLUB, HONOLULU, HAWAII



# Game for Competition

Successes on both coasts jump-start a 27-year-old's career.

**A**FTER GRADUATING FROM THE University of Oregon with a double major in business and journalism, Holly Jones '07 snagged an internship with the NBA and moved to New York City. Twenty months later, she took a yearlong position in New York with a sports marketing firm. The next rung on her career ladder was at JetBlue airline, where she won Travel and Leisure's award for Best Use of a Social Media Platform during her first year.

"I was getting fairly well established," she states. "I had an apartment in the Upper East Side near Central Park. I had proved to myself that I could make it in New York."

But during those four years in the Big Apple, Jones made important discoveries about herself and her goals. "My experience with big corporations taught me what I don't want from a career," she explains. "There's so much red tape that it takes forever to get anything done. And it would have been at least five years before I was a decision-maker." Not fast enough.

"I wanted to put my ideas into action, see how they performed, and adjust on the fly." She also wanted her own washer and dryer. "I got tired of a tiny apartment and public laundromats!"

About this time, baseball team owner John McLean was looking for someone to build his startup West Coast League (WCL) baseball team in Victoria, British Columbia. He'd heard about Jones from Dan Segel, president of the WCL Corvallis Knights, for whom Jones, while still a student at the UO, had served as assistant general manager. McLean gave her a call, they clicked, and she headed west to Victoria.

Jones likes to joke that when she took the job, she already had three strikes against her. She was young, female, and she had never played baseball. Still, her experience in Corvallis and New York provided solid preparation. She knows the business and is as fiercely competitive as anyone who ever faced a fastball.

"In August 2012 it was just me in my little office—basically the press box at

Royal Athletic Park," Jones says. The Victoria team didn't have a name, much less a coaching or game day staff, players, a mascot, a marketing or ticketing infrastructure, business partners, or even a color scheme. Jones had until June 2013 to put an organization in place and field a team ready to compete in the WCL, a 10-team, wood-bat summer league where top college players hone their skills against elite competition and are seen by major league scouts.

With opening day looming, "We didn't have the luxury of a slow incline," Jones says. "We had to accelerate every aspect of our team—hiring, training,

**"We didn't have the luxury of a slow incline . . . We had to accelerate every aspect of our team—hiring, training, and planning promotions."**

and planning promotions." A true competitor, Jones also set a goal to drive up attendance and revenue numbers at a faster pace than any WCL team had ever done.

Her role as general manager was more like that of a CEO than an on-field manager; she was responsible for marketing, administration, and setting business strategies for the team. Still, she says, "I was the only general manager with my own baseball card!" The nostalgic card emphasizes the old-fashioned, family-oriented brand



*Holly Jones*

**Stellar Rookie Season** In less than a year she took on the challenges of leadership and launched a ball club.

of baseball Jones believes the Victoria team offers to its fans.

To generate excitement and a sense of involvement among local baseball lovers, she held contests for those fans to name the team and, after that, the mascot. Hundreds of suggestions poured in. Eventually, the "Victoria HarbourCats" won and Harvey the HarbourCat soon joined the team. Jones began to land sponsors and recruited a coach. The ball club was starting to take shape.

In November 2012, she received a season-changing call. McLean asked her if she was willing to host the 2013 All-Star Game, slated for July 23. "It was risky," she says. "No team had ever hosted in its inaugural season. If we put on a spectacular event, it would put the team on the map. But a poor performance could be a major setback." Such a setback could affect not only the team, but also her career.

"Holly hadn't even hired her staff," McLean recalls. "But when I asked her if she was willing, she said—with a lump in her throat—'Yes, I'd love to.'"

As always, Jones swung for the fences, inviting Major League Baseball scouts and local dignitaries, organizing receptions and a home run derby, planning a fan festival and fireworks show, and lining up an

appearance by baseball Hall of Fame manager Pat Gillick.

By the end of spring, the Cats were ready. On June 5 they took the field, beat the Kelowna Falcons 8–6, and broke the league’s opening night attendance record with more than 3,200 fans. That “set the standard for the rest of our season,” says Jones.

To keep fans happy and coming back, Jones focused on affordable family entertainment. She planned activities that put kids face to face with players. For adults, she brought in a well-known beer partner, high-quality fan gear from New Era and Nike, and a wide variety of foods—from deep-fried sweet potatoes and beets to traditional hot dogs and hamburgers. Her coaching staff delivered a top-notch team. And, as a nod to her alma mater, Jones recruited two UO interns.

Internet play-by-play announcer Ryan Rouillard, a sophomore at Oregon, quickly became known as the Voice of the HarbourCats. The experience and exposure, he says, was “priceless.”

Sports marketing student Jake Britt became a ticket strategy analyst, helping sift through demographic data to understand and boost ticket sales. “I would like

**Jones was named 2013 WCL Executive of the Year—the first woman in league history to win that distinction.**

a profession in sports,” says Britt. “So I was encouraged to learn how many opportunities exist off the field.”

When July 23 rolled around, Jones’ risky decision paid big: The Cats set a new WCL All-Star Game attendance record

of 4,210, ripping the hide off the previous record of 2,517 set by the Corvallis Knights in 2011. Seventeen MLB scouts watched from the grandstands.

“The all-star event was a lot to take on,” states Jones. “But it gave us legitimacy and showcased our talent.”

The HarbourCats closed the season 22–32, the second-best record by an expansion team in its first season. The team also set a league-wide attendance record of 43,000. Jones was named 2013 WCL Executive of the Year—the first woman in league history to win that distinction.

“We are incredibly proud of Holly,” McLean beams. “Her commitment and efforts have made our inaugural season a success by any measure.”

But having pushed herself hard for six years, she was ready for some time off; she left the HarbourCats for a “short sabbatical.”

“And now that I know how much I can accomplish,” she says, “I look forward to finding my next big challenge.” @

—Scottie Barnes

# DUCKPRIDE

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## Birds of a Feather

*Fed up with billowy running shorts, a competitive runner and marketing whiz hatches a new kind of apparel company.*

**S**ALLY BERGESEN '91 WASN'T finding quite what she was after at outdoor emporium REL, vaguely athletic Athleta, or blissed-out Lululemon. All of these companies target women-on-the-run as much as women runners. They sell products for the active woman—not necessarily the competitive woman.

So Bergesen launched a women's running apparel company named Oiselle (a French word meaning "female bird"). She is building a company that promotes competition between women and aims for it to become the go-to brand for women runners who train and race at any level. And this bird tweets: Using social media to reach out to fans of women's running, Oiselle cheers elite racers, regardless of whether they're already running under another brand's banner. "We call it stalking," Bergesen says.

It's an approach that piqued the interest of Lauren Fleshman, the two-time USA Track and Field 5,000-meter champion who finished seventh in the 5,000-meter final at the 2011 International Association of Athletics Federations World Championships. On her blog, *Ask Lauren Fleshman*, the runner describes an online courtship with Oiselle that began when Bergesen followed her on Twitter, later developing into a "girl crush" and "brand crush." Fleshman and Oiselle's courtship heated up after the runner's nearly 10-year sponsorship deal with Nike expired. Fleshman warned Bergesen that she planned to have her first child in 2013 and would need a year off from the sport; Bergesen, a working mother herself, signed her to a deal anyway.

"If you're pregnant, you are 90 percent of the time going to lose your financial support" as an athlete, Fleshman says. "And the reality is, women athletes get pregnant. Sometimes, during a career that starts at 21 and ends at 38, they have babies."

Oiselle's support has been anything but half-hearted. Bergesen has done everything from selling "Lauren Flesh-

man is my homeboy" T-shirts to babysitting Fleshman's six-week-old son when she needed four hours to write her column for *Runner's World*. "That kind of attitude just makes you want to work that much harder for them, to win races and show the world that this company is about more than just speed," Fleshman says. "They support women."

Fleshman is one of 25 elite runners—*haute volée*, or high flyers—sponsored by Oiselle. The company pays a few of these runners, among them Fleshman and Kate Grace, who this year took fourth place in the 800-meter run at the USA Track and Field Championships. "We also invest in the training infrastructure that supports elite athletes, including subsidized housing, physical therapy, medical treatment, travel, and coaching," Bergesen says.

**"This company is about more than just speed; they support women."**

Oiselle supports another 225 athletes with products and discounts, and their promotion of both their athletes and the sport of running is loud and proud. To back Grace, the company produced a track groupie-spoofing video to Sir Mix-a-Lot's hip-hop soundtrack of "Posse on Broadway." "You don't see fan girls cheering on other women with rabid enthusiasm," Fleshman says. "That's something Oiselle has tried to encourage."

With revenues on track to reach \$10 million in the next few years, Oiselle is still an upstart compared to industry giants Nike and Columbia Sportswear, and its marketing maneuvers are in keeping with its size, says T. Bettina Cornwell, the Edwin E. and June Woldt Cone Professor of Marketing at UO's Lundquist



**Function Meets Fashion** Sally Bergesen '91, founder, CEO, and lead designer for women's running apparel company Oiselle, at Hayward Field during this year's Prefontaine Classic.

College of Business. Oiselle, she says, seems to be building relationships with athletes who actually wear the brand, and consumers crave that sort of authenticity. "It's more grassroots, at least right now," Cornwell says. "They seem to be very successful."

Cornwell says Oiselle is nurturing a "brand community." For example, Cornwell says, "they share information with each other through shared words or inside jokes, if you will. They have some rituals, even, that have something to do with the brand they share. I think Oiselle has done



a great job. They have extensive endorsements from brand users.”

Bergesen’s definition of a competitive runner encompasses more than the world-class athletes who took up the sport when they were kids. She laced up her own running shoes later in life, after gaining 15 pounds studying abroad in France. “While it may be true that French women do not get fat, I can attest to the fact that white girls from California do,” Bergesen writes on Oiselle’s website.

The UO English major fell in love with the sport during night runs around the South Eugene hills wearing big boxer shorts and cotton shirts. “That’s the beauty of running,” Bergesen says. “The barrier to entry is pretty low.”

Bergesen’s racing days (she’s run a 2:59 marathon) only began after a post-college move to Seattle, around the same time her career in marketing took off. Before launching Oiselle, she worked in brand strategy at her consulting firm, Waywords, and for the Leonhardt Group, a design firm, on corporate accounts

**Marriage On The Run** Oiselle offers this “runaway bride” wedding dress made of moisture-wicking material.

that included Microsoft, Starbucks, and Nordstrom. Bergesen specialized in naming products, giving an emergency contraception method the now-famous moniker “Plan B.”

Bergesen is putting those skills to use as she builds Oiselle. The growing company now has 12 employees—all women, many runners—and a 12-person sales staff. Oiselle grew 300 percent in its first year, and has seen 75- to 100-percent growth every year after. Retail chain Title Nine and some 250 running stores around the country carry the brand.

After launching with a single style of running shorts, Oiselle’s line now features a full array of garments—even, yes, a romantic “runaway bridal” dress.

Running is “bigger than a sport,” Bergesen says. “It’s about a philosophy—showing up for life.”

—Paige Parker



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# Class Notes

University of Oregon Alumni



## DUCKS AFIELD

**Ducks Across the Pond** This summer, **Anitra Evans '85** sailed the British Isles with the **Tykeson family** (including **Don '50** and his wife, **Willie; Ellen '76, MFA '94;** and **Amy '79, MBA '97**) and showed her colors on a visit to Stonehenge. "The flag has its own passport," Evans says, "as it has traveled with me to China, Russia, the Dominican Republic, Cuba, Mexico, and Turkey, and is worn as a cape to Ducks football games." After earning her BA from Oregon, Evans pursued a master's degree in psychology at Pepperdine University. She is currently a professor of counseling and department chair at Moorpark College in Ventura, California, and lives in Westlake Village with her three teenage boys. [@](#)

**Ducks Afield** features 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 images will reproduce well in our pages. Send your photo along with background information and details of your class year and degree to [rwest@uoregon.edu](mailto:rwest@uoregon.edu).

■ INDICATES UOAA MEMBER

## 1950s

■ **Hon. Alfred Ted Goodwin '47, JD '51**, received the UO School of Law's John E. Jaqua Distinguished Alumnus Award in recognition of his personal and professional achievements and loyalty to Oregon law. Now a senior judge on the U.S. Court of Appeals for the Ninth Circuit, Goodwin has also served on the Oregon Supreme Court and the U.S. District Court of Oregon.

**Ronald Spores '54** coauthored the book *The Mixtecs of Oaxaca: Ancient Times to the Present* (University of Oklahoma Press, 2013).

■ **David Mackin '57**, senior vice president of investments at Wells Fargo Advisors in San Francisco, has played handball in national and world championships spanning 50 years—from 1960 to 2010. His two daughters are graduates of the UO, and his grandson, Nicholas, is a UO freshman.

## 1960s

"I was in the EMU reading *Mad* magazine when I heard the terrible news about President Kennedy," says **Alaby Blivet '63**. An avid student of the assassination ever since, he and **Sara Lee Cake '45**, his wife of "many joyous decades," will be in Dallas, Texas, in late November joining hundreds of arm-chair historians and conspiracy sniffers riding Segway scooters along the ill-fated motorcade route through Dealey Plaza.

■ **Joe M. Fischer '60, MFA '63**, completed a painting of the *Ingrid Princess*, a 38-foot sailing vessel that **Dave Rankin '60, MS '68**, and his wife, **Dianne '60, MS '69**, sailed around the world from 1990 to 1994. The painting now hangs in the Rankins' art collection.

**Raoul Maddox '54, MMus '66**, was honored for his 65 years playing trombone in the Ashland City Band (21 years as director). He also has served as the Ashland School District's director of music for 29 years.

**Jon Jay Cruson '60, MFA '67**, displayed paintings in solo exhibitions at Salem's Mary Lou Zeek Gallery and Ashland's Hanson Howard Gallery. His work will be featured in a solo painting exhibition at Eugene's White Lotus Gallery that runs from late November to early January.

**Jan Warren '69** released her book *When Dreams and Fear Collide: The True Story of the 1986 Upper Yangtze River Expedition* (Dancing Moon Press, 2013).

## 1970s

**Carol (Myers) Earl** '70 retired from her career as a mental health specialist and now enjoys travelling, kayaking, playing golf, and spending time with her granddaughter. Her son, **Patrick Earl** '97, JD '05, graduated from the UO School of Law in 2005.

■ **Peter C. Richter** '68, JD '71, was named a fellow of the International Academy of Trial Lawyers, an honor reserved for trial lawyers with "outstanding skills and significant experience." A former member of the dean's advisory board at the UO School of Law, Richter has earned numerous honors and awards during his 40-year career with Miller Nash LLP in Portland.

**Peter O'Boyle**, MS '68, PhD '72, displayed artwork in an opening reception for the "Water Places, Water Spaces" exhibit at the Viewpoint Art Gallery in Waldport.

■ **Thomas C. Stewart** '72 was elected to the board of trustees at Fidelity Charitable, an independent public charity with a donor-advised fund program. His philanthropic interests include veterans' services, human services, and education.

**Sharon Davis Appleman** '65, '74, MS '75, won first place in the genre category of the 2013 *Writer's Digest* Writing Competition for her story "Going Under." The story will be listed in the magazine's November-December 2013 issue and published in a competition collection. Her novel, *Coyote Willows*, is also on track for publication.

■ **Lt. Col. Mark A. England** '79 recently finished his third deployment to Afghanistan, where he worked for the U.S. Department of Defense at the NATO-International Security Assistance Force headquarters in Kabul.

## 1980s

■ **Susan Thelen** '83 and **Dorothy Schick** '78 were married on October 3, their 20th anniversary together. Thelen has worked at the UO for two decades and is currently the director of advertising. Schick has owned and operated her own general aviation flight-training business in Creswell for seventeen years. Residents of Eugene, they enjoy flying, fly fishing, traveling, and spending time with their many friends, basset hound, and three cats.

**Robert "Bob" Horvat**, JD '86, has left private law practice and joined WFG National Title Insurance Company in Portland as senior vice president of Northwest operations and divisional counsel. In his new role, Horvat will offer underwriting, claims, and general legal counsel; provide training; and support all aspects of daily operations in Oregon and Washington.

**Jeffrey Sluggett** '86 was named a "super lawyer" for the seventh year in a row. The designation honors outstanding lawyers from more than 70 practice areas who have attained a high degree of peer recognition and professional achievement.

**Geoffrey Ball** '87 has received the Austrian Life Award in recognition of his book, *No More Laughing at the Deaf Boy: A Technological Adventure between Silicon Valley and the Alps*

(Haymon Verlag, 2013), which recounts his story of overcoming obstacles related to his deafness and becoming a successful researcher, inventor, and entrepreneur.

The Oregon State Public Interest Research Group (OSPIRG) has dedicated its newly renovated office building in Portland to the late **Lisa "Quincy" Sugarman**, MS '88, who worked as the organization's environmental advocate from 1988 until her passing in 1994. A plaque in the lobby honors Sugarman for leading research, advocacy, and grassroots campaigns that "spoke truth to power on behalf of Oregon's people and environment."

**Axel Schäfer**, MA '89 released his third book, *American Evangelicals and the 1960s* (University of Wisconsin Press, 2013), in August. Schäfer is director of the David Bruce Centre for American Studies at Keele University in the United Kingdom.

**Glenn Walsh** '89 has been promoted to executive director of Ernst & Young LLP's practice in Los Angeles. Walsh is a certified public accountant and a member of the California Bar Association.

## 1990s

**Tom Mann** '90 has published his first book, *Do You Want to Be Healed? Allowing God to Heal Brokenness in Your Life* (Xulon Press, 2013). Both the book and Mann's blog, *heavydeepreal.com*, explore how faith can play a transformational role in healing the wounds created by trauma in people's lives. Tom and his wife, **Lisa (West) Mann**, MA '91, live in Salem.



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**Susannah Bodman** '91 earned a degree in biology from Portland State University and continues to volunteer in an orthopedics research lab at Oregon Health and Science University. Her blog about science and food topics can be found at [sciwhatanex.blogspot.com](http://sciwhatanex.blogspot.com).

**Nathan Ayotte** '95 has been promoted to senior vice president at Ferguson Wellman Capital Management. Ayotte is also a board member at the Ainsworth Foundation and the Doernbecher Children's Hospital Foundation.

## 2000s

**Mark Gallagher**, PhD '00, has published his most recent book, *Another Steven Soderbergh Experience: Authorship and Contemporary Hollywood* (University of Texas Press, 2013).

**James Underwood**, JD '01, and professional partner Eddie Medina have relocated the law firm of Underwood Medina LLC to an office on Northeast Lincoln Street in Hillsboro.

**Kirstin Gunderson** '04 was honored with an award from the U.S. Clean Energy Education and Empowerment program at its 2013 Clean Energy Symposium. Currently a senior manager for Walmart's Renewable Energy Team, Gunderson received the national award and a \$10,000 cash prize for her leadership and accomplishments in the area of corporate implementation. Born and raised in Eugene, she is a 1999 graduate of South Eugene High School.

Saxophonist **Joe Manis** '05 released his album *North by Northwest* with the internationally recognized jazz label SteepleChase Records. He also received a 2013 Oregon Art Commission Individual Artist Fellowship.

**Steven Guglielmo**, MS '06, has joined the Macalester College psychology department as a tenure-track assistant professor.

**Timothy Lane** '06 has completed his first novel, *Rules for Becoming a Legend: A Novel*. The book will be published by Viking/Penguin in March.

**Tony Andersen** '07 has been appointed the Oregon Department of Forestry's public information officer, a role that involves managing a broad and complex portfolio of state forest issues. Andersen currently lives in Portland with his girlfriend and two dogs.

**Megan Grupe** '08 received a five-year teaching fellowship from the Knowles Science Teaching Foundation. Designed to address the recruitment, training, and retention of exceptional science, technology, engineering, and mathematics educators, the fellowship will support Grupe as she begins her teaching career at Castle Park High School in Chula Vista, California.

**Kirstin Valdez Quade**, MFA '09, received the 2013 Rona Jaffe Foundation Writer's Award, a \$30,000 prize given annually to six women writers who demonstrate excellence and promise in the early stages of their careers. Quade's stories have appeared in *The New Yorker*, *Narrative Magazine*, *Guernica*, *Northwest Review*, and *Colorado Review*.

**Sean T. Rodgers** '09 was promoted to the rank of Navy airman upon graduation from recruit training in Great Lakes, Illinois. He received the early promotion for outstanding performance during all phases of the training cycle.

**Stephen Wilson** '09 published the anthologies *Angels Cried* and *Twist of Fate* to raise money for victims of the shootings in Newtown, Connecticut, and the tornado in Oklahoma City, respectively.

## In Memoriam

**Rosella Heppner Pavelich** '40 died in June at age 96. After majoring in education at the UO, Pavelich taught English at high schools in both St. Helens and Eugene. An avid golfer and gardener, Pavelich retired with her husband, Johnny, in 1969, the same year her son, **John "Ridd" Pavelich** '69, graduated from the UO.

**Mary Kathryn (Staton) Krenk** '43 died in May at age 93. A member of the Alpha Phi sorority, Krenk remained in Eugene after college and established herself as a local television and radio personality. She was a life member of Eugene's Very Little Theatre and founded the Ageless International Folk Dancers with her husband, Marv.

**Sanford "Sandy" Kowitt** '48 died in August at age 88. A member of the Sigma Alpha Mu fraternity, Kowitt interrupted his college education to enlist in the U.S. Army Air Corps, serving as bombardier on B-17 missions over Germany and humani-



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tarian food drops over Holland. After marrying Ardis Caplan in 1951 and returning to service during the Korean War, he began his civilian career as a deputy district attorney for Washington County and later worked in private practice for 35 years. An avid Oregon football fan, Kowitz attended the 2010 Rose Bowl and saw his three daughters and two granddaughters all become Ducks.

**Alan Dale Powers '51**, a resident of Anchorage, Alaska, died in October. Born in Eugene, Powers majored in geology in preparation for a career of more than four decades with the federal government, spanning ten administrations from Truman to Clinton.

**Gerald "Gerry" Rasmussen '51, MA '60**, died in September at age 87. A U.S. Navy veteran, Rasmussen spent most of his career at Lane Community College (LCC), where he rose through the ranks as a teacher, department chair, associate dean, dean, vice president, and interim president. During his 21 years at LCC, he was instrumental in moving the college to a larger campus and in creating programs for women's studies and black studies. His extensive public work included serving as a commissioner of Oregon Public Broadcasting and as a board member of the Junction City Historical Society.

**Bernice Gartrell Linn '52** died in August at age 82. After moving to Palmer, Alaska, in 1954, Linn worked as a long-term counselor at Palmer High School, where her greatest joy came in helping students "reach upward" toward new goals. She retired in 1988, but continued to look for news of her past students' successes and activities.

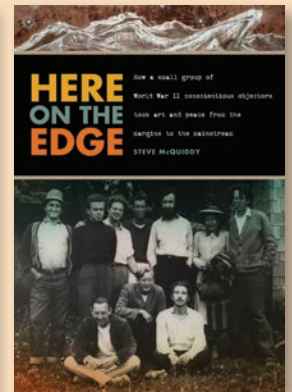
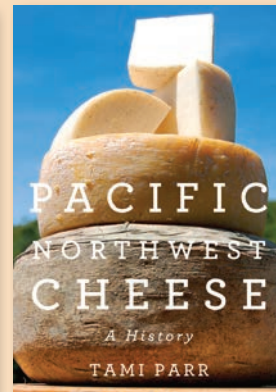
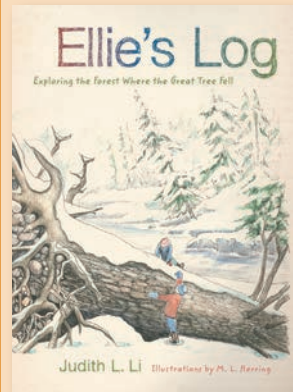
**Retired Maj. Gen. Daniel W. French '60** died in August at age 84. French served 35 years in the U.S. Army, including two combat tours in Vietnam. In 1967, he was awarded the Distinguished Flying Cross and Silver Star for his personal bravery and inspired leadership in battle. His civilian career included jobs as general manager of the 10th Pan American Games and director of the Metropolitan Emergency Communications Agency in Indianapolis, Indiana. He and his wife, Maribeth, later moved to Steilacoom, Washington, where he would be honored with the 2005 Citizen of the Year award for his many civic works.

**Robert Oscar "Bob" Warr '60** died in July at age 75. As an advertising professional with a gift for copywriting, Warr worked for firms up and down the West Coast before founding his own agencies, first the Warr Department and later Warr, Foote & Rose Inc. A member of the Sigma Chi fraternity, he helped keep his brothers connected with his semiregular newsletter, *Bob's Bull Sheet*, and he received one of Sigma Chi's highest honors, the Order of Constantine, in recognition of his outstanding service to the fraternity. Warr was also a faithful and enthusiastic Ducks fan and served on the selection committee for the University of Oregon Sports Hall of Fame.

**Philip Duane Paquin '61** died in July at age 74. Paquin's accomplished career included work as a teacher, public relations official, small business owner, public servant, and Grants Pass city councilor. A state champion polevaulter in high school, Paquin enjoyed building and remodeling homes, making custom wood furniture, flying airplanes, and playing golf.

Former All-American basketball player **Charlie Warren '63** died in July at age 73. A member of the Oregon Sports Hall of Fame, Warren helped lead the Ducks to two NCAA tournaments, including an "Elite Eight" berth in 1960. Throughout his career as a Eugene-area business owner, Warren's passion for sports found an outlet in his work for local programs. In 2011, he presented Kidsports with a \$250,000 endowment to help fund a scholarship program for children from low-income families.

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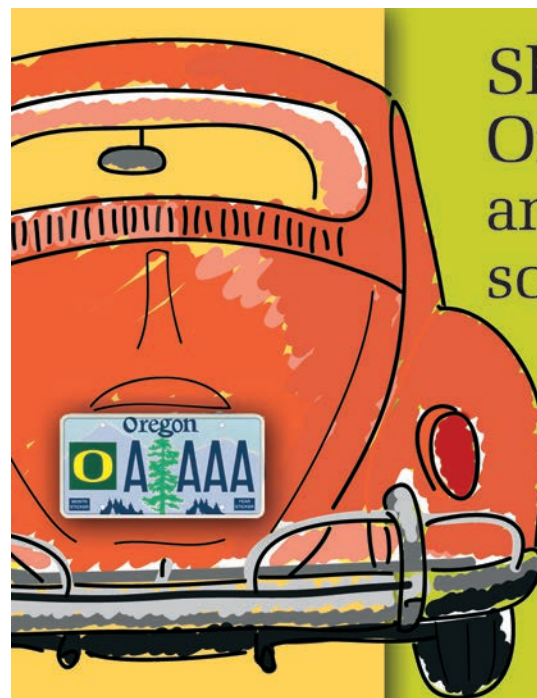


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**Virgil L. "Von" Bramlett Jr.** '70 died in July at age 63. A graduate of North Salem High School, Bramlett was an honor student at Oregon and a member of the Phi Beta Kappa fraternity. After beginning his professional career in Los Angeles as a garment designer, he moved to Palm Springs, Florida, to work in the real estate market.

## Faculty and Staff In Memoriam

**Philip Frohnmayr**, MMus '72, died in September at age 66. Recognized in 2012 as a distinguished alumnus of the UO School of Music and Dance, Frohnmayr was an internationally known vocal performer, an award-winning teacher, and a writer, lecturer, and essayist. He joined the faculty at Loyola University in New Orleans in 1982 and regularly performed as a soloist with the Louisiana Philharmonic and the New Orleans Opera. The brother of UO president emeritus Dave Frohnmayr, he also taught as a visiting professor at the UO in 2005 during the Hurricane Katrina evacuation.


**Philip D. Young**, UO professor emeritus in anthropology, died in June at age 76. A former chair of the anthropology department and director of international studies, Young authored or coedited six books and wrote many scholarly articles in both English and Spanish. His work in Latin America focused on socioeconomic change, adaptation among small farmers, and language and culture relationships.

### In Memoriam Policy

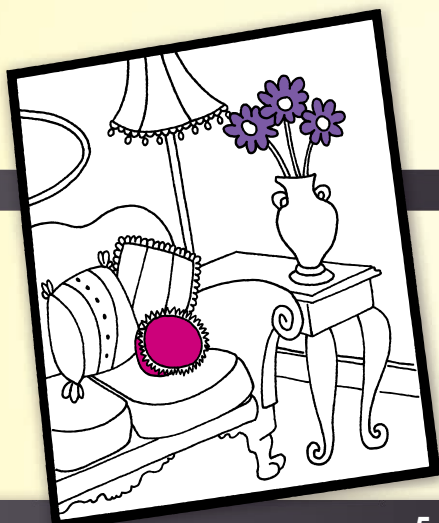
All "In Memoriam" submissions must be accompanied by a copy of a newspaper obituary or funeral home notice of the deceased UO alumni. Editors reserve the right to edit for space and clarity. Send to *Oregon Quarterly*, In Memoriam, 5228 University of Oregon, Eugene OR 97403-5228. E-mail to [quarterly@uoregon.edu](mailto:quarterly@uoregon.edu).



### CLASS NOTABLE

**America's Top Doc a Duck** A 1979 Phi Beta Kappa graduate in chemistry from the University of Oregon, **Robert M. Wah**, MD, has been named president-elect of the American Medical Association, a position he will assume in June 2014. A reproductive endocrinologist and ob-gyn, Wah received his MD degree from Oregon Health and Science University and served more than 23 years on active duty as a captain in the U.S. Navy Medical Corps. He practices and teaches at the Walter Reed National Military Center in Bethesda, Maryland, and the National Institutes of Health; he is also chief medical officer for Computer Sciences Corporation. He has been a faculty member at Harvard Medical School; the University of California, San Diego; and the Uniformed Services University of the Health Sciences. Born and raised in Oregon, Wah now lives in McLean, Virginia, with his wife, **Debra (Myers) Wah** '80, and their daughter. 

AMERICAN MEDICAL NEWS—PETER WYNN THOMPSON



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<b>March 5, 2014</b> 7:30 p.m. UO in Eugene	<b>March 6, 2014</b> 7:30 p.m. UO in Portland
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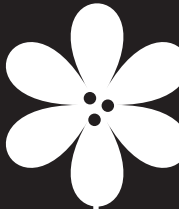
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D E C A D E S

Reports from previous Winter issues of Old Oregon and Oregon Quarterly



**Riding the Zeitgeist** This image appeared in a Winter 1963 Old Oregon photo essay, "The Enchantment of Change," highlighting the "new brand of intellectual excitement" flowering on campus in, for example, EMU conversations "less about Homecoming and more about politics and the fate of the world."

**1923** Head football coach Shy Huntington resigns after his "Lemon Yellow" team finishes a losing season. In a letter to the president, Huntington partially blamed UO alumni for his resignation, saying they "carried on sort of a guerrilla warfare . . . without knowing the facts or investigating the material I have had to work with."

**1933** After accepting a two-page ad from a liquor distributor, *Old Oregon* tries to head off a storm of alumni protest by saying that "if alumni memberships were more easily obtained, the financial urgency for accepting the liquor advertising would not be so great."

**1943** UO president Donald Milton Erb has died suddenly of pneumonia at age 43. At a memorial service, a member of the state board of higher education praises "his demand for high standards, honest discipline, progressive but sound curricula . . . his absolute fairness, his sound balance, and his imperturbable good spirit."

**1953** The third-oldest building on campus has been torn down to make room for a new \$559,000 journalism building. McClure Hall was completed in 1900, at a cost of \$28,000, to house the chemistry department. The building was dedicated to Edgar McClure, a brilliant young chemistry professor who had died three years earlier on Mount Rainier.


**1963** Literary buffs are glad to hear that *Playboy* magazine is back on the rack at the UO Coop-

erative Store after being banned at the urging of the UO Mothers and Dads clubs. The Co-op Board decided that the literary value of the magazine had improved, thus justifying its reinstatement.

**1973** It's a tough year for presidents. President Nixon is being called on to resign, Lane Community College's president is facing impeachment, and a campus group is demanding the recall of ASUO president Greg Leo, saying that "Leo has made it perfectly clear that he intends to govern as a corrupt monarch oblivious to the wishes of the students."

**1983** The UO is fast becoming a regional center for computer graphics. Researchers are using the new technology for everything from developing 3-D models of molecules to studying visual perception.

**1993** Entrepreneur Charles Lundquist gives the UO \$1.5 million to create the Charles H. Lundquist Center for Business Development. Dean Jim Reinmuth cites a growing need for startups due to changes in the job market caused by the restructuring of large corporations as well as by the collapse of the Soviet empire and resulting downturn in defense spending.

**2003** UO faculty brought in \$77.8 million in research grants and awards for the 2002–3 fiscal year, setting a record for the second consecutive year. Total awards to the UO for the past decade have exceeded half a billion dollars. 



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# The View from Grandma's House

By Ben DeJarnette '13

I ate my Thanksgiving turkey in August this year. When I arrived at the farmhouse, Grandma was preparing all the fixings, whipping together a spread of mashed potatoes, stuffing, and gravy that I could smell from the driveway. After eight months apart, our reunion began with a glimpse of her wide smile—the new one, her teeth a little too pearly and straight to pass as an original set.

Stretching onto her tiptoes, Grandma greeted me at the door with a kiss and a hug. Her hugs are longer than they used to be. Ever since I left Virginia to become an Oregon Duck, we've seen less of each other, a trend that is continuing this November. For the fourth time in five years, I'll spend Thanksgiving Day some 2,500 miles from the family

farm where I learned how to throw a football—and take a hit—while chasing my cousins around the backyard and skirting the electric fence that kept Papa's cows off our stump-strewn playing field.

During those carefree days, I never imagined spending Thanksgiving anywhere else. The date was sacred, the one time a year when the entire clan would gather around Grandma's table. In my world, the holiday didn't exist without a fathers-versus-sons football game, or barrel-chested Uncle Doug cracking jokes about my scrawny frame. From the blessing before lunch (our family's festive meal) to the Cowboys game after it, our traditions seemed permanent, as unconditional as Grandma's love.

Over time, reality proved less romantic. I was 12 years old when my oldest cousin got married, pulling her between two holiday routines. A few years later, Papa's death created a new void, one that stung with every sight of his favorite recliner sitting empty in the den. We kept trying to make his vanilla pancakes, but they never tasted quite the same. Soon enough, even our football games fizzled out. Old knees and pulled hamstrings didn't care much about tradition.

By the time I finished high school, my sights were fixed on more distant horizons. When Oregon's track coach offered me my dream shot to run for the Ducks, I was ready to leave home. Grandma knew that, but she still threatened to stash me away in her gunnysack. Somehow I eluded her grasp.

This past August, when I returned to the farm as a recent college graduate, much was the same as it had always been. The rotary-dial phone still hung on the wall. The same jar of Hershey's Kisses sat in the den. The house looked the same; it only felt different. What had been a treasure trove to a young boy's



eyes was now a museum, a catalog of distant memories.

Our conversation over lunch didn't stray far from those memories, shielding us from the difficult questions that come with addressing the future. At times, I slipped back into the role of impressionable grandson, hanging on every word of Grandma's story about the time I refused to eat her "dirty" potatoes, and laughing as she described some place as being so quiet "you could hear a mouse pee on cotton." Leaping from one tale to the next, Grandma seemed thankful to finally have company around the house. I felt my usual pang of guilt for not calling more often. I made my usual silent promise to do better.

In the kitchen after lunch, we stood with each other next

to the magnet-covered refrigerator, gazing at the photographs of her nine smiling grandchildren. She pointed out a newspaper photo of me on the starting line at the Eugene Half Marathon. I could imagine her, on particularly quiet days, slipping into conversation with my likeness on the fridge. "Ben, run like the wind," she might say. "Run like the wind for me."

I bet she talks to Papa's photo, too. He's been gone five years now, and his face on the fridge can offer only so much comfort. On cold winter mornings or lazy summer afternoons, photos don't talk back. Not mine. Not Papa's. In our own ways, we've both slipped out of Grandma's life. He's not there to say good morning. I'm not there to celebrate Thanksgiving. In its irreverence for ritual, time can be cruel like that. It has been to Grandma. Time replaced the laughing grandchildren in her kitchen with smiling photos on the fridge. Time took away her husband, then gave her the years to miss him. Time drew her grandson to the opposite coast. Time kept him from coming back for Thanksgiving.

Where others might resent time, Grandma prays for more of it, explaining that she still has some boxes to check off her bucket list. In the face of inescapable change, she replaces old rituals with new ones. I'm going to remember that on Thanksgiving, when I start to yearn nostalgically for the old days. Grandma has kept going. She made me turkey in August. Next year, maybe I'll cook. 🍗

*Ben DeJarnette is a first-year master's student in the UO School of Journalism and Communication. A native of Mechanicsville, Virginia, he is in his fifth year of running cross country as well as distance track & field events for the Ducks.*

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